

# ART AND DESIGN

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**Paper 0400/01**  
**Observational Study**

## General Comments

All questions on the paper were attempted, **Question 1b** was the most popular, second was **Question 1a**, closely followed by **Question 2a** and **Question 2c**. The figure drawing option, **Question 3a** and **Question 4b** were the least popular.

The very best work was as good as any we have seen before and certainly exceeded the normal expectations at this level of examination. However, there were many more submissions this year that fell within the lower middle mark range. Outcomes were characterised by a lack of practise in basic drawing of observed forms in space and the means of rendering these to look solid and existing within a defined space. There was also a lack of attention to basic compositional design with many examples of open, flat views with poor linear perspective and no understanding of aerial perspective. Objects were rendered in isolation with little attempt to observe and record relationships between objects through the use of cast shadows or reflective colour.

Good preparatory work remains the key to success. Candidates who had clearly spent a great deal of time and effort on their preparatory work inevitably achieved higher marks than those who had not, regardless of their ability.

Outstanding preparatory work was seen comprising of experiments using a wide range of materials and with complex multi media images being successfully tackled. Varied colour schemes, compositions, viewpoints and lighting effects were seen, and the development of individual ideas was clearly presented in a logical sequence.

Candidates in the mid to lower mark ranges, appeared to use the preparatory period as an opportunity to rehearse their final outcome rather than research and develop their ideas. In most cases this resulted in repetition of the same image which became increasingly weaker at each rehearsal.

Within the lower mark ranges preparatory work often depended on copies of secondary images or copies from photographs. Sometimes these were unrelated to the final examination piece. There were also many examples of the inclusion of unrelated coursework in an attempt to cover up the lack of a candidate's efforts. A few Centres fail to provide any evidence of preparatory work, without this candidates are reducing the total amount of marks available to them.

Paintings were as popular as work in pencil. The best candidates had chosen a medium and technique which was sympathetic to their subject and could show the many different textural and surface qualities within. Mixed media approaches are still popular, but when each object in a group is rendered in a different media the aesthetic and spatial qualities are lost.

## **Administration**

On the whole the work submitted was labelled appropriately and packed according to instructions. However some Centres need to ensure that they include attendance registers and that they place the candidates' final examination piece on top of the preparatory work. All sheets should be placed together the same way round i.e. long edges on top of long edges regardless of which way the image on the page is. There is no need to place each submission within a separate folder and certainly each sheet of every submission needs to be labelled. In some cases only one label was used on the outside wrapping of the folder.

Complex book presentation, using a hinged format or heavy card mounts, is not appropriate and should not be used. There is no need to wrap each sheet in tissue paper, as some Centres did and oil and chalk pastel work should be fixed before packing.

## **Comments on specific questions**

### **Still Life Group**

#### **Question 1 (a)**

This question appealed to candidates of all abilities. Most were able to represent their subject as a whole unified composition.

Examiners saw some elaborate arrangements of magnificent tropical flowers in glass vases standing amongst voluminous highly coloured fabrics and ribbons. Better able candidates had used the ribbon as a spatial device to link disparate sections of the group.

Paintings predominated and in the best, the colours of the cloth were shown as reflections in the glass bowls, and colours of flower petals were shown in the cast shadows on the table cloth. Colour and tone was also used to accentuate the form of the flower heads. Transparent qualities were achieved through several layers of colour washes.

Mid range compositions saw careful observation of stems, flower heads and petals, although form and the handling of space were variable in accomplishment. Often careful outlines were let down by a lack of spatial depth, whilst in others, the substance or form was sacrificed when space had been conveyed well.

There were a few weak submissions demonstrating a lack of ability to carefully observe and record details. Lots of drawings were seen at this level, and which were dependent on outline rather than tone and texture. Some compositions even appeared to have been based more on imagination than observation.

#### **Question 1 (b)**

The more open format of this question was obviously a winner with candidates as this proved to be the most popular question. It enabled candidates to select, organise and express their own interests.

The use of a mixed media approach was quite popular, although with varying degrees of success.

In the upper mark ranges the selection and arrangement of chosen objects was very carefully considered. Alternative arrangements were recorded using small sketches or digital photographs in the preparatory sheets. In final compositions, objects were presented in terms of carefully organised space, form and light/shadow contrasts.

By far the larger number of candidates tended to concentrate on studies of individual items so that the final piece was often characterised by individually well observed pieces placed in an insubstantial setting. Many candidates in this range often found it difficult to prevent the objects 'floating' above the surface plane. This was caused in the main by poorly observed spatial positioning and shadows which had been misaligned with the objects.

In a number of cases the subject of the hobby had moved away from the essential concept of a still life group, into a landscape or scene with animals. Whilst this would be acceptable if such scenes were presented as a background for a still life group, (provided they came from direct observation), but to allow this approach only as a means of showing studies of horses or dogs does not meet the requirements of this paper.

