

# ART AND DESIGN

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**Paper 0400/01**  
**Broad-based Assignment**

## General comments

The responses to this paper were generally positive with a wide range of interpretations seen.

The most successful submissions demonstrated a very good understanding of visual research and the development of ideas that had progressed from first hand drawing and personal photography. Supporting studies were well organised and included evidence of experimentation with a variety of processes and media. Contextual references, particularly those featuring local sources were relevant and their influences had informed the development of the candidates' own ideas. Thumbnail drawings or contact photographs of different compositions and viewpoints were used before editing for the final outcome.

Submissions in the middle mark range were often inconsistent in meeting the Assessment Objectives. Many who had made genuine first hand studies were unable to develop them into a coherent final composition; others lacked experience and confidence in handling media and this inhibited outcomes. Sometimes candidates relied too heavily on secondary sources for their ideas which inhibited development of a personal response.

Weaker submissions lacked evidence of thorough investigation from a range of sources and the technical skills were often of limited ability. The initial research in response to the question tended to be over reliant on second source material, images were often repetitive and there was little evidence of referring to the work of other artists for inspiration and guidance. The final piece often needed more planning and candidates should consider small thumbnail sketches to resolve composition ideas before the exam.

The media used was predominantly paint, pencil, crayon, pastel and mixed media. Photography was often used to support recording from observation in the initial stages of the supporting work but very few candidates used it for the final outcome. There was some evidence of Photoshop and similar programmes being used with mixed levels of success. There were a few three dimensional and graphic design work seen.

Presentation was generally good with work sheets clearly labelled and fastened. Centres are reminded not to exceed the maximum size (A2) or to submit work on stretched canvases. There was some work submitted that did not display any identification labels.

## Comments on specific questions

### **Question 1: Flower-pots, a watering can, gardening gloves, a fork or trowel**

This question generated a lot of still life arrangements, there were no attempts of a different viewpoint such as from above or below, and most responses were in the mid mark range. There were a few responses that had attempted to place the objects within a garden setting and candidates made good use of photography. Studies from observation, including detailed close up studies of the surface of the plants, were seen. Understanding of form, texture and colour was of a satisfactory level. Some candidates worked with deliberately torn paper of different colours with charcoal, chalk and pastel, but these were generally less successful.

### **Question 2: Tangled**

This was a popular question with responses across the seen at all ability levels. The strongest work was personal and inventive with supporting studies gathered from a variety of sources using their own photography and observational studies. These images were confidently developed through different processes such as repeating, layering and overlapping as well as experimentation with a range of media.

Mid-level submissions were creative but often lacked thorough investigation. Ideas were often generated from second source images downloaded from the Internet. There was some evidence of interesting and experimental use of media, which had been inspired by artist research and which informed imaginative compositions, demonstrating good use of colour.

Submissions seen at the lower mark range typically lacked development of initial studies and evidence of experimentation of media. Ideas were not explored and images were repetitive, leading to unresolved final outcomes.

### **Question 3: Asleep**

There were some very interesting responses where candidates had researched from their locality, recording beggars asleep in doorways or riders asleep in their rickshaws. Many responses linked their response to this question with death and dreams. There was evidence of some interesting ways to gather research using own photography and drawing from these as initial ideas. Some submissions had used digital manipulation to layer images, representing dreams, with interesting effects. More planning during the preparation period would have helped to inform the outcome as some of the interesting ideas and images were less successful in the final outcome.

### **Question 4: A person sitting astride, and facing the back of a chair**

There were not enough responses for this question.

### **Question 5: Double vision**

Most submissions achieved marks in the mid-level range and candidates had taken photographs of faces, including animals, as well as second source images from the Internet. Images were developed by overlapping a second image of the same face and slightly off setting it, giving the impression of looking at a face with double vision. The more successful submissions had considered the background and made good choices of media and composition, including some alternative composition ideas prior to the final outcome.

### **Question 6: Two different shoes**

This was a popular question choice but the general standard of responses was weak with very few reaching a level of proficiency.

Most candidates made appropriate use of photography and other media such as pencil, paint and pen and ink to record observations from different shoes seen from a range of viewpoints and in a variety of positions. Some candidates attempted to experiment with media to recreate the textures and different surface qualities of the different shoes, shiny, new and smart shoes compared to rough, worn-out shoes. Some had tried to incorporate meaning to the selection of shoes referring to the social status of the owners. The most successful submissions had made direct reference to another artist to inspire the composition or media use of their own work with many featuring Van Gogh's boots.

