

ART AND DESIGN

Paper 0400/01

Observational/Interpretative Assignment

General Comments

This was the first November session taking the revised syllabus, and in spite of significant changes the paper was well received. It is pleasing to note that standards of achievement were maintained and that responses were varied and creative.

Question 1 from **Section A** was by far the most popular. **Question 8** from **Section B** was the second most popular. Entries for **Questions 4, 5, 7, 9** and **10** were fairly even. A few candidates chose **Question 2**, and there were very few responses to **Questions 3** and **6**.

The question paper is divided into an observational and an interpretative section and candidates can respond to any question in an observational or interpretative approach, or indeed a combination of the two approaches. Such crossovers between sections are acceptable and can result in work of a very individual nature. There were few examples of this approach with candidates, on the whole, producing work for **Section A** firmly based on a traditional figurative nature, whilst **Section B** submissions were of a more imaginative nature.

Likewise, the full opportunities that this syllabus now offers for submitting work in other media such as sculpture, textiles, or photography as well as painting or drawing was not fully realised. The majority of candidates had developed their studies into finished paintings or drawings with some using collaged techniques and mixed media approaches. However it was encouraging to see that some had chosen to submit their responses entirely through photography.

The revised Assessment Objectives place much more emphasis on evidence of thorough preparation, with 20% of marks available for *Investigation and Research* of chosen themes; and another 20% available for the *Exploration and Development* of the candidates' ideas. This means that candidates have access to 40% of their total mark before they even begin their final examination piece.

The very best *Investigation and Research* was highly appropriate with few examples of 'padding out' with irrelevant work. Sheets were densely packed with sketches, colour studies and the candidates' own photographs taken from direct observation. They had chosen objects and 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. Written notes provided additional evidence of the candidates' thought processes as well as acting as an aide memoir for the candidate. Contextual references were relevant and carefully chosen, and had informed individual development.

Relying on collecting images from secondary sources, producing sheets of cut-outs from magazines and poor downloaded images that were often far removed from the candidates' own experience and inevitably resulted in less successful outcomes. Where references were made to other artists these consisted of copious downloaded biographical details, or poor downloaded photographs which did not relate to; or inform their own work in any way.

The success of meeting Assessment Objective 2 could be directly linked to the range and quality of visual material gathered. Candidates that had spent time gathering a range of images of chosen subjects had plenty of material from which to explore different viewpoints and compositional studies; or to begin a process of distortion and abstraction. These candidates were then best placed when it came to selecting from a range of images to combine to produce original compositions, and were not confined to working from a single image. The best work showed evidence of experimenting with different media and processes with an element of risk taking to provide new and interesting ideas which were carried forward into the examination piece. Many had used digital manipulation to provide inspiration of different colour-ways, or to combine and overlay a number of images.

Mid-range submissions made some effort to explore but there was a tendency to stick to studies of objects rendered in different media. Little attention was given to exploring alternative arrangements, viewpoints or compositions. Typically this work lacked evidence of continual practice or knowledge of formal elements such as composition, form, colour, space, tone and texture. Examination pieces were invariably copies of preparatory work which lacked the freshness of the former. Some were slavish, technically very proficient copies from photographs, but again lacked a sense of depth and space gained from working direct from the subject.

All too often the weakest work was from candidates who had resorted to working from a single image from secondary sources. In these cases they had little alternative but to try to copy these in different media or in some cases make tracings and fill-in with unrelated pattern or colours straight from the pot. Lower range entries showed little prior consideration to composition; with the elements of the examination piece appearing to have been made-up arbitrarily as the work progressed. Often these candidates lacked enough information from which to work and large parts of their compositions were left as unresolved white paper or large painted areas of unresolved with poorly applied colour.

The very best work showed evidence of a clear understanding of the formal elements of composition, form, space, tone and texture which were used with a confidence that could only be gained through continual practice. The scale and compositions of the final examination pieces were well considered and the work had been sustained through to impressive finished outcomes. These successful examination pieces showed that the candidates had practiced their chosen media thoroughly and could use this with confidence; not only convey form, space and texture but to impart a sense of mood and atmosphere into their work.

The strongest work within the Assessment Objective 5 *Personal Vision and Presentation*, was always from those candidates who had worked from first hand sources. Credit could be rewarded when they had selected their own subject matter and set their own arrangements, or had made critical evaluations as their work had progressed.

Final examination pieces were mainly paintings and drawings although there were a few candidates who had used photography quite successfully. Many candidates used photography as an investigatory tool and digital manipulation was seen as a means of developing ideas. Printmaking processes were also used as a means of repeating images or to provide an additional range of textures. In addition there were some very successful combinations of these processes, although few were taken through to final outcomes.

Where references to the work of others had been used they were able to give a highly personal explanation of its relevance to their own work. It is worth noting that where candidates were more reliant on secondary source material than their own; they were only ever copying the view selected by somebody else, just as those who had relied on making a detailed copy from a photograph could only be credited with technical skills at transcribing from one medium to another.

