

# ART AND DESIGN

Paper 0400/01  
Observational Study

## General comments

This year **Question 2 Natural and Man-made Objects** was the most popular, closely followed by option **(b) Question 1 Still Life Group**. **Question 3 The Human Figure** did not attract much response and neither did the options involving **Exteriors or Interiors, Question 4**.

Most candidates were able to produce fully completed outcomes during the ten hours examination period, and although there were a few notable examples of really accomplished work, the vast majority of submissions fell within the middle and lower ability achievement levels.

The relationship between examination pieces and supporting studies was variable. Well-considered preparatory work is the key to success.

The best work was well planned, with much thought being given to the arrangement of objects or posing of figures, as well as the viewpoint and composition. There was evidence of experimenting with a range of media to arrive at one which was most suited to expressing the qualities seen within the choice of subject. References to the work of other artists or cultural sources had informed the work as it developed, and these investigations helped the final pieces to be individual and personal.

Mid-range entries tended to concentrate on studies using the same viewpoint and the same media throughout and without much thought being given to spatial relationships or the inclusion of backgrounds. These candidates also had difficulty in rendering different surfaces and textural qualities, as well as using a full range of tones to give objects a sense of form in space. Some effort had been made to explore and investigate their subjects but there was a tendency not to go beyond studies of individual items that featured in the final work. Little or no attention was given to the exploration of different arrangements, viewpoints or experimentation with media.

Weaker examination pieces were usually the result of insufficient time being given to preparation. Supporting sheets were often a few hastily sketched studies which demonstrated little understanding of form, tone, space, composition or media use. Some had used this aspect of the examination to practise their final compositions a number of times using different media or in some cases the same media. Some Centres severely restricted their candidates by setting up one still life group which all the candidates worked from in the same media. It was also apparent that in some cases Centres had given photographs of a still life group to all candidates to copy, thereby restricting any individual choice and not fulfilling the remit of this paper.

The range of media seen included pastels, acrylic and water-based paints, coloured pencils and a little mixed media including collage. Photography was used to investigate different arrangements and compositions. In many cases it was the only source of information a candidate had, and was used to copy from during the examination. Experiments using photo editing software were seen in a few entries.

Administration was generally good. Scripts were received with the main examination piece on top and all sheets clearly labelled on the front top right corner. However there are still those Centres that fail to fasten the work together, with a few cases where all the candidates' submissions were mixed up. Some studies were not stuck firmly onto backing sheets whilst others are still mounting onto A1 sheets or using heavy mount card. Several Centres sent work in late, well outside the allotted period.

This is the last session for this syllabus. Centres should now be familiar with the changes to the 2010 examination, particularly of how the question options have widened, and that the media allowed will include the use of digital photography, sculpture, textiles and other media in realising final outcomes. A CD 'Standards in Art and Design' is available from CIE Publications.

Additional advice can be obtained from the Art and Design discussion group:

<http://lists.ucl.ac.uk/lists/listinfo/cie-artdesign>

### Comments on individual questions

#### **Question 1 Still Life Group**

- (a) This option provided an interesting variety of shapes, surfaces and textures as well as offering a range of possibilities over the arrangement, exploiting scale and viewpoints. Large still life arrangements with ladders, buckets, vacuum cleaners, mops and brushes were submitted. In many cases these large-scale groups had been set up by the Centre which made it difficult to reward marks for personal qualities.

However, the best work demonstrated good observational skills where hoses from vacuum cleaners, mops, brushes etc. were interpreted well in pencil and also full colour.

In the mid to lower range a large number of vacuum cleaners were presented as single drawings on a sheet without other cleaning items or any relationship to backgrounds.

Weaker work tended to emphasise heavy outlines and lacked a convincing sense of form or space. Preparatory studies were confined to linear drawings of various single items.

- (b) This was the more popular option. Candidates in the upper range were ambitious in their choice of food, pots, pans and utensils. These all provided a challenge in analysing surface and textures which they responded to with considerable skill. A wide range of media and mixed media was seen along with some individual arrangements and viewpoints. Preparatory work was of a high standard indicating a real involvement in the subject matter.

Some compositions had included close ups of people holding a mixer or bowl, or of hands holding food being sliced or peeled. Others had focused on more traditional choices of items around cooking over an open fire, and had included local village settings as part of the background.

Less successful submissions had problems in conveying forms and space convincingly. Whilst candidates could show skills in representing individual objects they encountered problems when attempting to unite these together as a whole. There were also problems over the rendering of different surface qualities, particularly the reflective qualities of pots, pans, and knife blades.

Weak entries had some strange interpretations of a "meal", often putting a single vegetable or a pan with a knife on a chopping board. Others portrayed the laying of a table for a meal. They all encountered problems with drawing ellipses or of rendering different surface qualities.

