

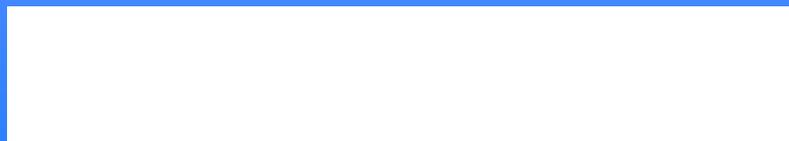
UNIVERSITY *of* CAMBRIDGE  
International Examinations

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# 0400 IGCSE Art and Design

Paper 1: Observational/Interpretative Assignment

Standards and Exemplar June 2010





ART AND DESIGN 0400/01  
Paper 1 Observational/Interpretative Assignment June 2010  
8 hours

To be given to candidates on receipt or at the discretion of the Head of Art and Design.

Candidates must have at least two weeks' preparation time. The examination can be scheduled at any time provided it is completed no later than 30 April.

**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number, name and question number on the top right-hand corner of the front of each sheet of paper.

Answer one question.

In addition to the examination piece, up to two A2 sheets (four sides) of supporting work should be submitted. These should be the sheets of supporting work undertaken after receipt of this paper. Candidates should refer to this supporting work during the examination.

Supporting studies must be taken into the examination room and must be submitted for external assessment together with the final examination work. The submission will be assessed as a whole.

At the end of the examination, fasten all your work securely together at the top left-hand corner of each sheet.

All questions in this paper carry equal marks.

This document consists of 2 printed pages.

Choose one question from either Section A or Section B.

Record and develop your ideas from direct observation and experience in order to meet all Assessment Objectives.

**Section A**

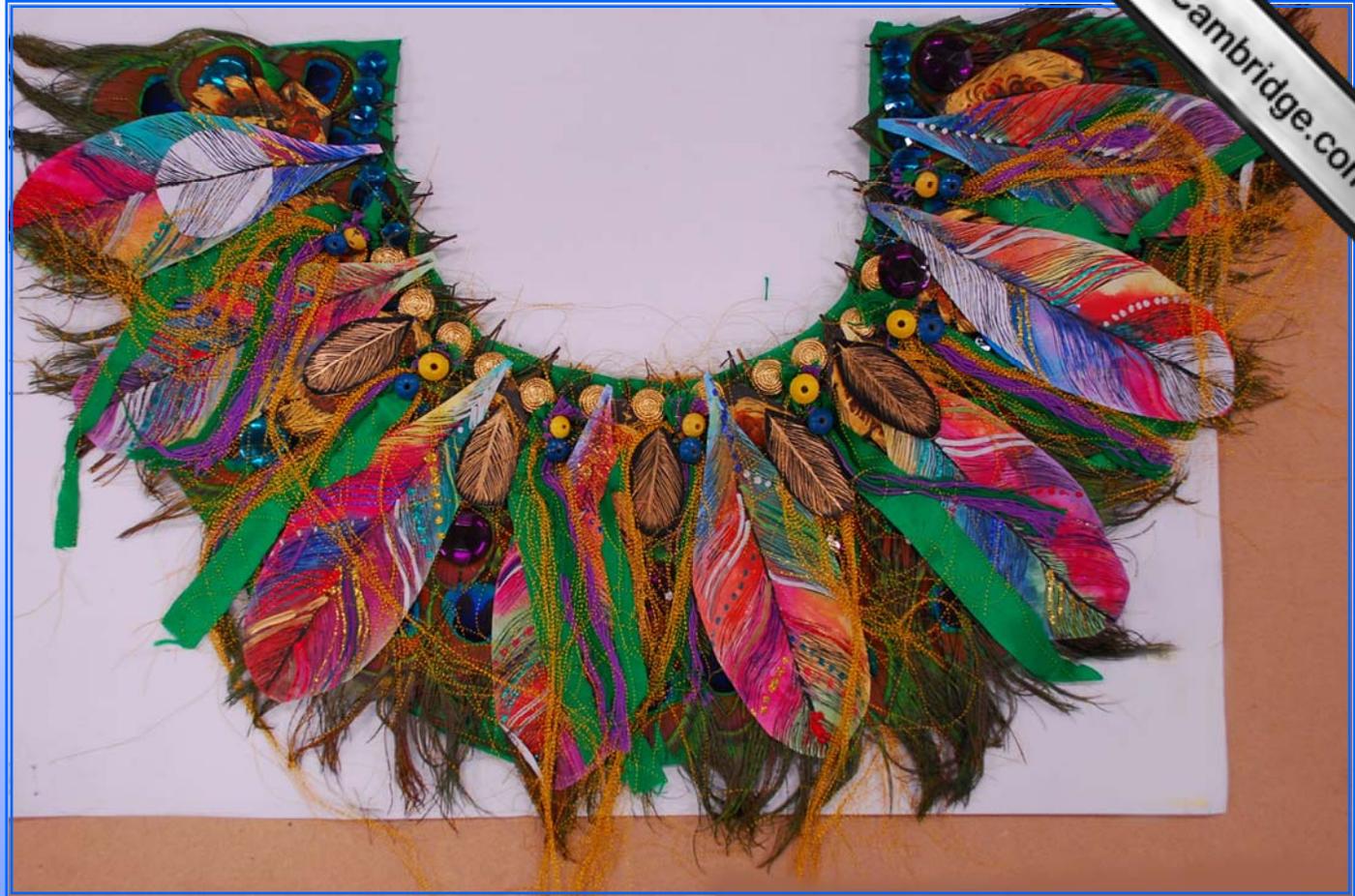
- 1 Two bundles of different root vegetables with leaves protrude from a brightly coloured bag. Chopped tomatoes or peppers are scattered over a chopping board.
- 2 Two electrical appliances such as an iron, kettle, or power tool.
- 3 A figure sitting in a deck chair or similar recliner.
- 4 A portrait study of a person sitting at a table with their head resting on folded arms.