### **Natural and Man Made Forms**

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

Throughout all ability levels the majority of candidates appreciated the need to enlarge the imagery, and there were some very successful large scale watches produced in coloured chalks or pastel crayon.

The best candidates produced some closely observed studies, mostly in pencil or coloured crayons. They showed careful attention to clock face details, and hard surfaces contrasted with both leather straps and the intricacies of hard expanding bracelets. Many had investigated how they were going to combine the two

watches into complicated interlocking forms. Some had even included hands and wrists holding or wearing the watches. Other very successful compositions had placed one or both of the watches in a box, but in every case cast shadows on the surface plane formed a considered part of all these compositions.

Weaker submissions failed to observe different textures and often attempted to represent metallic surfaces by using gold or silver paint which destroyed the forms and any sense of reflected light. Many at this level presented both watches as parallel flat forms, rendered as simple outline or as technical illustrations. There was also much evidence within the preparatory work of copying from catalogue illustrations, and even in some cases, resorting to tracing from such photographs.

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

There were far fewer submissions for this question. However a very wide range of interpretations were seen: multi-layered Scandinavian style sandwiches decorated with olives and surrounded with salad; filled bread rolls; baguettes with intricate layers of meat and vegetables; although burgers with their layers of ingredients between top and bottom of seeded buns was the most popular but were much less convincing.

The use of media in the top mark range was outstanding. Collage, drawing, painting, pen and ink, and assemblage were sometimes incorporated into finished pieces which were rich in colour and texture, and had a strong sense of form and structure.

The best had fully understood the need to show the plate as an ellipse and to emphasise the three dimensional quality by contrasts of light and shadow under the forward edge of the plate. Many had used a patterned plate which added to the rich decorative quality of such compositions.

The representation of space was less convincing with weaker responses where profiles of layered buns were combined against strangely shaped and unconvincing elliptical forms of plates.

### **Question 2 (c)**

In most cases this was proved a very successful question and it produced some lively and ambitious outcomes that were informed by thorough and effective preparatory work. Care had been taken to arrange the shells as part of a group and there were some imaginative arrangements with shells viewed in glass jars, in boxes, or submerged in water and combined with seaweed.

At the top end, subtle colour harmonies were conveyed in watercolour or coloured pencil. Oil pastel was also effectively used in larger scale studies. Pencil studies had used tonal contrasts to emphasise the forms and had also concentrated on differences of texture. The patterns of the shells had also been successfully captured through lino prints.

Some less successful examples became more interested in mixed media developments and lost the vigour of direct observational analyses. Soft pencil work, although quite sensitive was lacking a little in structure and the ability to convey space.

## **The Human Figure**

### **Question 3 (a)**

This proved to be the least popular question. The majority of candidates worked directly from the model and several Centres had allowed candidates to work from their own individual model. In all cases this approach resulted in carefully observed proportions and structure.

The reliance on a single digital photograph caused concern; the slavish copying of such photographs usually resulted in weaker marks in Objectives A and B. Such images showed little understanding of the effects of light on a figure or how a different viewpoint can radically change the final composition.

### **Question 3 (b)**

In the upper mark ranges there was ample evidence of experimentation with different light sources. The influence of the Old Masters who had used 'Chiaroscuro' could be detected. A wide variety of 'props' were used to create a sense of individuality in the figure, from hats, scarves, sunglasses to hijabs. The use of

study sheets to experiment with the forms and positioning of the hands was a most useful form of preparatory work for candidates in this mark range.

Mid range entries saw some subtle and sensitive use of soft shading but structure and space were less convincing, with flat facial features and torso.

There were a few much weaker entries where all sense of a directional light source was ignored resulting in very flat faces viewed full on and with no sense of surrounding space.

## **Interiors or Exteriors**

### **Question 4 (a)**

The best work had obviously been based on direct observation which created a credible sense of place. There were some interesting views over rooftops and although several candidates had understood the mechanics of perspective, there was often a mismatch between the eye level of the room and that of the view through the window. Like-wise very few had fully appreciated the tonal contrasts between the inside of the room and that of the outside.

Most submissions relied very heavily on secondary sources. Even when candidates had taken their own photographs, there were many who only referred to a single picture for their preparatory work.

Some very weak submissions were received that were obviously imagined and usually included a setting sun viewed over the horizon.

### **Question 4 (b)**

Only a few candidates chose this option. There were some creditable attempts that recorded surfaces and textures. The jumble of tools, plants and old wellington boots created opportunities for surface pattern. One or two took on the complicated structure of a greenhouse seen within a garden setting.

### **Question 4 (c)**

The most popular option for this question, but unfortunately most candidates who selected this did not realise the many pitfalls involved in representing the complex forms and structures of these complex engineered forms.

There were some very successful interpretations of interior views with details of dashboards and views through side windows that incorporated the reflections seen in wing mirrors. Such studies made use of the change of scale to be seen in the mirror reflection when compared with that of the surrounding environment.