#### **Question 2 Natural and Man-Made Forms**

- (a) Pineapples, melons, paw-paws, star fruit and coconuts were popular choices. Some had created still life arrangements by adding plates, cloth and knives to help the composition. However the best had made some 'juicy' close up studies that filled the page with colour and texture. Some very good experimental use of media including printmaking and collage was seen in the preparatory work and some of this had been used within the final examination piece.

Weaker candidates had problems getting the fruit to 'sit' on a ground surface, giving the appearance of floating. The subtleties of colour and tones were often too challenging for their capabilities and they resorted to using flat opaque colour without any attempt at textural or tonal differences between the outside and inside the fruit.

A few had even failed to slice open the fruit and presented a very simple flat shape in the middle of the page.

- (b) A good range of ideas were seen with candidates choosing a variety of toys. Dolls, teddy bears, furry animals and cars were the most popular.

The subject tended to appeal particularly to the weaker candidates, but there were some very well executed examples higher up in the mark range.

The best had carefully considered their choice of toys, emphasizing contrasts in scale, or differences between soft and hard objects, or shiny and matt surfaces. They had also considered the placement of the toys and of how they related to each other, often giving one of the toys a more dominant position within the composition. Form was enhanced by strong side lighting creating interesting cast shadows.

A large proportion of submissions struggled with perspective and depiction of form. Little attention had been given to their choice of toys and they had used toys of much the same scale or surface quality. They had placed them well apart on the paper so that there was no relationship within the composition. Bright plastic colours were rendered straight from the pot with little mixing or modulation to bring out shadows or tonal differences.

Many saw this as an opportunity to resort to a childlike 'cartoon-esque' style of representation in a totally two-dimensional way.

- (c) This was a very popular option. The idea of a small bunch of flowers suggested delicacy, a factor which the majority of entries failed to realise. Most had chosen larger arrangements.

However some very skilful analysis was seen of flowers and leaves, with excellent use of colour in the best submissions. Consideration had been given to the differences in rendering the vase, whether it was a solid shiny surface or a transparent glass vase with distortions viewed within it. Most had also attempted to relate the subject with the background.

It was obvious that many less successful submissions were produced from a variety of photographic sources.

Weak entries had problems with ellipses on vases as well as the depiction of flower and leaf structures. These were based on more of a formula of pattern making rather than on direct observation. Many backgrounds, especially those including windows, were made-up.

### Question 3 The Human Figure

- (a) There was only a very small entry for this option and these all fell within the mid ability range. There were some honest attempts at using paint and mixing flesh tones, but most produced pencil studies that lacked any sense of modelling as they were mostly insensitive copies from photographs. Many had even included the heavy black outline shadow created by the flashlight which destroyed any sense of depth between the model and the background.

- (b) This option was chosen mainly by candidates in the upper ability range.

A good understanding of proportion, form, and tone was seen with some excellent analysis of detail. The relationships between head, the expression on the face and elements of hands, fingers and arms were generally very well handled with some outstanding expressive examples at the very top of the mark range.

Photography was used in an informative way, often exploring various poses and lighting effects to enhance the emotional mood and atmosphere of the subject.

References to the work of the 'Old Masters' had clearly informed these submissions.

### Question 4 Interiors or Exteriors

- (a) There were few entries for this option and they had failed to explore all the exciting possibilities that this question offered.

Submissions fell within the lower ability range and did not go beyond perspective although some did work in terms of atmospheric aerial perspective as well as demonstrating a competent understanding of linear perspective.

However they all ignored the abstract possibilities of recording reflective qualities of light falling on clear water or of including figures. Nobody had thought of looking at the work of David Hockney!

- (b)** Again results were mainly perspective exercises that were not really observed but relied on conventions of one or two point perspective which had all too often been copied from a single photograph.

There was little evidence that candidates had gone out into their local towns or cities and worked from direct observation.

Submissions were very sterile architectural illustrations. No thought had gone into the possibilities offered by viewing the buildings under different daylight conditions or even at night.

- (c)** This question provided plenty of opportunity for candidates to explore their local landscape or look no further than their own School or home garden.

There were some mature and successful paintings in the upper and mid mark ranges, demonstrating a good understanding of aerial perspective with dramatic differences in scale between the foreground and distance. This was achieved through well-controlled use of media, both in colour and tonal changes, and use of brush-marks to imply texture and movement of foliage etc.

Many at the lower end had copied from commercial brochures, placing images of animals within a jungle setting which was far removed from their own experiences.

# ART AND DESIGN

Paper 0400/02  
Interpretative Study

## General Comments

This is the last session of this examination in the current format. From June 2010, this component will be subsumed into a new paper called Paper 1, Observational and Interpretative Assignment. The question paper will be in two parts with the opportunity for candidates to choose from either section, with mainly observational starting points in the first section and interpretative starting points in the second section. Candidates can work in an observational or interpretative way from either section, and furthermore the range of media is expanded to include photography, textiles, sculpture and so on. This is, in the view of most, to be a great step forward. A close look at the Syllabus for 2010 is recommended.