**Section B**

- 5 Street furniture
- 6 Concealed
- 7 Roadside incident
- 8 Dancers
- 9 Twisted and knotted
- 10 Fencing

# Exemplar 98

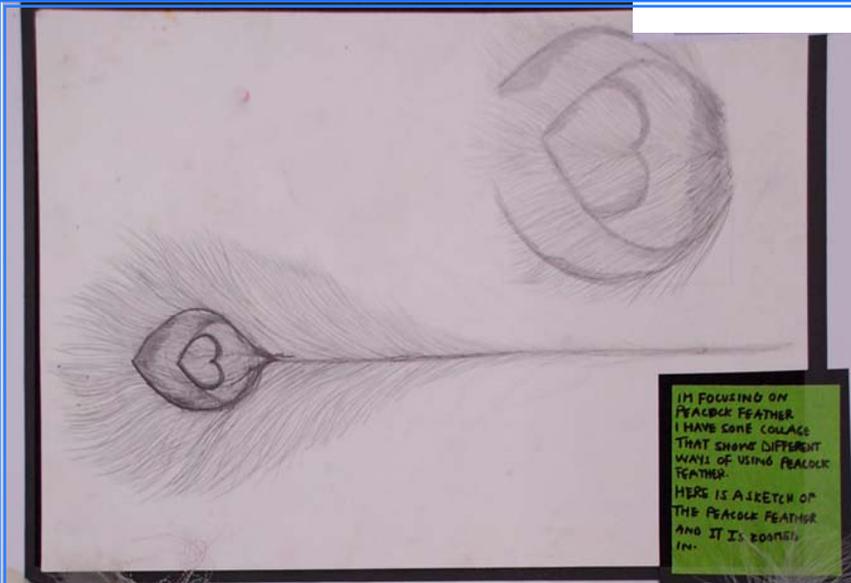
AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	19
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	19
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	20
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	20
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	20
TOTAL MARKS		100	98





Supporting Work





IM FOCUSING ON PEACOCK FEATHER I HAVE SOME COLLAGE THAT SHOWS DIFFERENT WAYS OF USING PEACOCK FEATHER. HERE IS A SKETCH OF THE PEACOCK FEATHER AND IT IS ROUSED IN.

