ART AND DESIGN

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Paper 0400/01
Observational/Interpretative Assignment
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General comments

The majority of responses came from *Section B,* and **Question 5: Masquerade** was the most popular choice. **Question 1: Tins of paint etc.** and **Question 3: Fungi** were the most popular for *Section A.* **Question 4: Figure study** was the least popular overall.

The strongest work was supported by excellent preparatory studies where candidates had used their time well to draw from primary sources, take photographs, experiment with composition and viewpoint, and research relevant artists that related to the chosen theme. A willingness to experiment with different media and take risks was also apparent. Much of this preparatory work was well annotated, and ideas were evaluated, explaining the candidate's thinking and the journey made. In most cases at this level, a range of ideas had been explored before deciding on the best idea to develop for the exam, reinforcing that thorough preparation is the key to success.

Many candidates at the mid to lower ranges did not understand the importance of working from primary sources and resorted to referencing downloaded images from the Internet or other secondary sources. Neither did they see the importance of developing a range of ideas. Consequently much of the preparatory work submitted dealt with a single idea, often repeated in different colour-ways, or in the same medium. Some potentially strong ideas were not fulfilled because of a failure to take risks and experiment.

Few candidates at this level made any research into other artists' works, or when they did they included one or two poor quality downloaded prints which gave little information and were far from helpful. These were often supported with long biographical notes. Sometimes it was difficult to see why particular works had been chosen as there was no relevance to their chosen subject at all.

Whilst there was some measure of technical ability in the handling of media, the work was often copied from secondary sources and lacked originality and personal qualities.

At the lowest level, preparatory work was very thin and sometimes non-existent. There was much evidence of cut and paste images and linear drawings or even tracings made from these. The use of media required much more practice as did an understanding of most of the formal elements.

Most of the traditional painting and drawing media were used, with the occasional addition of collage and printmaking. Etching techniques were explored with great success by a few candidates, and there were some equally exciting submissions using digital photography. A small number of questions were used as starting points to develop work in graphics or fashion design.

The presentation and labeling of work was generally of a high standard. Some Centres are ignoring the size limitation. If candidates wish to produce work on a large scale then photographs of the finished pieces should be submitted. Several Centres submitted a range of work in varying sizes attached together rather than on mounted sheets. This makes the assessment process more difficult.

Comments on specific questions

Question 1: Tins of paint around a step ladder with brushes etc.

This question attracted entries across the whole mark range and provided a challenge in composing the large scale geometric form of the step ladder with the smaller elliptical forms of the tins and the detailed textures of the brushes.

This question also lent itself to imaginative compositions. There were numerous compositions which were simply piles or stacks of paint tins and paraphernalia.

Some candidates chose interesting viewpoints, such as looking down, as if from above, onto a step ladder and a collection of decorating materials, others chose the opposite viewpoint. Some ambitious attempts were seen where figures involved in decorating were placed on ladders amidst the still-life group.

The work of Wayne Theibaud was effectively used as an influence.

At the upper level the involvement of the candidates was very apparent. Preparatory sheets were covered with experiments using a range of media and exploring composition and viewpoint, always related to the background. Some excellent use of drawing and colour mixing and application was seen, the latter ranging from very precise to expressive and many candidates had really considered colour relationships and spatial qualities in their work. Many submissions also included some excellent colour photographs of the group which aided their choice of composition. There was a strong element of risk taking by many candidates at this level, particularly with methods of painting.

In the mid to lower levels, preparatory work indicated the lack of a range of ideas and approaches. Initial drawings showed that many candidates did not understand composition or finer details such as the construction of ellipses. Perspective also created problems for many candidates. Some candidates did not recognise the importance of relating the group to the background.

Question 2: Flower heads in a glass dish

This question challenged candidates to observe and render contrasts of different surfaces and to demonstrate an understanding of reflections and distortions in glass and water.

The highest level work indicated a thorough understanding of the structures of flowers, the subtle changes in colour and tone of the flowers, the sharp contrasts in glass and the changes in tone between the flowers seen through the glass and above it. Preparatory studies were well researched through drawing and painting, experiments with media, composition and viewpoint.