For this session's Interpretative Studies, the wide range of themes in the questions are, as always, designed to stimulate individual responses based on experience and observation, and the majority of candidates responded well with a wide range of personal work. The most popular question, representing 40% of responses this session, was **Question 1**: 'Daydreams'. It clearly appealed to the adolescent mind! **Question 2**; 'Under Pressure' was the second most popular, with a quarter of the total entry responding to it, and once again one can only surmise that, for the young people taking this examination alongside all the other pressure on them from other examinations and the importance of this to their future, this had a resonance with them. Nearly as popular was **Question 4**, 'Connections', again an important theme for young people. **Question 3** 'On the Roadside' and **Question 6**, 'Getting Ready' were attempted by just over 10% each, and last of all came **Question 5**, 'Climbing', with less than 8% of entries.

Those Centres that are experienced in teaching this Syllabus will know the importance of good initial research and sustained development, and will have prepared their candidates well with plenty of observational work, experiment and improvement in skills in using media, and even perhaps some practice with past papers before the final months of the course.

Disappointingly, there are still too many candidates who, perhaps because they are not prepared sufficiently, do not spend sufficient time thinking about potential observational starting points or time in developing ideas. Centres should be aware that question papers are available at an early date, well before the examination, and that candidates should be encouraged to spend plenty of time exploring and refining their responses in the time leading up to the examination. Currently, far too many candidates submit work that has very poor preparation work - many with no observational or experimental work, and quite a few who submit just the work done in the examination, with no preparation work at all.

The importance of supporting studies cannot be emphasised too much. Three A2 preparatory sheets are needed to fulfil the requirements of the examination fully, if the candidate is to show good evidence of observation, research, development and experiment. From next year, whilst only two sheets of preparatory studies are permitted, there is the potential to use both sides, making four sides of supporting studies with drawing, try outs, alternative ideas, and research into other artists all potentially being included. It is worth noting that whilst a significant proportion of marks in the assessment structure are currently available for research and development, with the 'new' Syllabus next year there are potentially over a half of the marks available to those candidates who prepare properly and submit good evidence in their preparatory studies of gathering visual and other information, recording from observation, exploring and developing ideas, experimenting with different potential outcomes, and making informed judgements about which ones are the most successful.

Some of the best candidates submit preparatory studies which show a real engagement and personal debate with the questions and a genuine struggle with ideas that extend and challenge their ability to express their ideas with paint or other media. Seeing such excellent supporting studies can be very interesting and even if things do not go very well in the actual examination, candidates can be rewarded well for the work they have already done in the time leading up to the examination. From the time of the candidates first receiving the examination paper to the time of the actual control test can be up to eight

weeks, and from 2011 it is stated in the Syllabus that it must be eight weeks. How to use that time to gain maximum benefit from it in order to develop a substantial body of work to support their final examination and the overall submission should be a paramount consideration for Centres. One might, as a teacher, set up a practice session in the term before the examination with a past paper or a set of starting questions, or a task developed by the teacher to guide the candidates through the process, starting with observation and sketching, an experiment and then going through the whole sequence from beginning to end, setting deadlines, giving them regular sessions of formative assessment, getting them to discuss progress with each other in a class situation and supporting each other with ideas for future work. All of this effort will pay off in the quality of work and could even be used as a piece of coursework if candidates are entering that as one of their options. Of course, all of this in the hands of individual teachers and how it is organised on a Centre basis is up to each Art Teacher.

With far too many candidates, all that was submitted was a quick try out, done from imagination, and then the final piece done in the examination. In all of these weak submissions, the examination work was limited by lack of genuine research, and in the work there was little evidence of experimenting and thinking, and no research carried out prior to the examination.

Some final pieces had no preparatory work at all. All that was submitted was a desultory piece of work, the result of little thinking - the first thing that came into their head in response to the questions in the examination paper. Copying from images downloaded from the Internet or cut out of magazines is still too common in submissions from the weakest candidates. Thankfully, these poor attempts are increasingly rare.

### **Comments on Specific Questions**

#### **Question 1 Daydreams**

This was by far the most popular question. There were a great many 'fantasy images', with imagined futures as famous footballers, glamorous models or with the trappings of wealth portrayed. Some candidates used the device of 'dream bubbles' showing both a dreamer and the dream. The dream usually comprised material things - money, cars, houses, etc., but often showed marriage, careers and other aspirations.

With stronger candidates, the figurative work was of a fair standard, photography occasionally used to research faces and poses. With some mid-range candidates, the face or figure appeared to have been lifted from a magazine photograph. Some candidates were influenced by artists, especially surrealist artists such as Salvador Dali and Magritte, and made an attempt to integrate ideas into their own work rather than merely copy a 'Daliesque' dream image. Weaker candidates did not research the objects that they wanted in their fantasy images or dream sequences and as a consequence these images were poorly drawn.

