

# ART AND DESIGN

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Paper 0400/01

Observational/ Interpretative Assignment

## General Comments

**Question 2** was the most popular, followed closely by **Questions 7, 9** and **6**. **Questions 1, 10, 3, 5,** and **8** had roughly the same entries. Very few chose **Question 4**, the study from a figure.

Those candidates opting for **Section A**; produced work that was firmly based within this genre. There were very few attempts to develop outcomes into a more interpretative approach. Although a wide range of drawing, painting, collage and photography processes were used.

Submissions for **Section B**; the open ended questions were very varied. A few chose to produce still life compositions, but the majority developed imaginative outcomes; some figurative, some abstract, some influenced by artistic movements.

There were very few sculptural or textile based submissions this session. However there was evidence of some large scale paintings, submitted through good quality photographs. Some Centres had encouraged candidates to use **Section B** questions as starting points for their own design briefs, which was good to see. Others submitted work entirely through photography, both traditional and digital, as well as some video productions.

Whatever the choice of question, method of interpretation, or media used; the key to success lies within the preparation period and the amount of time and effort a candidate spends on this important aspect of the examination.

Irrespective of the ability levels of candidates, those Centres who had encouraged and planned a structured use of this time achieved the greatest examination success.

The very best preparatory work had been organised so that the sheets of studies clearly indicated the 'journey' they had made from the initial gathering of appropriate information from first hand sources, using sketches, colour studies and their own photographs. They had chosen objects or natural forms to explore; or had used themselves, friends or family as subjects for figure based themes. Their own environment gave scope for architectural or landscape imagery. Brief annotations provided additional evidence of the thought process as well as acting as an aide memoir for the candidate. Contextual references were relevant and carefully chosen, and had informed individual development.

The success of meeting Assessment Objective 2 could be linked to the range and quality of visual material gathered. It was obvious where a great deal of time had been spent time in gathering a range of images, with plenty of material from which to explore different viewpoints and compositional studies, or to explore distortion and abstraction. They were able to select from a range of mages to combine into original compositions, and they were not confined to working from a single image. There was evidence of experimenting with different media and processes, with an element of risk taking to provide new and interesting ideas. Many had used digital manipulation to provide inspiration of different colour-ways, or to combine and overlay a number of images.

Mid range work was characterised by an attempt to explore, but this was generally confined to studies of individual items without enough thought or experimentation being given to the overall composition or viewpoint, or of how objects relate to each other or the background.

The weakest work came from those candidates who did not fully prepare, or develop their ideas, observational drawing and experimenting with media and processes was often not attempted and when it was it was not successful. Some candidates chose questions which they thought were easy options which led them into pattern making without the necessary skills to make these images work, or any understanding of how first hand observation can lead to abstraction. Many resorted to working from a single image from

secondary sources. They had little alternative but to try to copy these in different media or in some cases making tracings and filling these in with unrelated pattern or colours straight from the pot.

Administration was generally good with the majority of Centres complying with the syllabus instructions and those repeated on the examination paper rubric, to place the examination piece on top of the preparatory studies, to write labels clearly and stick them to the front of work in the top right-hand corner, and to place all the work in an order relating to the attendance register.

However there was still work received that was not fastened together in the top left corner or with just paper clips, which invariably become detached through constant handling during the marking and checking process. Centres and candidates should be reminded to take greater care to ensure that work is glued securely and fixed to prevent smudging without copious amounts of unnecessary cellophane and tissue paper.

### **Comments on specific questions**

#### **Section A**

##### **Question 1; A selection of cooking pots etc,**

Responses to this question fell mainly in the mid ability range demonstrating *Satisfactory* and *Competent* levels of skill and understanding.

The question tested the candidates' abilities to observe and render a variety of surfaces and textures. Most were challenged on their drawing of ellipses, especially when seen from a variety of viewpoints.

The majority of submissions had a 'feeling' for the whole composition of a still life group. With pots and pans being tightly grouped and 'sitting' in a correct spatial relationship with the sink units and tiled surfaces. Some candidates employed the use of strong side lighting to enhance the contrast of light and shadow. Carefully observed reflections had been recorded in the best work where details of a distorted view of the kitchen, sometimes with a miniature self portrait added further interest to the composition. The best compositions were the result of thorough preparatory work where a variety of arrangements, and viewpoints had been explored, many through photography.

