AQA

AS
Art and Design
7242/C & 7242/X – Fine Art
Report on the Examination

Portfolio (7242/C)

Exciting, creative and imaginative work was produced in portfolios. Successful students selected their work carefully ensuring that there was clear development in their work and that the four Assessment Objectives were addressed. These students demonstrated a confident development of ideas in which cultural sources were successfully related to their own practice and investigations. They selected appropriate techniques and resources which allowed them to record and develop their ideas and produce a meaningful response. Less successful students often failed to demonstrate one of the AOs effectively and should be encouraged to review their work at regular intervals to check whether they have addressed the AOs effectively. Encouraging students to select work often clarifies the focus of the portfolio.

There was a strong taught course element in the work seen in many schools and colleges where a series of introductory projects focused on developing specific skills and techniques. These projects often included workshops which focused on different drawing methods. This included drawing with rubbers on a charcoal ground and drawing with candles on tonal paper and then applying an ink wash. Students used a collage of torn tonal paper to produce a convincing three-dimensional form. The latter worked particularly well when working from still life or the figure. In several schools and colleges, students produced detailed line drawings in pencil, then expanded the drawings using IT then converted them into large mono-prints. Although some initial work was quite prescriptive, most students diversified as their work progressed into an extended personal project. There was much evidence of creative and original outcomes. Where life drawing classes were part of the course, students' abilities to look critically at shape and form was often evident in abstract as well as representational and figurative work.

Close observational drawing was a key method of recording from first-hand sources. Digital media and photography were used by many students to record observations and also to manipulate images used as source material and stimuli in their work. In three-dimensional work, maquettes and models were important in the investigation and development of ideas. Students often used cardboard and glue guns which allowed them to produce quick sculptural studies which explored and resolved three-dimensional problems.

Students used a range of approaches when researching their ideas. Particular methods were explored, such as a specific painting style or three- dimensional technique. Students often used the Internet effectively as a source of useful images. Successful students demonstrated clear discrimination when identifying and selecting suitable images.

Outcomes in the portfolio were wide-ranging. Large expressive drawings were seen alongside more detailed and focused studies. Many students included annotated sketchbooks where they referenced the artists that they had studied. Successful sketchbooks showed clear reflection and development. They did not have to show a linear development page by page but often picked up on earlier ideas and confidently expanded them later in the sketchbook.

Students produced work in a wide range of new and traditional materials, processes and techniques. Examples included etching, casting and carving. There were more installations submitted this year. Students often used unusual combinations of materials and there was a great deal of interest in hanging and suspended installations.

Many schools and colleges used gallery visits. Some students used these as starting points for projects whilst others used them to supplement the work in their portfolio. Tate Modern, Tate Britain and the V & A appeared to be the most frequently visited but there were also many teachers

who gave their students opportunities to visit local galleries, sculpture parks and museums. Increasingly, schools and colleges bring in artists for skills-based workshops.

Externally Set Assignment (7242/X)

Buildings

Students accessed a rich variety of first-hand source material by visiting and recording both in drawing and photography, local churches and Victorian municipal buildings as well as contemporary office blocks and residential streets. A wide range of outcomes were inspired by artists from different periods. Accomplished drawings and colour studies were seen in sketchbooks, using students oil pastels, impasto paint as well as carefully controlled watercolour. Finished outcomes included composite images and single views. Work by John Piper and Ian Murphy informed many responses. References to Charlotte Pain's biro architectural sketches and Kim Cogan's night-time city scenes informed some excellent personal responses.

Mayan Art

This question provided students with an opportunity to explore mark-making, calligraphy and stylised decorative figures. There was the potential to explore colourful abstraction and the bold linear qualities in three dimensions. Some students used this as a starting point to explore body art and culture with students decorating the face and arms with face paint, photographing it and then using that as source material for painting. Other students explored mask-making in three-dimensions with applied decoration such as enhanced facial features using card, string and glue guns as well as a colourful range of paint.

Animals

Many students used their own animals as a starting point for their work. Images of dogs and horses were commonly used source material. Animals in cages and the injustices that animals suffer prompted vivid personal responses in the work produced by some students. Portraits of people morphed into animals featured in many submissions. Many students saw potential in the subject matter and there were some excellent studies produced which showed clear development from the original starting point.

Colour

The psychology of colour was frequently explored through portraiture. Students investigated lighting, pose and dramatic colour juxtapositions and references were made to work by Picasso. Agnes Cecile's dripping paint approach was used extensively and thickly applied face-paint featured in the work of many submissions. Matt Diefer's neon body painting and Andrew Salgado were areas of interest. The variety of styles and size of oil and acrylic paintings, often life size or bigger, were impressive in their confidence in execution and understanding of formal elements. Examples of work by established artists were used in an informed manner to help problem solve and to learn how to use colour effectively.

Relief

This question gave students the opportunity to explore approaches with a range of materials that included constructed paintings, carving and relief installations. Frottage, mark making, exploring materials were all strengths. Successful students demonstrated significant development in their

work, which was often based on still-life or landscape. They confidently explored and emphasised both physical and illusionary space and the resulting outcomes often had a strong dramatic quality.

Use of statistics

Statistics used in this report may be taken from incomplete processing data. However, this data still gives a true account on how students have performed for each question.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the Results Statistics page of the AQA Website.