Centre administration was generally good; with scripts being received with the final examination piece on top and all sheets clearly labelled on the top right corner. However some Centres still fail to fasten the work together, or use paper clips which are not satisfactory as sheets always become detached and the wrapping of individual sheets in tissue paper is unnecessary. Care should always be taken when gluing individual studies to backing sheets and certainly the use of Blu-Tak is not suitable.

Comments on specific questions

Section A

Question 1 A pair of shoes or boots, placed on a newspaper with some cleaning brushes, a cloth and a container of polish.

This was by far the most popular question and submissions covered the full ability range. The majority of approaches adopted a very traditional still-life approach, especially from Centres with a tradition of excellence in the previous observational paper.

There were some accomplished large scale outcomes in mixed media of paint and oil pastel, showing substantial research and explorations of possible alternative arrangements and viewpoints. The excellent understanding of the whole composition; objects, background and surfaces, often with careful selecting a close-up or section of a group, or in some cases an unusual viewpoint. Although the handling of individual forms was variable, the responses to textural differences; colour and tone of materials of leather, metal etc., were very impressive and effective. Some candidates used actual newspaper as collage to place the objects on. This was especially successful when drawn or painted shadows were added. One very sensitive composition featured a pair of army boots being cleaned on a newspaper with the headline that war had been declared.

Mid-range submissions could generally be identified by less preparation and demonstrated problems in rendering surfaces, drawing accurate ellipses and giving due consideration to composition. Although many had produced some well constructed shoes all too often they failed to occupy the correct space and were seen to 'hover' over the newspaper and brushes.

The weakest submissions showed little understanding of surfaces, or how to render objects in space and relate them to a background. There was little colour mixing with very limited tonal shading which meant that images appeared flattened and fragmented.

Question 2 A selection of shellfish or fish on a large plate.

Submissions for this question fell mainly in the upper or lower mark range with few in the mid-ranges. There were some outstanding examples of shellfish including oysters and mussels represented on decorative plates. The contrast between the natural textures and manufactured patterns resulted in work of great sensitivity which was unified by carefully observed shadows and reflected colours.

There were also some large scale paint and oil pastel compositions of gleaming wet fish with iridescent scales lying firmly on plates, often with the addition of a tablecloth, slice of lemon and salad.

There were also a few excellent pencil studies focusing on detailed observation and sensitive rendering of textures and scales of the specimens. The ellipses of plates had been equally well observed and drawn.

At the lower end, misshapen fish lay awkwardly on up-tilted plates with little variation of tone, texture or colour. The supporting studies were all too often mere repetitions of the final examination piece with no change of media or viewpoint.

Question 3 A study of a figure sitting cross-legged on the ground reading.

One of the least popular questions, although there were some very good submissions where candidates had really thought about the position of the figure and the viewpoint. A few photographic submissions were received showing a number of different techniques, including layering but the majority of work seen for this particular question was in the lower mark range and difficulty representing proportion and form was a common factor.

Question 4 A portrait study of a person about to drink through a straw from a bottle, can or glass.

This was the most popular of the figure options and generally the outcomes were much more successful. Some sensitive drawings, photography and one printmaking submission were seen. Most had limited their work to straightforward studies of the figure with little evidence of attempts of a more interpretative approach.

The most successful had used their preparatory time to explore the pose from different viewpoints and under different lighting and photography, in particular, was used to good effect in this respect.

Mid range work was generally able to construct the head accurately but all too often they had considerable difficulty in rendering the hand, holding the bottle or can, to the same proportion when seen against the face.

Whilst the majority of candidates had worked from first hand observation, less able candidates often resorted to copying magazine photographs, or even tracing, with little understanding of the requirements of the question to place the whole figure in an imagined context. The quality of drawing and painting lacked analysis and the use of media appeared hurried and ill-considered.

Section B

Question 5 Taken apart

This question was open to very wide interpretation and the more able candidates treated the theme in a very personal manner by looking at the human emotions of bereavement, loss, starvation, earthquakes; although some strayed far from the subject and generally did their own thing with no apparent reference to the question whatsoever.

Photography submissions were generally very successful, with multi-exposure processes of the dismantling of machinery effectively answering the question. Others had fragmented photographic images to produce collages which had then been effectively over-worked with other media to good effect.

The very best candidates referenced their work to other artists very effectively. A pastiche to a *William Blake* watercolour was reinterpreted in relation to death and the spirit leaving and being reunited. Another presented hands, separated by *Michelangelo's* 'Creation'. Many others had references to deconstructed imagery based on Cubist or Futurist subject matter.

Some had adopted a more observational approach, using chopped or peeled fruit, or to illustrate objects being taken apart manually, or machinery in pieces. These were among the least successful where the objects were shown simply laid out in a diagrammatic format.

Question 6 Banners and Bunting

The opportunity to explore the abstract and pattern making qualities offered by this question did not feature amongst the few submissions seen.

Flags and banners amongst crowd scenes in sports stadia were common.