Very successful interpretations were seen where floating candles had been added to the bowl and flowers. This set the source of light within the picture surface and the radiation of light and cast shadows led to dramatic compositions which totally filled the picture surface. Another very personal response depicted a shrine in a Hindu temple with lit candles and garlands of flowers.

Mid level submissions relied on copying the same images in different media, and although accurate, it often lacked evidence of a real understanding of distortion. Little consideration was given to the background or experimenting with different compositions, and final outcomes consisted of bowls of flowers surrounded by large areas of white paper.

Question 3: Mushrooms or other fungi

The best responses included very sensitive observational drawings, which combined their own photography and direct observational studies. Candidates had recorded from a variety of angles/close ups/ different set ups and then used different papers to draw on which provided a range of textures to experiment with media and manipulation of the images. Experiments with different materials really explored the textures and subtle colours of the mushrooms.

Backgrounds were an important feature in the upper mark range with grasses, leaves and boxes providing interesting backdrops. Varieties of fungi which grow on trees were a focus for other compositions. Such studies often had a landscape of woodland as a backdrop to the composition.

A large number of candidates presented mushrooms in Supermarket trays but the correct perspectival construction of these trays proved to be elusive for candidates in the lower mark range.

There were some very successful final outcomes where the scale of the mushrooms had been enlarged to fill the page. Candidates were able to fully express differences of texture and subtle changes of colour.

At the lower end it was obvious that copies had been made from photographs and books and there were even cartoon mushrooms which had nothing to do with direct observation.

Question 4: A figure seated on the edge of a table -----

This was the least popular question. Submissions were mainly from candidates who had a certain level of skill in observation. The majority were also from first hand sources and were well controlled. Exploration was not particularly extensive as most relied on their skill; alternative viewpoints were rarely explored. Media tended to be limited to drawing style approaches, with very little painting or exploration of mixed media.

The less successful submissions had worked less from observation, relying more on photographs taken from a single viewpoint. Results were very flat and lacking in form and space.

Question 5: Masquerade

The most popular question, particularly in the middle ranges of achievement. Many references to masks, carnivals, parades and exotic costumes and some interest in the way in which some people cover or disguise their true feelings. Some very skilful exploration of media was used to portray emotions and facial expression and higher levels did work from direct observation which they then manipulated and combined with other imagery to create original and imaginative out comes. Many candidates had used theatrical make-up to disguise their faces, recording through photography and then developing imaginative work from these studies.

This question was also used to develop design based outcomes with some poster designs and some fashion design responses. A few had made three-dimensional masks using clay or papier-mache. Occasionally candidates made designs for masks which were usually based on party masks and showed little originality.

Many had used this question as a still-life and had made studies from arrangements of African masks and artefacts.

Whilst tribal masks were a popular choice for research there were very few who had referenced the work of Picasso and his use of African masks, although references to Pop Art were more plentiful.

Question 6: Showers

Several candidates settled on wet street scenes, most often at night with car lights and street lights reflected on the wet pavements. By far the best where those who had actually photographed the event themselves and then made paintings entirely from their own images and creating sombre views of wet streets using a limited tonal range and making use of reflections of people in dramatic expressionist style outcomes.

One very conceptual kinetic sculpture was submitted featuring glass beads vibrating on a membrane surface activated by sound which was developed from close observation of raindrops.

Less imaginative work featured waterfalls, tear drops and studies of bathroom showers mostly poorly copied from secondary sources.

Question 7: Tubular

A popular question with a variety of responses, mainly in the middle areas of achievement. Pipes, cycles, derelict industrial premises, ships and agricultural machinery all featured in the responses. Some first- hand studies and personal photography were made by the stronger candidates and where these studies informed and assisted the more interpretative work then the final results were usually stronger. Modern architectural features also generated some interesting and creative ideas, as did compositions derived from skeletal images of a rib cage.

Abstraction was very popular and the better compositions showed an understanding of design, pattern and colour.

Weaker candidates most often produced rather random patterns based on poorly observed drawings of tubular objects. They were lacking in both a range of ideas and the technical competence to draw ellipses successfully.

Question 8: Bridges

This was a very popular question from this section.

