



General Certificate of Secondary Education

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

Controlled Test 3205/T

Report on the Examination

2008 examination – June series

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GCSE Art and Design (Three-Dimensional Design) 3205

Controlled Test 3205/T

Moderators reported that the question paper was well received by teachers and candidates. Centres who entered candidates for more than one endorsement, do appreciate the common themes across the question papers.

Teachers should ensure that candidates are clear on the requirements of the questions and that all assessment objectives are met in their submission for this component. Moderators reported that the most successful responses were from candidates who had clearly been given a choice in selecting their question. Some centres gave guidance on suitable choices, but it is not in the spirit of the examination to deny candidates access to the full range of questions. However, moderators are aware that access to resources can be an issue for some centres.

Candidates should be encouraged to consider the manner in which they present their controlled test submission in order for there to be clear evidence of how they have covered all the assessment objectives.

Question 1 Portraiture

This was the most popular question with many candidates considering a variety of references in addition to the contextual references named in the question paper. The range of references used included African primitive art, Egyptian busts, Russian dolls and Native North American totemic figures. Materials used included papier maché, wire, cardboard and carved plaster. First hand observation was evident. However, an over reliance on digital photography at the expense of traditional drawing techniques was noted. Most of the subjects that candidates chose were family members. Successful candidates related their chosen subject to the work of others. Moderators commented that the final outcomes, in many cases that they saw, did not reflect the potential seen in the preparatory work.

Question 2 Impressionism

This was the least popular question on the question paper. Candidates often did not see the potential for establishing connections between two-dimensional work exemplified by the named artists and three-dimensional practice. However, most candidates who attempted this question achieved marks in the higher bands. The majority of final pieces were suspended moving sculptures. There were mobiles that were made from wire and willow withies that were interwoven with coloured glass and acrylic. Some candidates relied upon a more 'Product Design' solution and made pieces that used light bulbs in their final outcomes. The relationship between the named artists and the final realisation was, in general, well exemplified in candidates' work.

Question 3 Willow Withies

This was a popular question. For some candidates this material was simply a transition from a material that they used in their coursework, whilst for others it was a new and exciting material that they were exploring for the first time. Many found the named artists easy to source and that they provided real inspiration. Experimentation with the material was found to enhance many candidates' preparatory work. Candidates either used a fresh cut green variety or the more traditional stripped and dried variety. Soaking or steaming the withies to allow greater flexibility

enabled candidates to manufacture more complicated forms. Most candidates had opted for the sculptural form producing a wide variety of outcomes. The addition of tissue paper to enhance form allowed candidates to produce high quality final realisations that related to the work of named artists and other sources.

Question 4 Japan

Moderators reported seeing some interesting responses to this open-ended question and commented that candidates often scored marks in the higher bands for Assessment Objectives 1 and 2. The named Japanese pottery styles were easy to source and the choice of examples to manufacture were readily available at home or within the local area. However, it was disappointing that some candidates did not produce their own ideas influenced by what they had seen, but rather produced poorly copied work that displayed little real development. The real essence behind these styles of Japanese pottery was lost in the preparatory work and therefore these candidates did not receive high marks for Assessment Objectives 3 & 4. Although this question clearly focused on pottery and pots, many of the final outcomes were in card and paper.

Question 5 Narrative

Very few candidates responded to this question and those who did, concentrated almost exclusively upon red and black Greek vases for their inspiration. Candidates used inventive ways in which to communicate their stories to others. The research that they had done had clearly influenced their final outcomes. The one thing that almost all candidates lacked was the finesse of the examples they chose to use as sources. The final realisations were, in some instances, poorly made and decorated. Successful candidates translated the Greek stories into a more contemporary setting with good sound sources. Others looked at the work of Grayson Perry for inspiration. The most successful candidates used coiling or throwing techniques as a method of manufacture, etching or drawing designs on to the surface of the pots both before and after firing. Stains, glazes, lustre and enamels were then used to further enhance the surface quality.

Question 6 Decoration

This question seemed to appeal to candidates of all abilities and a diversity of outcomes were seen by moderators. Candidates had used a variety of materials, techniques and processes to produce some really creative outcomes. Candidates responded well to the range of starting points offered in the question which led them to try out new experiences. Suitable artists, craftspeople and designers were easy to source and moderators commented that they saw good evidence of how this research had enhanced candidates' work. The final outcomes were often realised in simple forms such as coiled pots, moulded dishes and flat tiles, which relied heavily on decorative techniques.

Question 7 Traditions

There was a limited response to this question. In the work seen by moderators it was clear that candidates had failed to consider suitable historical or cultural references which affected their preparatory studies and the final outcome. Teachers should ensure that candidates address the explicit instructions regarding reference to the work of others which are included in the question.

- (a) Candidates who responded to this starting point within the question used a variety of traditions from around the world to use as inspiration. Work from Africa, India and the Far East was seen in preparatory work. Elements of rituals, religion and ceremonies were studied and understood by the high achieving candidates whilst less successful candidates used the Internet to source the theme but failed to relate findings to their own work. Candidates' work, in general, reflected the work that they had seen from around the world by the nature of the variety of materials that they had used in their final responses. Moderators saw work made from string, wire, clay, wood, natural fibres and papier maché.

- (b) Candidates who responded to this starting point within the question had usually followed a traditional ceramics course of study. Many focussed upon the work of Bernard Leach and went on to study the work of Michael Cardew, Ray Finch and John Leach. Very few utilised the pottery traditions in their local area where these existed. There was evidence that some centres had used local brick and tile factories as a source, as well as old medieval kiln sites.

- (c) Candidates who attempted this question produced, almost exclusively, masks, relating to the particular culture that had been researched. There were lots of European, African and South American influences seen with candidates using wood, papier maché and mod roc in their final outcomes. In most cases the developmental work was weak with the vast majority of candidates moving from initial downloaded images from the Internet into manufacturing, with little reviewing, modifying and refining taking place.

Mark ranges and award of grades

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