Less successful entries indicated that the preparatory period had not been fully utilised. Little consideration had been given to exploring compositions, or of relating the subject to a background and surface. There were many examples of problems in rendering surfaces or drawing ellipses, all of which could have been overcome with more practice of basic drawing skills.

##### **Question 2; A vase of flowers**

This was the most popular question and entries covered the full ability range from excellent to very limited. Although there were hardly any who reached an outstanding level of achievement.

Compositions were generally predictable with the vase placed centrally and viewed from slightly above. Very few had considered alternative viewpoints, although the best had placed the vase of flowers in context and related it to a background. At this level there was evidence of careful observation which included not only the structure and form of flowers but also the careful recording of complex cast shadows and details of reflections in ceramic or glass vases. The distortions of the flower stems combined with refracted light in cut glass vases were among the most successful interpretations. On the whole the submissions seen had a good understanding of colour mixing and application, with some adopting a more painterly and expressionistic approach where the influences of other artists such as Monet and Van Gogh could easily be seen.

Work in the mid range tended to concentrate on recording the structure of individual flowers and neglected the still life group as a whole. There were many at this level using pencil or monochrome media which gave problems in terms of analysing tone and colour. Some good preparatory sheets were seen at this level which unfortunately did not always transfer well into the final outcomes.

This question was deceptively attractive to the weaker candidates who, if they were able to describe flowers, had trouble when it came to achieving a convincing vase. Perversely, there were those who could produce a well observed vase but fell short of effective flowers. Many at this level used their preparatory time to simply

copy pre-existing paintings. The development aspect was often almost completely neglected and the lack of original research also impacted on the personal and creative responses of the outcome.

### **Question 3; A reading lamp**

This was not a very popular choice but work seen spanned the full ability range.

There were some good submissions where candidates had carefully considered the placing of the lamp in context to maximise viewpoint and composition. Different kinds of lamp were utilised, such as bedside, Tiffany, and Hurricane lamps.

There were some very technical responses where the details of the construction of the lamp, its light fitting and flex and plug were analysed in minute detail.

Very few had explored the idea of a lighted lamp with all the possibilities of dramatic shadow effects. Those that did resorted to invented and imagined beams of light rather than studies based on direct observation.

Work seen in the mid to lower levels was generally indicated by rather isolated and unrelated lamps that seemed to be floating in space with no relationship to anything around it. Some of the drawing was technically sound, but the preparatory studies tended to be repetitive and lacking in imagination and experimentation.

### **Question 4; A seated figure dressed in sportswear etc,**

There were a few submissions seen in the upper mark range, but most fell into the mid to lower levels.

Figures dressed for golf, tennis, football and cricket were all seen. A couple of interpretations showed a horse and rider.

There were some good examples of candidates own photographs which were used to good effect when exploring the pose from different angles, and there were a few good low level viewpoints which enhanced a feeling of monumentality. However the majority relied on a single photograph which was used to copy from during the examination. Others appeared to adopt a drab dress rehearsal approach to the examination where candidates repeated the same pose at the same scale up to three times. In these cases the work produced at each stage of the repetition invariably led to deterioration in the work with the final examination producing the weakest piece.

Less able candidates often resorted to copying magazine photographs and placing the figure in an imagined setting. The quality of drawing and painting lacked analysis and the use of media often appeared hurried and ill considered.

## **Section B**

### **Question 5; Textural contrasts**

This proved to be a less popular choice but the work seen was mostly in the mid to upper mark range.

The most imaginative examples had clearly been informed by investigating actual surface textures such as tree bark or surfaces of old buildings, which then offered excellent scope for development and experimentation. These candidates had understood and carried forward into their final compositions the notion of contrasting textures, whilst the majority ignored this factor, producing confusing and muddled outcomes that were little more than a disparate collection of textures randomly spread across the page, with little consideration of composition or relationship to their original starting point.

Collage was a favoured option, but again there were far too many examples of randomly selected dried seeds, pasta, and fabrics etc. glued down with no thought of design. Also amongst the lower mark ranges candidates often confused surface pattern with texture, studying flat decorative mathematical patterns which lacked any textural variety.