Relatively few attempting this question achieved high marks, and far too many answering this question gained low marks. The very weakest candidates found this topic appealing.

#### **Question 2 Under pressure**

This was the second most popular choice and there was a very even spread of achievement in response to this question from the very highest, outstanding, work to some that was barely adequate. This was also one of the most broadly interpreted questions with a very interesting range of differing responses. A starting point with wide potential, it inspired candidates to focus on a wide range of subjects ranging across different areas. Those candidates who chose subject matter that could be studied first-hand tended to be more successful than those that did not. The weaker candidates worked completely from imagination or were very poorly informed by superficial preparatory work.

Popular themes included portrayals of examination pressure, parental pressure, and endangered species. The representation of war situations and surgical themes was also undertaken. Weaker candidates often chose poorly researched sports challenges, including penalty kicks, from both the kicker's and the goalie's points of view.

One or two quite individual interpretations included fat women in tight corsets, people undergoing torture or with guns at the head. Some very strong work came from candidates who left it to the viewer to decide what the actual pressure might be and concentrated on portrait studies of tense close ups, or of hands covering head or face. Edvard Munch's 'The Scream' inspired a few in this genre.

A few responded with wider, political themes such as pressure on the planet with global warming and governments denying civil rights or democracy.

### **Question 3 On the roadside**

Relatively few chose this question and the spread of marks was fairly even. Several chose a view from the driver's seat of a car, looking out. Others showed hitchhikers and there were some very pleasing roadside vendors, often done from life or from images photographed by the candidate.

Amongst the responses were animals by the roadside, singers busking, living by the roadside, and a few rusty cars.

Some used the question to launch a piece of landscape work. There was often poor in perspective from weaker candidates, especially those attempting to portray roads going into a distant landscape. Some better candidates produced some strong landscapes in paint and pastel, done from life. There was some evidence of first-hand research into villages seen by the roadside. A few strong candidates, using sketches and photos as a starting point, portrayed quite powerful images of filling stations, restaurants or motels on the roadside.

### **Question 4 Connections**

A great many of those choosing this, the third most popular starting point, achieved only mid-range marks. There were many abstract or semi-abstract compositions, but there were also many literal responses – bridges, mother-and-child, romantic, and electrical such as Internet or telephone communications. Bridges across rivers were too often done without actually going and looking at a bridge or a river, and the one or two mother and child and almost all of the romance-based lovers were similarly done completely from imagination.

Amongst other interesting and quite successful responses were an emergency roadside telephone, road signs, and railway stations with people changing trains, and people of different races and cultures communicating with each other. The idea of cave paintings as a means of communicating was an original one and with lots of earthy colours and symbols of animals and hunters worked well.

Weaker candidates sometimes used a very poor and clichéd image of the world as a backdrop for their design based on communications. Decent satellite photos are easy to access – why do not they refer to them? Some good first-hand studies of telephones and mobiles were seen, but weaker candidates obviously just traced a mobile from a catalogue.

### **Question 5 Climbing**

Surprisingly, this was the least favourite starting point, and very few these depicted mountaineers, tree or rock-climbers as expected. Those who did represent climbers in trees or rocks achieved marks at the upper end when they posed figures in an appropriate way. The majority showed animals – tigers, cats, monkeys – climbing trees, and there were some of children also playing in trees. Amongst other interpretations were insects climbing up plants, people on ladders against the side of buildings, a baby climbing up stairs. Some used their own photography as a research tool to record ropes, hands, feet and other key images.

Weaker candidates did not understand how limbs and muscles cope with act of climbing and the resulting imagery was stiff and wooden or out of proportion. Similarly, where animals or insects were portrayed, the images were usually based on second hand sources, which was acceptable if the images chosen were strong enough and were used an adjunct to other, primary research. It would be better practice, where a secondary sourced image or photograph is helpful or necessary, that the candidate includes it, and names their source material.

### **Question 6 Getting Ready**

Whilst there were a small number of strong responses to this, the majority were poor or adequate. Stronger responses included circus acts and animals about to attack. Weaker ideas included footballers in the changing-room and lots of wedding dresses and imaginary girls seen from the back in front of make-up mirrors.

There was a profusion of getting ready to go out to a party, children getting dressed for School, and mothers preparing themselves for birth, the use of clocks to suggest the passage of time, getting ready to eat their hunted food, singers, actors and sportsmen before an event.

Some very strong work was done from observation with some excellent still life studies of make-up, mirrors and bedrooms from candidates. The very strongest work came from observed self-portraits seen in mirrors, or portraits of their friends applying make up, whilst the very weakest candidates relied solely on their imagination.

