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# ART AND DESIGN

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

## General comments

Entries for this session covered all questions from the examination paper.

The level of response was very high with the majority of candidates producing enough evidence to demonstrate that they had achieved a competent level of knowledge and understanding in all the assessment objectives.

It was clear that most Centres had prepared their candidates for the examination through highly organised and well structured courses. They had undergone a thorough grounding in the use of media and the representation of form and space. There was a clear understanding of visual language skills required for this paper.

Outstanding work was seen, where candidates had achieved a level well beyond that expected for IGCSE. Examiners had no hesitation in rewarding full marks in all assessment domains.

Where Centres encouraged candidates to select their own question they tended to produce more personal and vibrant responses. Where all candidates worked from a single group set by the teacher, marking tended to be lower in Assessment Objective C (Personal Investigation and Development).

Almost all candidates seem to realise the importance of supporting studies, and how best to use the preparatory time to research and collect a range of visual information by a variety of means at their disposal.

The best of this work was directly relevant to the chosen topic and had clearly shown the selection and development of their ideas, including intelligent exploration of media. Often supporting studies sheets were annotated, giving clear evidence of abilities to make informed aesthetic judgements (AO 8).

Less able work consisted mostly of competent drawings of individual objects that were intended to be included in the final study, but little experimentation or development was evident. There was no thought into different arrangements or of viewing the subject from a variety of angles and viewpoints.

In the weakest work; little time or effort had been spent in preparing for the ten hour examination. What preparatory work there was was not always relevant to the chosen piece. Often this work was weak and consisted of images drawn during earlier class exercises.

Examiners reported that in a few cases some outstanding examination pieces were entered without any preparatory work. In such cases, sadly submissions do not have access to the full range of marks and the final results may not reflect the candidate's full potential.

As expected most of the work seen was executed in paint, with better able candidates showing a mastery of technique to express both form and surface qualities through colour and expressive use of mark making.

It must be noted that this year a few entries were received where candidates had used photography as their medium for their entire submission. Centres should be aware that if they have candidates who wish to specialise in photography they should be directed to enter for Paper 3 where there is a specific section of relevant questions. However candidates own use of photography may be used for this paper as a valid means of research.

Finally, Examiners are still reporting frustrations over the way many submissions arrive for marking. Centres should make every effort to place each candidate's total submission together with the examination piece on the top. All sheets should be clearly labelled on the top right corner, and stapled or tied at the top left corner.

**Comments on specific questions****Question 1***Still Life Group*

- (a) *Arrange a group which includes a wood carving and woodcarver's tools. A background must be included.*

Generally undertaken by candidates who had been taught to draw from direct observation, and the results were mostly of a very competent standard.

There were outstanding examples where candidates had captured the highlights and surface qualities of a variety of woods. They had really used the subject in an imaginative way especially with their choice of sculptural forms, many in a state of unfinish. These often reflected cultural traditions and some had cleverly integrated background views of local villages and landscapes within the composition. The use of wood shavings and blocks of wood resulted in exciting and complex compositions. The representation of steel carving tools provided an interesting contrast with the textured surfaces of wood.

The preparatory studies for the majority of entries showed good use of compositional experiments, whilst weaker candidates merely produced unrelated and repetitious drawings of single tools.

The weakest entries found the subject difficult. They had problems with the perspective of blocks of wood and tools, and could not adequately relate these to each other, or to a surface plane, nor to a background. Many resorted to confining their work to pencil, responding in linear terms failing to show light tone and texture.

- (b) *A group of which the main objects express the theme of the water's edge. Such objects could be shells, seaweed or stones. These should be seen on and against a sheet of newspaper.*

This was another very popular choice, but it was disappointing that so many simply used the suggested objects without exploring the wealth of alternatives offered by the theme.

However, the study of shells and pebbles allowed for closer analysis of the still life objects. The best work showed an excellent understanding of form and texture, and in using media effectively to render subtleties of colour.