In the lower mark range, candidates were unable to demonstrate an understanding of form. Initial drawings were often traced from photographs and were done using line only, there was little evidence of an ability to use tone or to describe the form or textural qualities of the shoes.

### **Question 7: A lake, pond, or puddle**

There were only a few responses to this question.

### **Question 8: Entrances and exits**

This question only had a few responses, mostly in the mid ability range.

### **Question 9: Foliage**

This was the second most popular question and responses were seen across the ability range.

Studies of trees and shrubs found in the local landscape were common; as were plants and flowers observed within garden settings. Others recorded houseplants as still-life compositions.

Most submissions were at the mid-level and had included some good drawings and photographs from a range of plants exploring the colours, shape and patterns. Candidates had explored a range of media and processes but the work was often not fully developed and the final outcome was a copy of a photograph. More experimentation with colour, backgrounds and viewpoints would have helped the development of ideas.

Weaker submissions had limited research. Some had more evidence of media exploration but this was often by way of mark making techniques only and candidates had not explored how to use a range of media to record observations and ideas. There was some evidence of adequate composition skills and control of media in the final outcome but this was not always backed up with appropriate and necessary research in the supporting studies.

### **Question 10: Overflowing**

This was one of the most popular questions and submissions interpreted it in a variety of ways; hair and water; packed suitcases; baskets of fruit or clothes; and others making reference to overflowing emotions.

At the highest level the submissions included relevant artist's research which was used to inspire thorough exploration of techniques and use of colour to create atmosphere and emotion in final outcomes.

Mid-level responses included a good range of research from observational studies and photographs. Candidates had interpreted the question in a number of different ways including spiritual influences. Candidates displayed a satisfactory ability to explore media and there was a willingness to experiment with colour and mixed media in the supporting studies. Some submissions required more planning for the final outcome as the work completed during the test was less successful than the work seen in the supporting studies.

In the lower mark range many submissions did not include any studies from direct observation and there was limited evidence of development of ideas which tended to be repetitive. More drawing from direct observation, a wider collection of images and experimentation with media and making reference to the work of other artists was required.

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<p><b>Paper 0400/02</b> <b>Design-Based Assignment</b></p>
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## General comments

There was a wide range of submissions seen across the whole ability range. There was a clear understanding of design process, which resulted in a good proportion of submissions receiving marks at the higher levels. The work seen at the highest level was excellent with consistent and well rendered supporting studies and outcomes that were fit for purpose that demonstrated maturity of concepts.

Submissions seen in the mid-range often lacked initial research, or were the product of a single idea using only a single medium, albeit with some dexterity. Supporting studies were often sparse and in some cases, there was no clear indication to how the final outcome had come about; the supporting studies did not relate to the outcome.

There was a lack of understanding of the demands of the question seen in responses in the lower mark range. Examples of this were **Question 1 – ‘Knotted Nursery’** where candidates had overlooked the word ‘Knotted’. Much of the supporting studies seen at this level relied on copying secondary images from the Internet or from magazines and lacked a personal approach. The use of media often lacked control.

## Comments on specific questions

### **Question 1: The Knotted Nursery**

Nearly all the submissions were in the mid to low ranges.

There was some understanding of the design process, but a lack of research and observational drawing coupled with repetitious developmental work was apparent. Some candidates produced much better supporting studies that their final outcomes, there was a lack of consistency seen in many submissions.

In weaker submissions the candidate had typically come up with just one idea with very scant supporting work and a rudimentary use of media. Text was mainly an afterthought with no candidates attempting to relate image and text at the ideas stage.

### **Question 2: Insect mural or sculpture for a natural history museum**

There were some well-considered supporting studies seen but the final outcomes needed more consideration in relation to the composition. Supporting studies in the weakest submissions were thin, and developmental ideas were missing. No responses had included the dimensions of their mural or sculpture.

### **Question 3: Geometric vs Organic**

The best work seen included excellent first hand studies and some strong rendering using different media with well composed supporting studies. There were some interesting ideas where different approaches were merged but sometimes these either lacked initial research, or the development of ideas was poor. On the whole the handling of media was satisfactory.

The weakest work showed little understanding of the demands of the question with final outcomes that simply showed unrelated natural and manufactured objects.

#### **Question 4: Kindergarten**

This was the most popular question and responses were seen that covered the whole mark range. The best work managed to produce some very well observed drawings and paintings of toys and some good research of different texts. Many candidates successfully combined text with image to produce an outcome that was fit for purpose. There was also some very good photography in evidence, well-lit and taken from a variety of viewpoints.