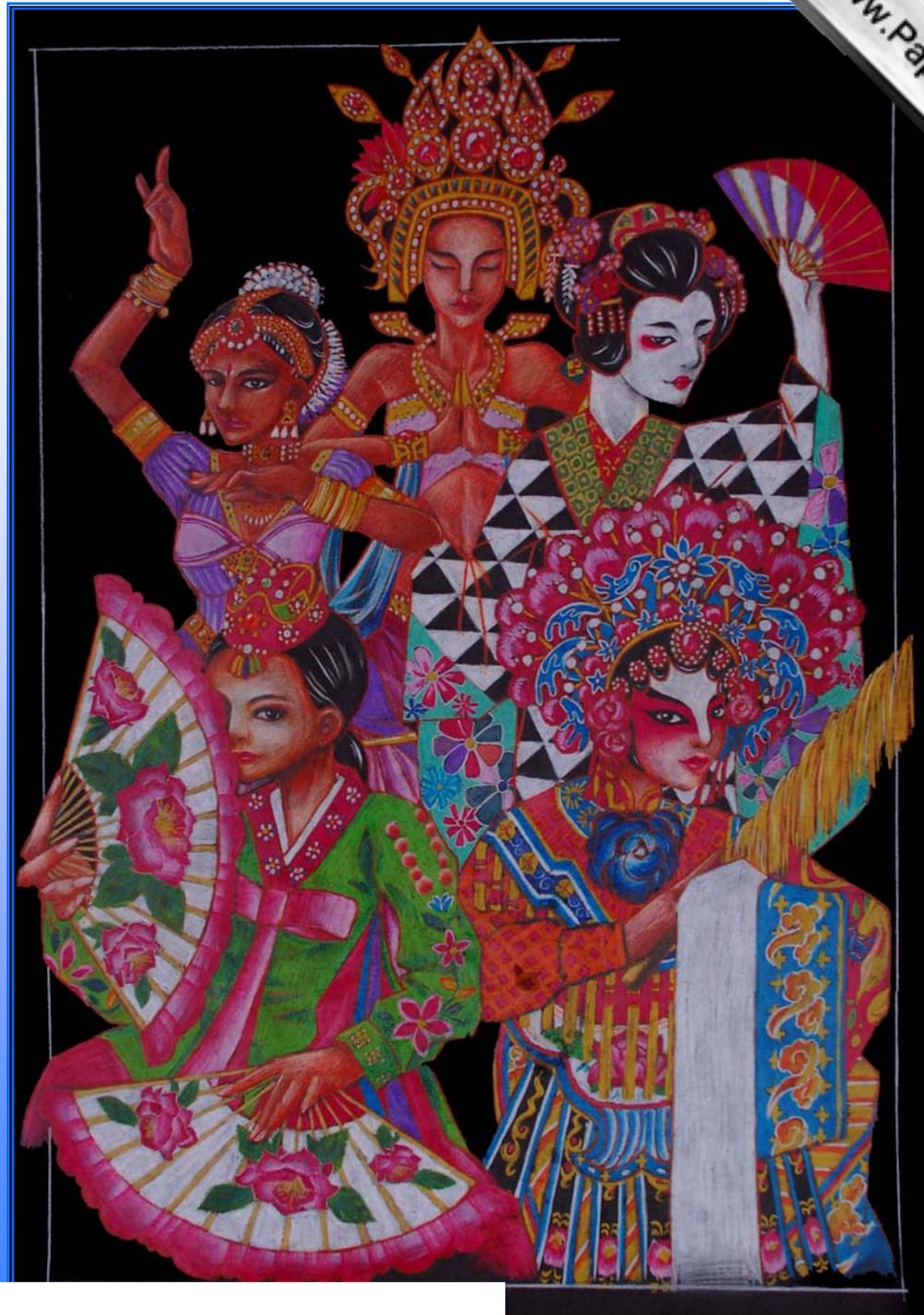


**Supporting Work**



# Exemplar 97

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	19
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TOTAL MARKS		100	97



# ASIAN DANCES

Eventually, I decided to do "Dancers" for my IGCSE art exam. At first I had problem choosing which question I should do, "General", "Dance", "Stage Furniture" and "Dancers" caught my eyes at the same time but after my careful consideration I was to choose between "General" and "Dancers". For "General", I had about ten ideas in my mind which had confused me, I had done some research about European dances, indeed but I was more interested in the variety of Asian dances. Unlike European dances, Asian dances vary depending on religion, culture, music and regions, they use similar musical instruments but each type of Asian dance has their unique style. Obviously I cannot draw all kinds of dances in different countries, so I chose some of the symbolic ones which are different from the other ones.

## Thai Dance

This dance is generally divided into two major categories: classical dance and folk dance. The type of dance varies depending on different regions (central, northeast, north, and south). Khan is the most stylized form of Thai dance, performed by troupes of non-speaking dancers, the story is told by a chorus at the side of the stage. Likay is a form of Thai traditional folk dance which is usually performed at village festivals. Stories may be original and including singing and acting, costume can be either traditional or modern or a combination of two.



Tools used: COPIC multiliner 0.3

A study of a Thai dancer based on photograph, the most complicated part were her headwear and those delicately decorated jeweleries.

## Indian Dance

Indian dance covers a wide range of dance and theatrical performances based on ancient legends and myths. The style varies from ancient classical to folk and modern styles.



Classical Indian dance can be traced back to the Naya Sastri of Bharata Muni (800BC), this dance is classified as a soul-liberating dance and is usually performed in couples. The use of mudra or hand gestures by the artists as a short-hand sign language to demonstrate objects, weather, nature and emotion. Facial expression is also an important part of the dance.

Tools used: COPIC multiliner 0.3, watercolours, gold liner

I used watercolours on the background to create the mysterious atmosphere of Indian culture, golden lines are applied to decorate the patterns on their clothes and jeweleries to give an ancient mythical feeling.