Better able candidates also evolved some interesting ways of dealing with the difficulties or rendering newsprint. Many crumpled the paper up, some folded the sheets to form abstract shapes. Selecting pages with large photographs or areas of large type; using coloured magazines and in some cases pages of comic strips, some even featuring seaside images.

The representation of this aspect of the theme was also tackled in a number of imaginative ways; from very detailed trompe l'oeil, to impressionism, and use of actual newspaper as collage.

There were instances of painted atmospheric seascape backgrounds, which were carefully integrated into the composition.

Mid range work showed a competent level of ability to render the form and texture of the objects, but were at a loss when it came to solving the problem of integrating these with the newspaper.

The weakest entries resorted to using flat surface patterns and avoiding the newspaper completely.

**Question 2***Natural and Man Made Forms***(a)** *Items of jewellery.*

A very popular question for those choosing from this section.

The very best had adopted a larger than life scale with very dramatic results. Such large scale work showed an excellent use of tone and colour. These candidates had also been aware of the negative space in the compositions.

Many candidates had imaginatively displayed the jewellery in boxes or hung around commercial shop fittings.

Many choose this question to show their technical drawing expertise. Whilst these studies were very detailed in their exploration of structure the rendering of tone was very mechanical, based more on a formula than on direct observation.

Little attention had been given to composition or of viewing such items on a surface plane.

Weaker entries had resorted to gold and silver paint to capture metallic surfaces.

**(b)** *Three wild flowers.*

This tended to be viewed as an easier option, and many of the lesser able candidates used this question with varying degrees of success.

There were some beautiful colour studies, where candidates were able to demonstrate their skills in colour analysis, mixing, and application in an expressive way.

However, there were equally more examples where colour had been avoided (even in preparatory work), or used without any mixing or attempt at showing shadows.

The exploration of form and space had been sacrificed for an idealised design interpretation.

In many cases it was clear that the final compositions had been copied from secondary images located on the Internet, or from flower catalogues.

Such copying does not meet the rubric of this paper.

**(c)** *Decorated cakes or bread rolls with their fillings.*

Fewer candidates selected this question, but of those seen most had really found inspiration in the variety of colour, shape and texture the subject had to offer.

There was evidence of dramatic foreshortening being used in the representation of cakes.

Some of the best submissions using bread rolls had placed these in a picnic setting including plates, napkins, and surrounding grass.

There were also some outstanding enlarged baguettes overflowing with salad and meat fillings rendered in almost a photo realist manner.

Weaker submissions had once again relied almost entirely on copying from images gleaned from the Internet or cookery pages of magazines. Of these, many had simply filled the page with copied examples, with no thought of composition or layout.

Whilst these had also responded to the vibrancy of colour and texture, results were lacking in an understanding of form. There was a lack of mixing in colour and the use of gold and silver paint to emulate cake ornamentation further reduced these results to flat, formless lumps of colour.

**Question 3***The Human Form*

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

Most candidates who used this section had been well prepared and had had plenty of figure drawing practice prior to the exam.

Candidates had taken the opportunity of using friends to pose for them during the preparatory time, and had also spent time making many studies of musical instruments and of details of hands playing them.

This had enabled them to approach the final piece with confidence even though they may have been working directly from a model they were less familiar with.

These compositions were very convincing in resolving the complexities of form, proportion and placing the figure in a setting.

There were many examples of the use of photography. When such references were used these only worked when used as a starting point for a more expressive interpretation of the figure. Direct copying from the photograph led to formless and rigid figures.

One Centre missed the point by allowing candidates to simply copy paintings from other artists. Whilst such an approach may have a place in the preparatory stages it is not suited as a final outcome.

- (b) *Two figures should be posed as though discussing a painting which one is engaged in making.*

Only the most confident candidates entered this option. Results had been well planned and researched. Good use had been made of activity going on around the art room.

- (c) *A portrait should be made of a seated person who is wearing a hat. The work should include the head, upper body and hands which are together and resting on one arm of the chair.*

It was very pleasing that the portrait option was so popular and even more gratifying that the results were mostly very competent or outstanding. The character and personality of the sitter had been beautifully captured. The problem of fitting the hat around the form of the head had been fully resolved.

