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# ART AND DESIGN

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**Paper 0406/01**  
**Controlled Test**

## **General comments**

This Paper attracted a comparatively small number of entries. About half opted for the Painting and Related Media Syllabus with the next most popular being the 3D Syllabus.

Most work had been well presented but the standard of the preparatory studies varied considerably. Comments on the individual questions will follow later but as a general rule it was found that the candidates who had made every effort with their preparation and started off with closely observed and studied objects, shapes and forms of matter connected to the themes of their work and saw it through experiment and appropriate development, were those who were able to score the highest marks at the end of the examination.

## **Comments on specific questions**

### ***Section A***

#### **Question 1**

##### *Gods and Demons*

As would be supposed this question found most favour with those who were painters. Mostly the work was imaginative with ideas delving into the past with fascinating research. Obviously the most accomplished work was from those candidates who had followed a good course of study and had equipped themselves with a sound knowledge of all of the basic principles needed for their work. These could draw and paint with sensitivity and make fine compositions both with shapes and colours. Their imaginations had been enhanced by the skillful maturity of their study. Less able candidates, perhaps because of lack of suitable research, showed confused ideas and had poor painting and drawing skills and were uncertain how to make satisfactory compositions.

#### **Question 2**

##### *Crustaceans*

Not many attempted to use this theme as a starting point for their work. One candidate had painted shells but the preparatory studies were not knowledgeable and the result was of somewhat confused contours and forms.

#### **Question 3**

##### *A maze*

This question was tackled mainly by 3D candidates and on the whole not very successfully. Ideas were not strong and the results usually quite flimsy. There was a not very convincing maze made up of the elementary use of coloured blocks. Another candidate had used folded paper flower shapes as a pathway to an ultimate goal. Another had made a maze in a crudely constructed mosaic tile. None of this work provided evidence of profound study.

#### **Question 4**

##### *Streamline*

This question was used as a theme for photography. One candidate successfully photographed fountains and water spouts and developed them into well thought out compositions. The work was informative but there could have been more experiment and development with technique.

#### **Question 5**

##### *Ancient dwelling place*

There were a number of responses to this question in the form of paintings. These were mainly townscape buildings which had been researched in the candidates' home surroundings. These were usually interesting in the formation of shapes and in the choice of colours but often exposed a poor knowledge of perspective and the depiction of form and general structuring. One candidate had painted an interesting and well balanced picture of a multiple dwelling with adventurous stairways.

#### **Question 6**

##### *A family occasion*

This question was generally chosen by candidates who wished to paint life studies so that the final work tended to be of mothers with their children. These so often lacked direct observational study but preparatory work showed plenty of acknowledgement of cultural research in the form of reproductions and written work. Often not sufficient of the candidates' own work.

#### **Question 7**

##### *Playthings*

One 3D response to this question was of a chess board with simply made pieces. This did not merit a high mark as it was not really imaginative and demanded very slight ability in construction or design knowhow.

#### **Question 8**

##### *Out of control*

This subject inspired painters. Some Centres had obviously constructed excellent courses for their candidates to pursue. Subjects included scared people, mad people, people with drink and drug problems, and misbehaving cyclones. Mostly the poorer paintings were rather weakly constructed and showed little evidence of serious observational study or bringing the work to skillful maturity. Many, however, showed firm backing of cultural outings and experience. Sometimes too much preparatory written work.

### **Section B**

#### **Question 9**

##### *Graphics*

- (a) *Gateways, a company that specialises in producing computer learning programmes requires a logo for use on all its software. Either the whole word Gateways or just the letter G must be used in your design.*
- (b) *Design a magazine cover for an in-flight publication called Skyhigh. The title must be included in your design.*

There were only a few responses to this question none of which were very good. Most suffered from poor research of their subject matter and a weak co-ordination of the design matter into a unified final design. Nearly all were computer generated but suffered from a lack of design knowledge and prowess.

## Question 10

### *Photography*

- (a) *Make a personal response to one of the following themes:*
- (i) *Fashion.*
  - (ii) *Windows and/or doorways.*
  - (iii) *Soft and Squashy.*
- (b) *Choose your own subject and shoot a series of photographs indicating movement.*

Work submitted here tended to be interesting rather than outstanding. There were windows and doorways which demonstrated a variety of architectural styles. Lighting had been employed to good effect and the final examples were well composed. One candidate used the question requiring an indication of movement in an interesting way by producing a series of pictures of a figure which gradually disappeared into the distance. No candidates were otherwise adventurous in technique.