### **Question 6; Razzle-dazzle**

Submissions for this question were mostly within the very good, competent and satisfactory attainment levels.

Candidates had researched the circus, carnivals, masks, the fairground, dancers, jewellery, and city night scenes. Dazzle camouflage from the First World War was taken as a starting point by several candidates, with some making the connections with Futurist and Vorticist painting movements. Posters for Burlesque shows based on Art Nouveau and the work of Lautrec were also seen as an influence; as were references to Pop Art.

There were some really colourful interpretations and lively responses. Difficult compositions were attempted with confidence and courage. Bright colour predominated with some using metallic colours to embellish their work. There were also some more unusual outcomes developed into a wall hanging (submitted as a series of photographs) and a calendar of glamorous School girls which had used computer manipulation very well.

Lower work lacked careful observation and used stylised imagery from cartoons, and flat patterns. It was at this level that excessive use of sequins and indiscriminate use of glitter was seen.

### **Question 7; Frozen in time**

This was the second most popular question. Results were varied and covered the full mark range.

Many had carried out their research work in museums and galleries, producing delicate studies from direct observation which included small fossils, large scale dinosaurs, ancient sculptures and small scale artefacts such as jewellery. A frozen moment in time was a popular interpretation with figures emerging with clarity from a series of blurred backgrounds. Family photographs overlaid on or around self portraits were a successful interpretation. Photography was used extensively both as a recording tool and in presenting final ideas. Stop frame and sequential imagery was seen showing objects at different points in time. Some candidates had frozen objects in blocks of ice and recorded the effects to be seen during the melting process.

Weaker candidates had attempted often difficult figurative compositions without due care to their planning, even though they had evidence of very good research and exploration.

The majority of work at the lower levels resorted to literal outcomes based on clocks, watches, egg timers, and the inevitable Dali type melting clocks and other Surrealist imagery which was mostly downloaded.

### **Question 8; Netting**

This was the second least popular choice.

Nets catching butterflies and fish were a popular subject, as were nets for holding fruit and vegetables.

The best had carefully recorded the detailed structure of netting through delicate pencil and watercolour studies, also using netting to print from. There were some quite imaginative photographic images taken of heads and bodies wrapped and trapped in netting.

However most were unable to effectively record the detailed analysis that the subject demanded. Much of the preparatory work and ideas at the lower levels were underdeveloped and candidates were hindered by poor drawing ability and analysis.

### **Question 9; Urban decay**

This was the third most popular question. Submissions were from across the full ability range and even some of the weaker candidates showed very imaginative outcomes. Generally this was the topic which stimulated the best first hand research and development. Candidates had gone out with cameras and recorded ruined buildings, run down urban areas and graffiti. Well drawn figures in settings to show the effect of the environment on the human situation were fully explored.

The better able candidates were able to research and develop abstract notions and moral issues associated with drug taking, prostitution, environmental concerns and their affect on the human condition. There was a strong auto-biographical quality in many submissions which recorded their own or family experiences.

There were some very powerful photojournalistic outcomes reminiscent of the early work of Bill Brandt where candidates had concentrated on the human aspect of urban decay, documenting how living conditions in such environments affected the health of individuals.

Still life groups of discarded objects and studies of dustbins in alleyways enabled some less able candidates to produce competent work using an observational approach.

Weaker candidates demonstrated difficulty with perspective and although fairly skilful with media handling, did not necessarily make the best choices from their research images to take forward to the examination. Some inevitably resorted to copying rather second rate illustrations, particularly of graffiti, with little evidence of individual personal development or their own ideas.

### **Question 10; Under the hood**

The most popular interpretation was of youths in 'hoodies' placed in a number of urban settings or in youth culture contexts. Traditional hajibs and burkhas were also featured with a focus on the eyes. 'Robin Hood' and 'Little Red Riding Hoods' were also seen but unfortunately these were little more than copies from other secondary sources without any original, personal input.

The best outcomes were of very good figure studies placed in context with a good handling of colour to create mood and atmosphere. These were always the result of extensive research from primary sources and accompanied personal photographs.