Weaker candidates had not really understood these problems, nor had they been able to cope with the complexities of the hands.

**Question 4***Landscape or Townscape*

- (a) *A view from a window.*

The strongest compositions were from those candidates who had looked at their subject first, made preparatory sketches and taken notes and some photographs for future reference. They were able to develop some convincing compositions using the perspective of the window frame effectively to give a sense of scale and space to views of rooftops, landscapes or garden scenes.

However in all cases the tonal values between the inside room and outside view had not been appreciated; nor had much thought gone into the possibilities of including curtains or blinds.

When photographs were used as the only source of reference, the work often failed to realise space and form, and the representation of texture was often mechanical bearing little resemblance to observation.

Unfortunately there were still examples where candidates had copied from postcards or photographs of holiday views, having no resemblance to their own environment, or of viewing such scenes through a window.

Some entries came completely from imagination.

(b) *Inside a shop or an outside street stall where there are objects for sale. Figures may*

Very few had attempted this option.

Results varied widely and the comments for option (a) apply equally to these entries.

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| <p><b>Paper 0400/02</b><br/><b>Interpretative Study</b></p> |
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### General comments

All questions seemed to appeal at all levels, with the very best work reflecting strong teaching, thorough research and development, and first class use of media.

Preparatory work was taken seriously and in many cases was very thorough. Good preparation seems to be the key to success in this examination. Although marks for research and development given by Examiners are limited due to the weighting in the assessment objectives, credit can be given for experimentation with media, maturity of approach and the exploration of personal ideas, so preparatory studies are well worth encouraging in all candidates.

Where weaker candidates often fell down it was in this ability to focus on the question and develop personal responses. This was very evident in some questions where second hand imagery and ideas were very common. This evidence of a dependency on secondary sources was a little disappointing given the energy and vitality of much of the work.

Examiners reported on the apparent over-direction of candidates in their work for the examination. A few Centres sent work which was all derived from the same question, starting ideas and sources. All work was carried out in very similar styles. Some Centres restricted the work of the candidates to one question carried out in almost identical manners; e.g. 'Recycling' where all the candidates submitted the same still life, or 'Fantasy world' where all the candidates from another Centre did similar decorative abstract paintings. This practice is not to be encouraged.

Of course, candidates may well be working from the same resource material to be found in the Art Room, and there is sometimes a strong 'house' style from Centres. But where this common approach is too domineering and there is little discernable difference in candidates thinking one finds it difficult to award many marks in certain assessment criteria such as personal investigation and development or for interpretative and creative responses.

However, despite these rare reservations all Examiners for this paper were impressed with the quality of teaching and the vitality of the work submitted from the vast majority of Centres. There is a wealth of high quality art teaching in schools, very able and highly motivated candidates and the pleasure of marking this work continues to be a privilege

### Comments on specific questions

#### **Question 1**

##### *Preparations for an important event*

Quite popular question and widely interpreted in many differing ways. As the question is applicable to any culture it was interesting to see such varied responses. Submissions included weddings, getting 'dressed up', party preparations, and packing for journeys or holidays. Some work was related to religious themes, and some to macabre ideas connected with death and executions. And by contrast, there were some that explored the moment of conception!

**Question 2***Recycling*

Quite a popular choice, in many cases candidates produced still life responses. There were also some very imaginative and artistic semi cubist/collage responses. Many answered the question with some quite good use of concerns about litter, waste and environmental problems. A few candidates did work that may well have been better as a design piece, with lettering and posters.

However, this was a question that often generated very interesting work that did not just assume the most obvious interpretation but tried to develop very personal ideas with changing forms, metamorphosis of identities and abstractions using colour and form. Some candidates demonstrated in their preparatory work how their imagination made use of the original question, and produced quite original and dramatic work.

**Question 3***Fantasy World*

This was the most popular question. In many cases, the responses were heavily influenced by surrealism and by fantasy imagery in popular comic books.

