

# ART AND DESIGN

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Paper 0400/01  
Broad-based Assignment

## General comments

Responses were received for all questions, with **Question 8**. 'A toolbox with its contents' being the most popular. The majority of submissions showed relevant research using first hand sources gathered mainly through their own photography and sketches. These were supplemented with other secondary material where necessary. This enabled most candidates to produce individual and personal outcomes.

Experimentation with materials and processes and manipulating images to develop ideas were evident. Many candidates had made contextual references and had clearly benefitted from studying the subject matter and techniques of a wide range of artists in order to influence their own work.

Unfortunately the final examination outcomes were rarely as strong as work seen in the preparatory studies. There was lack of planning for the final compositions, with many candidates simply repeating an earlier study and enlarging it. In some cases candidates would have benefited from further consideration to alternative compositions by producing a number of small thumb-nail sketches or practicing scaling their work up.

The majority of submissions were produced in a range of 2D media and processes including paint, pencil, pen and ink, pastel, mixed media and photography.

Presentation was generally good with work sheets clearly labelled and fastened, although a few centres had mounted A2 work on A1 paper which was unnecessary.

## Comments on specific questions

### **Question 1: Cascade**

This was one of the least popular questions with responses mainly in the mid to lower mark range. The majority of compositions focused on painting waterfalls. The more successful submissions demonstrated a good technical skill and observation using a range of media including painting, pencil, pen and ink and pastel to record movement of the water and texture of the rocks. The best work demonstrated expressive palette knife application of the paint.

Others had explored the idea of human hair cascading down the body and sometimes merging with a surreal type landscape. Many of these had relied too much on secondary sourced imagery.

### **Question 2: A person sitting on the edge of a table**

Only two submissions were seen.

### **Question 3: Time travel**

This was a popular question with responses mainly falling within the mid mark range.

Clocks and hourglasses from different ages were common but mostly copied from secondary sources as were the many references to science fiction. Changes in fashion were also documented.

Submissions in the middle mark range and showed a satisfactory ability to record from a range of sources taken from direct observation and from photographs, including eyes and clocks, to explore ways of representing time. There was some evidence of competence in the technical skills and exploration of media use. Many submissions relied on copying from family photographs and drawing single items in the

preparatory sheets without giving sufficient consideration to the overall composition required before producing the final piece in the exam.

A few candidates had researched other artists within the preparatory studies and the more successful candidates had used this research to inform their own composition ideas.

#### **Question 4: Belts and buckles**

The better work demonstrated a competent ability to work from observation and produce good drawings and photographs from a range of studies of the subject. Their use of line and tone showed a good grasp and understanding of the formal elements and this was evidenced in some successful studies in a range of mixed media such as paint, pencil, charcoal and pen and ink. Composition and background options were explored.

In the less successful submissions there was less evidence of an ability to control and select appropriate media to show an understanding of form, and to describe the various surface qualities of the metal and fabric of the belts and buckles.

#### **Question 5: Facade**

This was a popular question which enabled candidates to explore their immediate built environment, whilst others had based compositions on studies of faces. There were some interesting attempts to explore the psychological impact of abuse where the outer appearances hide the truth.

The more successful submissions had worked from direct observation recording different emotions by photographing and drawing themselves and others exploring different expressions. Candidates investigated the many ways people use tricks and methods to show a false image to the outside world, drawing on social media, and advertising as inspiration. There was some evidence of referring to the work of other artists to inform development of ideas and this led to some interesting exploration of materials including photography, mixed media and collage. The best work had considered different composition options before completing the exam piece.

Weaker work was very derivative often just repeating an earlier study to a larger scale.

#### **Question 6: Natural forms in the landscape**

The question encouraged a wide response in terms of gathering visual imagery and exploration of the question. Many candidates used their own photography to record from a range of sources including rocks, trees, landscape, flowers and plant forms. Some candidates showed evidence of thorough exploration of media and processes including printmaking, mixed media and collage as well as paint, pen and ink and pastel. Candidates experimented with ways to represent the different textures they had observed by working on a range of paper such as crumpled tissue paper and paper textured with string and paint. These were worked onto with mark making techniques in a range of media. The stronger submissions demonstrated relevant artist references to inspire ideas and form effective composition options.

Innovation was shown by a few candidates in proving that they worked from direct observation by recording folded blue fabric to replicate water and enlarging studies of stones to replicate boulders and rocks.

Weaker work relied on pictures of landscapes in countries far removed from India. Some very weak compositions were simply made up.