As with other questions, candidates in the lower mark ranges neglected the preparatory work, leaving themselves with little choice of images from which to explore, combine and develop. Many simply filled their pages with repeats of single images often copied from popular magazine photographs. The weakest were additionally limited by a lack of analysis of structure and form.

It was surprising how few used the idea of exploring under the hood of a car. Those that did often produced the most original work, especially when they had made good use of photography to capture details of engine parts which were then developed into complex semi-abstract compositions

# ART AND DESIGN

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Paper 0400/02  
Design Assignment

## General Comments

The general standard of responses continues to demonstrate creativity, technical skill and a personal involvement. The range of skills displayed and the originality of some of the designs was impressive. A greater familiarity with the assessment objectives is clearly encouraging candidates to approach design problems with an inquisitive, reflective and experimental attitude.

The importance of AO1 and AO2 cannot be overstated; with research, investigation, exploration and the development of ideas all playing a vital part of producing a final response. Not only are those qualities essential for the realisation of an idea but they are worth 40% of the final mark. Candidates have a greater understanding of the importance of preparation with only a few Centres submitting little or no preparation work.

Each question offered the opportunity for personal responses at all ability levels. All the questions had a range of responses from high to low, although some questions were more popular with particular approaches.

**Question 4(a)**, the Costume Design brief, was the most popular, with nearly a quarter of the candidates attempting it. **Question 3**, which sought a pattern design was the next most popular. The travel poster and internet cafe logo were next in popularity. **Question 4(c)**, the jewellery design problem was not so popular and the remaining five questions were all attempted, but in smaller numbers.

The majority of responses used more traditionally based methods of painting and drawing as a means of developing a response. Digital photography and manipulation is increasingly evident in terms of both the research and the final pieces. Photography also had a role as a means of recording work, such as 3D pieces and textile items.

There were some interesting responses that combined digital work with traditional mark making. In some cases, the development of the work saw interplay between a drawn idea, a scanned painting and a combined design incorporated into an original piece of layout.

In general, the majority of work was presented well and clearly labelled, mounted on sheets the same size and tied together in such a manner that the final piece was displayed on top. It was noted that a few Centres were not aware of the preferred presentation and the result was that there were some difficulties managing the candidates' submissions.

Work submitted on disc should be at least partially printed off as well, and sent as a hard copy. This is in order for the examiners to be able to lay the work out in rank order as part of the marking process. A disc could supplement an entry, or indeed, where animation is concerned it may contain the final piece, but to describe the whole process of research, development and then the production of the final piece, some paper responses will also be necessary.

## Comments upon specific questions

### **Question 1**

Candidates were asked to design a logo for a chain of internet cafes. They were also asked to demonstrate how the logo might look on a cafe facade or a web page.

This was quite a popular question with the majority of submissions being awarded marks in the middle and lower ranges.

The majority of submissions appeared to be based on secondary source imagery from 'clip art' sites. There was ample opportunity for first hand research of cafes, computers, coffee cups, plates of food and diners but for the most part, the forms and shapes used were not very personal and had been copied from an already simplified rendering of a coffee cup or pot. In some cases it appeared that the print outs had been directly traced onto a finished design with little or no alteration or addition. In many cases there was poor use of source material and as a consequence very little sense of discovery to the work as it progressed.

The very best work seen here indicated that candidates had gathered a lot more information in their research. Photographs of cafes, people sitting at their desktops and shop fronts helped to broaden the thinking of these candidates. Traditional and digital methods were used to develop the work and some clever manipulation of original and second hand images helped to present the final piece in a professional manner.

All too often work seen in the lower and middle range relied heavily on secondary imagery with little personal or original input. Lower range candidates tended to be content with simple, undemanding design solutions. The true potential of the question was not fully realised with many of the final logo designs heavily reliant on found images.

In several cases the development into a shop facade or web page was completely ignored. The majority of shop front designs tended to be very predictable with very little thought given to how an actual shop facade might appear. One or two high range responses realised the value of researching a range of shop fronts and using this to create their own ideas. A few web page designs were seen but very few actually used a computer to produce them.

### **Question 2(a)**

This was a popular choice of question that asked candidates to design a poster promoting travel and tourism in their local area.