Some works managed to generate a sense of movement through the use of diagonal directions in their compositions, but most tended towards painting flat rectangles of brightly coloured shapes that said nothing about the purpose which banners and bunting are used for.

Question 7 Intersection

This was one of the more popular questions from this section with entries mostly falling within the mid- to lower mark range. Candidates saw this as an the opportunity to produce abstract work but sadly without any understanding of the process; initial ideas taken from first hand observation and subsequent abstraction using these starting studies. Many of these examination pieces ended up unsupported by any process or thinking and as a result finished compositions were often lots of random lines crossing over each other, or patterns that were made up.

However some had used the starting point of a road junction but generally the major weaknesses with these was the inability to convey space or aerial perspective; with some very basic submissions resorting to made up diagrams of street scenes demonstrating a poor understanding of one point perspective.

Question 8 Cultural diversity

This was one of the most popular questions although there were few seen in the upper mark range. Interpretations were limited; the majority simply presenting slight variations on contrasting costumes or compositions featuring architectural comparisons. Most of these had used secondary source material from which to work with many of their images being far removed from the candidates own experience.

Some of the more successful had used a still life approach, juxtaposing objects from a range of cultures. Some photographic submissions had used this approach successfully, and some had used collage with maps and flags effectively.

Question 9 Stacked

This question provided many candidates with an opportunity to organise still-life groups of a variety of objects being stacked. Most objects consisted of piles of books, cups and cans. Some very successful compositions of brightly coloured piles of fabric were used as starting points for multi-media interpretations where real fabric had been embedded into impasto surfaces. Another candidate had constructed a sculptural tower from assorted objects (submitted as photographs), which was then used as a starting point for a still-life study.

Stacked arrangements of toy cars provided interesting starting points, as did some observations made from visits to scrap yards with stacks of real cars which inspired some very successful paintings of a semi-abstract nature.

Most of the weaker submissions demonstrated a lack of understanding perspective; particularly in those who had chosen children's building blocks, whilst the construction of lettering in perspective on the sides of books undermined otherwise promising compositions.

Some candidates saw this question as an opportunity to produce images that were supposedly abstracted but badly drawn from initial observations.

Very few had explored the possibilities offered from explorations of architecture.

Question 10 Behind the scenes

The majority of entries for this question fell within the mid- and lower mark ranges, and gave rise to a number of interpretations.

Many candidates looked at theatre dressing rooms before a performance, but many had problems with perspective and the proportion of figures. Access to sufficient first hand research was limited and most resorted to copying from music magazines. Hardly any candidates referred to *Degas* or *Toulouse-Lautrec* for references.

Those who featured clowns and other theatrical characters in the process of being made-up were slightly more successful.

Still-life groups showing equipment and ingredients used in the preparation of food was another popular interpretation to this question.

A few attempted to portray concepts based on political or religious comment, or issues on rich and poor. Unfortunately most lacked the skills to portray essentially abstract qualities into visual compositions.

ART AND DESIGN

Paper 0400/02
Design Assignment

General Comments

The vast majority of teachers and candidates have taken to the revised Syllabus exceptionally well, and the overwhelming majority of submissions for the Design component reflected a very good understanding of the requirements of the new Syllabus. Teachers are clearly directing candidates as to the best approach in order to achieve the best mark they possibly can. It is always encouraging to see that teachers are taking advantage of the support available by logging onto the Art and Design Teachers discussion group, the link for which is posted at the end of this report.

The strongest candidates showed high levels of in-depth recording from observation. Marks were awarded for Assessment Objective 1 (AO1); *gathering, recording, research and investigation* to a high level in these cases whether using drawing by itself or using drawing with personal photography. It was also good to see that so many had kept an open mind about the direction that their work might take. Many candidates researched visual information extensively in the initial period of preparation and as a result, there was some wide-ranging, creative and intelligent observation work seen in the supporting studies. Excellent research and gathering of information provided solid foundations for the initial ideas; seeking alternative solutions from which was an easy task. Such strong engagement at the initial stages meant that eyes and minds were fully engaged in looking at the design brief in a number of different possible ways from the outset.

AO2 relates to *Exploration and development of ideas*. Once again the candidates who had scored highly on AO1 were able to build up a range of potential outcomes, considering possible alternative solutions and variations to their ideas. Where lettering and typography were involved, many candidates had a good background through their general course leading up to the examination. Experience of understanding how lettering and typography can work to create meaning and signify qualities that add to the strength of the design was a feature in the strongest submissions. There was a great deal of very intelligent experimentation with lettering to refine and ensure that the lettering worked in tandem with the logo or illustrative part of the design. Consideration of typeface, size, position, colour and kerning was all part of the mix of developing effective and meaningful outcomes.

