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# ART AND DESIGN

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**Paper 0400/01**  
**Observational Study**

## General comments

The questions set were all favourably received and produced some quite outstanding results although as usual **Questions 1** and **2**, asking for studies of a Still Life Group or of Natural and Man Made Forms, were the most popular. However, there were many more submissions this year of studies from the Human Form and work out of doors of Landscapes and Townscapes.

There are still a few candidates who do not bother with preliminary studies or do not spend too much time working on them. This will inevitably pull the marks down or not give access to the full range of them.

Work was presented in a full spectrum of media. It is always rewarding to see just how far some candidates can excel in their chosen processes. Some candidates will demonstrate that they are not good at just one, but in their preparatory work will prove that they have mastered many. However, it can be daunting for Examiners to see the same subject reproduced in the same way several times before the examination piece is presented. Inevitably such work will look very tired at the end of the day.

Despite pleas for work not to be over mounted on card it is still happening. This will not enhance the marks but causes so much unnecessary work and expense. Some candidates will even submit work on board and in exceedingly large dimensions. This is against all the rules and must be discouraged.

It was the general view of the Examiners that overall the work was far better at the top end of the scale and there were fewer weak or failing entries to be found.

## Comments on specific questions

### **Question 1**

#### *Still Life Group*

- (a) *Arrange a group which includes model boats seen against a coloured draped cloth. Other objects may be added*

This question often produced some most exciting preliminary studies and some candidates had obviously taken the trouble to go to museums to look at very unusual examples of model boats and their intricate rigging and other interesting gear. This resulted in the most pleasing assemblage of shapes and forms.

Further, work could be imaginatively treated by making boats look as though they were being tossed about at sea with the use of folds in the cloth arranged like waves.

Work was presented in pencil or colour pencils but also quite often in full toned and richly coloured paint. The best showed a full understanding of all of the Assessment Objectives as outlined in the subject syllabus to which candidates had added their own particular personality and way of creating individuality.

Work falling in the middle range of achievement was often represented by a poor understanding of perspective and a harsh or misunderstood representation of tonal values and a weak and under rehearsed use of media and technique.

The very weakest submissions drew very little on the knowledge of how to represent the third dimension in any way. There was no understanding of the use of form and perspective. Thus the work was left flat and often with a very limited degree of unmixed or crude colour.

- (b) *The group from which you draw or paint should be made up of a jug, a bowl, fruit and a patterned cloth.*

This was obviously the most popular of the Still Life questions and some outstanding work was produced. There were well organised and colourful paintings and sensitively drawn work in ordinary but well toned pencil. On the other hand many weaker candidates had been attracted and work was sometimes very mundane and unknowledgeable.

Candidates who scored well were those who had taken the trouble to look at the work of the well known Still Life Painters and had absorbed some of their inspirational skills and manner of working. Shapes were often sensitively explored and contours gave a rounded sense of space. Colours could be robust and painterly or watercolours beautifully varied and transparent. It was obvious that many Centres had a well planned approach to the course and that candidates were conversant with all that the examination required of them.

In the middle field of achievement it was found that there were glaring gaps in knowledge and experience. Ellipses were often weakly drawn or completely misunderstood. Perspective of table tops quite inaccurate and objects not made to relate to the surfaces. Colours were not given much thought and surface qualities largely ignored. Here preparatory work could be repetitive and not well developed. Inspiration was of the well worn variety.

The less able had not bothered themselves too much with preparatory studies or experiment. Their artistic knowledge was confined to flat outlining and unmixed colours. Thus objects were left isolated from one another in unbalanced compositions, often floating in space, flat and undistinguished in any way.

## Question 2

### *Natural and Man-made Forms*

This is also a popular section of the Question Paper and each of the alternatives were answered about equally. Candidates here are given a chance to observe and explore in great detail. Much relies on a mastery of drawing skills.