### **Other Comments**

The predominant medium used continues to be water-based paint. Pastel and coloured pencil featured in many of the submissions and there were also some examples with inks being used very successfully. Photography was used by some candidates to inform their painted or drawn work, but it is worth remembering that photographs that are the candidates' own should be used wherever possible – or, if not, to be limited to information or reference only rather than as a primary source merely to copy from. From next year, photography can be used as the primary medium for submission. But it must be remembered that as much evidence as possible should be submitted to show development of ideas and techniques, and where secondary sourced images are used, from the Internet or from magazines, these should be included in the preparatory work as well.

Question papers can be downloaded from the CIE website from 1 July for the November examination, and be given to the candidates. Candidates can have a really good lead-up time to prepare properly for the examination.

The new Art and Design CD for IGCSE, and available from the publications department, is a useful aid to teaching. Also available is an excellent Teachers guide to the 0400 Art and Design Syllabus:

<http://www.cie.org.uk/profiles/teachers/orderpub>

Attention is also drawn to the Art Teachers discussion group that can be accessed through the Teachers section of the CIE website,

<http://teachers.cie.org.uk/>



# ART AND DESIGN

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Paper 0400/03

Design Study

## General comments

Questions were generally well answered, but as was the case in previous years the vast majority of candidates opted for **Question 1** *Design Using Lettering* and **Question 2** *Illustration and Calligraphy* and **Question 4** *Interior Design*.

**Question 5** *Fashion Design* and **Question 6** *Fabric Design* were also popular. Very few candidates opted for **Question 3** *Environmental/Structural*, **Question 7** *Printmaking* and **Question 8** *Photography*.

Whilst the majority of candidates made good use of the examination time, a significant number of candidates did not complete the work. Candidates should not attempt to rush or hurry in order to complete the examination piece. Providing that all assessment criteria are covered, unfinished work will not be penalised.

Stronger and most mid-level candidates demonstrated an appreciation of the design problem. Thorough researches encouraged personal responses. Good teaching strategies enabled a good level of technical achievement.

A significant number of candidates continue to produce practice pieces, which are then copied, often losing spontaneity and resulting in a poorer finished piece.

Computer-generated art was more evident this year, with varying degrees of success, but candidates should be advised that Examiners are very familiar with downloadable clip art and are able to determine to what extent these 'ready made' solutions have been developed by the candidate in a personal, unique way or simply copied.

There was less evidence of collage work, with the exception of the mosaic question where small pieces of coloured paper were used to imitate tiles. However, the use of ineffective glue resulted in some of these becoming detached from the examination piece.

Weaker candidates usually attempted a solution far beyond their capabilities, having little or no figure-drawing skill for example but attempting designs which were full of figure-work.

Outstanding handling of media was seen from several Centres. Multi-media images were very much in evidence especially for the Fashion Design section. An aesthetic unity was achieved when combining paint, pencil, fabric and paper collage, and ink.

Candidates who wished to record dance moves for **Question 1** and fashion and costume designs for **Question 5** used photography at the preparatory stage as an exploratory tool. However, candidates must ensure that they refer to the rubric of the question. There were instances of candidates producing 'photo-realist' impressions of a page of a newspaper for **Question 1**. Regrettably, the required design using lettering had been neglected, resulting in lower marks for Assessment Objective C.

Examiners showed particular concern with respect to preparation work which, in a significant number of candidates whether of high ability or not, often included work which was irrelevant to the examination piece. In some cases it was demonstrable that work presented on preparation sheets was from very early in the course or from even earlier in the candidate's School attendance. Candidates and Centres should be advised that preparation should remain appropriate to the task and that Examiners are not concerned with maturation but the final demonstrable ability of the candidate.

## **Comments on specific questions**

### **Question 1 Design Using Lettering**

This was the most popular question overall, which asked for a logo for a company which organises dance with a wide range of media being used by candidates to develop the initial ideas.

Coloured pencils, designer's gouache, collage, silk screen-print inks and multi-media outcomes were seen. One ambitious screen-printed logo was seen in the mid mark range which used a gramophone stylus to link the letter P with the letter O.

In the high mark ranges there was evidence of effective research on the Internet into the designs of professional business cards from dance companies. Such work informed the candidates' final piece in those candidates in the upper mark range produced double-sided cards.

Computer-aided design was most successfully used by candidates in the upper mark range as a tool to translate their initial hand drawn and painted researches into outcomes of a professional quality.

However an over-reliance on clip art images predominated where candidates in the lower mark ranges resorted to easily identified plagiarism of dance-figure images with little or no personal input.