Many candidates continue to use traditional media with great skill and sensitivity. There were some excellent examples in the use of gouache and tempera colours, collage, inks and coloured pencils seen amongst other media. It is also worth mentioning that the use of digital technology is being used with increasing confidence. With the developing skills in the use of computer programmes to create design; comes a very high level of discrimination in combining illustration, logo, imagery from digital photography and lettering. Using computer programmes to alter images and text, candidates are seeking the very strongest outcomes with great intelligence and sensitivity. The presentations that are submitted using computer technology often show a high degree of very subtle alterations in the supporting work, all the while improving the final outcomes to reach very high levels of achievement. As long as the candidate submits sufficient evidence in their supporting work to show how their outcomes have developed, there is every reason to see the trend of using digital technology increasing; this should result in many candidates, even those of modest traditional drawing or design skills, being empowered to produce ever-stronger outcomes.

It is always encouraging to see how effectively candidates use the preparatory period. Many candidates are aware just how worthwhile a task it is for them to sift through and organise their preliminary studies in order to ensure that only relevant work that adds to the story of development is submitted. Every artist explores avenues of investigation and experiment that turn out to be less successful but by carefully editing what they take into the examination room, they can organise their work during the test to focus on the production of the final piece. By doing this, there is more chance that the whole submission will be carefully organised and presented in an intelligent way in order to inform the Examiner of the process through which the final outcome was arrived at, in a sequence that shows gathering, research, experiment, refinement and resolution.

All questions garnered a reasonable number of responses. The most popular were **Question 1**, the design for a fitness centre called PACE, and **Question 4**, the fashion design question for a futuristic character, each accounting for around 20% of responses. **Question 2(a)**, the design for a cover of a book called 'The Hidden Pagoda' was the third most popular submission. Others accounted for around 10% of entries each, except **Question 6**, to design an outdoor eating area for a café or restaurant, which was attempted by less than 5% of candidates. Whatever question was attempted, however, there was a really strong entry across the board for this session, with some absolutely first class work seen in a forms of design, from logo design to calligraphy, and from environmental design to fashion and fabrics.

Comments on specific questions

Question 1

Design a logo for a health and fitness centre, the name of the chain, **PACE**, to be included in the design with an example of how the logo might look on a sign board at the entrance or on a membership card.

Of all the questions this one attracted the widest range of candidates; work was seen from the lowest to the highest levels of the mark range. Many of the comments that can be made about this question can be translated to other questions; with the most successful outcomes indicating that the candidates have produced directly observed research. In this case research of fitness centres and exercise equipment featured, together with some figure studies of people exercising or running, and digital photography was used extensively to inform later simplifications of the final logo. Such visual research supported the ideas about the fitness centre idea and it was good to see candidates leaning heavily on this research from observation rather than relying on second hand imagery alone.

Excellent responses included sensitive and appropriate use of lettering for the word PACE, with some very able candidates playing around extensively with the shapes and forms of the four letters to produce very strong design shapes that evoked the idea of movement, fitness and energy. Some candidates transformed the letters PACE into the logo itself, with success, whilst others incorporated a figure in silhouette or in a simple outline of sports equipment to relate to the letters in an interesting way. Colour was used well by many, with the choice of energetic hues such as strong reds to signify the underlying meanings intended, of health and fitness. In order to show the logo and title in use, some excellent work was carried out through use of digital images. Doorways of gyms, where the logo had been placed through layering with a computer pasting facility, were very effective when the candidate skilfully rendered shadows and light to create a convincing image. The most successful logos displayed on membership cards were those that had considered the reduced size effectively; maintaining a strong visual presence that did not become over complicated or difficult to 'read' on such a small format.

With mid range candidates, the need to create a crisp graphic image for the final solution was sometimes problematic. The choice of media is crucial and applies equally to all the questions. Some chose to use pastels or other rather impressionistic type media more suited to landscape work, and these were often unsuitable when attempting to create what should be a well defined and crisp image generally necessary for a logo design to work well. Often with mid range candidates, the design itself was of a good quality but when applying the assessment objectives there were scant opportunities to reward the use of direct observation as well as other sources, as there was total dependency on secondary sources as the only information to develop logos from. In itself, the use of secondary sources for design can be successful, if used with intelligence and sensitivity, but too often secondary sources result in second hand ideas, with not enough original and creative input.

With such a popular question, it is noticeable in the mid range submissions particularly that the level of attainment was limited simply by the candidate not taking the time to just apply a few hours of work to further development of the logo or alternative outcomes to just see if the first idea could be improved on. Sometimes, with a good number of submissions, an excellent submission with strong research and development was spoilt to some extent in the final design by a lack of refinement to create a sharp, crisp and well formed logo with carefully considered relationships between elements such as letterform, space, line, colour and tone. These aesthetic considerations in the context of design are not only to do with refinement, but also relate to the ability of the logo to communicate ideas and notions of strength, movement, energy or other concepts invariably related to health and fitness. A different curve, a different hue, a tighter line or some such element can all contribute to a stronger outcome in design.

Where sparse evidence and very little meaningful research had taken place, the resulting logos were weak. The use of imagination alone or secondary sources alone was not sufficient and resulted in poor outcomes. Often, a figure had been cut out of a magazine or downloaded from the Internet and it had been poorly copied or traced. Despite the lengthy preparatory period in which development can take place, candidates found it difficult to think about how they might work beyond their initial and often basic first ideas. In the very weakest, media was used with insufficient care, with colours poorly mixed and applied, letterforms and figures weakly resolved and logos that remained bounded by uncertainty of line, tone colour and form.