## Korean Dance

The traditional Korean dance was originated in Shamanistic rituals three thousand years ago. Traditional dances include Fan dance, Harin dance, Chest dance, Mask dance and many others, they are remained to today by mostly folk dance groups. There are four types of traditional Korean dance: Court dance, folk dance, ritual dance and the dance of professional entertainers. There are certain differences between those dances depending on the region and performer, but they all share traditional characteristics. Korean dance is often performed with Korean traditional music, musical instruments include: Haps, drum, sikh, harp, horns, etc. Dancers are therefore to show the music visually using physical movements.

Tools used: Colour pencils  
Using colour pencils on colour paper instead of white paper increased the difficulty. It was hard to use colour pencils for details on the dancers' face but the colours were strong enough to create an memorable impression.



## Chinese Dance

Beijing Opera is one of the most notable form of Chinese Theaters which combines music, vocal, mime and dance. Chinese opera began from the Tang Dynasty with Emperor Xuanzong (712-755), in the Yuan Dynasty (1271-1368) it became more organized with special roles including Dan (female), Sheng (male), Hua (painted-face) and Chou (clown). The picture on the left shows a Dan who is specialized in fighting with all kinds of weapons. Chinese opera often include very nicely crafted and decorated dance costumes, the colors and patterns may indicate the character's profession and status in the play.

Tools used: COPIC multiliner 0.3, gold liner  
The fewer the colours being used, the stronger the impression, the only colours on this drawing were red, black, and gold, the idea of using these colours came from the fly of china. Thin liners are very useful for drawing details and those complicated patterns on the costume. The original photograph does not have such colour effect.



## Japanese Dance

There are two types of Japanese traditional dances: Odori and Mai. Odori was originated during the Edo period and Mai is traditionally performed in rooms instead of stage.

The origin of Mai Mai can be traced back to the thirteenth century, it is danced with music made by traditional Japanese musical instruments and the dancers are usually female. The dance costumes are very important in Mai Mai, they are designed with elegant patterns and colours to attract the audience.

Tools used: Colour pencils  
Light colours of the colour pencils may give an impressive colour effect depending on the way you use them. My colour pencils are larger in size compare with normal pencils, that I can press them harder to express stronger colours without breaking my pencils. The colour effect looks good on this drawing and somehow gives a lovely and poetic feeling.

The make-up style in Kabuki is unique, for female characters, they usually use a very thick layer of white make-up on their skin which gives a more pale and mature look. In Japanese, Kabuki means "play", "drama", and "dance" so that it is sometimes translated as "the art of singing and dance".

## Supporting Work



# Related Studies

## Studies of an Artist: Yu Kagei

Yu Kagei is a Japanese comic artist who graduated from Tama Art University, she mainly uses computer softwares for her art work. The applications which she often uses are Adobe Photoshop and Corel Painter, her works were checked using WACOM tablet.

I first found her works in an illustration book with several different artists sharing their techniques. Yu Kagei's works there were mostly portraits with fantasy-styled decorations. The use of colours on the characters skin is very well chosen that enlightens the figure from the background. The colours also made the characters looking realistic but remaining the comic style.



### First Study

The first study shows a male character in marine environment, he can be identified as an Asian in the original painting but it was hard for me to show exactly the same colours and facial features. The two green snakes at the two sides which the man is holding are like the body of a dragon, there are scales and also pieces of scales covering on its skin. This study is done using both watercolours and colour pencils.

### Second Study

The second study there is a devil-like woman who wears a dress with spider-web patterns, her skin is pale and her hair intertwines the butterflies which were trapped, she seem to be a witch. The skin colour took me the longest to get it right, with a combination of white, dark orange, pink and purple. There was one thing which I found strange in this painting, the thumb which the artist painted in the original painting was the same length as rest of the fingers, which seemed quite bizarre so I improved it in my drawing.

## Direct Observational Studies

These two observational drawings were both portraits, they were done by using graphite pencils with a range of different shades from 2H to 5B, so that the details in shade would be easier to express and the lines are clear. The main thing which I wanted to focus on in observational drawings was the details in facial features, so the other parts such as hair and decorations on the person's clothes are roughly done.

I have friends who are interested in wearing interesting costumes and portraying certain fantasy characters which they fancy, but I could only meet them few times a year which is really a pity. These costumes which they made by themselves were fantastic, and it is such a wonderful thing to have the chance to sketch them and record them in my sketch book.



### Third Study

Study of a young lady sitting by a table, smoking. She likes punk music and cool accessories, she has a different style compare with the others, from life-style, dressing style and such items. Apart from these punk-styled hand bits she wore, she was actually wearing a white dress, very similar to wedding dress though, normally these two things don't match, and that makes her more unique. This drawing was done in three hours.