- (a) *Two different objects made of glass. Examples could be vases, decanters or bottles.*

The answers to this question ranged from the stunningly proficient rendering of difficult glass objects, to the very mundane and uninspired, both in choice of objects and the methods of attack.

The very best were breathtaking in the rendering of details of cut glass and its reflective and translucent qualities. There was no room here for getting the ellipses wrong or fudging the detail. Subtle colouring and gentle form was the order of the day. Many showed their abilities and prowess by lying cylindrical objects on their side and demonstrating a superb knowledge of how to render the perspective of them.

Average performing candidates had often not chosen their objects well and bottles could be too heavily coloured. Here ellipses were not well formed around the shape of the bottles, and bottles lying in space could be quite out of key and sometimes in reverse of correct perspective. Sometimes work was dull and overworked from the preparatory studies to the final accomplishment.

Weaker work could be most sketchily formed in the hope that gaps in technical knowledge would be overlooked. Colours were quite often without tone and shapes without body in space.

- (b) *Several mushrooms or other fungi.*

It can only be said that some of the best work would have excelled in gracing the toes as biological illustrations. Candidates had captured the subtleties of the soft surface quality and colouring of their chosen specimens with such inspiration and skill. Lying in a heap of carefully arranged shapes they provided the viewer with quite an aesthetic experience in hedgerow splendor. Forms had been well rounded and the delicate inner areas explored with intricate care.

Many of the middle range candidates seemed to have made their specimens up from imagination or copied them from children's story book illustrations or made drawings from garden ornaments. Some had made simple patterns of fungi shapes in a repetitive way without much detailed exploration.

The weaker candidates had ignored form, surface quality and colour and all subtleties.

**(c)** *A pile of bones.*

This question was usually very well researched and developed before the candidate set out on the final examination piece. Some candidates produced the most fantastic experimental studies. These demonstrated the need in other areas of study for similar observational work before designing and other compositional work can be attempted with any degree of outcome in depth.

The best work had gone far beyond the demands of representational art and candidates had made exciting compositions and abstracted sections. These were often aesthetically most pleasing. Bones had been explored for their forms, contours, surface qualities and their diverse colours. Negative shapes had often been excavated to form cavernous depths.

In the middle range of marks it was found that work was often marred by being too repetitive, especially in much laboured soft lead pencil studies which had tended to become too formalised and dull in tone and general execution.

Weaker candidates tended to think that they could get away with the minimum of output and research. Their depiction of bones could be quite flat and shapeless and skulls hideously symbolic.

**Question 3**

*The Human Form*

Candidates had noted the remarks made in the report last year and there were only a few examples of figures copied from magazines and photographs. The overall improvement in standard and liveliness was quite striking.

**(a)** *A seated model with the hands holding a shopping basket on the lap. The whole figure should be drawn or painted.*

This question provided candidates with a splendid opportunity to explore a variety of different surface qualities and many rose to the occasion with splendid renderings of woven baskets, intricate hair arrangements, patterned clothing and the contrasting smoothness of human skin. Added to this there was the challenge of creating the whole pose into a three dimensional study with the problems of proportions and structure. There were some superb drawings and paintings. The very best had captured the complete character of their sitter.

In the middle range, candidates experienced trouble with getting proportions right, exploring the form in a three dimensional way and making contours tell the story for them.

The weakest drawings were evidence of very scant experience and knowledge of the subject. Many were poor copies of photographs from fashion magazines, ill drawn and without character.

**(b)** *Two figures may be used. These should be posed as though seated in a restaurant.*

This is a very demanding question but was responded to by some with enthusiasm and considerable skill. It was evident that some candidates had actually gone into a restaurant in order to plan out their compositions and to research different types of characters. There were a number of noteworthy examples of paintings and pencil drawings in colour. Candidates had also made substantial reference to restaurant decor as a background to their figure work.

Less able candidates did not wrestle with this question option.