### **Question 7: Reassembled**

Reassembled faces, broken crockery, Lego and jigsaw pieces were all used in creating imaginative compositions. Some abstract compositions were also developed from similar starting points.

Collage and mixed media were a popular choice of media and submissions achieving marks in the higher middle mark range had demonstrated good analytical skills to select and develop studies during the preparatory period to inform the final piece in the exam.

Lower achieving work demonstrated very limited development of ideas, candidates were unable to show the ability to analyse their own work or make informed decisions regarding composition for the final piece in the exam. Final outcomes contained images scattered across the page with no real focal point.

### **Question 8: A toolbox and its contents**

This was the most popular question.

Submissions included imaginative ways of looking at the toolbox and its contents, opening the box up, looking from above, exploring the various perspective possibilities. Candidates also considered different types of toolboxes such as those used for makeup, sewing, fishing tackle, mechanical tools as well as the more obvious toolbox contents of a spanner, screwdriver and hammer. Others created imaginative responses such as placing the tools in a landscape or incorporating personal relationships and meaning into their work, taking the idea of the tools being used to 'mend' the imperfections of people; or the idea of tools morphing into animal forms.

The most able candidates demonstrated a very good understanding of form and texture. Candidates worked in a range of media, including paint, colour pencil, pens and graphite to explore different ways to represent the surface qualities of the various tools. Compositions had been explored from a variety of viewpoints before selecting one to be developed as an examination piece.

Mid-level submissions showed similar skills in representing the form and perspective of the box and contents but submissions lacked the range and depth of research and exploration seen in the better examples.

Lower range submissions were limited by their lack of preparation and exam pieces were unresolved.

### **Question 9: Dried fruit**

The best work had included excellent observational studies in a range of media and from a wide range of sources including spices, the preparation of dried food and also processed dried foods and their containers. The studies demonstrated excellent technical skill and the ability to select appropriate media to experiment with. A range of viewpoints, scale and angles were explored to develop an interesting composition in the exam piece.

Less strong submissions had used their own photography and drawn directly from these in different media such as watercolour and coloured pencil. There was less evidence of exploration of the composition and little artist research to inform ideas.

### **Question 10: Convex and concave**

Although only a few submissions were received they represented some of the best work submitted overall. Preparatory studies included drawing and photographing from a range of reflective objects such as spoons, forks, glass marbles and glasses of water. There was also some excellent recording of people looking through magnifying glasses or spectacles.

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Paper 0400/02  
Design-based Assignment

## General comments

Most candidates opted to use pencil and paint for their submissions, with a few using collage combined with paint. There was also some use of ink and crayon. **Question 10** was the most popular question, followed by **Questions 7, 1, 9, 6** with **Questions 3, 4, 5** and **8** being the least popular.

At the higher level, candidates had a good understanding of the design process, and the relationship between image and text. However, at the mid and lower levels the use of text was often a secondary consideration often resulting in a satisfactory image being undermined by poor text, or the poor placing of text.

Preparatory work consisted of consistent and well balanced research and development of ideas, together with skilful rendering of media at the upper level, to very weak work at the lower level. At the mid-level, sheets of preparatory work showed inconsistencies and a lack of knowledge of the design process.

There were very few examples where work of established designers or artists had acted as a catalyst for the development of ideas.

## Comments on specific questions

### **Question 1: Sweet Swirls cake shop sign**

This was the third most popular question and the best work displayed good knowledge of the design process, including examples of photographs of existing cake shops and cafes. Research and development resulted in some good observational studies of cakes and pastries with influences taken from Wayne Thiebaud. At times the preparatory studies were of a much higher level than the final examination outcome.

Mid-level work was characterised by research that is better than the ideas development, which resulted in some unresolved images. Often, there were too many single studies which were not brought together to create a final composition. Use of media lacked the skill and sophistication of work at the upper level.

At the lower level there was little research and development and poor use of media.

### **Question 2: Costume design for a musical performance**

Not enough submissions seen to make comment on.

### **Question 3: Repeat pattern for wrapping paper**

Not enough submissions seen to make comment on.

**Question 4: Quote**

Not enough submissions seen to make comment on.

**Question 5: 3D Design based on wings**

Not enough submissions seen to make comment on.

**Question 6: Jewellery**

Upper level work consisted of some good observational studies as starting points with skilful use of media. There could have been more ideas development together with more research into existing professional jewellery makers.