However the majority of submissions concentrated on frontal views of radiator grills and headlights, or flat studies of tyres and wheel trim.

There were many entries that ignored the concept of "close up" and made copies of complete cars. The overuse of secondary sources was common with these weaker entries. Copies from car brochures were commonplace but even when copying these images, candidates at this level were not aware of reflective surface details and only copied the outline of the car.

# ART AND DESIGN

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Paper 0400/02  
Interpretive Study

## General comments

The best work received was as good as ever, some candidates producing absolutely stunning work that was vigorous and skilful, certainly beyond the expectations for this level of examination. Most other candidates who performed reasonably well invariably had good research and development and had used the preparatory time to their advantage, exploring ideas and media as well as trying out different compositions. Many went beyond literal interpretations of the questions and made highly personal and original responses.

Most work was in paint, generally tempera or poster colour or a similar wet media. Coloured pencil, oil pastel and inks were also used fairly widely, and there was some experimental work using combinations of the candidates own photographs and other images collaged together and worked over with other media.

Candidates whose work fell short of the aims or expectations of the examination can often be characterised by a lack of preparation. Given the nature of the questions and the objectives of this component, it is imperative that all candidates are given every encouragement to explore ideas and interpretations, seek out first hand stimulus material to work from, develop their techniques with media and with compositional ideas, and generally refine their work to a point where they are ready for the examination through thorough and rigorous preparation. A lack of energy in exploring the questions interpretatively and researching ideas thoroughly was quite common in the weaker candidates' submissions. Unfortunately too few candidates appear to spend little more than an hour or two researching and sketching ideas in the time leading up to the examination and produce fairly mundane, obvious and tired responses. Media is often used without sufficient practise or expertise.

The immense importance of preparatory work cannot be stated too strongly. To meet the assessment objectives fully the majority of candidates should be looking to submit the maximum allowance of three A2 preparatory sheets. Some of the preparatory work from the strongest candidates demonstrated real investigation and exploration with the chosen question during the preparatory time, with genuine involvement of ideas that inspired and challenged the abilities of the candidate. The ability to consider and assess the quality of potential ideas and experiments and the success of a sketch, study or composition using different media was often seen in these candidates. Some very able candidates did this visually, through their drawing and painting, with the development of their response being easy to follow through their preparatory studies, without any annotation or explanation through words. Written notes by drawings, diagrams, notes and evaluation can be helpful in a few cases to understand what is being attempted but the use of a visual trail of sketches and studies in the preparatory work is a perfectly valid way to communicate candidate's intentions and judgement in an art examination. Candidates should be including drawings and studies from life, evidence of different ideas or responses, experimentation with media and refinement towards the final piece. Judicious editing of preparatory studies is usually wise, leaving out genuine mistakes and false trails, but including experiments where these demonstrate the thinking going on and the decisions being taken.

The majority of candidates submitting work for this paper are serious, hard working and generally inspired and dedicated to this subject. Their work, at whatever level of achievement, is often serious and the endeavour to succeed is genuine. Time and effort has been taken to search out appropriate primary resources, studies from life have been made, and often some excellent references to artists and art movements were made.

Overall, all of the questions were responded to by a reasonably significant number of candidates. The most popular questions were **Question 4** *Harmony* and **Question 6** *Beyond Belief* with nearly a quarter of responses each, and the least were **Question 5** *Crowded Place* and **Question 3** *Looking Back*, both with about ten per cent of candidates working on them. The other questions had reasonable levels of candidates entering with both **Question 1** *Inside Outside* and **Question 2** *Over the Edge* having just less than twenty per cent interest each.

## **Comments on specific questions**

### **Question 1**

#### *Inside Outside*

This was the third most popular question with a good range of responses. References to Magritte and other surreal images were commonly made, juxtapositions of rooms and landscapes, inside and outside the human body, inside and outside packaging and interesting ideas related to emotions, with feelings on the inside compared with appearances on the outside. Some excellent candidates referred to the work of Edward Hopper, Matisse or other artists where the juxtaposition of architectural space such as windows and café scenes inside with outside is a feature.

Primary sources for drawing and perhaps candidates own photographs when used carefully and selectively are the route to success. Almost invariably, higher range candidates had made good observational studies of rooms and doors, packaging and other relevant items. Subjects such as wardrobes, drawers, clothes, keyhole views, boxes and contents and windows were explored.

Some candidates interpreted this question by looking at the outer and inner parts of machinery, engines or cars, whilst some looked at the inside and outside of different fruits or vegetables, in some cases done as an observation study or still life

The best candidates showed a real development of ideas throughout their preparation, often related to other artists. At every stage, the strongest candidates were looking, seeking out visual information, thinking and making judgements about their work. Weaker candidates typically produced, for example, an image of a room copied straight from a magazine and then proceeded to poorly combine this with some idea of a city or landscape outside, seen through a window or doorway, but completely made up from imagination or memory with no reference to any first hand source material.