- (c) *A portrait may be made of the model as posed in Question 3 (a). This should include the head and upper body.*

Some noteworthy character studies. There is usually a wide gap in the quality of work offered for this option. Those who know exactly what the objectives are and, with knowledge and skill, bring their work to a fresh and well observed conclusion. Then there are those who copy from a photograph with the usual flat, dull and lifeless results.

#### Question 4

##### *Landscape or Townscape*

Approached properly the work can be excellent. Candidates who have been out and looked at their subject first, made preparatory sketches and taken notes and some photographs to jog the memory will have wonderful backup material to experiment with and from which to develop their final picture for the examination. Those who rely on picture postcards and other forms of secondary material or who work entirely from imagination cannot hope to do well.

- (a) *Looking into a village centre or town/city square.*

Some really lovely responses to this question. Candidates had used all their knowledge and skill to evoke enticing atmosphere and make harmonious colour compositions of what was obviously their own environment and neighbourhood.

- (b) *A view in a zoo, animal park or farmyard.*

Some intriguing answers were found in response to this theme. There were some first rate studies of animals particularly in the preparatory sketchwork. The best were well composed and coloured. However there were also some quite vast landscapes with some very small and insignificant animals and other items dotted about. Weak and uninformed quality of drawing and application of colour could not command high marks.

- (c) *A place of work.*

The response to this question was pleasingly varied. Work places could be in a garage, a kitchen, a library, a factory or a shop. There were a number of fine compositions where the most able candidates had combined location with figures, and often atmosphere, with considerable knowledge and skill. Work on motor parts were the obvious province for the boys and kitchens most favoured by the girls. In both cases it was noticeable if the artist was well familiar with the subject matter and there was more likelihood of a rewarding outcome. Some particularly good preparatory work was the basis for the most successful.

**Paper 0400/02**

**Interpretative Study**

#### General comments

Again, it was a great pleasure to mark this year's work. Most Centres had examples of really outstanding work. Clearly, the standard of teaching in the majority of Centres is good, and in many of the highest calibre. Most Centres had prepared the candidates for the examination thoroughly, and in a few cases work displayed skills and maturity that exceeded the expectations of the general range at IGCSE.

As one would expect, the quality of preparatory work was as varied as the examination outcomes, but was generally good. Some preparation was outstanding, and the quality of visual and critical research was high. Unfortunately, too much preparation was distinctly derivative, and typically consisted of photographs cut out of magazines with very weak evidence of personal investigation or development. Fewer scripts this year were presented without any evidence of research at all, whilst in some cases the preparatory work was more interesting than the final piece, which was a good opportunity to reward the candidate for research, development, personal ideas and use of media.

All questions seemed to appeal to candidates, and at all levels. In many cases there were examples of total empathy with the question, and in these the personal interpretations were excellent.

Overall, the work ranged from mature, thorough investigations at the upper end of the mark range, with fluent and skilled use of media, to the weaker candidates attempts that in many cases were impressive with their commitment and energy. Many candidates had clearly followed courses that were well designed and skilfully taught.

### **Comments on specific questions**

#### **Kite flying**

This was a widely answered question, with mostly literal interpretations. Some beautiful far eastern kite designs, lovely dragons, fish and other designs seen in various landscapes, or sometimes in an almost abstract way. Some work showed an expressive use of media to show movement and in others there was careful consideration of the placing of the kites to create sensitive relationships in the composition. Although the theme appeared at all levels, it was especially popular with the mid to lower range candidates.

#### **Beauty and the beast**

This question was the most popular. Outcomes ranged between the derivative and the imaginative in equal measures, but there some very effective interpretations that were quite thoughtful and surprising. Cultural and historical ideas about beauty were explored, as well as the idea of beauty being only skin deep with beasts lurking beneath the surface – an overlap with **Beneath the surface!**

An interesting interpretation in a rather more social context were those candidates who took beauty to be nature and the beast to be man made intrusions of pollution, industry, and other scars on the landscape.