Higher level candidates looked to their local community and surroundings for inspiration and made good observational studies and took their own photographs from which they then developed ideas. Successful outcomes also looked to give meaning to their work exploring the notion of building bridges between cultures and societies.

Some candidates had used photography to document journeys along a river passing under various bridges along the way. Another very unusual interpretation in the upper mark range based their ideas around the bridges created by impulses in the Synapses of the nerve cells in the brain.

In the more conventional approaches to the question the most successful outcomes were based on those candidates who visited the bridges on several occasions; at different times of day and in a range of weather conditions. Such work resulted in candidates understanding the form and structure of the bridges which were often explored from unusual viewpoints set at acute angles.

Question 9: Crush

There was some very detailed and competent drawing from observation of objects that had been squashed, distorted and crushed. Some candidates went out into their community and took photographs of objects and areas that gave the impression of being crushed. This work was able to gain higher levels as the candidates could expand on their ideas and experiment with materials and composition, often coming to a successful and personal realisation in their final outcome.

Less successful candidates relied on very obvious items to draw from, such as a crushed can or cartons, which they experimented a little with, and although the drawing was satisfactory, little could be awarded for personal qualities or exploration and ideas.

A more emotional and expressive approach was adopted by those candidates who wished to show the human figure placed under extreme pressure. Body language and facial expressions that recorded the feeling of being crushed were an important feature of these candidates' research.

Question 10: Overgrown

The most successful submissions featured overgrown post -apocalyptic cityscapes. Many candidates had gone out and photographed or drawn old wooden or metal sheds; recording details of textures of rusting or rotting materials. Views of overgrown cars found in a scrap yard also provided a rich source of contrasting textures of rusting, peeling paint and entwined vegetation. Plant and foliage also featured in many studies. Others had focused their attentions on certain feelings and emotions connected to growing up and portrait studies of aged people were common.

Some of the best entries had made use of Photoshop to manipulate their images and develop their ideas, while weaker candidates tended to simply reproduce images selected from their research.

There were also some very weak compositions featuring gigantic overgrown creatures derived from Manga style imagery and Fantasy comics and based on little more than a candidate's imagination.

ART AND DESIGN

> **Paper 0400/02**
> **Design Assignment**

General

All the Examiners reported that they had seen some very good and excellent work from around the world. Candidates have responded favourably to the syllabus and produced some impressive results, showing creativity, technical skill and original thinking.

The best responses have reacted to the assessment structure and the question paper with powerful and appropriate research, a developmental and experimental attitude to the formation of a final idea, and a skill in the handling of media and materials in order to execute that idea. A characteristic of the best work was in the way in which the varying properties of materials were exploited in combination with a good command of the formal visual elements.

Submissions from the best Centres demonstrated a clear awareness of a design process. In these Centres candidates had investigated potential subject matter through first hand drawings and photography. Research had been carried out into the work of designers or design products that were relevant to the selected question. There was evidence of a pre-existing knowledge of typography, decorative pattern, and materials that informed the imaginative development of the candidates' own designs. Alternative layouts and compositions had been explored and evaluated. The skills displayed in final outcomes were detailed and appropriate, evolving out of a process of experimentation aimed at finding the best methods and solutions.

A lack of research from both primary and secondary sources was evident across all the questions. In some Centres it was clear that the eight weeks prior to the exam had been used fully and appropriately but in too many the limited nature of the preparatory work suggested that this was not always the case. Some preparation work consisted of little more than a practice piece which was simply copied during the examination.

Many candidates had failed to submit evidence of the development of ideas and there was little evidence of research into the work of professional artists. There were too many Centres whose candidates demonstrated very little awareness of the distinct character of the design paper. In these Centres candidates rarely researched the work of relevant designers or design products to inform their own ideas. Typography was particularly poor and sometimes amounted to little more than hand writing placed on a painting.

There was some evidence of Centres directing all the candidates to answer one question. In one Centre, as many as 50 all responded to the same question. In this case the candidates followed a teacher led formula which removed opportunities for individual creativity to prosper.

The majority of candidates responded using water based media. Graphite and colour pencils were frequently employed for preparatory work and for some finished studies. The best candidates used the media to great effect and usually picked the most appropriate materials for the task in hand. Some digital photography and some digital manipulation occurred but perhaps not as much as one might expect.