The weaker work displayed ideas based on secondary images or included very supporting studies, use of media lacked dexterity and skill.

#### **Question 5: The Spice Doctor**

There was some excellent work seen where the work was thoroughly researched and ideas were well developed; use of media was confident. Some final outcomes were let down by a lack of consideration in relation to the composition.

Weaker work was typically poor in observational analysis as well as use of media. Research into typography and texts that may have related to the idea of 'spice' or 'doctor' was in short supply. Ideas development was limited to mainly one idea.

#### **Question 6: The Sweet Factory**

This question produced some very good work. The submissions were well researched with very strong observed work seen in a range of media; well composed sheets of supporting studies; very good research into typefaces; sensitive use of colour; contextual research into other stage productions; a range of ideas considered; good annotation and decision making and well composed final outcomes.

#### **Question 7: Transport museum repeat pattern**

There were some very strong submissions seen that indicated strong research consisting of photographs taken at a train station and railway sidings

Weaker responses tended to be single ideas which were poorly rendered from a secondary sources. There was a lack of understanding with regard to design for a repeat pattern.

#### **Question 8: Water Rhythms**

There were some sensitive leaf prints seen on which were painted water droplets. In some cases the supporting studies contained a range of ideas and type faces as well as a variety of different media.

Some responses had not realised that an album cover is square, in these cases the work produced was rectangular. There were some good photographs and drawings at the research stage, but there was also a lack of ideas development coupled with little research into typography.

#### **Question 9: Circuits & Sparks**

This was the least popular question.

Work seem typically suffered from a lack of research, experimentation with media and a variety of ideas. Some final outcomes were satisfactory but there was a lack of research seen in the supporting studies to support the final outcome.

# ART AND DESIGN

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**Paper 0400/03**  
**Critical Historical Assignment Report**

## General comments

Only 20 submissions were seen for this component. However a wide range of topics were chosen. These included: Fine Art, Drawing, Painting and Sculpture, Street Art and Graffiti, Tattoos, Architecture, Truck Art and Fashion Design including sportswear. Marks achieved were mainly within the mid-lower levels of attainment with a few candidates reaching the higher levels of achievement.

The assignments were seen mainly as A4 plastic files and folders containing digital presentations with a few larger and mostly A3 files and Sketchbooks which did also contain some mounted personal work in the form of photographs, drawings and paintings.

The centres making use of the available proposal forms had clearly benefitted from outlining intentions and indicating sources for first-hand research for approval. Some centres had obviously not taken advantage of this option and had struggled with the assignment as a result of choosing topics which were difficult to relate to an area of Art and Design.

## **Higher levels of achievement**

The strongest submissions had involved an investigation of a topic which had been carefully chosen and clearly reflected the deep and personal enthusiasm of the candidate. Relevant examples had been selected for making thorough visual explorations. These were often in the form of personal responses developed from the first-hand experience of a visit to a Gallery or the studio of an Artist. Candidates at this level demonstrated a sound understanding of the works explored by making some intelligent personal observations. In one submission this was in the form of well-articulated analysis of the visual elements involved. In another example, a series of photographs were clearly annotated and investigated the relationships and contrasts between particular architectural features.

In these submissions, personal engagement with the subject was demonstrated through responses to works explored in the form of illustrations and paintings made by the candidate. In one case, these were focused on some structural details seen in the paintings of shipwrecks. Works by Theodore Gericault, Casper David Friedrich, Joseph Mallard Turner and Hokusai were visually investigated in this way. These structural studies made by the candidate provided some clear insights into the ideas and methods of the artists concerned.

Another thorough and very personal assignment had explored the Image of Gandhi in the works of Atul Dodiya. This assignment was very well written and made clear visual connections between the beliefs of Gandhi and the selection of images used to demonstrate those beliefs. Strong illustrations by this candidate were used to enhance and inform the written content.

Submissions at the higher levels of attainment demonstrated very good levels of understanding and awareness of the chosen subject. This was confirmed through an articulate and perceptive conclusion or evaluation, usually at the end of the assignment. The language used to make significant personal observations and critical judgements helps to reveal and confirm the level of knowledge and understanding achieved by the assignment.