### **Question 2**

#### *Over the Edge*

This was the least popular question. However, those that did attempt it had some good ideas, some with realistic dangers portrayed and others with individuals in some sort of mental anguish. Some candidates made good first hand studies of roads, pits and chasms and there were many views of cliff tops, walls, high buildings and views from the tops of trees. With more able candidates this might have meant interesting and unusual viewpoints looking down on street scenes or swirling seas. Sometimes, the subject might well only be seen as a pair of feet or legs close up and cropped to lend dynamism to the composition, with a view seen beyond the legs or feet. Weaker candidates often tried similar scenes but had little real understanding of depicting depth or space.

Some candidates took the emotional angle on a breakdown, pressure or general stress. With the best candidates this produced expressive and emotional work with appropriate tone and colour.

Excellent figure work was notable in a few submissions. Some candidates made some very interesting compositions of high divers in swimming pools, whilst some made use of first hand studies of figures to explore depression or suicide, posing their friends or younger brothers or sisters in suitable ways to work from. The more obvious responses came from weaker candidates who portrayed mountain climbers but did not attempt to make figure studies from life, or consider exciting viewpoints, say from above or below, but merely composed the work by reference to figures from a straight level angle which was less dramatic than it might be.

### **Question 3**

#### *Looking Back*

This was the third most popular question. There were some very good responses from very confident and able candidates. Views of roads disappearing into the distance, figures looking over their shoulders at something behind them and also there were some attempts at a historical view, looking at the past. One or two candidates made interesting use of family photos to suggest looking back at personal history: not surprising as the question was an opportunity to explore nostalgia, which many candidates did. Some created still life arrangements of old family heirlooms or treasured possessions.

Reflections in mirrors were also used to good effect including rear view mirrors in cars. When done well, the candidates worked from life. A few candidates explored old buildings, bereavement and lost love. Weaker candidates tended to make contrasts between old and new: weapons were popular, cars, fashions and aeroplanes all featured. Rarely were these copied images successful or arranged in any way on the paper with any sensitivity or aesthetic feeling: often, old and new things were merely placed side by side symmetrically on the picture plane in the most mundane manner.

#### **Question 4**

##### *Harmony*

This was just, by a slim margin, the most popular topic and one that seemed to stimulate the most emotional responses exploring peace and love. Many explored the idea of tranquillity, friendship, pregnancy, man and nature, pairs of animals/birds, the ying-yang symbol and sunsets. The latter subject was attempted by many weaker candidates who copied photographs from magazines, or simply made up the sunset, and commonly these seemed to get stuck on pastel/paint versions of sunsets across the sea, and made no attempt to develop ideas further. Weaker candidates also produced work based on ballet dancers, with quite crude representations of the human form, although some strong versions of this idea of dance or in some cases music and movement were seen.

Abstraction formed a basis for the response in a few, often with quite sophisticated responses and sensitive use of media. Artists such as Kandinsky and Miro and art movements, such as futurism, informed this work when the candidates were knowledgeable and willing to make references to valid sources.

There were also many views of peaceful, harmonious landscapes. These would often be produced from imagination with no real references to life or looking at real landscape. Stronger candidates, more interested in human relationships and the seeking of harmony between people, very often posed their friends so that, initially at least, work could be done from life or pairs of figures or parts of figures, such as hands holding each other. There were several references to harmony in flora and fauna, such as bees and flowers. Colour tended to play an important role in this question.

#### **Question 5**

##### *Crowded Place*

This was one of the least popular questions. Perhaps candidates thought this was too much of a challenge, with the expectation that drawing or painting lots of figures was required, but it could have been interpreted in many other less obvious ways as some candidates did. Those that did attempt crowds of people generally produced some strong, interesting images. Crowds in stadiums and streets, ants, fish shoals and forests were evidenced, and a particularly arresting abstracted image of a herd of zebra was noted, with some lovely interplay between positive and negative patterns.

Once again, abstraction was used to create quite dynamic and forceful compositions. Crowded shapes and use of geometry formed the basis for some quite strong work.

#### **Question 6**

##### *Beyond Belief*

This was a popular option, probably because it gave scope to imagination and fantasy. Unfortunately, too many candidates took the fantasy route by merely copying comic or computer game images and characters. Images of mermaids, angels, Christ, and the grim reaper, proliferated. Some successful candidates looked at metamorphosis, creating strange, Max Ernst type creatures, or enlarged or reduced the scale of ordinary objects or people and put them in an alien environment, rather like in the 1950's science fiction film 'The shrinking Man' or perhaps more familiar to candidates, 'Honey I shrunk the Kids'!

Sport, surprisingly, featured often, football being the most popular choice of sport. Here, amazing goals were being scored, goals that were beyond belief! Again, the better candidates who used photographs used them judiciously and as a resource to develop their own response.

## **Administration**

The majority of Centres took time to package work well with all preparatory work attached securely together with the examination work attached on top. Attendance sheets were almost all present but in one or two cases not filled in or filled in incorrectly.

