



General Certificate of Secondary Education

Art and Design (Fine Art)

Controlled Test 3202/T

Report on the Examination

2008 examination – June series

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GCSE Art and Design (Fine Art) 3202

Controlled Test 3202/T

Centres were generally very happy with the Controlled Test paper this year, which was felt to provide candidate of all abilities with appropriate choices and provided scope for all to achieve well across all of the Assessment Objectives. Some commented that this year's paper encouraged greater individualism in candidates' responses.

Question 1 Portraits

This proved to be a very popular question in many centres, with responses from candidates from across the entire ability range. Whilst some candidates used the suggested references, many had chosen to explore other sources, including Peter Blake, Frieda Kahlo, David Hockney and Lucian Freud. The use of digital photography to record portraits of friends and family, and the manipulation of these images using Photoshop, was widespread. In the case of the most able candidates there was also evidence of careful first hand observation, with particular attention being paid to clothing, shoes and other personal attributes of their subjects. At the lower end, there was a preponderance of copying of photographs taken from magazines. Although the majority of outcomes were in the form of paintings, many of which were on large canvases, many candidates produced mixed media, relief sculptures or other kinds of three-dimensional responses.

Question 2 Impressionism

This was one of the most popular questions in many centres, because it was easy to resource and was very accessible across the ability range. As a consequence, the majority of candidates produced good evidence of research into appropriate artists for Assessment Objective 2, with Monet being the most popular choice. The most able had made good use of this research and together with first hand studies of their surroundings, particularly in the form of examples of everyday life, developed some very impressive personal responses. However, in many cases candidates who failed to record their own observations and experiences when developing ideas and placed too much reliance on second hand imagery, rarely achieved more than a pastiche of an Impressionist painting.

Question 3 Everyday Objects

This question appealed to candidates in centres where there was a strong emphasis on traditional approaches to painting and drawing, with Cubist style still life paintings much in evidence. It was equally popular in centres where there was more experimentation with materials and processes, with mixed media collages, collagraphs and large-scale three-dimensional work commonly seen. The Pop art possibilities in the question also clearly attracted some of the less able candidates, with rather disappointing interpretations of the work of artists such as Lichtenstein, Warhol and Patrick Caulfield featuring on many occasions.

Question 4 Japan

Japanese artists, particularly Hiroshige and Hokusai, were extensively researched by many candidates, but few were able to make effective use of these findings in the development of their own responses, with often too much reliance upon second hand imagery. The influence of Manga imagery was very apparent, particularly in the work of the weaker candidates, although there were examples where very able candidates had successfully used drawings and photographs of friends as the basis for their own Manga-style response. Section (c) was the most popular option within the question, with many candidates basing their work on Hokusai's 'The Wave', in some cases producing animated versions of it. The most successful where actual waves had been explored through photography and developed into a sequence of paintings. There were few examples of real landscapes being used as the basis for responses to (b), and even fewer understood the reference to Japanese masks to effectively respond to (a).

Question 5 Lens-based Media

Although very few candidates attempted this question, those that did often produced some exciting issues based responses, with the work of Richard Billingham, Jeff Wall, Jeremy Deller, and Rauschenberg, used as source material. Issues such as animal testing, homelessness and society's outcasts resulted in some passionate and thought provoking outcomes from the more able candidates, work ranged from photographic assemblages and short films through to poetry. Weaker candidates who attempted the question invariably failed to understand the processes, although at times their ideas were quite interesting.

Question 6 Decoration

This was by far the most popular question in many centres, appealing to candidates across the ability range, with section (c) being most frequently chosen as the starting point. Hundertwasser, Gaudi and Klimt were clearly the most influential sources, although there were some interesting responses inspired by Ruth Piper. Many sketchbooks featured very good evidence of first hand study and candidates' own photographs of the work of Gaudi from trips to Barcelona, much of which had been presented in a lively and visually exciting manner. In response to section (b), candidates had often taken photographs of local buildings which were used as the basis for interpretations with patterns and decoration inspired by their chosen artists. Unfortunately these tended to be rather superficial, recreating the types of decoration seen in their sources rather than inventing their own. In many centres, 'body art' was a common response to section (a).

Question 7 Traditions

This question appealed mostly to centres with candidates from diverse cultural backgrounds, although very few attempted their own interpretation.

- (a) The majority chose this section, with extensive research into a variety of cultures, ranging from Egyptian and Australian Aboriginal art to contemporary Asian, African and in some cases Irish culture. The outcomes ranged from straight copies of Tutankhamun and pastiches of Indian art with decorated temples and elephants, to highly original work, such as a sari decorated with appliqué work, jewellery and beads. Local folk festivals, together with weddings, christenings and country fetes provided inspiration for many candidates, who in some cases, made effective connections with Victorian narrative paintings.

- (b) Very few candidates responded to this section, with some attempts at reproducing the techniques used by Australian Aboriginal artists. The background research was often the most successful aspect of these submissions. The best work seen was where candidates had concentrated upon investigating traditional painting techniques of their chosen culture then applied these techniques to their own work based on first hand studies of their local environment.
- (c) This section was popular in some centres; with 'masks' being the most frequent response. The most successful showed good coverage of all Assessment Objectives, with many inspired by Cubists interpretations of African art.

Mark ranges and award of grades

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