Whilst focused annotations can be helpful, large sections of written text rarely are. Often this text is copied from the Internet or books without any personal comment and may well seem rather superfluous in the context of the candidate's own work.

The importance of fully understanding the assessment objectives cannot be over stated. All Centre staff and candidates need to realise that around forty per cent of the final mark is allocated to research and development. This involves gathering, recording and investigating visual and non-visual information and exploring and developing personal ideas that flow from that research. The investigation process should involve some aspect of direct observation and first-hand experience.

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

The most popular question was **4b**, the poster design for "Around Midnight". This had around 22% of the entry. Closely following, was the pattern question, **3a** with around 20%. The logo question and the costume design question, 1 and 4a, were the next most popular with around 15% each. Following on from this the two parts of **Question 2** attracted around 9% each, **Questions 3b** and **5** were attempted by around 5% each and a few candidates answered **Question 6**.

The majority of Centres sent in well labelled work, tied together in the correct order, with the number and size of sheets of paper matching the instructions on the examination paper. Unfortunately, a few Centres did not follow the instructions and ignored the advice on labelling and packaging.

Remember that fastening the work in the top left hand corner with a string or staple is the best method of making it secure. Also mounting everything on large and heavy sheets of card can make the packages arriving in the UK rather unwieldy and awkward.

When a disc is sent, it is advisable to print out at least the main material. A disc could supplement an entry, or indeed where animation is concerned it may well contain the final piece, but it is usually advisable to send some kind of paper response as well.

Comments on Specific Questions

Question 1

This asked the candidates to design a logo for a ceramic design company and then to show the logo might look on a piece of pottery and a delivery van. There were opportunities to look at a range of traditional and modern ceramics to inspire the candidate's thinking and it would have been advisable to look at logo designs and corporate graphics across a range of related companies.

This was fairly popular with the candidates but tended to produce average or below average results. The greatest problem with many candidates is that there was so little personal research into items of ceramics and into the corporate imagery of related companies. Observing items of terracotta ware from first-hand experience should have been a relatively easy task to organise but too often we had references to clip art images of pots and jugs.

A few candidates did take photographs of original ceramic design such as mosaics and items from museums. Similarly, a few photographed vans and lorries and noticed how graphic images fitted onto the side of the vehicles but this kind of research was in the minority. The demand in the question for consideration of the logo on two different scales was not addressed by many candidates.

Some candidates used printmaking and textile techniques in the development of their ideas, and as a result, produced some delightful and unexpected results. However, too many candidates gave insufficient attention to the selection and control of appropriate media.

Candidates of a higher ability considered different fonts, constructed them carefully, either manually or digitally, and created impressive layouts of type and imagery. Weaker candidates gave little or no consideration to typography.

Question 2a

This asked for a brochure cover design for a hotel. The question gave the candidate's opportunities to look at gardens, lakesides and hotel architecture. It would have been sensible to look at brochure design, probably in the tourist industry and to spend some time considering typography.

A number of candidates attempted this question, those with higher marks did appear to go out and observe from first hand buildings, gardens and lakeside settings. For these candidates the information gathering certainly did inform the later development of ideas and the production of the final brochure. Those with lower levels of achievement rarely conducted any personal first hand research and the lack of it seriously hindered the subsequent development of their work. In general, the overall quality of work for this response was average or below.

There was a group of candidates who treated the theme as a landscape painting exercise, with little consideration given to the graphic requirements of a brochure. Higher marks would have been given to these candidates if there had been some focus on layout, the graphic potential of colour and typography.

There were a few candidates who pursued a photographic based approach, which perhaps this question leant itself to, but there were not very many.

Question 2b

The candidates were given a quote from Oscar Wilde about gardens and love. The imaginative responses might have asked for research into gardens, flora, and figures. The final piece could have been presented as an illustration, a poster, a book cover and could have involved typography or calligraphy.

A similar number of candidates attempted this question to **2a** with a range of quality of responses.

Some of the candidates responding to this question showed some knowledge of calligraphy but this did not seem to stretch to an equal concern for layout, composition or illustration. Some of the weaker candidates produced the text in their own uncontrolled handwriting with little appreciation of different fonts or style.