### **Middle levels of achievement**

These submissions often contained evidence of a personal interest and enthusiasm for the topic chosen. Some personal engagement was demonstrated through practical responses in the form of photography and a little in the way of drawings and paintings made. However, personal first-hand experience and research related to the topic was often limited. Several candidates had relied too heavily on second-hand sources (mostly the Internet). Some candidates had used the Internet as their only source for research and this had clearly inhibited the level of personal engagement achieved by the assignment.

One of the stronger submissions had clearly benefitted from a visit made to an architectural site and the candidates had been able to take some well selected photos of a series of related architectural features. Combined with some informative annotations, the first-hand experience had helped to inform a vital part of the assignment.

All candidates would benefit from spending more time exploring and researching from making a visit to a Gallery, workshop or studio where works and processes can be discovered and experienced at first hand. The Internet can be a useful source but can never compare with the experience of seeing the actual works!

The completion of a proposal form and submitting this to the board for advice and approval would have helped most candidates with establishing a coherent and appropriate plan of action for their assignment.

### **Lower levels of achievement**

These few submissions had all been restricted by a total lack of first-hand research and experience of the chosen topic. The choice of topic had clearly inhibited the potential of the assignment in a few cases. These candidates were unable to carry out any significant research or visual exploration due the nature of the material presented.

Some attempts were made to include a little in the way of personal comments on the visual material provided. These were limited by the fact that all the images had been downloaded from the Internet, often with little or no connection to an Art and Design subject.

Again, these candidates would have been helped by the completion of a proposal form, providing advice and approving suitable sources for research and experience to be gained, relevant to the subject.

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<p><b>Paper 0400/04</b> <b>Coursework Assignment</b></p>
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## General comments

Almost all submissions entered for Painting and Related Media Area of Study and the range and quality of work varied considerably.

In the best work, attention had been placed upon candidates achieving creditable skills in painting, drawing or other 2D media. This was supported with evidence of study emphasising the importance of first-hand research, experimentation with media, ideas development, and critical assessment and evaluation of work in progress.

Mid-levels of achievement recognised an expression of personal ideas matched with a competent level of skills, but limitations and inconsistencies were apparent in meeting one or more Assessment Objective.

Less successful work showed a reluctance to undertake first hand research or to investigate a theme in any depth.

Preparation, organisation of work and the appropriate use of media was generally good. Most had presented coursework on sheets securely fastened and properly labelled.

The majority of centres were generous with their assessments across all of the assessment objectives. Often the order of merit was correct but the centres had over valued the candidates' technical ability, their ability to develop a range of ideas from initial observational studies, and their ability to explore a range of appropriate media leading to a relevant final outcome.

## Comments on areas of study

### **Painting and Related Media**

The best work was from centres which encouraged development from direct observation. Sources for this came from natural and man-made forms, the human figure as well as landscape and the built environment. It was pleasing to see many using their own cultural influences in pattern and colour.

Themes had been researched using a range of media such as drawing and photography.

Ideas were developed through experimentation of materials and clear links were made between their artist reach and their final outcome. The preparatory work and final outcome demonstrated knowledge and skill of a variety of techniques and processes to explore the visual elements and candidates' understanding of colour was well used to inform final outcomes. The work was inventive and personal and candidates had followed their own interests, and these submissions were well organised and clearly presented.

Mid-level work showed evidence of serious and engaged research but candidates' knowledge and understanding of developing compositional ideas and aesthetic awareness was weaker.

Candidates achieving lower level marks did not demonstrate adequate observational skills and often relied on second source images, downloaded from the internet, as their visual research. Sometimes it was unclear where images had come from as candidates did not reference the source. There was often an inconsistent use of media throughout the submission and candidates were unable to recognise strengths seen in the supporting studies. Poor choices regarding media use had a detrimental effect on the completion of the final outcome. At times the supporting studies did not relate to the final outcome and there was not a clear progression of ideas leading from the initial collection of images to the final outcome.



## **Graphic Design**

Only one centre submitted graphic design work. Candidates had each submitted a final book and a sketch book, both had been produced digitally and were printed and presented to a professional level. The better work demonstrated good design knowledge, exploring different arrangements of font and scanning in observational drawings which were both manipulated to explore possible ways to combine the text and image. At this level candidates were able to demonstrate an ability to recognise successful compositions and work was developed into informed final outcomes. Candidates had referred to other designers to inform their own exploration and development of ideas.

Submissions achieving lower marks had included mostly written information regarding design and had relied on second source images to inform their own work. There was not sufficient evidence of exploring visual images and experimentation of techniques to produce a resolved and personal outcome.

**No work was received from any of the other Areas of Study.**