Where it was tackled by weaker candidates it was frequently in a very derivative manner with hardly any personal development. However there were some very imaginative, amusing, beautiful and poetic results. Some more able candidates did use broader themes and resources, such as renaissance dragons and gothic castles, or developed fantastic collage pieces from magazines influenced by artists such as Max Ernst or Richard Hamilton.

**Question 4***Night in the Town or City*

This was quite a popular question resulting in some excellent scripts. There were many highly expressive and atmospheric results in terms of colour tonal qualities. Most of these city/townscapes tested the candidate's spatial and structural understanding and where candidates had adequately researched these aspects they achieved some outstanding results. There was much gaiety and joy in the vast majority of the work, with opportunities of using dynamic composition with bright colour and dramatic tone, and some candidates used collage effectively.

**Question 5***In the News*

A fairly popular question and tackled well by many of those who attempted it. Many candidates used newspaper cuttings as collage, and developed some very exciting surface qualities. The opportunity to use art to reflect concerns about terrorism, oppression and war was taken, as was the ever popular themes about sport – especially football. The place of newspapers in café life was an interesting variation.

**Question 6***Alterations*

A most successful question in many ways in promoting a range of responses, all from a single one word stimulus! Amongst the themes explored were life cycles and ageing – people and fruit, for example. Evolution was explored, as were the Seasons. 'Morphing' objects was popular, elephants to swans in the style of Dali. Some candidates explored the human form successfully with clothing and dressmaking, make up, and reflections. A more abstract interpretation was evident in candidates work influenced by artists such as Vasarely.

## Administration

Work was well packaged but in some cases preparatory work was not attached securely together to examination work. The best way to secure preparatory work with examination work is with string or trellis tags. This is especially true if work is on heavyweight paper or if preparatory work is glued to a back sheet.

Attendance forms were missing in a few cases, not filled in or filled in incorrectly. The attendance sheet is an important document and should be filled in very carefully, for Examiners really do need to identify absent candidates.

Errors in labelling were also in evidence. Some labels were unreadable, or were filled in incorrectly. If at least the numbers of the Centre, candidate and the question are clear the Examiners work is made easier.

Paper 0400/03

Paper 3 – Design Study

## General comments

The most popular three questions, accounting for over half of the work seen were, **Question 1**, *Design Using Lettering*, **Question 2**, *Illustration and Calligraphy* and **Question 6**, *Fabric Design*. **Question 4**, *Interior Design* and **Question 5**, *Fashion Design* were also chosen by substantial numbers. There was a pleasing increase in the number of candidates specialising in *Photography* for **Question 8** but, as usual, there were fewer responses to **Question 3**, *Environmental Design* and **Question 7**, *Printmaking*.

Most candidates had engaged in extensive preparatory work in response to their chosen questions, and very few examples of poor motivation or vague intentions were seen. However, the most impressive results were firmly linked to directly observed sources, sometimes through the use of personal photography. Computer processes were usually used well for the development of layout, integration of lettering or the refinement of colour and media for clear graphic communication.

The Examiners were grateful for the concern shown by nearly all Centres for the labelling, mounting and presentation of work before despatch. There were far fewer instances of over-elaborate mounting or the use of thick and heavy card. However, there were still a few Centres which did not ensure that individual candidate's work was firmly attached together with the examination piece on top of the preparatory work. Sometimes, too, collage elements or work in soft pastels had not been adequately fixed. Centres are also asked not to wrap every sheet in tissue paper as work inevitably becomes damaged when it has to be removed for assessment to take place.

## Comments on specific questions

### **Question 1**

#### *Design Using Lettering*

The logo design for a business card, a website or a signboard for a dealer in rare coins and medals, led to many well considered ideas with a good integration of text and image. The most advanced work developed dynamic images, beautifully designed and with skilfully rendered letter forms. Less strong submissions made good use of circular motifs, appropriate to the theme, but uncertainties were apparent in the selection and enhancement of lettering for the title, 'Verso', in relation to the format of the logo. Most of the weaker attempts offered designs which were only loosely connected to the theme of coins and medals.