At the higher end of the mark range the candidates presented some well researched and individual work, while at the lower end of the mark range, many examples of imagery such as dead flowers, skulls and hearts were seen, with little or no first hand research and development to inform them.

A number of candidates produced an illustration with no accompanying text, which is perfectly fine but maybe reduces the potential of the question. Many candidates seemed to take the text very literally without any significant research or development of the themes and ideas contained within the words. Candidates who moved away from the more obvious interpretations attracted marks for personal and imaginative ideas.

Question 3a

This asked the candidates to design a repeat pattern based upon the theme of electronics. Candidates would have needed to look at a range of electronic devices and items making first hand studies by hand or with a camera. A lot of the subject matter suggested close-up observations were necessary. Some reference to professional textiles, ceramics and wallpapers might have been helpful.

This was a popular question with a range of responses at different ability levels. Most candidates were able to demonstrate an ability to identify visual elements among electronics and deploy them in a repeat pattern. However, it seems that many candidates were not being shown the basics of a repeat grid construction or how an individual motif could relate to a grid. As a consequence there was a reliance on guesswork when positioning motifs. There was some confusion between the words electrical and electronic, the latter suggesting small scale and detail whilst the former suggested entire, larger electrical products.

Some candidates at the lower end of the mark range misunderstood the concept of a repeat pattern and presented drawings of mobile phones, kettles or electric drills. At the higher end, the candidates studied appropriate items, in a range of media and from a variety of angles, then generated a series of pattern alternatives, choosing one to complete for a final piece. Some of the candidates produced work of such good quality that it suggested that with hard work, good research and preparation many more could achieve a higher result.

One of the most successful Centres ensured that their candidates had individually photographed and drawn directly from electronic components. They had equipped their candidates with a method to develop repeat patterns by considering each component's relationship with its adjacent shapes. They had also trained their candidates to develop a subtle knowledge of colour, detailed painting skills and expected them to evaluate their work as it developed.

Question 3b

This asked the candidates to design a piece of jewellery based upon the theme of electronics. A study of electronic objects, particularly some of the small scale items which might easily develop into forms suitable for jewellery design and some appreciation of professional jewellery design would all seem appropriate research.

A smaller number of candidates responded to this question than for the previous one. Mostly, the work seen by Examiners was in the lower and middle ranges of the exam marks although a few higher examples were seen.

The question did attract a few dynamic and exciting responses. Some candidates produced detailed designs for jewellery which were then made into finished items using wire, plastics and ceramics. These were occasionally sent to the UK but more often than not they were photographed in the Centre and the images, mounted and posted. This is perfectly acceptable but it is important to photograph the design from different angles with sympathetic lighting and perhaps in situ on a human figure to give a sense of scale.

The difficult part of the process for many candidates was the development from a drawing of a piece of electronics to the design of a functional and aesthetically pleasing item of jewellery. A greater study and knowledge of professional jewellery design across arrange of themes would have helped.

Question 4a

This question asked the candidates to design a costume for a dancer for a musical production with the theme of midnight. Studies of dancers, both drawn and photographed, images of clocks, people partying or out late all these could have been the kind of research that the candidates could have undertaken. Some understanding of professional costume design would have assisted the candidates in developing their own design solutions.

This question was quite popular and achieved range of responses, some of which were very good. Some candidates undertook ambitious activities in answer to this question, seeking to explore the potential of a range of media and a range of source material. Various materials were used to depict different textures of costumes, some candidates demonstrated a good ability to produce figure drawings in the conventional fashion illustration style and some ideas were very creative and made the most of the night time theme to generate quite original solutions. The most successful candidates kept the brief of a design for a musical production close to their thinking and produced interesting and original ideas.

Weaker candidates made little attempt to research anything unusual, surprising or creative and produced quite limited designs. They also would have benefitted from more practice drawing figures and clothing in advance of the examination.

Question 4b

This question asked the candidates to design a poster for the musical production mentioned in **Question 4a**. Again, there were opportunities for candidates to research matters and objects relating to time, night life and music but also to study poster design and, in particular, poster designs for the theatre.