There appeared to be examples of candidates simply accepting the size of paper issued by Centres for the examination. This resulted in A2, and in one instance an A1, menu card being presented as the final piece. Such inappropriately large-scale outcomes exposed the candidates' inability to control the lettering, colour and composition of their design. A lack of ergonomic consideration for such designs was also a factor in candidates failing to achieve higher marks in Assessment Objective C – Personal Investigation and Development. It must be stressed that work may be presented on a scale selected by the candidate, and it does not have to be A2 in size, this being the maximum size. It was unfortunate to see so many effective small-scale designs in preparation sheets being ruined by the candidate's attempt to impress on a large scale during the examination, without consideration of the visual impact or their own inability to sustain such an attempt. In very few cases this could this have been attributed to examination nerves alone.

The vast majority of candidates ignored the rubric, opting not to show how the final design would look in a newspaper advertisement or on a company business card.

### **Question 2 Illustration and Calligraphy**

(a) The design for the menu cover was the second most popular question.

Candidates in the upper mark ranges were able to simplify their designs to produce accurate and elegant layouts that utilised very precise lettering forms. Candidates in the lower ranges often did not refine their design, with the result that their outcomes were likened to fine art images with the lettering as an additional chore.

Weaker candidates tended to use colour straight from the tube with little consideration of contrast or adjacent hues - often resulting in illegibility. Stronger candidates created highly personal and usually simple colour schemes together with appropriate letter forms to create highly competent, almost professional quality outcomes. Some candidates even utilised the wings of the butterfly as a front and back cover of the menu.

(b) The calligraphy based upon a poem was the fifth most popular question.

There were some very successful 'Concrete Poetry' interpretations in the mid to high mark ranges. These candidates used the letter and word forms to indicate the flight path of the butterfly.

However, there was an over-reliance on secondary images from the Internet which undermined the final pieces of a large number of candidates. Transparent overlays of large butterflies superimposed on the lettering were successfully used by several candidates in the mid mark range.

Candidates successfully used an abstract flight path interwoven through the poem across the ability range.

Candidates of all abilities frequently abstracted butterfly forms with varying levels of success.

Some excellent illustrative skills were seen in this question, candidates perhaps having access to butterfly collections on which to develop direct observational skills.

### **Question 3 Environmental/Structural Design**

This question on the design for an information kiosk was one of the least popular. Stronger candidates displayed an understanding of perspective techniques, both one and two point, and in particular how these related to perceived floor plans. Very few computer-based pieces were seen, but good illustrative skills were seen, designs being presented as artist's impressions, although some candidates ventured into the realms of abstract art rather than a straightforward design task.

### **Question 4 Interior Design**

This question on a mosaic for a museum was the sixth most popular question, prompting relatively few responses. Creatures and objects of antiquity formed the basis of the majority of outcomes. Weaker candidates were unable to resist the temptation to simply download and copy familiar examples from Greece or Pompeii. Some were unable to grasp the concept of a mosaic, producing little more than a fine art composition.

The strongest candidates used small pieces of personally coloured tessellation to convey the impression of a mosaic and to prompt themselves to remain within the spirit of a mosaic and its limitations and strengths.

Weaker candidates had little or no appreciation of the limitations of mosaics and simply presented their designs almost as fine art compositions.

There were examples of responses being presented as interior design presentations, complete with three-dimensional views in perspective, rather than focusing on the design task itself.

### **Question 5 Fashion Design**

This was the fourth most popular question and resulted in some highly imaginative responses. Animals of all shapes and sizes were used as starting points to produce some excellent ideas, at all levels of technical ability.

Well-prepared candidates included swatches of coloured fabric, with annotations explaining how they were to be used in the completed costumes. However, no candidate took the opportunity to show a variety of swatches at the preparatory stage, giving a choice of texture, colour and pattern schemes before the final design was realised.

Candidates should be reminded of the need to be well-rehearsed in the skill of fashion illustration.

Two candidates had matching jewellery designs for rings, necklaces and bracelets which were shown as enlargements around the periphery of the work.

Feathers, beads and small constructions in card and wire were used to inform the Examiners of 3-D details in the costume.

One candidate had used photography to show experiments with fabric arranged around a small mannequin.

### **Question 6 Fabric Design**

This question on the design for a repeat pattern was the third most popular question.

Candidates should be advised not spend all the examination time on repetitive background imagery such as one might find in a repeat pattern design, but should focus on both positive and negative shapes in equal measures. This will help to ensure that all assessment criteria have been covered even if the final examination piece remains unfinished. At the same time, candidates should not feel obliged to rush in order to complete what might be a complex design.

As is often the case, weaker candidates showed little appreciation of the potential for repeat possibilities. Motifs can create interesting shapes by way of negative shapes. However, an accurate grid is required to

create aesthetic results. Weaker candidates were unable to construct one, nor even appear to understand the advantage in creating one.

Some excellent colour schemes were seen and strong design elements from simple shapes or patterns found in bread, biscuits and cakes were developed to good effect.

There were instances where block repeats, made from lino or press print blocks, were used to create the finished print. However, because of the complexity of the process, the end products appeared rushed.

Two relief prints on fabric were presented by two candidates from one Centre which were of a high standard both in terms of technical skills and the exploration of colour schemes and spatial organisation.