**Question 2***Illustration and Calligraphy*

- (a) The cover for a compact disc entitled 'Songs of the Sea' inspired many rich and evocative designs using well researched marine imagery, usually rendered through selective colour to create a strong sense of movement. The most outstanding responses were also successful in judging the most effective spacing, scale and style of lettering. However, in weaker examples the names of the singer and the accompanying band were often added as an afterthought rather than being considered as part of the whole layout. Other responses became side-tracked into listing invented song titles, which added an unnecessary problem and detracted from the main focus of the design.
- (b) The Robert Frost poem 'Fireflies in the Garden', inspired some excellent responses from particular Centres specialising in the teaching of Calligraphy. Practice and experience led to the best results in terms of style, spacing and integration with decoration or illustration. At the mid levels of achievement many competent attempts to design the page or a double page spread of a book were received. Sometimes, however, the actual Calligraphy amounted to little more than a neatly written text, rather than the use of a particular script. Some of the poorest submissions lacked any sense of layout and evocations of starlit skies depended on memory rather than any purposeful research.

**Question 3***Environmental Design*

Although not a popular question, the design for a sculptural memorial for a man-made or natural disaster led to some very serious and quite distinct ideas. There were very few poor responses to this question as most candidates had engaged in thorough, inventive and thoughtful research. Even when the final study of a view of the memorial, seen from an approaching path, was sometimes spoilt by a poor use of perspective, substantial ideas for the ground plan and materials for construction were communicated well.

**Question 4***Interior Design*

Of the three themes offered for a textile wall-hanging for the conference room of an International Development Organisation, 'Construction and Engineering' was the most popular. The best work addressed the problems of scale and the particular demands of a textile wall-hanging by using appropriate simplification of shapes, linear emphasis and colour and tonal contrasts. This, however, could only be achieved following thorough research of sources for the chosen theme. Some less successful designs sought to include lettering, almost as if designing a logo, which was not required for this question. Most of the work received, though, was of a competent to proficient level of achievement with only a few poorly researched and developed submissions seen.

**Question 5***Fashion Design*

The theme of 'Fast Food' for a motorcycle delivery rider was by far the most popular choice, with only a few candidates focusing on 'Medical Aid'. Many strong responses resulted from an advanced ability to draw the human figure, encouraging expertise in the presentation of thoroughly researched, selected and refined ideas. At the mid-levels of achievement candidates showed a tendency to rely on tracings of fashion poses rather than create their own from direct observation or the use of personal photography. Most of the weaker submissions, however, did not even attempt to trace poses so, even when some potential for fashion ideas was apparent, the presentation was on very wooden and ill-formed figures.

**Question 6***Fabric Design*

The source of butterflies, moths or dragonflies for the repeat pattern for drapes for a school assembly attracted the largest number of submissions for the whole of this paper. The general standard of research was very competent, but this did not always lead to a fruitful development of repeat pattern design. While the most advanced work was clearly inspired by direct observation of flying insects, less able candidates tended to rely on images from books or the Internet. Some well researched information was misused to create paintings, more suited to Paper 2, the Interpretative Study, rather than for a repeat pattern design. Candidates choosing this question needed to demonstrate that they had studied appropriate techniques for the development of design motifs. Many excellent submissions were received, showing great expertise in the use of shifting, cropping and reversing to create rhythmic designs of beauty and vitality. In the weaker work, however, crude shapes of insect bodies and wings were repeated using coarse lines and unmixed colours.

**Question 7***Printmaking*

The small number of submissions received used relief printing, etching and stencil techniques with most research developed from Masks or Locks and Keys. While the better work used printmaking inventively to create variations of colour and figure-ground reversals, the weaker attempts were limited by poor information from observational research. Some candidates produced designs for prints but did not engage in any printmaking process for the examination work. It must be noted that this question is intended solely for those who have experience of this craft and those who chose it for other reasons were not able to meet the assessment objectives concerned with the use of media and processes.