This was the most popular question and had a range of responses across the ability levels. There were though more responses with lower and average marks.

With weaker candidates the research often meant collecting generalised and clichéd secondary imagery. The final design then was often the result of the addition of the title from the question being added to the copied secondary image. Such a limited process tends to severely remove the opportunities for the production of creative and personal work.

Stronger candidates used poster graphics to prompt their own thinking and to help develop a suitable style for the allotted task. Original research into figures, musicians and musical instruments was rare but when it did occur it greatly enhanced the quality of the work. It confirmed that if only more of the candidates had worked directly from first-hand experience then the overall quality of the responses would have been considerably better.

Question 5

Candidates were asked to design a mural for the offices of a water company. The question gave the candidates opportunities to make studies of streams, lakes, pipes, taps and other water linked objects. A study of interior designers and mural designers might have improved the candidates' understanding of creating a successful mural.

A small percentage of candidates attempted this question. A range of work was seen, some of it quite successful with a good use of drawn and photographic research. At the lower end there was too much reliance on secondary imagery and under-developed ideas with poor presentational skills. Very few references were made anywhere to professional designers, the immediacy of a water theme seemed to suggest to many that a simple drawing of a tap or stream would suffice.

Several of the weaker candidates had great difficulty drawing a room in perspective and many ignored the request for a square mural design.

A few stronger candidates considered the notion of corporate imagery and included logos and company graphics in the final designs.

Question 6

The candidates were asked to design a children's playground feature and show how it would appear in a park setting. This question gave opportunities for the candidates to study various forms connected with children's playgrounds such as animals and transport. The candidates could have visited play areas in their locality and made observations of the equipment and settings.

Only a small number of candidates attempted this question but it did produce some excellent examples from a few of them. There was evidence of first hand research and visits to playgrounds and an appreciation of the needs of playground equipment for fun, a sense of aesthetic and safety. Stronger candidates allowed the nature of a design for children to free their thinking and allow them to produce some original and testing ideas. There was also evidence of some good visualisation skills and the interesting ideas were rendered well in a park or playground setting.

ART AND DESIGN

The majority of the assignments received offered competent-to-high levels of achievement. Among these were several outstanding and many excellent submissions, and more than 30% of all submissions achieved the upper levels of the mark range. Such success is, of course, highly dependent on the teachers' understanding of the syllabus and the Assessment Objectives. The advice and guidance given to candidates from the majority of teachers was clearly very positive, encouraging and appropriate to their candidates' interests and abilities.

Nevertheless, a proportion of the submissions did not achieve an *acceptable* level of achievement and invariably these weaker responses could be identified by an absence of an Outline Proposal Form (OPF), where intentions are and primary sources for investigation are identified. The submissions from some Centres showed so little understanding of the requirements that they consisted of little more than additional pieces of Coursework. Some of the investigations received were on topics which had no relation to Art and Design issues but were focused on such themes as Tourism, Botany and Sociology without any reference to existing works of art and design.

The best approach to encourage successful outcomes is to introduce the assignment at the beginning of the academic year in which the IGCSE components will be taken. Teachers should discuss with the candidates which aspects of their art course experiences have stimulated and motivated them the most, then offer guidance on possible sources for first-hand investigation of existing works of historical or contemporary practice which are accessible such as studios, galleries, exhibitions or at specific sites. Although the use of local sources will always foster the strongest interest and enthusiasm, comparisons can still be made with relevant mainstream or international examples resourced from books or the Internet.

Once a candidate has identified the title, sources, and intentions for the proposed assignment, an OPF should be completed and either approved by the teacher or sent to CIE for further comment and advice. Advice should be sought if only to reassure both the teacher and the candidate that the intentions are sound in relation to the Assessment Objectives. A copy of the relevant OPF <u>must</u> be included with the Assignment itself.

