



General Certificate of Secondary Education

**Art and Design
(Three-Dimensional Design)**

Controlled Test 3205/T

Report on the Examination

2007 examination – June series

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GCSE Art and Design (Three-Dimensional Design) 3205

Controlled Test 3205/T

The appeal of the question paper seems to be growing, especially in centres that do more than one Art and Design endorsement, because of the common themes. It was noted by many moderators that while in the Coursework experimentation was evident in the candidate's work, when Controlled Test work was sampled from the same or similar candidates to the Coursework, experimentation was limited. Teachers should emphasise that when candidates prepare for their Controlled Test they should try to encompass what has been learnt during their course of study. This could profitably include first-hand observational studies, research into suitable historical/contextual examples, developmental work including alternatives, test pieces and experimentation, and a recognisable final piece which relates to the preparatory work. The presentation of the Controlled Test component varied from centre to centre. Candidates should be reminded that, in order to gain high marks, they should present their work in a clear and assessable manner in the form of a sketchbook, mounted sheets or a combination of both.

Question 1 Viewpoints

This question generally appealed to low ability candidates with many concentrating on Pablo Picasso's work and in particular Heads. Candidates used digital technology to manipulate first-hand photographs as part of their preparatory work. A few studied the work of Rebecca Horn and Alexander Calder, but again the responses seemed uninspiring and generally weak. Many candidates seemed to shy away from traditional first-hand observational work and instead used downloaded images from the internet and copied them with little development. Almost all the final outcomes seen were sculptural.

Question 2 Classical Greek Art

This proved to be extremely popular with low ability candidates because of the ease of availability of sources. Some centres had taken their candidates to regional museums to study suitable examples at first hand. However many relied on books and the internet for gathering information. The vast majority of candidates had produced hollow ceramic forms but work in bas-relief and cast jewellery was also seen. Lots of Greek shaped vases were seen, ranging from the common amphora to tall lekythos and bowl shaped craters. It was noted that more able candidates understood the idea of fitting decoration to form. There was criticism that some merely copied existing examples with little attempt to personalise their pieces and develop further from work seen in museums and in books.

Question 3 Decorative Ware

Questions that have an element of colour or pattern in them often prove popular and this question was no exception. Centres found that this theme appealed to all candidates and all abilities. Those centres that follow a traditional pottery course did this question to the exclusion of all others. Candidates studied a wide range of artists, designers and craftspeople, specialising in a range of materials, techniques and processes. It was pleasing to see how many centres had encouraged candidates to seek out places of first-hand study. Museums and art galleries had been visited, but high street shops, ceramic factories manufacturing mass produced ware and private collections were all used as starting points. Some candidates concentrated on large scale coiled pieces while others produced smaller highly decorated thrown objects.

Question 4 Constructivism

Some centres felt that there was a problem in understanding the concepts and ideas behind this art movement, which put candidates off attempting this question. Candidates who did attempt this question were generally more able and more motivated to seek out suitable examples and seemed to score highly because of their approach. Good strong written evidence was seen as well as strong drawing. Candidates had generally understood the ideas and had applied them to their own work. Drawings of machinery – cogs, chains, wheels, filters, etc – were a popular source of first-hand study. The final outcomes were entirely sculptural with candidates using a lot of the materials mentioned in the question. Many were large scale and ambitious and demonstrated a great deal of skill and ingenuity.

Question 5 Rituals and Ceremonies

Many candidates chose to attempt this question and a range of ideas and starting points were noted. Some adhered to the traditional while others looked at existing examples and put their own cultural twist into their final outcomes. The ease of cultural reference sources allowed candidates to understand many of the intricacies involved when producing work based on these themes. Work from Asia, Africa and South America was studied. There was criticism from moderators that some candidates relied heavily on the internet for all their historical and cultural references. However, at other centres candidates visited local museums, collections and cultural centres to view work at first hand or to discuss a variety of cultural issues related to the question. Some centres had borrowed artefacts from their local museum and library services to handle and draw in the studio. The final outcomes varied from masks representing death through ceramic busts and jewellery to three-dimensional 'wedding dresses'.

Question 6 Structures

This was a very popular question with many candidates focusing on strong observational drawing before developing any three-dimensional work. Candidates used digital cameras to record details, structures and patterns in nature. Many had gone to fruit and vegetable shops, garden centres and botanical gardens to find suitable examples. Candidates had studied not only the named artists on the question paper but others including Peter Randall-Page, Charlotte Mayer and Camille Fauré. Those who studied Henry Moore drew a variety of bones, shells and blocks of flint. It was noted that many who attempted this question in particular carried out a lot of materials testing in the form of maquettes and test tiles. Lots of investigation into surface texture and finish was in evidence with candidates using oxides, multipurpose colours, paints and waxes to achieve their desired results. Those centres that specialised in a linear highly structured course did well, with their candidates scoring highly.

Question 7 Recycling

This question was not particularly popular and candidates who undertook it often failed to use suitable art historical or cultural references when producing their preparatory work.

- (a) Few candidates attempted this part of the question. Some centres expressed a lack of specialist technical knowledge while others did not want their candidates to take risks with a Controlled Test piece using the methods set out in the question. Of those that did attempt this question many opted for natural inclusions to enhance the clay properties. Sand, pine needles, wood shavings, sawdust, molochite, etc were all added to give a wide variety of surfaces and textures. Candidates studied a variety of artists, such as Ewen Henderson, Jill Crowley, Carol McNicoll and Peter Voukos, for inspiration.

However this type of investigation was limited to a few more able candidates. Final outcomes varied in complexity with the majority being poor.

- (b) Of the candidates who attempted question 7 most opted for this part. The vast majority had experimented with a range of materials, techniques and processes. Moderators noted that maquettes and test pieces were a popular way of demonstrating assessment objective 3. However, in the majority of cases candidates failed to do any first-hand observational work, either of existing examples of work or for developmental purposes. Again candidates often failed to look at historical or contextual work to reinforce their preparatory studies. Instead they relied on the internet for inspiration and downloading images of poor quality examples seemed the norm. Many candidates failed to understand the instruction. However the few that did produced some stunning outcomes and were consequently awarded high marks.
- (c) Potentially this could have been a really rewarding element to this question, however very few candidates attempted it. Centres commented that despite the issue being very prominent few candidates were inspired to leave the confines of the studio to visit their local recycling facilities. Faced with this lack of enthusiasm candidates relied on the internet to study the issues and to track down suitable artists, designers and craftspeople. However, because they had not discussed their ideas with people or organisations who were involved with the issue, the outcomes were often predictable and uninspiring. Those who did attempt this question used a wealth of recycled materials to construct their final piece. This was because they were easy to source and were inexpensive.

Mark ranges and award of grades

Grade boundaries and cumulative percentage grades are available on the [Results statistics](#) page of the AQA Website.