#### **A cultural celebration or religious celebration**

Quite frequently attempted. Some who seemed not to think deeply about research and development tried it, with outcomes that were literal interpretation of religious ceremonies from second hand sources.

There were many candidates, however, who used this question to embody their work with passionate and deeply held conviction and their work was very powerful: the syllabus is used by countries from all over the world so the range of religions, customs and festivals is enormous.

A few candidates used personal life events as a subject, such as weddings, birthdays and family or tribal gatherings. Very impressive in this area were those who used their own cultural background to represent coming of age, with paintings depicting local traditional costume or dances.

#### **Beneath the surface**

This question was the most interesting, in that outcomes were either literal such as skeletons below the skin of the body, underwater scenes or were the most incredible imaginative and uniquely personal visions.

It seemed there was a different interpretation with almost every candidate who tried it – and many did.

Some candidates developed responses that were about personality or emotions, and beautiful self-portraits in the preparatory stages were exceptional.

A very successful question in that so many candidates seemed to reach out to make a very thoughtful and personal response.

#### **Dappled sunlight and strong shadows**

Fewer candidates attempted this question but those that did were quite successful. Many used it as a starting point for landscape and townscape work, but there were some who tried to use it in a social way with sunlight representing health or the good life and shadows being illness or evils such as drug taking.

### **Inside out or upside down**

Intriguing work abounded in response to this question. Many took just one part of the question and dealt with inside out or upside down, as requested, but a few took both parts and this required a certain further conceptual understanding of the theme, as only one part was asked for. Most of the artwork from this question was of a high standard in terms of research and outcome.

There were references to Escher, of course, but often very personal and imaginative ideas such as a view from a goldfish bowl from the inside, and a human body turned inside out. One very effective submission showed the world turned upside down with cows falling from the sky.

### **Administration**

Generally this was good. Attendance sheets were usually included and accurate. In a few cases where the attendance sheet was missing, work was missing from candidates as well and this caused considerable time wasting in searching and checking for missing work.

Some work from Centres was not fixed together, and the preparation and final outcomes were separated in the packets. This was sometimes caused by heavy card being used for the work or mounting, which is unnecessary in most cases.

Paperwork from the Board was generally clear, but late additions to the marking commitment did cause delays to some Examiners. Some scripts were very late in arriving, through no fault of the Board but due to political problems in various parts of the world.

Centres continue to be well served by the Board. An Internet support site in preparation will help enormously, as will the CD being prepared with illustrations and guidance notes.

**Paper 0400/03**

**Paper 3 – Design Study**

### **General comments**

**Question 1**, Design using Lettering, **Question 2**, Illustration and Calligraphy, and **Question 6**, Fabric Design were equally popular and accounted for over three quarters of submissions. **Question 5**, Fashion Design was the next most often chosen, but fewer opted for **Question 3**, Environmental Design or **Question 4**, Interior Design, and even less work was received for **Question 7**, Printmaking or **Question 8**, Photography.

The best work demonstrated a creative involvement with the demands of a question, showing candidates' abilities to explore ideas visually through a range of explorations in the preliminary studies. Inevitably, weaker responses resulted from poor preparation with random research and patchy development. However, only a handful of candidates submitted no preparatory work at all.

The use of media and processes varied greatly. There was evidence that computers were used more effectively than in previous years with greater attention paid to the quality of printing. Some Centres still offered candidates inappropriate media, such as oil, pastel or pencil crayons, which inhibited the potential to achieve crisp and clear finished results. However, water based paints, such as gouache and acrylics were used proficiently and often with much expertise.

The mounting, packaging and labelling of work by some Centres is still causing problems for Examiners. While there were fewer examples of over elaborate mounting on excessively sized sheets, some Centres are still insisting that candidates mount their work on very thick and heavy card. Centres are also reminded that it is important to present candidates' work clearly labelled, as well as stapled or tied together with the examination piece placed at the front. The use of transparent papers, such as tissue or cellophane, to cover each sheet of work should also be discontinued, as the work is frequently damaged when this is removed.