Question 2

There were two options to this question, the first to design the cover for a book entitled **THE HIDDEN PAGODA**, with the candidates requested to use their own name as the author.

Many candidates tackled the issue of first hand study of a pagoda magnificently, with a good range of excellent secondary sources employed from books and magazines as well as the Internet. It was good to see that candidates did not simply copy from these sources, but used them imaginatively and in combination to achieve their desired outcome. The use of found imagery was used as starting point to feed into their own creative endeavours, combining and creating new outcomes.

One interesting feature of the question was that candidates took the title 'Hidden Pagoda' to relate to many different genres of books, amongst which were romance, action adventure, mystery, crime and even, surprisingly, science fiction. As such, the different generic conventions of these areas of literature, especially as applied to book cover design, were explored with great knowledge and awareness by some very able candidates. Pagodas were seen in different contexts; in the mountains hidden amongst mists and snow capped peaks, others were tucked away in cities or amongst the trees in the jungles and forests, others reflected in eyes or in the water of lakes, some casting their shadows against modern street scenes. Cultural references to the Far East abounded, as did the aesthetic conventions of Chinese painting.

A vast range of different media was employed, from pencil to coloured pencil right through to watercolour, gouache, inks and on into computer based work. In every media area there were without exception examples of excellent work.

Where performances varied widely was in the ability to combine lettering and imagery together in a successful manner. The strongest candidates were well aware of how important not just typeface and placing are but also tone and colour, size and whether upper case or lower case was used. Some candidates played around with this aspect of design in their preliminary work with great sensitivity before deciding on the one that worked best.

Responses in the mid level would have benefited had they included less, often trying to include too much detail of the structure of a pagoda over complicated the final design. Some inventive candidates simplified their image to such an extent that they presented a mere notion of a vague, misty outline glimpsed through swirls of clouds or a silhouette seen against the sky, for example. Having said that, some architectural details were astounding in their attention to the fascinating architectural features of pagodas, with beautiful rooflines, tiles and windows.

Clearly, well-briefed knowledgeable candidates were well versed in the typical book cover layout and had replicated the key features in terms of dimensions, text and illustration. Some excellent work was done using the candidate's own photography; alternatively Photoshop was used with great skill, layering different images together and relating them to the lettering. With the very best submissions, elements of the design were handled with great success and were a joy to behold.

The second option for this question was to write out the whole or part of the poem **Bells of Grey Crystal** by Edith Sitwell and incorporate it with an illustration and/or a decorative border.

Although there fewer submissions for this option there were still some very sensitive and well-executed examples of calligraphy seen. Clearly the art of Calligraphy is being taught with great success and enthusiasm. The range and quality of the Illustrations and decorative borders were often excellent and beautifully integrated with the text. The strongest candidates conveyed the sense of the poem with well-chosen paintings or drawings of some of the features contained within it, from bells through to pagodas and swans.

Some candidates traced letterforms which often resulted in less confident outcomes. These were generally hampered by a lack of experience and practice in lettering, whether done in a cursive script or through using tracings or computers. Some submissions were just done in the candidate's handwriting, or sometimes with typographical styles that changed from letter to letter and from word to word and line to line, making the experience of reading it rather testing.

Question 3

Design a repeat pattern for shower curtains, based on **(a)** Clockwork, **(b)** Needlework or **(c)** Fretwork.

Whilst Clockwork was the most popular of the options it was encouraging to see that excellent examples were seen for all three options. The most successful outcomes were a result of careful studies of the mechanisms of clocks, shapes seen in needlework or fretwork which were recorded either by drawing and photography. These initial research studies encouraged the candidates to focus on a few aspects or motifs that were then refined and modified to allow for a successful repetition pattern. Experimentation with the shapes and motifs ensured that the repeat pattern had a strong rhythm and sense of repeat that suited use on a shower curtain. There were candidates so aware of the final use for the design in a shower curtain that they showed the design as it might be seen in a bathroom, often with great success.

The vast majority of submissions were from candidates who were well versed in the need for good initial observational research. Weaker candidates, whilst often doing quite good preliminary studies, developed the design in a less sensitive way, perhaps due to inexperience. Here the design was often in need of greater simplification, particularly with regard to the refinement of the design motifs. Weaker submissions lacked an awareness of the potential use of positive and negative space to create a stronger design; the importance of appropriate use of colour and tone in the design context of a shower curtain, or in the rhythmic qualities necessary to produce a successful repetitive design. Too often candidates used an inappropriate motif from their studies of clockwork or needlework that did not work as part of a design. The very weakest submissions were simply unable to make the design repeat.

