



**General Certificate of Secondary Education**

**Art and Design (Graphic Design)**

**Controlled Test 3203/T**

**Report on the Examination**

*2008 examination – June series*

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*Dr Michael Cresswell Director General.*

## **GCSE Art and Design (Graphic Design) 3203**

### **Controlled Test 3203/T**

The Graphic Design question paper was received favourably by teachers and candidates, both for its variety and its accessibility to candidates of all abilities. All the questions were attempted, with questions 1, 4 and 6 proving particularly popular across the entire ability range. Those candidates who had followed a well-structured course and who understood the design process were best suited to respond confidently in developing ideas using a range of media and techniques creatively in their Controlled Test. Candidates who had relied heavily on copying from secondary sources had little understanding of how best to utilise sources to make an appropriate personal response to the question paper.

Most candidates used the allocated preparation time productively and rarely was a final outcome submitted without any supporting preparation or development work. As was seen in the coursework component, there were many good examples of sketchbooks to record ideas, experiments and developments. There was an abundance of recording with digital cameras, but drawing too, is alive and used to good effect. Where candidates choose to work with ICT to generate and/or manipulate imagery, they must be mindful of the need to show transparency in the route to the final piece.

#### **Question 1 The Body**

This question offered ample and obvious opportunities for candidates to successfully meet all the Assessment Objectives, and resulted in some complex, exciting and highly personal outcomes. The strongest examples were founded in extensive investigation from both first hand and secondary sources, and made reference to a range of artistic, graphical, medical and anatomical sources: Grey's *Anatomy* and Leonardo da Vinci featured significantly. This question appealed to all abilities: it was accessible enough for low-attainers, whilst extending and challenging the most able. Some candidates conducted their own research in hospitals, some worked from dolls and mannequins, whilst others directed their responses towards issues such as self image and diet within the context of complementary medicine.

#### **Question 2 Impressionism**

This question had limited appeal to candidates, and outstanding submissions of work were rare. Whilst images of Impressionism are both plentiful and familiar to many, candidates' responses failed to make meaningful or engaging connections between product and image, and outcomes were often superficial in nature. Most focussed on the content of Impressionist images rather than the technique employed. A small number of candidates opted to express their ideas through animation, but the majority of those answering this question preferred to produce designs for a billboard. Some more able candidates used the opportunity to evidence a sense of scale and location when presenting their work.

#### **Question 3 Packaging**

This was a popular question, particularly in centres equipped with Adobe Photoshop, (or similar software packages). Most responses were widely researched and both the suggested references, (David Carson and April Greiman), were used to good effect in informing outcomes. The development of ideas was clear throughout the ability range and presentation of outcomes varied: some were predictably simple cut and paste exercises with little understanding of the complexities of the task in combining text and image on a three-dimensional resolution, others

showed exciting and well developed ICT skills to produce highly sophisticated products sensitive to current production standards of packaging design.

#### **Question 4 Japan**

This question had widespread appeal throughout the ability range and work ranged between well-researched thoughtful analysis and conclusions to inadequate research leading to poorly resolved pastiche outcomes. Lower attaining candidates, often working entirely from secondary sources, were unable to evolve their own ideas in AO1 to effectively produce a personal response in AO4 and were satisfied with the production of simple, colourful outcomes which had been copied from existing examples. However, the Manga/Anime imagery was also the inspiration for many high quality outcomes, with the best responses showing impressive originality and understanding of the genre. Both parts of the question were attempted, the storyboard proving to be the most popular and eliciting some excellent quality work and presentation. Some centres were able to view a Manga exhibition, which provided background for some skilful and informed final outcomes.

#### **Question 5 Logo**

Some interesting and high quality work was generated by this question, from initial recording through development of ideas to final outcomes. Candidates chose to record observations and ideas through direct observation and by using digital recording and ICT. References from both fine art (especially Cubist still life groups) and contemporary design were strong influences on the development of ideas. The less able candidates were content to repeat an idea in different sizes and colourways. The more effective submissions were often from those with an engagement with music and those who developed initial research showing exciting use of computer graphics, investigation into viewpoints, cropping for composition, timesteps and image manipulation.

#### **Question 6 Architectural Details**

Candidates of all abilities responded well to this popular question. Direct observation and digital photography were used extensively in AO1 and both primary and secondary sources were used effectively in research and investigation. Local buildings, monuments, schools, churches, cathedrals and examples of contemporary architecture were all used successfully and with purpose. Contextual references used in AO2 were generally relevant, informed and often involved analysing a variety of illustrative styles. Outcomes varied in scale and in concept. Layering of imagery in the style of David Carson was widely used by candidates as a compositional device. Some other candidates' designs evolved into abstraction, whilst others saw the potential in creating repeat patterns using architectural motifs. The least successful designs were often produced by making simple montages of imagery and written information. In the higher level work it was encouraging to see candidates confidently handling a range of media such as drawing, painting, photography and collage and using them creatively and in combination. Some candidates chose to present their designs on a large scale, some as a sheet of stamps, while some showed how they would look on packages and envelopes.

### **Question 7 Traditions**

This question was well suited to those candidates who respond better when determining their own outcomes and areas of investigation, rather than following a product-driven brief. Even so, it had limited popularity and most who elected to answer this question chose one of the suggested outcomes. Work produced was often very personal in nature, but candidates must ensure that their work is also informed by artistic or contextual references.

a) Few candidates chose this option, and outcomes were presented as flyers or posters developed from experiments in printmaking and interlocking letterforms.

b) The publicity material in this part of the question was most frequently interpreted as a poster design. There were a number of designs for sporting and musical events and for festivals and carnivals. Usually the content overrode aesthetic considerations.

c) This option proved especially popular with candidates from diverse ethnic backgrounds. Many took the opportunity to promote a favourite national dish.

### **Mark ranges and award of grades**

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