### Fourth Study

Study of a Chinese fan dancer, the paintings on the fan was way too complicated to draw and it was hard for the model to pose like that for too long. I focused on the facial features and the silk dance costume which he was wearing.

# Final Piece

## Ideas about the arrangement of characters in the final piece:



### First Sketch

The first sketch shows a relatively religious style, while two mythical creatures - the phoenix and dragon, were flying around the Ying Yang circle. Phoenix and dragon were both creatures which appear very often in Asian legends and myths. I used these two creatures to support the figures (dancers) in the middle so that it seems as if the phoenix and dragon were dancing together with the four dancers in the middle, the smoke on the background is there to create an ancient and traditional feeling.



### Third Sketch

This is a sketch inspired by the arrangement of figures in Chinese ink paintings, with figures on one side of the paper and leaving certain area for writing. The sign letter on the right side is the letter for "dance" in Chinese, and it is used in many Asian countries as the symbol of dance. Flowers were expected to be drawn behind or near the letters for decoration and also showing the beauty of dance. The flow of smoke on the background were there to show the rhythm instead of using actual musical instruments.



### Second Sketch

The idea of putting characters into individual frames was inspired by the church window designs. Each of the frames shows a different dancer with their traditional dance, the pose of each dancer was carefully planned to fit in the frame elegantly. Using each country's national flower to decorate the background with certain musical rhythm. I thought about putting their traditional musical instruments into their frame, too, but too much decoration would mess up the basic idea. The flower at the right corner is supposed to be red and made of silk, silk manufacture is common in most of these Asian countries and many of their dance forms include silk scarves as decoration.



### Fourth Sketch

This sketch is planned to be done on a darker paper rather than white paper and possibly using soft pencils or colour pencils to colour the figures so that the colour would be strong enough to show up on black paper. On the sketch there are two dancers dancing around the phoenix, and here the phoenix stands for the sun, therefore this can be considered as a worship dance for the sun and which should include a religious style in the drawing.

## Patterns of dancing costumes

I brought those three papers with the patterns on different nation's dancing costumes. I used them as reference to design the patterns on my characters' costumes but I did not copy them directly from these printed references. It is very important not to mix these patterns up because different nations use different patterns, to memorize all of those unique patterns in Exam condition would not be a good idea since all these patterns are complicated and confusing.

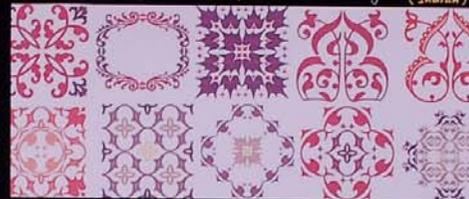


(Japanese)

(Korean)



(Indian)



## Sketch of the Final Piece

In the Final Piece sketch I decided to draw dancers from all the five nations which I did my research on, those five countries have the most obvious unique styles in their dance and in which is worth doing a comparison between their costumes, jewellery, make-ups and poses which they specialise in their dance.

In my opinion, phoenix is the base symbol of dance and would be the base to fit the background of my sketch of final piece because those dancers which I have chosen to draw are all female, and in the Asian myths the phoenix is usually considered female and the queen of all birds. The dancers would be very detailed and coloured nicely so that too many fancy decorations on the background is not needed.

Taking the idea from First Sketch I eventually decided to do my final piece on black paper instead of white. I am more confident in using pencils and pastels rather than brushes and paints, with colour pencils I would be able to draw and colour the figures in detail. Though there is a risk that I might not have the time to complete the white drawing in eight hours, it is hard to cover a large area by pencils. Therefore I believe some parts would not be coloured in too much detail if I cannot make it in time.



## Supporting Work

# Exemplar 93

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	18
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TOTAL MARKS		100	93



1. Hand and eye observation studies  
I studied hands in different positions  
and at different angles.

Paper 1

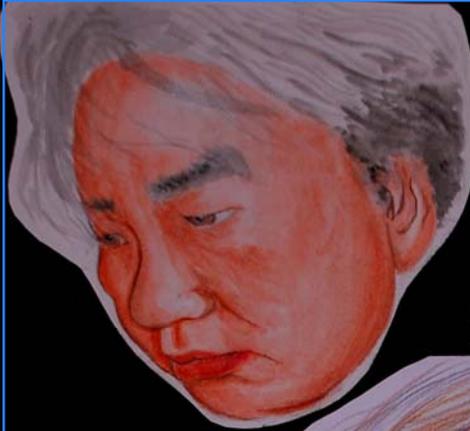


Paper 2

2. folded arms  
Male and female studies in black ink  
pen and graphite crayon.