### **Question 7 Printmaking**

This was one of the least popular questions, with only a small number of responses.

Two candidates submitted lino prints using oil-based ink, both of whom had achieved a good standard of freehand registration for their prints. Sensitive line work was seen in both candidates' preliminary studies but the close observation of shape and forms at the preparatory stage would have resulted in more dramatic final compositions.

A plastic engraving was produced on the theme of bulbs which was a more suitable technique for the representation of linear images. Careful polishing of the plastic surface had resulted in subtle tonal contrasts in the background.

Some candidates used reduction block method for lino printing. Results took the form of three-colour print with mostly accurate registration. Candidates would have benefited from experimenting with a wider range of colour at the preparatory stage so that they could explore their own preferences rather than using stock colours.

Drawings of herbs were very linear and the consideration of the effect of light falling on objects was limited, resulting in shapes and forms that were not fully developed.

### **Question 8 Photography**

This question was by far the least popular, with a very small number of responses.

Several photographs were clearly out of focus, due to the candidate moving too close to the subject matter with a basic camera which had a fixed focal point.

There was little or no evidence of some candidates processing and printing their own photographs. The negatives were not provided and no evidence of test strips or cropping the subject matter was seen.

The investigation of the slum area tended to be rather unfocused in terms of the subject, being nothing more than quick snapshots. Greater consideration needed to be given to viewpoints, eye-levels and sources of light if the candidate were to communicate an understanding of photo-journalism.

It is vital that a candidate opting for this question has much more than a mere passing interest in photography and undertakes sustained study delivered by specialist teachers. Prints should be produced by the candidate and not by a commercial establishment.

### **Conclusion**

In conclusion it was pleasing to see so few absentees. Administration was satisfactory, although candidates are reminded to write their name clearly on each and every sheet of paper.

Mounted work should be allowed to dry thoroughly before work is stacked ready for postage. Compression can often result in the work of several candidates sticking together, even when it has appeared to be surface-dry.

# ART AND DESIGN

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**Paper 0400/04**

**Critical and Historical Study**

In this format of a project submission without a written paper the intention is to allow candidates to concentrate fully on the research and production in the development of a project, which has a good balance of text and visual imagery. Presentation therefore has become a factor of more importance as there should be time to revise and plan the visual format, process type and images up to a high standard of clarity and relevance.

This was a very varied cohort in terms of quality of outcome. There was too much dependency on Internet research with very little analysis or subject development. The strongest submissions made excellent use of interviews, were well planned, and often made a full analysis of their defined aims and objectives.

First-hand visits are not a condition of submissions for this paper and good material can be based on library studies or Internet sites, but it is not enough to copy materials and text without any recourse to reorganising and evaluating them. Some of the weakest submissions were just visits to Internet web sites, downloaded and stuck into a folder - and this can only lead to very weak mark levels. Likewise the submission of scruffy written text without correction and seemingly without proof reading is not in the spirit of the examination.

This option on the course allows candidates the chance to develop further awareness of visual art issues in the local community, and on a broader front, so that they can inform their own practical work with a knowledgeable base of critical studies.

To enable positive and appropriate response the following ideas and points are intended to suggest important factors in the development, research and production of a project.

- Keep the aim of the project clear
- Ensure that enough material exists to allow thorough research
- Keep good photo evidence and notes of visits, interviews, etc.
- Make sure images to be used are clear and appropriate
- If handwriting is scruffy then word process text
- Make good use of practical visual skills such as drawing and sketching
- Do not print out Internet material and present it without evaluation
- Good presentation is important
- List illustrations and number them in the text
- Write out a bibliography and include websites and other electronic sources used.

# ART AND DESIGN

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Paper 0400/05

Coursework

## General comments

There was a slight increase in the number of entries and in the Centres submitting work for this year's examination. Again the largest area of study was Painting and Related Media, although examples of Sculpture, Photography, Textile and Graphic Design were also seen.

The majority of submissions were well organised. A specific project had been identified for the final assessment, although very often a selection of other work done during the course also provided additional evidence of a candidate's engagement and level of competence.

There was evidence of good teaching which had encouraged candidates to explore a variety of approaches, both to researching chosen themes and in their choice of media and processes.

Work-books or sketchbooks were an important feature of many submissions and showed evidence of commitment and the development of thought processes. Many contained evidence of visits made to exhibitions and places of interest. Reference to the work of other cultures, artists or designers was seen to inform the best entries.

There were a few examples of rigidly structured courses consisting of prescriptive class exercises that allowed little room for the development of personal qualities. However these did give even the weaker candidates some practical skills which they could draw on for their examination work.

Some submissions consisted of several pieces of unrelated finished work without any supporting sheets to provide evidence of research and investigation of the subject, or of the development of the candidate's own ideas.