Responses seen covered the whole mark range, the majority tended to be from the middle and lower range with the commonest images derived from photographic starting points. The standard varied greatly with some of the very best producing evidence of excellent personal photographs, with candidates making a concerted effort to go out and look at buildings, viewpoints or a landscape. Sometimes, there was evidence of first hand drawing as well which all went a long way to evoke a sense of the region.

In contrast to this, weaker candidates tended to download typical images from the area and in the worst cases, merely reproduce with the addition of arbitrary lettering. Here, the text was often reproduced by hand and not always particularly well. The resulting work showed little understanding of aesthetics or the value of a personal response.

The very best work indicated that the candidates had examined different fonts, sizes and layouts. The text, being an important part of the whole final design, deserves closer attention and time from the majority of candidates in order to achieve more successful outcomes.

### **Question 2(b)**

There were too few responses seen to comment.

### **Question 3**

Candidates were asked to create a repeat pattern based upon laces, buttons and/or zips.

This was one of the most popular questions and some outstanding work was seen. The very best work showed that first hand studies of buttons, laces and zips which were then intelligently developed into final designs, had provided an excellent starting point for the study. The motifs were well drawn and repeated without a loss of clarity. Paint was used with a good level of skill to render the developing and final patterns. Computer software was used to create and extend patterns but generally this was done with some maturity and understanding.

In some of the best responses the colour used was personal, sensitive and applied with great skill. The candidates, in these cases, thought carefully about the limitations and possibilities of water based paint.

Some candidates sought a contextual reference and found relevant examples of professional work to inspire them.

There was evidence that a few candidates had approached this question with a formulaic plan of study. Although the work produced was generally very good, the approach did not always inspire individuality with regard to the candidate's own work. Providing candidates with the techniques and skills to produce good work should not detract from their personal qualities and development of ideas to generate individual responses.

Work seen in the middle and weaker range was typified by less time spent on the original visual research and on exploring a range of design alternatives. Furthermore, at the lower end the candidates sometimes chose an unsuitable medium for the delicacy required in their design.

Some candidates misread the word 'laces' in the question and studied 'lace' as a material. The resulting work was often quite good but did not respond to rubric and candidates should be reminded that it is important to discuss the question carefully with teachers.

#### Question 4(a)

This question asked for a design for a **costume** for a play called 'The Insects'.

This was the most popular question and produced some excellent responses. The very best work culminated from thorough studies and collected images of a range of specimens which were carried out in a range of different media. Photography was used to record at first hand and also made it possible to study insects that would be difficult to keep under control for the purposes of direct observation.

With a good source of original research, the higher range candidates developed their work into exciting and creative costumes. Excellent ability to intelligently abstract and also some understanding of the construction of garments was a feature in this work. The highest achievers showed some knowledge of the varying qualities of materials and fabrics. The influence of local culture and professional fashion design was a good, positive feature.

A few candidates actually made the garment and this evidence was submitted in the form of photographs.

The best candidates showed an understanding of fashion illustration and used this particular kind of approach to render their ideas and final pieces. Weaker candidates sometimes had a problem with an inability to draw figures and little understanding of proportion and scale.

There was some suggestion from the lower end responses that designs had been largely copied from the internet. The limitations of this are quite obvious, especially in terms of not showing development and not displaying any personal qualities.

#### Question 4(b)

The candidates were asked to design a **stage set** for a play called 'The Insects'.

Very few examples of work were submitted for this question. They were mostly from the middle and lower ability ranges.

The question demands an understanding of rendering forms in perspective and the use of space in a performance area. The majority of work seen did not have that kind of command of the subject.

Candidates had produced little evidence of research into stage sets. The theatre, in different cultures, could have been a rich source of ideas and could have indicated a direction for the final design.

Inadequate research into the subject matter was a common feature with work in the weakest submissions. In some cases, the final piece was a painting of a landscape, a garden or forest, not an actual design for a stage set. There was all too often a lack of any sense of the theatre about the work.

### Question 4(c)

The candidates were asked to design an item of jewellery based on insects.

This was moderately popular and did produce a range of responses. Good candidates researched insect forms, abstracted them in a relevant way and also looked at professional jewellery design.

Use of resources available via the internet was used in an intelligent way to back up personal, first hand research. This can be a very useful strategy to broaden the range of possible design solutions. In some cases, the candidate's own cultural background helped to influence the shape and nature of the final ideas.