**Paper 3**



**3. Facial studies**  
Close observation drawing of male and female faces use of water colour and pencil crayon.  
I decided to draw an older person because their face has more character/facial lines.



**Paper 4**



**4. Composition**  
Different angles of head, body and arms. I decided finally to paint the male portrait using watercolour. I choose him because his face has great expression and character, I decided to draw him on a difficult angle because it was more challenging than looking straight at the figure.



# Exemplar 90

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	17
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	18
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<b>TOTAL MARKS</b>		<b>100</b>	<b>90</b>

Money can't buy happiness



I chose this picture because in my opinion it reflects the situation of "concealed" successfully. The mask hides partly the face of the person which has the effect that on the one hand it gives some kind of mysterious atmosphere. On the other hand it keeps people from identifying the person.

The jewelry is there to hide the body and at the same time the emotions. The person is hiding under the jewelry, the money, the luxury like a lot of people do nowadays. But the emotions are gonna find it's way through it sometime anyway. When one looks carefully at the expression in the face or in the eyes, one can recognize that this jewelry, this money is only a mask, which protects the person from the real life.

Although I took really a lot of photos in different perspectives and positions, I chose this one. Specific reasons like the way the light and the shadows are falling convinced me. Also the amount of the jewelry, the way the heart looks like and the expression in the face makes it look different from the others. The girl was playing around a lot with her ~~heart~~ <sup>the heart</sup>. She laid it in her hand, she surrounded it with her fingers, she was touching it softly.

However, I like this one the most. The spreading of her fingers and her greedy facial expression conveys that she is avaricious and simply wants everything. But the fact is that she cannot reach the heart, although she is trying hard, which conveys that with only luxury and money humans cannot be happy. They have to open their heart and fight against the ~~fact of avarice~~ <sup>fact of avarice</sup>.

Money can't buy happiness.

# Concealed

①

There are a lot of different ways of how one can interpret the word "concealed". I searched for ideas and images which reflected the impression of concealed and I came to the conclusion that either something is concealed because the person doesn't want the object to be visible or because it needs to be covert. For an example doctors need to cover their face/mouth during an operation or married orthodox Jewish women are required to cover their hair because of the religion. On the other hand a reason why a person doesn't want an object to be visible could be the hiding of one's own identity, like e.g. on a masquerade ball.

## MASKS

A mask is often worn for pleasure to disguise the wearer at fancy dress parties, masquerade balls, during Halloween or other festivals, or as part of an artistic performance. Of course there are also other options of how to conceal someone's face but I chose masks because it shows some sort of mystery and I'm interested in different types of masks.

What I like about the second picture is that it seems like the girl wants to put off her mask because she wants to show her real emotions. She recognized that the mask didn't make her life easier, it made it even worse. And in this case it is not like a material mask, but more like an emotional. The 4. picture shows how people from the 18th Century looked like when they celebrated a masquerade ball.



There are also important persons who commented on the issue of masks, like William Butler Yeats, an Irish poet. He said "Behind every mask is always a living face." Oscar Wilde was also an Irish writer and poet, and one quotation from him is "Man is least himself when he talks in his own person. Give him a mask and he will tell you the truth."

②

In the Internet I have found pictures of caricatures from a German artist which really amazed me because they are very extraordinary and you need to look twice to get the actual meaning. Her name is Anne Mayr and her gallery is called "Lulenspiegelwerk" which means "twilight". She comments that, as about "guessing the concealed game". Most of her pictures are portraying fools with masks on their face. source: www.annemayr.de

Candidate number: CCL9  
Center number: D0220



The titles for the paintings were originally given by the artist in German.

Furthermore emotions or the actual meaning of an object can be hidden by using different techniques, not only by wearing a mask. The mask most worn is of course the mask of kindness. This mask everyone of us uses. Quick mountable and taken for granted. This mask is already on an infant. Learning by doing: I smile, it smiles back. Nobody bothers to turn, because this mask is necessary. Then there are the poker face masks. Sick and letting everything roll off. Users of this mask want to appear strong and courageous. But sometimes such a mask reveals more about people than it intended. A mask thus has to do not only with protection, but also with falsehood. I see and feel all the tension of the mask makers in their daily work in their and silently hope that they would live unmasked quiet some more time. Nothing bad happens when one is really the way one wants to be. Or, as Yeats said: "Behind every mask is always a living face."

source: www.illusians.biz



An optical illusion is characterized by visually perceived images that differ from objective reality. The information gathered by the eye is processed in the brain to give a percept that does not tally with a physical measurement of the stimulus source. What do you think, is this a normal bridge or rather circus performers?