**Question 8***Photography*

The work seen covered a wide mark range with candidates choosing all three of the theme options in substantial numbers. The best work explored viewpoints, lighting and composition, fully exploiting the strength of the media to capture movement or a movement's action in a still image. Some outstanding photographs were seen which resulted not only from technical expertise but also from the concern to evaluate, select, organise and present the most effective three images from the variety of possibilities seen in the contact prints. Weaker work showed a lack of interest in searching for appropriate sources and a poor technical control, leading to little opportunity for selection and evaluation. Nevertheless, it was pleasing to see the growth of specialised Photography coming from many more Centres this year.

**Paper 0400/04**

**Paper 4 – Critical and Historical Study**

**General comments**

This was the first cohort to take this paper as a project based unit without a written paper and certain observations can be made in general terms. On the whole the format seemed to be very successful. Research skills were emphasised and used to good effect with candidates often choosing themes which were very personal to them so they were fully engaged in the research.

It was good to see that use was being made of local resources. Candidates should be reminded that the use of electronic resources is a valuable asset but it must be vetted and not accepted without editing.

The presentation of the work submitted was generally good but there is still space for more careful placing and organisation of pages. There were some beautifully presented projects where they had been expertly word processed but were let down by poor numbering and labelling that was often in scruffy handwriting.

Where photocopies are used care should be taken so that they are useful, unfortunately there were some that were so dark as to be unintelligible. In some cases the cutting of images and text and removal of margins was very ragged and untidy. If an intentional zany or ragged look is used that is fine but carelessness should be avoided in a project that has such a broad time span in its formulation.

On the whole the work submitted was very pleasing with high standards and a significant improvement to the overall examination.

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| <p><b>Paper 0400/05</b><br/><b>Coursework</b></p> |
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### **General comments**

Evidence from this session's entry would suggest that more and more Centres are opting to submit work for Painting and related media.

Of the other areas of study, Photography was popular along with Sculpture. Some Graphics was seen and very little Textiles (including fashion design).

This is rather disappointing since one of the aims of this paper is to encourage each candidate a choice of extended study, based upon their own developing interests and strengths and the specialist resources available within Centres.

The best work was clearly the result of well structured courses. Particular attention had been placed upon candidates achieving creditable skills within their chosen areas of study. Where this was supported with evidence of study which emphasised the importance of first hand research; experimentation with media; design and ideas development; and evidence of evaluation and critical assessment as their work proceeds, then access to the full mark range within all the assessment objectives was possible.

Mid-levels of achievement recognised a concern for personal ideas matched with a competent level of skills, but limitations were apparent in research from primary sources. Less successful work showed a reluctance to undertake first hand research of any kind or to investigate a theme in any depth.

Submissions tended to consist of individual pieces copied from the internet or magazines with one then repeated for a final piece.

Supporting material very often included lots of written notes of historical or biographical detail; or detailed notes photocopied from publications of craft processes. These had little relationship with any of the practical work submitted.

There were a few examples where candidates appeared to have been poorly advised during their course. In these circumstances submissions consisted of a series of exercises set by the teacher. There was no evidence that candidates had been encouraged or allowed to develop their own themes and ideas creatively and unfortunately marks cannot be awarded in all the assessment objectives.

Centres should be aware of the syllabus requirements over selection and organisation. With some submissions it was extremely difficult to identify the selected items for moderation. Supporting work was often unrelated and fragmented.

Many Centres offered realistic assessments; a few were even slightly severe. In most cases, however, teacher's interpretation of the Assessment marking criteria was generous and marks had to be moderated down, in some cases by as much as 20-30%.

Centres should also be aware that where more than one option is being submitted and where the teaching of different crafts has been delivered by different teachers, some form of internal moderation must take place to establish a single sound order of merit for the entire entry. There were examples, for instance, when photography entries had been marked separately from the rest of a group being entered for painting. These were found to be entirely out of order when seen together with the painting submissions.

The coursework option should not be offered to candidates unless teachers have been advised of the option and the requirements for coursework assessment by CIE.