Question 4

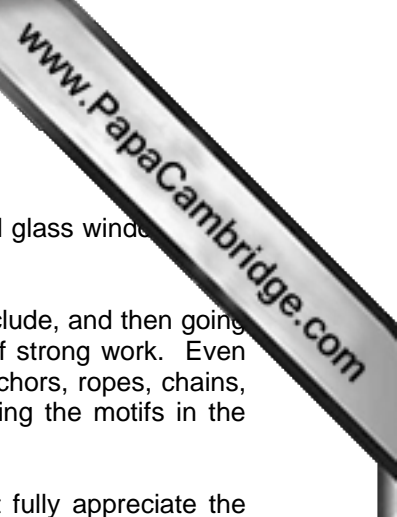
Design a costume for a futuristic fantasy character. The character has evolved from a combination of organic and machine forms.

This was a very popular question and seemed to appeal to the tastes of a wide range of candidates of all abilities, from some of the very best entries gaining maximum marks. There was also a wide variety in the approaches based on different organic and machine elements. Science Fiction was obviously going to be a big influence, but it was by no means limited to just modern or recent examples of that genre, with due reference being given to such classic films as Fritz Lang's 'Metropolis' and Jane Fonda in 'Barbarella' as well as Ridley Scott's 'Bladerunner', amongst others. Even references to Jules Verne and H G Wells featured.

Many submissions were excellent, demonstrating first class research and a high level of knowledge of the inherent possibilities of the question and of the ways that costume design might be presented. Many used the traditional front, side and back figures wearing the final costume, others a main picture from the front augmented by details. These candidates included such imagery or diagrams as to how the costume might be constructed and sometimes included fabric swatches, or even photographs of the machinery or organic forms that had inspired the design. Some candidates gave full consideration to items such as headwear, footwear and showed the costume in use and being worn in 'action', as it were, in a film or on stage, or even in some cases in comic book format. There were many examples of excellent creative crossovers between animal and machine, as well as humorous examples such as costumes that would aid in doing the housework with arms that doubled as vacuum cleaners and outfits where the feet could wash the floor.

Amongst the most memorable submissions were several that presented the final design as a strong piece of painting or design that stood alone as a magnificent piece of illustrative art.

Less able achievements were generally restrained by little research or experimentation of alternative ideas or development. All too often there was little involvement with the question on a level and far too frequently the design problem was resolved simply by copying from secondary images or existing designs from comics or films such as 'Transformers'.



Question 5

Design **one** of the following for the entrance foyer of a Maritime Museum; (a) a stained glass window or (b) a three-dimensional water feature to be installed as a centrepiece of the foyer.

Where candidates initiated their design from the features a maritime museum might include, and then going on to research through drawing and photography, there was always a good chance of strong work. Even when these were necessarily based on secondary images of such things as boats, anchors, ropes, chains, sails and the sea or seawater, they often succeeded with sensitive awareness of using the motifs in the context of a stained glass window or a water feature.

Where the stained glass window was attempted, mid range candidates often did not fully appreciate the qualities inherent in stained glass. The joints between pieces of glass can potentially form part of the design, or at least awareness that the joints and interstices would have a part to play in the overall look of the stained glass window should be considered. The weaker submissions were generally ill informed and candidates simply produced a picture of a seascape with a ship in it as a painting or drawing rather than developing it into a design suitable for stained glass windows. This question was the one question where candidates seemed to miss the requirements of the question more than any other.

Question 6

Design an outdoor eating area in front of a café or restaurant.

There were some excellent or even outstanding responses seen in response to this question. It was clear that there are a few Centres in particular who are had clearly briefed their candidates with some skill and expertise into the requirements of this sort of design problem. There were some excellent, highly imaginative submissions, some that bordered on outstanding. The candidates had ventured into their neighbourhoods and taken photographs and sketched designs that they found, then when attempting their own designs incorporated the best ideas with skill and original thinking which was a pleasure to see.

It was clear to see that the very best candidates had a good grounding in architectural drawing and in drawing plans and elevations. Their understanding was excellent and the ability to communicate layout, structure and materials, sometimes with a high level of appropriate drawing skills using diagrammatic features was impressive. Some went on to do the required details mentioned in the question such as 'consideration of the placing of tables and chairs with sunshades on different levels of paving or decking, with shrubs and small trees in containers and retaining walls for plants' with real enthusiasm. These were the submissions where they had fully understood the importance of getting these elements of the design right; so that customers using the café or restaurant would be sitting in a pleasing and comfortable environment.

As Q4, there were many examples of really excellent and memorable submissions that presented the final design as a strong piece of painting or design that stood in itself as a magnificent piece of illustrative fine art. Standards of painting and drawing skills were of an outstanding quality in many submissions.

There were almost no weak submissions for this question.

Support, resources and guidance:

http://teachers.cie.org.uk/login/login_form

http://teachers.cie.org.uk/qualifications/academic/middlesec/igcse/subject?assdef_id=836

ART AND DESIGN

Paper 0400/03

Historical and Critical Assignment

There is evidence of growing confidence from Centres and candidates as this option of the course continues to develop. Most of the candidates worked on the theoretical aspect rather than the materials based study, although there were some excellent submissions in both areas. This option allows Centres to work to local strengths and with local resources. Therefore there were many instances of visits to local galleries, buildings and interviews with practising artists. Research was often very personal and revealed some good in-depth analysis. If candidates do not use interviews and gallery visits directly in their study they can be added as an appendix after the main body of the work.