At the mid-level, the preparatory work was stronger than the outcomes with jewellery taking second place to some adequate portraiture. There were some good experiments with media use seen.

**Question 7: 'Wash and Brush Up'**

Upper level work showed a good range of research and imagery with a confident use of media, and a developmental journey to the final outcomes. At times, the typography was unresolved which weakened the overall impact of the design.

Lower level work lacked an understanding of the design process with fragmentary preparation, poor use of media and rather untidy outcomes that lacked the precision that the products demanded.

**Question 8: Banner Design**

Not enough submissions seen to make comment on.

**Question 9: Book cover design**

The submissions were all in the mid to lower levels. There was some adequate research and development at the mid-level indicating a number of options and influences from other book designs. However, final pieces were often unresolved and lacked an understanding of composition and relationships. Typography invariably took second place.

Rudimentary drawings of animals taken from secondary sources were seen at the lower level, with little research into typography.

**Question 10: Shop sign**

At the upper level there were some good observational drawings and paintings of a range of flowers and shrubs. Candidates considered showing their designs in context and understood the demands of the question. There was some good examples of typography combined with image.

Lower level work relied on copying from secondary images with rather disjointed outcomes in collage and paint. Typography was often made up rather than researched in any depth.

# ART AND DESIGN

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

There were too few candidates for a meaningful report to be produced.

# ART AND DESIGN

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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. The most successful submissions demonstrated technical competence in sustaining work through to the final outcome. This was supported with evidence emphasising the importance of first hand study, experimentation with ideas and processes, and critical evaluation of work in progress as well as research into the work of other artists/designers.

Work seen in the mid-range levels of achievement also demonstrated credible skills in painting, drawing or other 2D media, but limitations and inconsistencies were apparent in meeting one or more of the assessment objectives. Most notable was the lack of planning for their final outcome which was less resolved than much of the supporting work.

In the weaker submissions the work lacked a range of research, which resulted in a limited development of ideas. The sources of imagery were also sometimes unclear and the development process was insufficient to lead to a coherent and resolved final outcome.

Most candidates had presented their coursework on A2 sheets which were securely fastened and clearly labelled; considerable care had been taken to present and organise the work to show clear development of the work.

The teacher's application of the assessment criteria had been generously applied. The work had been over-valued across all of the assessment objectives, where evidence within the submissions did not support the marks awarded by the centre. Centre assessments demonstrated that they had mostly identified a correct order of merit, but sometimes had made insufficient differentiation between candidates of differing abilities.

## Comments on Areas of Study

### **Painting and Related Media**

Almost all the submissions were from this area of study. Subjects such as portraiture, landscape, natural forms, architecture, still life, local culture and local places of interest were popular choices where candidates had explored their topics to varying levels of skill and technical ability. There were also some attempts to develop more abstract compositions from these initial explorations.

The few higher level submissions demonstrated in depth research focusing largely on first hand sources recorded with skill using their own sketches and photography. They also showed the most experimentation with media, mostly drawing and painting techniques with some printmaking and a little collage. These candidates had always made connections with the works of relevant artists, who inspired the direction and journey of their work, culminating in some informed final outcomes.

Most submissions fell into mid achievement levels. Candidates often demonstrated a satisfactory process of working through their research to produce their final outcome. However, the depth in which they investigated their topics was less detailed and informed than those candidates at the higher level. Sometimes the scope for development hindered their progress. At this level they did not often fully explore the potential within their subject matter and some would have benefited from more in-depth research during the initial stages of investigation. A range of appropriate media had been used but the manipulative skills were inconsistent. In some cases the scale of work did not translate well from the smaller supporting pieces to the larger final outcome presented challenges where the successful qualities of the smaller studies were not reflected in the outcome. In such cases it would have been beneficial to consider their selection of materials and to have experimented with different scales before attempting their outcome. It was often the lack of focused planning and refinement of skills which prevented progression to the higher level.

The work at the lower level was often very incoherent and the development of ideas very difficult to understand. These candidates did not demonstrate adequate observational skills and relied on copying secondary source material downloaded from the internet. When their own photography was seen it was often of such a poor quality that it presented little opportunity for reference. Some candidates had referenced the works of others, but there was an apparent lack of understanding in the connections made which prevented them from coherently informing their own ideas. The lower level candidates had explored a range of materials in their supporting work but their ability to refine their technical skills was limited. These candidates were also unable to exercise any informed critical judgement in order to develop and refine their work.

There were insufficient submissions in the in other areas to make comments on.