The higher range candidates produced some impressive final drawings with a command over technique, media and form.

Some candidates actually produced some 3D versions of their ideas, using a range of wire, plastics, metal and fabrics. These pieces were then photographed and sent along with the developmental work.

At the lower end, the work lacked in adequate research, little substance or variety to the thinking and usually a poor rendering of the final design.

### Question 5(a)

The candidates were asked to produce a free-standing display in a shop selling fruit and vegetables.

This question was attempted by a small number of candidates, the responses were mostly from the middle and lower ranges of ability.

Insufficient original and personal research into fruit and vegetables was the main stumbling block here. A selection of internet imagery does not replace the experience of first hand drawings, paintings and photographs that the candidate should have experienced. Once more, the lack of adequate research tended to stifle the possibility of a good design being developed.

The candidates mostly ignored the 'free-standing cardboard shop display' aspect to the question. Some relevant research into promotion and presentation in retail units would have been an obvious course to take which was often ignored.

There was little sense of a 3D form in the responses seen and little sense of how this might fit into a shop environment.

### Question 5(b)

The candidates were asked to produce a mural for a shop selling fruit and vegetables.

One excellent example considered the abstract design qualities of sliced or opened fruit and how they might contribute to a credible composition. The scale of the mural was also considered, candidates should be mindful of the challenge of producing a mural design that can successfully translate when scaled up. Too many of the candidates had not considered the implications of their ideas and designs when put on a wall in a shop. Many of the more average responses simply produced a still life painting.

This question stimulated some good evidence of first hand observational skills. The subject matter made this particularly straightforward to arrange and some Centres organised this task for their candidates. There was also evidence of some skill with illustrative type, graphic techniques.

One or two of the most successful pieces produced final outcomes with a sense of freshness and vitality that would have very well suited the context of a mural in a shop.

### Question 6

The candidates were asked to design a viewing platform in a wildlife park.

A relatively small number of candidates attempted this question. The spread of responses were mostly in the middle but some weaker and stronger pieces were seen.

The best work actually considered the 3D nature of the design. The forms of the viewing platform had to work as a possible design solution and they had to be rendered in perspective or demonstrated in a model. A few examples did exactly this. The candidates made some attempt to understand space and depth. The candidates also attempted the construction problems and issues of access and safety. One noteworthy piece integrated the design of the platform with the shape and structure of the tree in a successful and convincing manner. Another candidate made a very expressive model from wood, wire and plaster. This was then photographed and sent in with the appropriate research and development work.

# ART AND DESIGN

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**Paper 0400/03**

**Critical and Historical Assignment**

Clearly many candidates had benefited from and enjoyed the direct contact made during visits to buildings, art galleries and interviews with artists and designers. Most submissions were based on written and visual analysis with varying degrees of success, but there were also some Centres who concentrated on the more practical, materials-based approach with some very effective outcomes.

The materials-based approach seemed to be very successful with some well researched information shown in the work of many candidates; with the very best examples these research skills were emphasised and used to good effect, giving studies clarity and a well informed structure. It was less helpful where candidates appeared to limit their research, such as to just a web site which was then accepted as the only information they needed without recourse to any further thinking or analysis. In some cases the information gleaned was barely altered, let alone digested and considered, without any attempt to rephrase or enliven with any personal views or analysis.

Without exception, where candidates had chosen themes which were very personal to them, and where they had directly engaged in the research, they produced work that had a positive effect on the level of achievement. Weaker examples often had no clear aim or intention, with poor planning and this gave rise to poorly informed work with limited information and investigation.

However, it was good to see that a number of Centres had made good effective use of local resources. This often involved visits to art exhibitions, tours of buildings and interviews with local artists. Good recording of these events through sketching and photographic evidence were most helpful in the best submissions. The use of source material, particularly when downloaded from the internet, proved to be a valuable asset but only when carefully sifted, vetted and not accepted without editing.

Presentation was generally good but there is still space for more careful placing and organisation of pages. As a coursework component, candidates have enough time to ensure that their submissions are as presentable as possible, especially as this is an Art and Design project. Some submissions were poorly fixed together with labels that did not adhere properly. Photographs should be supplied where candidates undertake any work larger than A2.