## **Comments on specific questions**

### **Question 1**

#### *Design using lettering*

- (a) The logo design for a round sticker to advertise a water sports centre was the most popular option in this question, with the work received covering the full mark range. The best examples were thoroughly refined, following extensive research and development during the preparatory period. Mid-level achievements often showed a competent understanding of the design problem but were usually limited by the use of colour and tone or application of media. The weakest work depended heavily on tracings from secondary sources, resulting in a poor use of shapes for divers, fish and lettering.
- (b) The second option, a business card design for a scaffolding company, attracted fewer responses. Only a few candidates were capable of developing interesting ideas, following through research of topography, ladders and scaffolding. Less able work lacked an intentional sense of layout, tending to overload the design with words rather than consider spacing and weight of lettering in relation to images.

### **Question 2**

#### *Illustration and calligraphy*

- (a) The cover design for a book on how to play board games was also very popular. Many stunning designs were seen with bright colours or lively arrangements of black and white, appropriate to chess, draughts and back gammon boards, and, in the best examples exaggerated perspective and drama of light and form. There were, however, some Centres which apparently encouraged all candidates to use the same design format and this often inhibited the potential for individual ideas and development. As with other questions, many of the less successful approaches resulted from a poor ability to observe and record appropriate information, or the use of poorly traced images from secondary sources.
- (b) Fewer outstanding submissions were seen for the calligraphy option, compared with previous years. Most work demonstrated a competent calligraphic hand, supported by adequately researched illustrations of herons and other birds. Weaker calligraphic scripts were usually accompanied by disjointed illustrations and border decorations.

### **Question 3**

#### *Environmental design*

- (a) Only a few were attracted by the brief to design a fountain based on a rooster, peacock or toucan, but, on the whole the results were lively and interesting. Whilst some candidates engaged in good research of the chosen birds, difficulties then arose when converting the information into an appropriate design. Only the most confident considered the practical workings of the fountain or were capable of showing how it might look in a particular environment, such as a town square or a public garden.
- (b) The design for a child's tree house was chosen by more candidates than option (a). However, most of the approaches were pictorial and illustrative rather than focused on design construction. A few very able designs were seen from which one could, indeed, construct a house in a tree but less able attempts experienced great difficulties in relating simple shed structures to three-dimensional space.

### **Question 4**

#### *Interior design*

- (a) The mural design for a supermarket based on fresh food products was the most popular option for this question. Many quite able candidates, however, chose to offer a straightforward still life painting, as if for Paper 1, without considering how the information might be connected by decorative means to the larger scale of the setting.



- (b) Only a few designs for a hanging banner for a local marathon were seen. The more successful focused on the idea of movement by developing various abstractions of runners to create eye-catching banners, effective when seen from the distance. The less successful, while struggling to copy images of sporting anatomy, tended to miss the point of the design brief.

### Question 5

#### *Fashion design*

The three themes offered each attracted a substantial number of responses. 'Moody Blues' allowed for the most expressive costume designs with good research and development focusing on references to artists and designers, studies of figures and musical instruments and a variety of samples of fabric and cloth. The themes of 'Clockwork' and 'Shells' also encouraged good observational research leading to inventive ideas, although less strong responses tended to attach motifs of either to the surface of the costume rather than consider the construction of the costume itself.