Card or heavy board must not be used. If work has to be attached to anything, please use cheap sugar paper or thin cartridge paper. Not only is it expensive to use card but it is costly in terms of transporting, and does nothing to improve the mark awarded.

Some candidate's labels, thankfully only a handful, were filled in an almost illegible manner. If at least the Centre number, candidate number and name and the question are clear the Examiners work is made easier. Generally, however, labelling was excellent.

Candidates and Centres are clearly working very hard, to do their best, sometimes in very difficult or poorly resourced circumstances. However lack of materials may not be such a problem: some candidates working just with pencil or coloured pencil achieve astoundingly well. But most candidates need a range of material's to stimulate them and develop their techniques. They also need time to do well in the preparation time after being given the examination paper. This time is crucial to develop and research their ideas, techniques and composition.

# ART AND DESIGN

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Paper 0400/03

Design Study

## General Comments

There were slightly fewer entries for this paper this session, but similar numbers of candidates achieved the upper levels of the mark range. As usual most responses were for **Question 1**, *Design using lettering*, and **Question 2**, *Illustration and Calligraphy*. Also very popular were **Question 4**, *Interior Design*, **Question 5**, *Fashion Design* and **Question 6**, *Fabric Design*. There were far fewer responses to **Question 3**, *Environmental /Structural Design*, **Question 7**, *Printmaking* and **Question 8**, *Photography*.

Thorough research of sources and development of ideas informed the most successful outcomes. In the better submissions, too, the use of appropriate media led to crisp and clear graphic communication. Sometimes digital recording followed by proficient computer manipulation was used very effectively to gather, select and refine relevant information. While mid level responses usually showed a competent understanding of the specific design problems to foster a personal sense of direction, final solutions often lacked persistence in developing a resolved outcome. A surprising number of submissions were unfinished, as if candidates had been unable to take advantage of the full ten hours of the examination. Less able attempts, however, were inhibited by a limited ability to select and control appropriate media and an uncertain understanding of chosen design briefs which led to sparse research and investigation to inform the development of ideas.

The majority of Centres assisted the Examiners' task by presenting their candidates' work clearly labelled with the examination piece in front, firmly fastened to the preparatory sheets. When this was not so, confusion inevitably arose concerning the identity of submissions or the distinction of the examination piece from the preparatory work. Another practice adopted by some Centres was to fasten work carried out on horizontal A2 sized sheets together with work carried out on vertical sheets so that the work was the same way up. This increased the size of a candidate's submission which then had to be folded to fit into the script envelopes, leading to fraying and damage to the work. Centres are, therefore, requested to fasten all the sheets together the same way round so that the entire submission is no larger than A2 size, whether or not the work has been executed on a horizontal or a vertical format.

## Comments on specific questions

### **Question 1**

#### *Design using lettering*

The numerous responses to the logo design for an engineering company named SPAN, specialising in bridge construction, were spread across the full mark range. The most able outcomes resulted from thorough research of bridge structures which were inventively integrated with well devised letterforms to create unified designs. Preparatory developments for the best logos showed a sustained concern to refine shapes in terms of figure-ground relationships, linear emphasis and a selective organisation of tone and colour. Such candidates had clearly benefited from excellent teaching for this highly specialised design brief in the way they were able to explore a variety of possible ideas through a sequence of developing studies.

Mid level achievements showed a competent understanding of the design problem supported by satisfactory research of bridges and experimentation with suitable letterforms. However, once candidates had devised one or two ideas the work tended to lose impetus, rather than exploring further the potential of refining and adjusting the relationships of visual elements for the final solution. For example, sometimes the rhythms of arched bridges or the dynamism of angular steel structures and related letterforms lost their tautness and became loose or vague when copied and repeated for the final examination pieces.

Less successful attempts lacked the ability to select and record suitable information on bridge forms and structures as well as an awareness that letterforms with similar shapes could be used to develop an integrated logo design. A number of candidates achieving the lower levels of the mark range simply did not understand the design problem and presented pictorial representations of bridges in landscape settings with SPAN added as a minor element above, below or to the side. Others, who did have some idea that an image of a bridge should be combined with the lettering, were inhibited from developing adequate solutions because their evaluations were based on very sparse research.

## Question 2

### *Illustration and Calligraphy*

- (a) The cover for a tourist guide-book entitled THE PLAINS OF AFRICA attracted as many responses as the logo design brief. Candidates of all levels of ability enjoyed researching wild life and evocative landscape settings, and some were actually able to gather research from first hand digital recordings of conservation areas in their locality. In the most successful designs the integration of imagery and lettering had been impressively explored through lively preparatory studies and developments. Sometimes the map-shape of the African continent was combined inventively with characteristic tree forms and exquisitely drawn animals, enhanced by a rich and contrasting distribution of tone, colour and pattern. The best submissions also considered the need to balance the placing, scale and emphasis of lettering with the strength and liveliness of the images, ensuring that the title and name of the production company was not sublimated but projected with clear graphic communication.