Some projects were beautifully word processed but numbering and labels were then added as an afterthought with little consideration for the overall aesthetics of the project. Handwriting was illegible and some photocopied material was too dark as to be unintelligible. Whilst many candidates made good use of drawing and mounting skills the cutting-out of images and text and remounting was often somewhat 'ragged' and untidy. If an intentional 'ragged' look is part of the plan, then that this is fine, but carelessness should be avoided in a project that has such a broad time span for its formulation.

The word limit must be adhered to and outline proposal forms should be submitted to CIE for vetting to aid development of the work and check that the study has enough resources to sustain interest. Similarly some topics selected are too vast and the final project ends up lacking in focus and direction because the candidate has been overwhelmed with material and loses their direction.

Some of the materials-based approaches to study included some gifted work by candidates analysing, in visual terms, their understanding of the way artists actually worked. In these cases the practical work has helped the research to 'hang together' in a very positive way. Where candidates merely produced copies of artists' work, which was often weak in terms of quality and the use of materials, these were unsuccessful as they made no attempt to explain how and why the artist used the effects in a particular way.

Centres and candidates may like to consider the following suggestions;

- Submit an outline proposal form for checking as this can help the teacher and the candidate.
- Keep the aim of the study clearly in focus.

- Research the availability of resources -can the live work be accessed? Can the artist/craftsperson be interviewed? Will it be possible to take your own photographs?
- Plan the organisation and layout of the final project and do not rush the presentation. Pay attention to the page layout and consider double page layout ensuring that the pages are mounted well and labelled clearly.
- Show where your research comes from.
- Carefully check the analysis of works of art and how they are placed into a relevant context. It might be enough to copy part of a picture when studying an artist's work rather than the whole piece if the work is complex.
- Keep an ongoing record of what you do and note it down in the appendix of the submission.

# ART AND DESIGN

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**Paper 0400/04**  
**Coursework Assignment**

## **Key comment**

An emphasis should be placed on the importance of:

- first hand research
- experimentation with ideas and a range of media
- design and ideas development
- critical assessment and evaluation of work in progress.

## **General comments**

Most candidates followed Painting and Related Media courses of study. Graphic Design and Photography were quite popular. Other areas received only a limited number of entries.

The range and quality of submissions varied considerably. The best work seen was clearly the result of well structured courses, where both the teachers and candidates had a clear understanding of the syllabus requirements and of the Assessment Objectives for this paper and attention had been placed upon candidates achieving creditable skills within their chosen areas of study. There was also an emphasis on the importance of first hand research, experimentation with ideas and a range of media, design and ideas development, and critical assessment and evaluation of work in progress.

Mid levels of achievement featured an expression of personal ideas matched with a competent level of skills, but limitations were apparent in the depth of research, especially from primary sources, and also the range of experimentation with related media. Very often all the work submitted used the same media or technique.

Less successful submissions showed a reluctance to undertake first hand research of any kind, or to investigate a theme in any depth. A few very poor entries were seen which consisted of a series of exercises set by the teacher. There was no evidence that candidates had been encouraged to develop their own themes or ideas, or to research any one idea in sufficient depth.

Care and attention to the organisation of the submissions had been taken in the majority of cases. Folders consisted of discrete projects with sheets of relevant supporting work. These had been arranged and mounted in a logical sequence so that the 'journey' a candidate had made from start to finish was quite clear. Large scale work or 3D work was submitted through good quality photographs. Final outcomes were clearly labelled, as were supporting sheets, and all work was securely fastened at the top right corner.

However there were still many cases of submissions exceeding the requirement of 4 sheets of mounted work (8 sides). Centres should be mindful that evaluation and selection is part of a candidate's process of development and can be credited against AO2 and AO5. The work selected as supporting work should be genuinely supportive and relevant to the project and the candidate's development, and not just a series of unrelated class exercises submitted to create the impression of commitment.

Where adjustments were made to the marks awarded by Centres, these were usually as a result of Centres marking the candidate (i.e. levels of effort or commitment) rather than applying an objective evaluation of their outcomes measured against the published attainment criteria.