### Question 6

#### *Fabric design*

- (a) The repeating frieze pattern for a sunshade was the less popular option for this question. However, many excellent designs were seen, based on very able observational studies of ferns and leaves. Such candidates also showed a thorough understanding of the techniques of developing repeat pattern motifs, whereas in weaker work leaves had been traced around and literally repeated with little awareness of figure-ground relationships.
- (b) The design for an abstract pattern for a shower door or curtain based on the work of Mondrian, Picasso, Van Gogh or Monet was immensely popular. Studies from Mondrian and Picasso led to the liveliest solutions, but many interesting attempts were also seen to abstract swirls and movement from Van Gogh or subtle blendings or colour from Monet. As with other questions inventive development was the key to success and was particularly strong in response to Picasso with many candidates demonstrating an advanced understanding of Cubist analysis of space and structures.

### Question 7

#### *Printmaking*

Very few submissions were received and some work making use of stencils could not really be classified as printmaking.

### Question 8

#### *Photography*

Slightly more work was received compared with **Question 7**. Most candidates submitting Photography were entered for the endorsed Papers 0403/01. A few attempts were made in response to the theme of 'Traffic Congestion' where candidates interpreted their ideas through montage but had used inadequate sources. 'Interior of a Public Place' was seldom attempted but some very good work was received for 'Contrasts' where candidates had developed a strong control of light and shade through both the use of camera settings and darkroom printing processes.

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| <p align="center"><b>Paper 4 – Critical and Historical Study</b></p> |
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**General comments**

The work this year was generally of a very accomplished standard. Candidates had obviously found following their own themes and research a very rewarding experience and it was refreshing to see considerable elements of first hand involvement and experience with artists, craftspeople and live exhibitions. The experience of art works at first hand is invaluable in understanding and developing individual ideas in candidates thinking, critical skills and their own artwork.

The rubric of the actual examination and its structure was well observed by the participating Centres and unlike some years, the written element of the test was tackled in new and interesting ways, with plenty of reference to candidates own experience. There seems to be a growing strength in candidates' ability to form their own ideas and opinions and this is also supported with evidence and examples.

**Project element**

There was some very good work by the top candidates with excellent research of local resources. Presentation was generally of a high standard and most of the research was very thorough with good detail and analysis. Many candidates had gone to great lengths to illustrate projects with their own photographs and drawings. Visits to working artists or art centres were made very good use of, in forming the structure of some of the projects.

Weaker projects tend to lack focus and direction and can become very generalised and repetitive. The way to avoid this is to make clear aims and objectives before projects start so that it is clear what path of research is required and if good resources for study are available.

There should be plenty of time available to mount work clearly and in good order but weaker projects often fail to address this issue.

**Written Paper**

The essays this summer were generally well researched and put together with confidence. All questions were answered by candidates and for once there was much less dependency on materials studied in the projects and candidates produced some well judged and thoughtful work. The best examples clearly follow a response which has been well researched and planned with clear and relevant illustrations. Work of a weaker standard often depends on listing works of art and ideas without any further evidence or analysis. Illustrations need careful selection and some thought given to how they will fit with the text. This happens with work of stronger quality but often seems a last minute judgement by some candidates.

This year's overall standard was most refreshing and encouraging and often explored interesting and innovative themes.

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| <p align="center"><b>Craft Study</b></p> |
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**General comments**

Whether candidates had produced work for Coursework or the Endorsed Paper the general standard varied little - either in type, ideas, knowledge or skills. Most candidates had opted to offer Painting for their study. Textiles and 3D Studies were the next most popular with fewer submitting Graphics or Photography.

There were not many Centres where the assessments could be said to be accurate. In a few the marks were raised. In most cases, however, the marks had to be lowered and in several Centres marks were so generous that they had to be lowered by as much as 30%. A few Centres had even more drastic reductions in the regions of 45-50%. Clearly some Centres have little idea of the possibilities of achievement in these areas of study.

Most courses offered were sincere in intention and the most able candidates were given ample opportunity to develop to their full potential. Some courses had clearly been stimulating but candidates' presentation of their work was haphazard and not very selective. In these instances candidates did not do themselves full justice and Moderators had to sort out true ability. There is a tendency to include a large range of photocopies or reproductions of the work of practicing artists and designers without a lot of relevance to the candidate's own development.