Most candidates now have access to either a basic digital camera or a camera within their mobile phones. There are no excuses for not using these to collect first hand information. There are still far too many examples where images downloaded from the Internet, or photographs cut from magazines, are the only sources of imagery used. These are often of a very inferior quality leading to even poorer quality, drawings and paintings when simply copied.

All Centres were accurate in arriving at an order of merit, but many were too generous in their assessments and a few had undervalued their candidates' levels of achievement.

**This is the last session for this syllabus. Centres should now be familiar with the changes for the 2010 examination, particularly as to how the new Assessment Objectives and marking criteria will affect Centre assessments. Teachers should read the new syllabus carefully. There are new numbers for the components. Paper 4 is the new coursework component.**

A copy of the CD 'IGCSE Standards in Art and Design' is available along with a new Teachers' Guide for the 0400 syllabus. These can be ordered from:

<http://www.cie.org.uk/profiles/teachers/orderpub>

Teachers can also join an online discussion group. This is a new resource and includes plenty of examples of work and Standards:

<http://teachers.cie.org.uk/login/>

## **Comments on areas of study**

### **Painting and Related Media**

Topics for this area were far ranging - from straightforward still life compositions to quite thoughtful and personal interpretative compositions based around individual issues or attitudes towards more world wide concerns.

Most Centres had taken time and effort to organise their submissions to present a cohesive set of work based around a single project, where a final outcome was supported with relevant studies showing research, development and experimentation.

Paintings and pastel compositions dominated. There were some examples of large-scale paintings done on canvas, where candidates had demonstrated a confidence and impressive abilities to control both the media and design on such a scale. There was also some very successful integration of printmaking with painting, combining multi-layered effects of printed images with drawn and painted images and surfaces.

There was often good references to other artists' work seen in the supporting studies, and the best candidates produced ample evidence of detailed observational studies from first hand sources, rather than copying from secondary images.

Mid-level work was generally lacking in the range and thoroughness of first hand research. The reliance on secondary sources copied from magazines or downloaded from the Internet limited the candidate's development of their own personal ideas.

Sometimes the reverse was seen. There was extensive research and lively experimentation, but this potential had not been sustained as the candidates were less proficient in basic drawing skills. Their final outcomes were lacking in aesthetic qualities.

Some very weak work was submitted consisting of a few 'scrappy' sketches, of laborious but poorly executed copies from photographs. It is difficult, in such cases, to see how Centres can reward so highly within the domains for individual personal responses, or for investigating original sources, or demonstrating informed aesthetic judgments.

### **3D Studies**

Standards in this area continue to be high, demonstrating well-practiced craft skills as well as abilities to research chosen subjects in some depth. Ceramic and clay modelled sculpture were the most popular processes used. However there was one submission of an excellently carved rhinoceros.

Many of the modelled pieces had been informed by detailed analysis of the human head or of birds and animals. Observational drawings and photographs provided a source of information which had informed the final modelled sculptures.

There were also examples of decorative ceramic tile work which had used motifs researched from other cultures.

A few less successful entries had largely confined their supporting sheets to photographs documenting the actual making of the sculpture, rather than the research and development of the initial idea.

One or two candidates had ambitious intentions in their work, with quite abstract ideas seen using mixed media such as wood, string and metal. Unfortunately the actual making of their structures was crude and clumsy, and levels of aesthetic understanding were limited.

### **Graphic Design**

Designs for logos, letter-heads, business cards, packaging, posters, CD and book covers were all seen. The best of these demonstrated good levels of design skills. Type faces had been explored and the integration of text and image was well understood. They had explored both computer and hand-generated processes with competence.

Candidates from one Centre had all followed a very structured course and had all worked from the same design brief, with all using the same processes. This involved the production of a company logo, and design for packaging. Whilst a competent level of design knowledge was evident, submissions were lacking in personal qualities.

### **Photography**

Examples of both 'wet processes' and digital photography were seen. The better candidates were able to manipulate images in terms of layering, distortions, and colour enhancement to arrive at quite personal final prints. Most of the best examples also demonstrated a very good sense of composition.

There were some much weaker submissions showing only basic levels of technical understanding. Results were little more than snapshots.

### **Fashion and Textile Design**

There were very few fashion design entries. The best had used their own observational drawings from twisted fabrics to develop complex spiralling fashion designs of some originality.

Others were little more than fashion illustrations poorly copied from secondary sources.

Textile work included batik and stencil prints. There were some large-scale batik designs demonstrating high levels of engagement with the processes. However the lack of preliminary studies to show investigation of themes, the development of ideas and planning for the final designs, limited overall levels of achievement. It was often difficult to see where ideas had come from. A few did include pictures from magazines in their submissions which had evidently been used to copy from.

There were a few examples combining block print with stencil printing onto canvas. These were quite inventive and original. Complex compositions were produced integrating images with pattern with a controlled use of printing skills.