Where more than one teaching group, or work from different areas of study, exists, Centres should hold an internal co-ordination of their marking. The sample selected for sending for CIE moderation should cover not only the full mark range used by the Centre, but also cover all teaching groups and areas of study. Centres should not present two sets of rank order work from different areas of study or teaching groups. Details of the procedure for this and all administrative process are quite clearly outlined within the syllabus.

## **Comments on areas of study**

### **Painting and Related Media**

This was the most popular option. Submissions covered a wide variety of ideas carried out in a wide range of processes, often featuring interesting combinations.

Work of an outstanding nature demonstrated a very high command of media control and aesthetic awareness, whilst at the same time celebrating the random and accidental. Ideas and subject matter were thoroughly investigated through a variety of techniques and a sophisticated visual language. An understanding of the work of the past and present was powerfully used to inform personal creative development.

Candidates' own photography was a common feature in the better supporting work. Many had also scanned their images and manipulated them to provide interesting colour variations or combinations of images. There were some especially successful examples when such work was then printed out and over-worked with drawn and paint processes, or collaged into painted compositions.

Mid level entries showed evidence of serious and engaged research but candidates' knowledge and understanding of developing compositional ideas and an aesthetic awareness was weaker. Many had attempted themes of an abstract nature such as love or relationships. At this level their ideas were beyond their practical ability to translate these into visual compositions. Many relied on secondary sources for inspiration.

Lower achievement levels were characterised by repetitive copying from secondary sources with few personal ideas. The use of media showed a lack of experience gained through experimentation. Very often all the work within the submission was carried out in the same media.

### **Graphic Design**

Examples of CD/DVD covers, corporate identity, book jackets, labelling and package design were submitted. In many cases the projects set were of a professional standard and challenged a candidate's abilities in problem solving.

The best work made very good use of personal photography throughout the whole design process, although hand drawn techniques were also employed to examine alternative ideas and plan compositional layouts. Desktop publishing and digital manipulation were used to good effect especially when exploring different typefaces and the relationship with text and image.

Most other submissions still displayed a high quality of finish but there was too much reliance on computer generated imagery from secondary sources. Supporting work too often consisted of cut photographs of logos, labels and advertisements of poor quality. There was very little evidence within all of the submissions that candidates had been encouraged to look at the work of some of the leading contemporary international designers.

### **Photography**

There was an increase in submissions for this area of study.

In most entries the work submitted had been developed from a systematic approach to teaching. Themes were clearly identified, the work of others appropriately considered and a range of techniques reviewed for creative potential. This approach provided a sound platform for individual projects leading to some excellent personal outcomes.

Much of the best work employed digital processes and this was done skilfully, demonstrating outstanding achievement levels in both control of media and aesthetic awareness.

Some submissions appeared to consist of little more than a few similar snapshots of a local feature, or a day out, which had been commercially printed. The work lacked any consideration of approaching the subject from different camera angles or from different viewpoints; or of revisiting the site at different times of day or under different lighting conditions.

Some examples of digital animation were seen. The work was attractive and had personal vision. There was, however a need for more evidence of supporting documentation such as a clearly laid out story board.

### **3D Design and Sculpture**

Work in this area included materials such as clay, papier-mâché, cardboard, wire and wood. There was also some ambitious sculpture using sophisticated moulding techniques.

In some of the stronger portfolios, ideas were developed through work in other media, such as drawing and collage.

Some of the ideas presented were as simple as a shoe shape base for a vase, to more complex ideas such as low relief masks. Reference to the work of others had usually informed personal development, such as the abstract work of Naum Gabo, or contemporary street art.

A few examples demonstrated very good technical skills but ideas were limited by weak recording skills seen within the supporting sheets. Where colour was used it was seen to be more successful in abstract outcomes; in other cases it was very crude and literal.

### **Fashion and Textile Design**

A few fashion submissions were seen and they were all of a high standard. Outcomes were both creative and well made. Finished garments combined stitching, collage and direct painting. The final pieces were closely related to the development work submitted. Often the supporting sheets contained examples of material combinations, observational drawing and experiments with materials.

A limited number of textile submissions were seen. These too were of a high standard. Investigations had led to the candidates exploring ideas with block printing and stencilling onto fabric. Others had combined batik with appliqué techniques with vibrant and creative outcomes.