Help and advice is available from the CIE Website.

Centres should be advised that a recently produced Standards in IGCSE Art and Design CD Rom including the Coursework Training Handbook is now available to order. This has already been used in training workshops run for teachers by CIE Trainers. Feedback from these sessions is that the CD is extremely helpful in providing exemplar material and giving clear guidelines over school assessment.

### **Comments on different areas of study**

#### **Painting and related media**

The most popular area of study with a considerable range in the quality of submissions.

At best, Centres offered well structured courses encouraging candidates to choose from a variety of themes and sources. From these, candidates had developed strong observational and recording skills which had given them confidence to express and realise their intentions with some highly personal selected entries.

A few very ambitious candidates used the human figure and portraiture as their theme. The source of their research being experienced through directly observed studies from the model. However the majority of themes came from natural or man made forms.

It was pleasing to observe how references and the influence of looking at the work of other artists had been used to a very positive effect amongst entries at this level.

Less able work lacked direction because of inadequate research, which left little to develop towards a specific conclusion. Work based on magazine images seldom met the Assessment Objectives adequately; even when technical skills were apparent, the use of media became tired, repetitive and generalised in the final piece.

Weaker entries came from Centres where there appeared to be little direction and structure to the course.

Entries consisted mostly of repetitive copies of unrelated images lacking in knowledge of form or structure and showing little ability to develop ideas.

In some cases it was difficult to identify the final piece which had been submitted for assessment.

#### **Three dimensional studies**

Some of the best coursework was from this area. A variety of approaches were seen using clay modelling; papier mâché; fibre-glass resin; wire and plastic sculpture and assemblage.

Many Centres sent photographs of final pieces. These were informative if the quality of the photography was good, well lit and the work had been recorded from several different angles.

Thorough work books of preparatory research and developments always supported the best submissions.

Weaker work lacked any sense of design development, with a reliance upon translating images from secondary photographic sources into 3D models.

In many cases there was little understanding of 3D qualities and lack of practice with the necessary processes.

## **Photography**

The best work seen was of an exceptionally high standard. Darkroom skills had been well taught and candidates had been encouraged to use the camera viewfinder selectively to arrive at well considered compositions.

Themes had been selected with care and often explored abstract qualities in photo documentary style. Good knowledge of design and composition was apparent when using macro techniques. Digital imaging is very popular and at this level is being used creatively to enhance the personal qualities of the submissions.

Weak work showed no experimentation or individuality and the pictures remained as basic snap photography.

Some submissions failed to fulfil the syllabus requirement of showing any knowledge of black and white developing and printing, choosing to submit their work as commercially produced colour prints.

Supporting work tended to contain historical and technical data photocopied from secondary sources.

## **Graphics**

Most submissions within this option were concerned with illustration, heavily influenced by fantasy imagery or surrealism. Several candidates had developed their own comic book style, some very creatively which deserved high recognition. Sadly most work was little more than imitations of existing illustrators work.

Some printmaking was seen and this was generally of a high calibre. Knowledgeable craft skills had been used to successfully integrate candidate's original imagery into some highly competent design work.

Other work submitted displayed a high quality of finish but with an over reliance on using computer generated imagery from secondary sources. There was little first hand research and development, and the underlying principles of design skills or design development was lacking.

Supporting work too often consisted of cut out photographs of logos, labels and advertisements.

## **Textiles**

A small entry with varied levels of attainment using batik, printed fabrics and some fashion design.

The best submissions showed that appropriate sources, usually natural or animal forms were adequately researched before experiments with processes were conducted. At this level candidates had thoroughly completed final pieces.

Research into the work of other contemporary textile artists also had a positive influence.

Weaker candidates still possess some sensitive recording skills but their knowledge of design development and the use of appropriate images for textile processes was not well understood.

In some of the submissions of block printed fabrics, the registration and consistency of mixing inks or dyes was very poor.

At this level Fashion Design submissions consisted of pages of poorly drawn figure studies copied from magazines, and badly executed in crayon or coloured pencil.