In many instances the work had been clearly and selectively presented. Progress towards the final pieces in research, experiment and development was well documented and obvious. This ordered approach was used by many that were able to score the highest marks.

At the lowest end of the scale it was abundantly obvious that candidates had not followed much of a structured course of study. Mostly their work fell very short of individual investigation and personal advancement. Many courses appeared to be very undemanding. Often candidates lacked focus, their work was not helped by purposeful research from direct observation and many had been permitted to just copy photographs they had found in magazines and other secondary sources. Not much is learnt or can be developed this way and at best the efforts will appear tired and laboured.

### **Comments on the work offered in the different areas of study**

#### **Graphics**

*0400/05, 0402/05*

The best submissions showed a good use of techniques and processes, including computer manipulations, but often lacked evidence of investigation and personal development. Some of the best seen had a fine input of own drawings and another entry was made up of lovely tonal pen drawn illustrations of heads, figures and scenery.

The less able work was often lacking in focus, intention and commitment, leading to poor technical control with little creative development. Designs submitted included CD covers and advertising material for car manufacturers.

The very weakest work was often confused in intention and showed no ambition, and sometimes came in the form of a scrapbook without much effort at final design. Some were just weak copies of comic strips with no personal reference to observational drawing.

#### **Photography**

*0400/06, 0403/06*

A lot of the work seen was quite proficient and most showed competence. The best submissions had reached the point where confidence in process gave rise to personal creativity and individual discernment in selecting subject matter, evaluating the prints and submitting the most stimulating results. Some of the best studies had focused on such themes as loneliness, snow and flower heads. One submission showed experimentation with shapes and subtleties of tonal balance with fine aesthetic feeling.

Alas some work showed no experiment or individuality and the pictures remained as snap photography. Some even fell below the level where there was even the evidence of basic technical control.

#### **Textiles**

*0400/07, 0404/07*

Some work submitted under this heading was quite stunning. In one Centre candidates had submitted Batik work. This had been thoroughly researched and carried out with great expertise and the results were outstandingly beautiful. Another Centre had specialised in fashion design. Great care had gone into the acquiring of figure drawing skills on which to define the most imaginatively creative dress designs. Some candidates had submitted well made up examples of their work. Many candidates had supported their entries with fine study notebooks.

Some weaker work carried out through relief block printing showed poor registration of badly designed repeat motifs.

**3D Studies***0400/08, 0405/08*

Most of the work was presented in workbook form which was backed up with photographs of the final pieces, although not all of these showed the work at a sufficient variety of angles, which would fully inform the Moderator. Some very fine work was seen, among which was the very fluent research and development which led to the clay modelling of a dog, showing great expertise in the handling of form and structure. There was also the sensitive sculpture of a child's head. Another candidate had carved with great distinction the forms of an elephant and a turtle.

There were also constructions showing building design although some of these were a little on the flimsy side. Some of these were entirely lacking in research and development or in creative ideas. Other submissions were entirely undemanding and hardly worthy of study at all. One Centre's entire work consisted of a huge amount of scrapbook material amongst which it was not possible to find development of ideas and in some cases to find out which was the final work. The marking was most optimistic and had to be scaled down considerably.

**Painting and related media***0400/09, 0406/09*

In most instances the Centres marks required some adjustment downwards, in some cases by as much as 30%. In a few cases the marks were raised! One was a Centre where the entire entry was of a very high to excellent standard with thorough research, a variety of ideas developed and clear personal judgements made towards strong resolutions.

Some of the best work seen was in the form of figure drawings; delicate flower and insect studies, thoughtful figure compositions and sensitively toned landscape work. Often much had been owed to the study of the work of the Impressionist, Cubist and the Abstract Masters.

Middle of the scale work was often sincere but carried out in a rather dull and plodding way, also giving evidence that many of the aesthetic skills had not been taken into account or only half learnt.