**The sad clown.** Since clowns are comical performers, characterized by stylistic make-up, unusual large footwear and a big red smile, who entertain people by acting hilarious, they always have to be happy and in a good mood. However, clowning is a good example to show how people can hide their emotions under their mask. Also clowns are only humans so sometimes even they are sad, but the big fake smile on their faces conceal the sadness.

The combination of a person wearing a mask and at the same time concealing his emotions inspired me to make my own personal image. First I searched for extraordinary masks which one can simply put on his face. Both of those masks, which are shown below and beside, I borrowed from a friend. I like the one with the feathers a lot because it looks very noble and precious but unfortunately it broke after a short while so we continued only with the other one, which I also like a lot.



I took my sister as a model and applied some make-up, like dark eyeshadow on her eyes which I thought would add to the mysterious atmosphere, which is created by the black mask anyway.

For the background I chose a simple white wall because I didn't want the viewer to get distracted by any object which is visible in the background.

I like the fact that the photos vary in different perspectives. Also they show different facial expressions, thus they create emotions. I think also the contrast between the black lips and the silver powder on the mask or the white face and the black mask appear very well.



I like the photos I made a lot but I felt that there was something missing, some sort of extraordinariness. Some time ago I had seen in the TV a photoshooting where the whole body of the model was concealed with jewelry. This now came to my head because it fits good to my topic as the body is the object which is concealed. So I took away kind of jewelry that I could find. My model laid down on the floor while I put all the brackets etc. over her body, trying to cover everything. In this condition she was only allowed to move very little.