Once a candidate has accumulated sufficient visual and written material, further guidance from the teacher about the structure, sequence and presentation of the assignment is desirable. Candidates need to be encouraged to plan a visually rich presentation of the material well before the deadline for submission, and aim for clarity of communication by ensuring that all illustrations are identified and notated. Teachers need to emphasise to candidates that they are creating an <u>Art and Design</u> investigation and as such the layout and integration of text and image is an essential part of the way they organise and present their research. A variety of formats for presentation are possible, such as A3- or A4-sized booklets, larger boards with related two- or three-dimensional practical extensions, different systems of folding, pop-up, overlaying and revealing card structures. Practical analyses of the work of artists, designers or craftspeople should be encouraged, as much as written comment. Any assignments submitted electronically should be backed up with a hard copy if possible.

Comments on various levels of achievement

Higher Levels

The best submissions were sustained with confidence, independence and enthusiasm, communicating a strong sense of involvement. Focused analysis from both primary and secondary sources was used selectively to inform personal evaluations of cultural contexts, stylistic influences, the organisation of visual elements and the use of materials and processes. Thorough planning of the layout of a variety of visual materials integrated with text, headings and notations resulted in lively visual presentations, often exploiting

the double-page spreads of an A3-size format. Critical judgements, arising from the enquiry, were firmly linked to the candidate's own evaluations.

Mid-level

At this level the work indicated a sustained level of commitment which was clearly focused on specific examples of work. However, candidates tended to lack the understanding and confidence to analyse the compositions and structure of works for their visual elements, offering instead descriptions of what was depicted. Practical submissions also tended towards copying the whole of a work rather than a selective analysis of a particular aspect of the composition or structure, such as form, space, line, colour, pattern or texture. Critical evaluations were communicated in terms of personal preference and were unsupported by in-depth analyses and comparisons. Computer processes were generally used very competently to integrate written and visual material, but presentation was invariably confined to an A4 format which restricted the flexibility of layout and the inclusion of a variety of supporting illustrations. Occasionally rather 'rough and ready' hand-written presentations were seen with areas of illegibility, especially when coloured inks were used on coloured papers. On the other hand, computer-processed text printed onto transparent sheets also led to obscured, rather than enhanced, communication.

Lower levels

A lack of direction, structure or focus was common in the work seen here. There was a noticeable tendency to include material which was irrelevant to the analysis of specific works. For example, lengthy biographies, broad general histories, chronological lists, general public questionnaires, and extended interviews with practitioners, were frequently used to bolster the contents. This approach contributed very little to candidate's understanding of Art and Design issues because the lack of references to the qualities of particular works did not encourage personal evaluations. There appeared to be little concern for the presentation of the material was also apparent at this level. Illustrations were given no identification or notation and often placed in an unrelated sequence separate from the text which referred to them; some illustrative material consisted of poor quality photocopies added at the end of the submission, with no attempt to integrate image with text. The investigations of some candidates went no further than technical manuals, travel brochures or catalogues of works without comments.

ART AND DESIGN

Paper 0400/04
Coursework Assignment

General comments

A wide range of responses were seen with evidence of imagination and the development of personal interests.

In the best submissions candidates had used a range of media to make first hand studies from a variety of subject matter; in many cases this was augmented with the candidates' own photography. There was evidence of evaluation and skill levels were generally high. In particular the use of tone, and the potential for alternative compositional viewpoints had been explored intelligently. Imaginative work made reference to a number of artists whose ideas and methods were clearly understood by candidates. Practical experimentation was purposeful, sustained and informed by the artists' research. Within these confines, some independent choices were evident and some very good skills had been developed, particularly in painting and printing.

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 over direction in a number of Centres, where all candidates had followed the same approach. It was appreciated that this method was intended to benefit rather than hinder candidates' development, as especially the weaker ones were seen to thrive within such a structure. However with little freedom to develop individual ideas, the ability range tended to be rather narrow, with few candidates able to access the higher mark ranges, especially within the domain of Personal Qualities.

In the weaker submissions, many candidates presented the same series of exercises using a range of 2D media and processes, together with a final outcome that used the same elements and compositional method. Evidence of first hand observation work was often very limited and in some cases, the low level of recording skills was entirely due to a dependence on secondary sources or a prescribed formula. Unfortunately, it was not unusual to see all candidates in a Centre including the same 2 or 3 reproductions of artists' work in their submissions; these were rarely analysed and did not inform the development of the candidates' own work. Evidence of individual development or decision making was negligible.