At the mid levels of achievement competent research of animals, particularly their surface markings or textures, was generally apparent. Consideration of the scale and placing of letterforms, however, rarely showed the same level of concern and this aspect often let down otherwise promising illustrations. The weaker responses were predictably limited by patchy research, but candidates were usually able to evoke some feeling of a vast and open landscape even when trees and animals were reduced basic silhouettes seen against the setting sun. Such lower level submissions, though, offered very little interest in the title of the guide-book and the placing, scale and forms of lettering was invariably the result of an afterthought, rather than a planned design.

- (b) Although the calligraphy option for this question is usually less popular, there was a pleasing increase in the numbers of candidates choosing this specialist area this session. Among these were some very accomplished responses to the text of Roy Campbell's poem THE ZEBRAS, showing practised, evenly formed, well spaced and rhythmically flowing scripts. In the best submissions accompanying illustrations and decorative borders were exquisitely refined to reflect the imagery of the poem and enhance the total unity of the page. Research of zebra markings, grasses and flowers were also very thorough and competent at the mid levels of achievement. However, the contrasting optical effects of zebra stripes were often over-dominant in relation to the weight of the calligraphy, a problem of balance only solved by the more able candidates. The fewer less successful responses seen offered little more than everyday handwriting, or lettering drawn through stencils, and illustrations or borders were arbitrary and poorly researched.

## Question 3

### *Environmental / Structural Design*

Slightly more responses than usual were received for this question which, for this session, concerned the design of a three-dimensional memorial for the victims of a natural or man-made disaster. Most submissions showed that candidates had been prepared well by their teachers to understand the importance of using plans and elevations to present ideas, not just of the memorial itself but also the immediate surroundings. An awareness of architectural and landscape design practice and the use of appropriate media, such as black and coloured inks, informed and motivated the better outcomes. The themes most often explored were tsunamis and earthquakes, but the more successful designs were also informed by references to existing monuments, such as war memorials. Very few attempts below a competent level were seen and these were mostly limited by a poor understanding of the requirements.

#### **Question 4**

##### *Interior Design*

The decorative motifs from four civilizations were offered as options to investigate for the design of a carpet for the square reception area of a luxury hotel. *Egyptian* and *Chinese* sources were the most popular but substantial numbers of submissions were seen for *Greek* and *Mayan*. Thorough research, selection and recording of motifs led to informed developments of personal ideas, enhanced by rich colour and intricate pattern in the best work received. Mid level achievements developed from competent research but, as with other questions, further exploration of a variety of ideas would have benefited the refinement of visual elements for the final solutions. For example, designs at this level were often based on a dominating central image which was not adequately supported by or balanced with the surrounding motifs or border patterns, either in terms of colour and tone or echoing rhythms or dynamism. Less able responses tended to be based on a minimum of research which offered sparse information for design development.

Most candidates understood that the carpet should be square and therefore symmetrical, but variations from this part of the design brief were acceptable, and still awarded high marks, if well researched to inform personal ideas. Problems, however, arose in the work from a few Centres where candidates had been directed by teachers to interpret the question as the design of the whole reception area and treat the carpet as a minor addition. Some candidates even included people, such as hotel guests and receptionists, offering a pictorial composition more suited to the Interpretative Study of Paper 2. If teachers want to use this question for such projections it would have been more advantageous for their candidates to design the carpet thoroughly first as a flat image, then use a computer programme to show how it would lie in space on the floor of a simply outlined reception area, with or without the inclusion of people.

#### **Question 5**

##### *Fashion Design*

The costume design brief for a dancer or performer in a production based on jazz and jive music was also a very popular choice. Several outstanding and many high level submissions were received which had developed from an excellent use of sources, often involving direct observation of parts of musical instruments as well as research from twentieth century periods of fashion. This led to some very accomplished costume designs enhanced by Art Deco and Op Art patterns to evoke the energetic nature of the musical context. The most successful outcomes were also informed by previous coursework experiences in terms of figure studies, enabling candidates to present their designs to fit the forms of stylistically posed models.

Mid level responses were well researched but lacked the impetus to develop the information towards personal solutions. For example, many designs went little further than to add some variation or accessory onto existing sources even when the presentation of the idea was generally competent. However, fewer less able attempts were seen for this question and these were mostly limited by a poor ability to draw the human figure in any appropriate pose. Some candidates hoped to avoid such problems by offering headless and limbless torsos or crudely traced magazine images which had then been collaged with beads, feathers and glitter.

#### **Question 6**

##### *Fabric Design*

A substantial number of candidates were attracted to this design brief for a repeat pattern for bed sheets and covers, based on observation of ferns and succulent or spiny plants. Many pleasing and subtle designs, entirely appropriate to the context of sleep, were received. Sustained observation of plants preceded an inventive exploration through an accomplished understanding of repeat pattern techniques, as well as a considered selection and control of tone and colour relationships. Some candidates even pushed the presentation of their final designs further by using computer manipulations to create bedroom interiors showing how the sheets or covers would look placed in space on a three-dimensional bed. Although this was not a requirement of the question, the use of such processes clearly added to communication of the final solution.