The format of the project seemed to give plenty of scope for different ideas ranging from architecture, local crafts, practising artists and studies of favoured artists. Some assignments focused on the work of a living artist then allowed candidates to further develop the theme or style of work researched in their own art work. There were variations in the quality of elements of such art work; some candidates were well organised and presented carefully executed examples, others did not clarify what they were trying to achieve, or lacked technique, and this hampered their responses.

The majority of assignments demonstrated clear presentation, effective mounting and careful arrangement of pages. Many candidates had given thought to the design of page layout. Some submissions were less easy to understand and could have been improved if their organisation had been less haphazard. Candidates should be aware that poor cutting out of images and text weakens the look of their project. The time allocation is sufficiently generous for this not to be an issue.

Written text was often carefully considered and well researched. In the best examples candidates developed their own lines of enquiry with effective critical analysis and accurate descriptive elements. This was often accompanied by good use of subject language and terminology. In weaker submissions the language used was sometimes unclear, ideas were not always fully explained and text was sometimes rearranged from Internet downloads. It is expected that candidates will read and evaluate any information from the Internet and then edit it into the text for the project. Some candidates presented text which was well organised but purely descriptive, lacking any evaluation. There is sufficient time to revise and reorganise the written content of these projects and if this is not undertaken the final results can suffer.

Two of the best submissions in this cohort were from very different assignments. One was a series of photographs of social conditions in an African village. This was accompanied by an analysis of the work of several local photographers who had explored many aspects of social conditions in parts of Africa. The candidates own photographs were stunning, full of interesting compositions with dramatic angles and contrasts of tone and colour. The other example was a study of one image by Dali. The candidate's theoretical research was very thorough with sketches taken from life in the gallery. Observational commentary was added, supported by a good account of the candidate's own reactions to the work. The written text gave a detailed context for the image, showing very mature understanding of the technique and aims of the artist. The candidate then made detailed studies of parts of the image and created some sculptures and illustrations to develop their own analysis of Dali's work. Other excellent submissions were made on film and CD programmes.

Many Centres adopted clear and thoughtful working practices which ensured that the quality of the projects submitted was good. Some candidates failed to state clearly the aims of what they were trying to achieve and as a result their submissions lacked focus, pages did not always relate to each other and the text lost clarity. It is vital at the outset of this work that the teacher ensures that candidates have a sustainable idea with plenty of resources; otherwise the study will lack real purpose. Some candidates would benefit from paying more attention to the prescribed word limit and project forms should be submitted to aid development of the work and check that the themes and resources are secure.

Below are some simple rules to aid improved outcomes;

- define a clear project title;
- keep the aims precise;
- filter through research notes and reading;
- ensure illustrations are well presented;
- make mounting and labelling tidy;
- edit material which has been downloaded from the Internet;
- be evaluative with text, as well as factual and descriptive;
- annotate any practical work;
- ensure that practical work is relevant to the study.

ART AND DESIGN

Paper 0400/04
Coursework Assignment

General comments

The majority of submissions were confined to one area of study which had been carried through to the one final outcome or conclusion. The sheets of work that made up the Supporting portfolio were generally relevant and had, on the whole, informed the candidate's development of ideas.

It was encouraging to see that work in the Supporting portfolio usually supported the final outcome; there were fewer instances of submissions consisting of unedited collections of class exercises. However the number of supporting sheets was occasionally exceeded. There was one notable Centre where they submitted work in excess of **fifty sheets of A3** for each candidate. In such cases the moderators will only look at the first four sheets. Teachers and candidates should be mindful that evaluation and selection is part of the process of development and can be rewarded in the Assessment Objectives (AO) 2 and AO5. The syllabus requirement is for **up to** four sheets of A2 maximum (eight sides) this is the maximum and it is permissible to submit less work; or work on smaller paper, as long as the total volume of work submitted does not exceed four A2 sheets.

A wide range of responses were seen with evidence of imagination and the development of personal interests. The best work, as always, arose from in depth research from first hand study of chosen subjects. Still-life, natural and man-made forms were very popular as was work from the figure where candidates had used themselves, friends, and family to work from. There were examples of studies made in the local landscape and those made around the candidate's home, local environment or other local architectural features.

There were examples where research into the work of other artists, designers or cultures had fully informed candidates' ideas. The best had been encouraged not just to copy the work of other artists, but to analyse aspects of their chosen artists' subject matter or technique to inform their own work. There were still many examples comprising of downloaded copies of written biographies, lengthy descriptions of technical processes and downloaded photographs of such poor quality or of images that had no relationship to the candidate's theme, they could not be credited as having made any contribution to the candidate's own development.