## Question 11

### *Textiles*

- (a) *Design a repeat pattern to be printed on wrapping paper for a company specialising in fresh flowers and potted plants.*
- (b) *Design a hanging banner for the above company to be displayed in their main showroom.*

On the whole there was some sound technical ability shown, although the designs were not outstanding. Much more effort should be put into the preliminary direct observational work and the research and development towards the final designs.

## Question 12

### *3D Studies*

- (a) *Design a sculpture to be suspended from the ceiling in the main concourse of an international airport. The choice of theme is left to your own imagination.*
- (b) *Minimal Space. Based on a hexagonal shape design the layout for one room in which to eat, live and sleep. Include an artist's impression of one aspect of the room.*
- (c) *Design a ceramic form or pot based on a shell. Indicate not only the size but also the surface texture and or decoration.*

Not many entries. One candidate had made a very interesting adaptation of a shell study into a wall pot form. Preparatory studies demonstrated clearly the development of the designs into the final object. Designs for an all purpose room tended to be unimaginative.

## Question 13

### *Painting and Related Media*

- (i) *Machinery.*
- (ii) *The fruits of the earth.*

Nearly all of this work took the form of still life painting. There were some fine studies from a number of notable Centres. The candidates here well understood the Assessment Objectives and showed their skills in producing good colour and well balanced compositions. Their work had been carefully and unstintingly prepared beforehand with every aspect closely explored.

Lesser work usually showed a poor control of the medium and themes could be inadequately researched and superficially developed so that the required information at the end of the day was too slight.

### **General comments**

Whether candidates entered for endorsed or unendorsed papers, Painting and Related Media was by far the most chosen option, with 3D studies being the next in popularity. Most coursework was well presented and labelled and usually well supported by preparatory sheets or work books, although the quality of research and development was noticeably much weaker in the less able submissions.

Centres' assessments varied widely in terms of accuracy and realism. Only one Centre was judged to have been slightly severe. Several were quite realistic in judging levels of achievement, but most were over optimistic, some throughout, but others particularly with their more able candidates whose work was often competent but not as highly proficient as internal judgement indicated.

### **Comments on specific areas of study**

#### **Graphics**

Most of the work seen achieved competence in the graphic techniques of simplification and reduction of imagery. Only the better work showed a good consideration of letter forms and their integration with images. Although weaker work showed evidence of the research of type-faces and fonts from computer programmes, the ability to select, use and combine the most appropriate style had usually not been developed sufficiently. Consequently, in most work seen, the Assessment Objectives were only met superficially. Very little of the work seen was outstanding and was at best competent. Superficial research and the avoidance of any first hand sources or references in any form whatsoever was apparent in most submissions.

The best submissions included some most interesting ideas for prints although these were a bit lacking in the qualities of sensitive shapes and forms. There were also some quite well designed menu cards.

#### **Photography**

Work tended to be competent but not very adventurous. There was on the whole a good understanding and use of processes. Interesting subject matter had been selected but most treatment tended to be in the form of recording rather than experiment in an aesthetic sense. The photography submissions were mostly sympathetically and satisfactorily assessed.

#### **Textiles**

Most candidates produced some very proficient work in terms of technical ability when printing on cloth. However it was so often based on weak research and superficial preliminary planning. Where there had been interestingly made direct observational research it led to the scoring of higher marks.

#### **3D Studies**

In most of the work seen, work books and preliminary studies needed to show better evidence of developing and experimenting with ideas before the final solution was attempted. There was often no investigation of primary sources before the emergence of the ideas. Some of the best work seen was of most competent wood carving.

#### **Painting and Related Media**

A few notable Centres presented candidates who had submitted some high level and proficient work. There was sensitivity and imaginative ideas. These candidates well understood the demands of the Assessment Objectives as did the Internal Assessors for the work had received very accurate marking. However the work in most Centres was too generously marked. The most common limitations were similar to the other areas of study in that there was competence or some competence apparent in the use and control of media but ideas were mostly very superficially developed from poor research and information. Some were not conversant with basic skills and were not able to produce the type or standard of work expected at this level. Some candidates even copied from magazine images which inevitably limited the development of personal ideas or directions. Mostly plenty of work had been supplied.