Some very weak work was seen and indeed some whole Centres sent so very little work that it could hardly be said that there was a course of study at all. Some work consisted entirely of copies and even those lacked any degree of competence. Others presented scrapbooks with hardly any original work.

In the less able work the most common obstacle to progress was the lack of serious observational study which could have aided and informed development. Most candidates used watercolour paints but deliberate mixing of colours as an exploration process was rare. Tones were used to enhance forms but not often with sensitivity.

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| <b>Papers 0402/01, 0403/01, 0404/01, 0405/01 and 0406/01</b> |
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| <b>Controlled Test</b> |
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**General comments**

The majority of submissions were for 0406, Painting and Related Media. 0403, Photography was the next most popular entry with 0402, Graphics and 0405, 3D Studies fewer, and far less for 0404, Textiles. On the whole the standards achieved for the endorsed Paper were high, with over two thirds of candidates achieving competent to proficient to very high levels of expertise. Also, it was noted, very few of the less able attempts fell into the lower end of the marking range. As with all IGCSE Controlled Tests the levels of success were directly related to the thoroughness of research development of ideas during the preparatory period. The work was usually well presented and labelled with sensitive mounting. Photographic records of work for 0405, 3D studies were generally clean and informative.

**Comments on specific questions****Section A****Questions 1 - 6***Open ended themes*

The six open ended themes attracted more candidates than the specific themes for each endorsement of **Section B**. Graphics specialists tended to choose **Question 2**, 'Tourism' to develop effective site-specific posters or covers for brochures. For Photographers the most popular themes were **Question 4**, 'Towers or Minarets' and **Question 6**, 'Screaming' for dramatic facial distortions. Some of the most interesting Textile submissions focused on **Question 5**, 'Natural Phenomenon' where atmospheric weather effects had been subtly translated into appliqué and embroidery. For 3D Studies, **Question 3**, 'Legendary' was the most usual choice, with attempts to create monumental figures of heroes from popular culture, but some well considered card constructed architectural models were also seen on the theme of **Question 4** 'Towers and Minarets'. Many painting and Related Media interpretations were seen on all of the themes but in particular for **Question 1**, 'Confluence', **Question 4**, 'Legendary' and **Question 6**, 'Screaming'. While 'Confluence' inspired the most abstract and personal ideas, 'Legendary' tended to be less well interpreted because of a heavy dependency on copy comic book imageries and 'Screaming' inevitably led to incorporations of Munch's famous image.

**Section B****Question 7***Graphics*

- (a) The logo design was very popular and well organised with good developments through the use of computer processes.
- (b) The car sticker was seldom attempted.

**Question 8***Photography*

- (a) 'Upward looking' was seldom attempted except in conjunction with **Section A, Question 4**, 'Towers and Minarets'. Some strongly composed prints were seen but weaker examples were dull in viewpoints or tonal relationships.
- (b) 'Antiques and Junk' gave rise to some of the most interesting responses, with the best work strongly selective from a range and variety of very personal preliminary research.

**Question 9***Textiles*

- (a) Only a few responses were seen for the T-shirt memento of a visit to the zoo, the strongest of which exploited optical effects of zebra, tiger, snake or giraffe skins.
- (b) The patterned bed cover based on diamond or triangular shapes generally led to weak responses which had not been adequately developed at the preparatory stage.

**Question 10***3D Studies*

- (a) Better examples of a fountain based on a water lily were seen in card constructions rather than ceramics, which tended towards lumpiness.
- (b) Only a few attempted the summer house design, again rather heavily carried out in clay slab work.

**Question 11**

*Painting and related media*

- (a) The mural design for a school canteen attracted few responses of any merit.
- (b) Some strong work for the Music Festival Banner was seen, based on thorough developments from observation of musicians and instruments. Nearly all Painting specialists chose themes from **Section A**.