The general standard of presentation was good with final outcomes clearly labelled and supported with sheets of mounted studies. There are still many candidates who are spending much time on needless embellishment of these sheets with painted boarders and intricate titles. Many would have benefitted by using this time to practice their basic drawing skills. Others are not bothering to mount their supporting work, instead fastening many studies of varying sizes together with little order, making it difficult to really see the progression of the candidate's ideas.

Comments on Areas of Study

Painting and Related Media

This was the most popular area of study. There were a good range of responses seen with a variety of subject matter being tackled, although the most popular was developed from plant or still-life subjects. Some of the work was very personal and a number of candidates had addressed the idea of what it is to be 'feminine' within their own culture.

There was evidence of good artist research where relevant artists had been used to inform not only the theoretical ideas of the candidate, but also the technical aspects of their work.

There were some good submissions where candidates had used their own photography to develop their ideas and some of the photographs displayed a good understanding of the art of photography itself.

It was pleasing to see some candidates work with media such as printmaking either within their preparatory work or for their final outcome. There were some lovely examples of monotypes and etchings submitted which displayed a good understanding of the processes involved.

Some candidates had chosen to use a range of mixed media techniques, overlaying media and working on top of interesting and diverse surfaces and utilising found objects. Some very painterly techniques had been adopted including wet on wet and dry brush techniques.

There were some interesting examples of computer generated imagery which were generated from the candidates' own photographs or drawings and developed into multi-layered digital collages. These were then used to inform further artistic processes such as paintings and collages and demonstrated a very lively approach.

Notably there was some stunning installation work seen which took the form of wall graffiti and altered books, demonstrating a professional approach and a clear interest in the subject beyond their chosen project.

Mid-level entries were generally lacking in the range 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 access to the higher mark ranges in the domain of Personal Qualities.

Other entries at this level were lacking in sufficient practice of basic drawing or painting skills. Many had ideas but were unable to develop them into cohesive compositions. Images were lacking in form and structure and compositions were a pastiche of unrelated images with little consideration of background or balanced design. Centres had often over-marked these in AO2 and AO3.

Some very weak work was seen consisting of a few quick sketches, or laborious and 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 domains for individual personal responses, or for investigating original sources, or for demonstrating informed aesthetic judgements.

Graphic Design

There were a range of graphic projects submitted including packaging, posters and logo/corporate design.

The most successful candidates used a combination of their own artwork and computer graphics to create original designs, demonstrating a broad knowledge of the techniques used to create well balanced designs integrating both text and image. These candidates had looked at other designs to inform their ideas and projects were taken through to satisfying outcomes due to the in-depth research, thorough development and good level of technical competence.

In less successful submissions it was clear that there was a lack of initial drawing and projects were heavily reliant on second-hand imagery, or on digital manipulation software. Their own artwork was often limited to copies of their CAD prints.

Photography and Lens based Media

There were a few submissions in this area of study and most took the form of a film or CD slide shows.

The slide shows had chosen individual themes to explore and had demonstrated proficient skills in using a camera to creatively record as well as editing images to effectively tell their story.

Unfortunately in some cases, the films were not supported by enough preparatory material so had to be judged on the quality of the film alone.

All areas of study should be supported by research and development so that marks can be awarded throughout the assessment criteria and not focus heavily on an end product.

Textile and Fashion Design

Some very large scale batiks were submitted based mostly on the figure. These outcomes were impressive and successful and would have benefitted from greater in depth research and development.

The best demonstrated competence in technical skills across a range of processes and even those candidates with weaker drawing abilities were able to present exciting work using a vibrant mix of traditional themes augmented with pattern work.

Less successful were Centres whose candidates had used a large quantity of magazine clippings rather than producing enough of their own studies. These projects lacked the practical work and development needed and looked more like scrapbooks. Specific reference to other designers rather than random clippings would have been preferable and more beneficial to the candidates' work.

Three-dimensional Studies

There were some very interesting submissions using clay. These were highly personal projects using a range of clay techniques focusing on texture as well as form. The final pieces were quite abstracted but demonstrated a good level of technical competency and it was pleasing to see that maquettes had been used in order to inform their final work.