There was evidence of some over-direction in a number of Centres, where all candidates had followed the same theme and approach. It was appreciated that this method was adopted to benefit rather than hinder candidates' development, especially as the weaker candidates generally thrived within this teaching structure. However with little freedom to develop and express individual ideas, the more able candidates were usually held back from accessing the higher mark ranges, especially within AO5 *Personal Vision and Presentation*.

The new five Assessment Objectives and Assessment Criteria seem to have been understood by the majority of Centres, making it much clearer for Moderators to see how Centres have made their assessments. The majority of Centres had produced a sound order of merit, with many submitting reliable levels of marking requiring little or no changes.

However some Centres, perhaps those with limited experience or only a small number of entries wrongly assumed that their best candidate must be in the top mark band and had pitched their range far too high. Others had quite clearly marked the candidate's effort and not applied an objective evaluation of their outcomes measured against the published attainment criteria. In such cases Moderators still have to make considerable scaling adjustments, both up and down.

Centres must be reminded to hold an internal co-ordination where more than one teaching group or work in different areas of study exists. The sample of ten should cover both groups and areas of study. Centres should not present two sets of rank order work from different areas of study or teaching groups.

Comments on Areas of Study

Painting and Related Media

As is always the case this was by far the most popular option. Submissions covered a wide variety of ideas carried out in as wide a range of processes, often featuring some interesting combinations.

Subject matter was varied but the most successful had always based their initial studies on first hand observation. Figurative representation was common and when some candidates did attempt a more imaginative interpretative approach they largely resorted to a form of Surrealism. There were a few attempts at abstraction where the influence of Cubism or patterns derived from the study of traditional cultures could be seen.

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 printed out and subsequently over worked with drawn and paint processes, or collaged into painted compositions.

Mid level submissions were generally lacking in the degree of first hand research. The reliance on secondary sources copied from magazines or downloaded from the Internet limited candidates' development of their own personal ideas, and thus access to the higher mark ranges in AO5 *Personal Vision and Presentation*. Other submissions at this level were lacking in sufficient practice of basic drawing or painting skills. Whilst much of the work seen here had individual ideas, the candidates were unable to develop them further into cohesive compositions. Images were lacking in form and structure; compositions became a pastiche of unrelated images with little consideration of background or a balanced design. At this level Centres had often over-marked in AO2 *Exploration and development of ideas* and AO3 *Organisation and relationships of visual forms*.

Some very weak work was seen consisting of a few quickly executed sketches, or laborious but poorly executed copies from downloaded images of equally poor quality. In such cases it is difficult to justify how Centres can reward so highly within the Assessment Objectives for personal responses, or for investigating original sources, or for demonstrating informed aesthetic judgements.

Graphic Communication

This was the second most popular option. Outcomes were varied and consisted of CD/DVD and book-jacket designs; posters; logos and related business cards and letter-heads. There were a few package designs and some illustration.

The best work recognised the importance of typography and candidates had been able to research different type faces and integrate the most appropriate with their own imagery into designs demonstrating an awareness of contemporary design practice. This had been derived from their own photographs or hand drawn images which had been scanned and digitally manipulated.

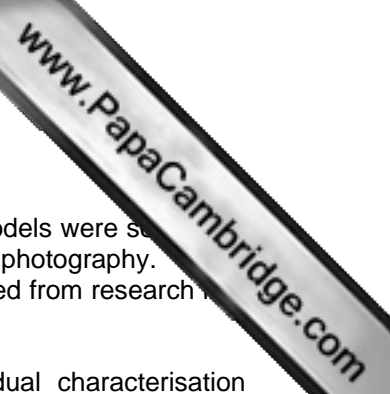
Most other submissions demonstrated an over-reliance on digital manipulation software and the use of downloaded images. Their own hand drawn work was often limited to a copy of their CAD printouts and was technically weak in use of paint. Credit for creative development was limited to the lower mark ranges.

Textile Design

There were few submissions with most entries developing outcomes in fabric processes including batik and stencil printing. The best candidates' work demonstrated competence in technical skills across a range of materials as well as use of visual language to develop original, vibrant designs.

Even those candidates with less natural abilities were able to present exciting work using a vibrant mix of traditional themes augmented with pattern and illustration work.

A few fashion illustration entries were seen, the very best demonstrating excellent research and in depth documentation of the process of design development into original, elegant outcomes.



Three-Dimensional Studies

Examples of ceramic work, life size modelled sculptures in plaster, and architectural models were seen. The best had fully researched their subject in some depth, showing good use of their own photography. Excellent ceramic tile work was seen with appropriate designs which had been developed from research into other cultures e.g. chinoiserie.

There were some very ambitious life size modelled plaster figures, full of individual characterisation indicating excellent technical skills. Unfortunately none were supported with sufficient evidence of investigation and research. Evidence of development was confined to photographs of the final work in progress.

Architectural models were little more than exercises in building with a variety of materials stuck to card and made up into basic house forms. There was very little reference to any existing architecture or understanding of the principals of internal and external space.

Support, resources and guidance:

http://teachers.cie.org.uk/login/login_form

http://teachers.cie.org.uk/qualifications/academic/middlesec/igcse/subject?assdef_id=836