Mid levels of achievement showed a good understanding of the requirements of the design brief to develop competent patterns derived from the shapes and forms of plants. Better outcomes, however, would have been possible if refinement of tone and colour in terms of positive-negative relationships had been

developed further in the preparatory work. In the weaker attempts there was evidence of much tracing from secondary sources, and a tendency to place plant images in horizontal rows with little concern for figure-ground relationships. Some candidates simply scattered traced leaf shapes across the paper, exposing their lack of awareness of how to create a repeat pattern.

### **Question 7**

#### *Printmaking*

Less than twenty candidates chose to produce prints for the cover of a technical manual. Most responses were carried out using stencils or relief printing, using either the cut away process or the creation of a raised surface with materials such as string and cardboard. Of the three themes offered, *Cookery* was the most popular with only a handful of attempts seen for *Car Maintenance* and *Weaving or Knitting*. Research of sources was generally limited to basic shapes, and the technical aspects of printmaking showed very little prior experience gained from experimentation with processes. Consequently, final images were vague and smudgy with only a few candidates achieving proficient outcomes.

### **Question 8**

#### *Photography*

Only a handful of submissions were received in response to images required for the pages of a fashion magazine. A couple of candidates had chosen the theme of *Putting on the style*, achieving competent results. One particular candidate chose the theme of *Stepping out* to focus on shoes, achieving a higher level of selection and presentation following good preliminary investigations from a variety of interesting viewpoints and well considered lighting to enhance tonal relationships and surface qualities.

# ART AND DESIGN

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**Paper 0400/04**  
**Critical and Historical Study**

## General comments

The most successful studies had been researched thoroughly and included some evidence of first hand experience of visiting buildings or galleries, interviewing an artist or designer or making evaluations from an exhibition. Some candidates made full use of local resources and particular crafts or design work which had an indigenous quality and were very well researched with direct discussion with artists and actual art works evident from the good photographic records that supported their work.

The actual subject matter varied depending on the environment so that Centres submissions had quite a distinctive feel.

As this is part of an art and design course some candidates need to pay close attention to the layout and presentation. More care and greater attention to detail is often necessary, studies should be presented with considered and designed covers appropriate to the study. There is ample time available to candidates to prepare and research thoroughly their chosen topic. The balance of text and images should be maintained throughout the study and presentation needs to be well organised.

Weaker submissions were not always well planned and a good submission depends on having a clear aim and enough material for study and research. Some projects were untidy and poorly managed with visual display often haphazard giving an overall uneven look to the study.

Centres need to be more mindful of the application of the rubric as there is a tendency to make more and more of the element of practical art work to replace text and analysis. It is possible to develop answers with a more practical presentation but it must still include a substantial commentary or annotation which shows the thinking and critical awareness of the candidate. Practical work should be directly linked to the aims of the project and can develop on from research but must still show original links to the outlined aims.

Excellent work was often carried out using computer aided design programmes and, where used properly, this was very effective. In weaker submissions there was little attempt to relate images to text or even label images correctly.

Studies illustrated with candidates own photography and sketches often gave a personal touch to the work. There were some cases with candidates who submitted their own art work which bore no relation to the chosen theme; this did nothing to clarify the objectives of the project.

Where photocopies and down loaded images are used these should be as clear as possible as poor reproduction detracts from the overall impact of the study. It is not acceptable to download work from web sites and present it unedited as finished work.

The strongest submissions were those where candidates had built up a body research materials and visual evidence for their studies and then refined it for a final write up and presentation. The highest outcomes showed engaged involvement and thorough development of ideas.

Handwritten submissions must be legible without endless crossings out. Candidates should be encouraged to revisit and make submissions look as good as possible as an ongoing process. Any extra materials from visits, interviews and research which inform the project but are not part of it can be placed in a clearly marked appendix folder.

Several studies fell apart in transit, it is essential that they are firmly bound hopefully without too many sharp staples.

# ART AND DESIGN

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**Paper 0400/05**

**Coursework**

## **General Comments**

By far the largest area of study was Painting and Related Media. Some Sculpture, Textile, Photography and Graphic Design were also seen. Generally submissions were well organised, with plenty of evidence of investigation, research and development. The best work was nearly always developed from first hand observational studies, either as the candidate's own drawings, sketches, and colour studies, or their own photography to record scenes, buildings, people and objects relevant to their chosen themes. Supporting notation often provided additional information and this provided Moderators with a useful insight into the candidate's thinking.

There was evidence of experimentation with media and processes. It is especially interesting to see the work that emerges from a candidate's own interests and starting points. It is interesting to see the risk taking that confidence brings: alternative ideas that have been explored, the experiments that have not worked out. This really gives a flavour of the personal engagement of the candidate, rather than submissions which resemble nothing more than set class exercises.

It was noted that some candidates' choice of subject matter and the way it was developed was perhaps over controlled. Whilst this approach helped to guide the less able candidates and ensured that they did everything that is required, in terms of meeting the assessment objectives, it makes it difficult to see individual qualities within each submission.

Some submissions consisted of several pieces of unrelated finished work without any identifiable supporting sheets to provide evidence of research and investigation of the subject, or of development of ideas towards the final outcomes.

A few Centres sent just a portfolio of odds and ends that were completely unrelated, and just a mixture of exercises that had been done during the course. Often it appeared as if it had just been put together with little thought about what the work should reflect in order to meet the requirements of the assessment objectives. Selection and editing was all too often lacking.

Most Centre marking was within acceptable levels of accuracy and only slight adjustments were necessary. Most frequently, reductions were made because levels of research and development were often insufficient to properly demonstrate personal qualities. Also Centres should not underestimate the need to show a competent understanding of craft skills matched with an equal knowledge of the ability to render form and structure and to compose basic elements into pleasing, balanced designs.

## **Comments on Areas of Study**

### ***Painting and Related Media***

The maturity of work in some submissions was very high. Ideas were usually developed from candidates' own observations and experiences. The work was often ambitious both in scale and complexity of concepts. Final large scale outcomes were documented by good quality photographs. Some had based work around the study of other artists or cultures, including some excellent spray painting on canvas developed from research into local graffiti.

Another very unusual piece had developed compositions based on animal conservation using a process of paper pulp.

Some very proficient still life based compositions were seen. These were usually based around a large single still life arranged by the teacher. After initial observational drawings the candidates were given a

choice of artists to research and then to include references to these in developing their own studies. Whilst lacking in originality and individual personal expression this approach had allowed even the weaker candidates to produce well informed and competently rendered compositions.

Weaker work still tended to show evidence of good research, however the development into final outcomes was less successful in aesthetic qualities as not enough attention or time had been spent on gaining confidence or experience in basic drawing skills. The importance of such skills as drawing ellipses, forms in perspective, good compositional techniques using scale and overlapping shapes to create depth, and the effective use of foreground and a middle ground should not be underestimated.

There was some very weak work consisting of a lightweight collection of different finished images with very little evidence of development or sense of organisation, the majority of which had been poorly copied from secondary sources. In every case the Centre had overvalued levels of achievement. It is difficult to see how Centres can reward so highly for individual personal responses or investigating original sources.

Some printmaking was submitted within this area. There was some strong relief printing and lino cutting and some equally competent stencil prints. There were also some very much weaker prints demonstrating very little knowledge or control of the medium.

A few Centres are encouraging candidates to use digital manipulation to develop ideas and broaden a candidate's scope of image making. In some cases they are using digital programmes to produce still life drawings. It was good to see that the candidates showed, through intermediate screen shots, the progression from initial outline drawing through to the various stages of filling, highlighting, colouring and texturing their images. It is worth noting that Centres realise the importance of showing the progression in this media is absolutely key to obtaining full credit for ideas, research, experiment and development, as well as being able to fully recognise candidates' skills in using digital media.

### **3D Studies**

Submissions this year were mostly modelled sculptured forms and all fell within the very top and high levels of attainment. Many had chosen to model a human head. Observational drawings and photographs provided good support and the structure of the features had been modelled with accuracy as well as conveying expressive qualities. There was an excellent submission of a life sized modelled torso. Some had extended their skills and made casts from the initial sculptures. Another submission had excellent research skills which gave them a thorough understanding of kinetic sculpture and resulted in a highly original outcome.

A few less successful entries were received in papier-mâché and constructions using card, wood, and plastic. These all had limited manipulative skills and aesthetic understanding, and with few sources of reference.

### **Textile Design**

Batik, screen-print, and tie-dye work was seen across a wide ability range.

The best batik work had managed to combine high levels of craft skills with a good understanding of design, composition and colour harmony. Final outcomes were well supported by folders detailing the research of ideas as well as the development of the process. Weaker submissions were not sufficiently supported by observational drawings and suffered by having most of their imagery derived from secondary sources.

Tie-dye submissions were generally in the mid to lower achievement levels. Many entries were simply pages of exercises into tie-dye methods with little development into original final designs. However the better examples did have some relevant research which had informed the work.

There were some very personal screen printed outcomes on banners and large hangings that were highly skilled: the registration and clarity of the stencils really made them work in a crisp and well composed way, rich in colour. These were fully supported by detailed investigations and research of chosen subjects.

### **Photography**

Only a very few entries were seen but the standard was generally high. They were quite traditional in their sources and outcomes, with subjects like still life and portraits. The solidity of the teaching and course structure showed through the portfolios.

***Graphic Design***

There were too few entries in this area to comment on.