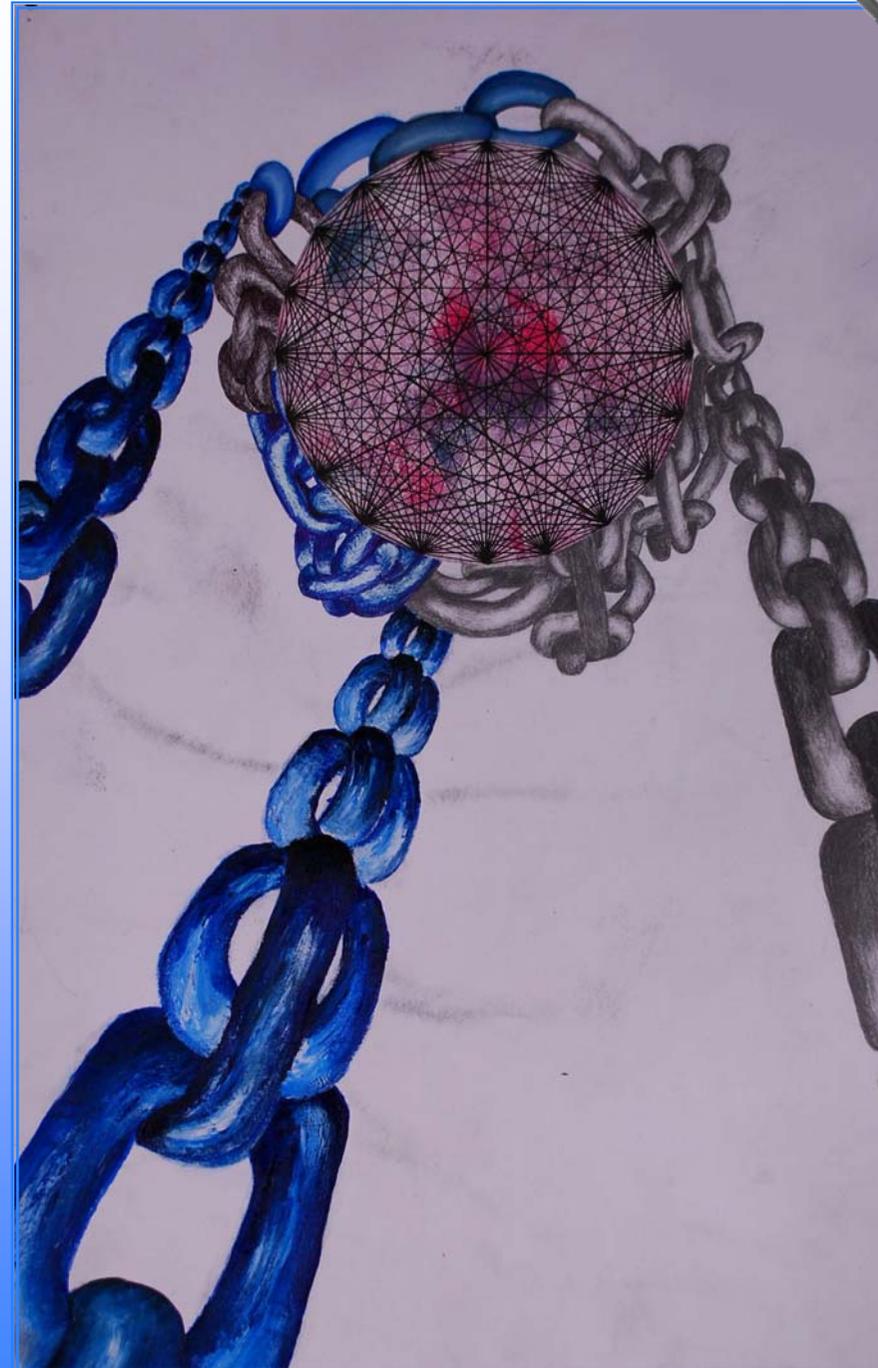


Because I am also interested in photography in general, I have seen a lot of photos of (more or less) important photographers like Nadja Auermann ([www.bienart-adu-er.com](http://www.bienart-adu-er.com)). The topic "people" from her website amazed me a lot. Message of the photos very emotionally. Another photographer is Peter Walzer ([www.peterwalzer-phot-art.de](http://www.peterwalzer-phot-art.de)). He said: "Ideally a foto is like an open ending which animates the reader to make up his own story." This inspired me to start making my own image with a special message, which makes the viewer thinking about it. The same idea in my first photographs I used different perspectives and different colours to create several contrasts. Photo 1 has her mouth wide open, screaming. They emphasize that she checks on the jewelry which is supposed to protect her and luxury she wants to break out, but the money is taking her breath away. In the second photo it seems like she is already dead. Photo 5 shows a smile but one can see that it is only fake. This conveys the message how much money she has, she won't be happy with it. In photo 6 she has a distant and cold expression on her face, she looks quite stubborn with her head on her fists, more like an rebel who is protesting against her emotions and against people who argue that the jewelry can't make her happy. She wants to show that she can live without love and friends and all the things that make life precious. It's like an protest against luxury. But in my opinion the photo talks for itself and it's hard to express the message in words.

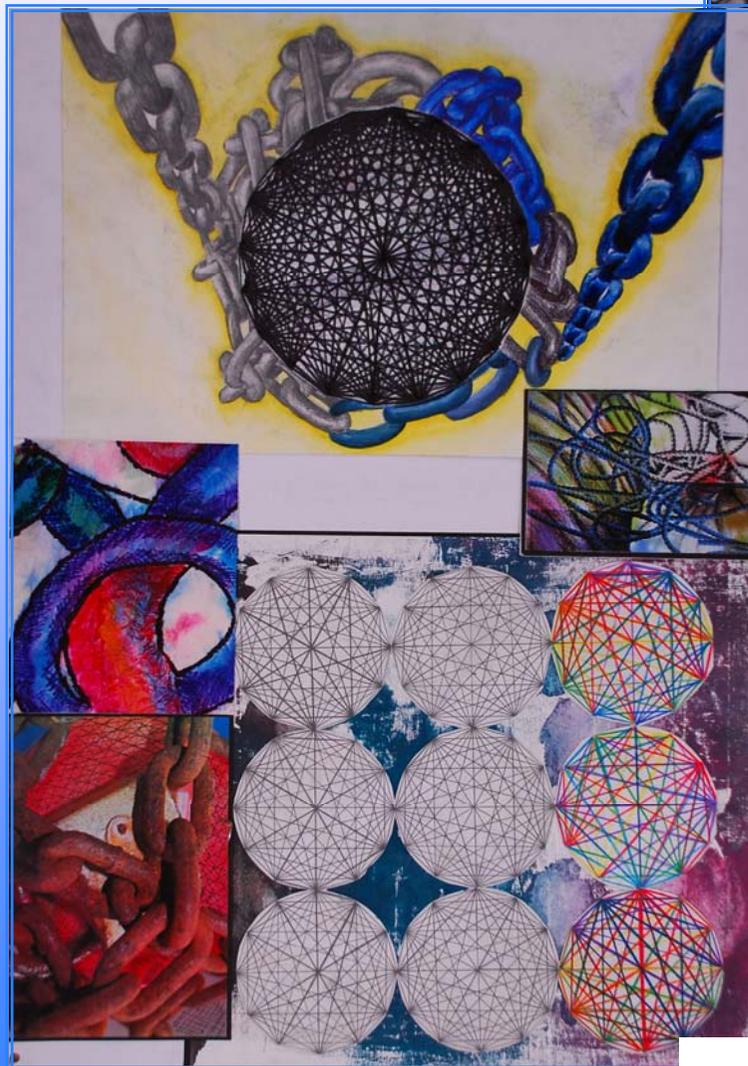
Supporting Work

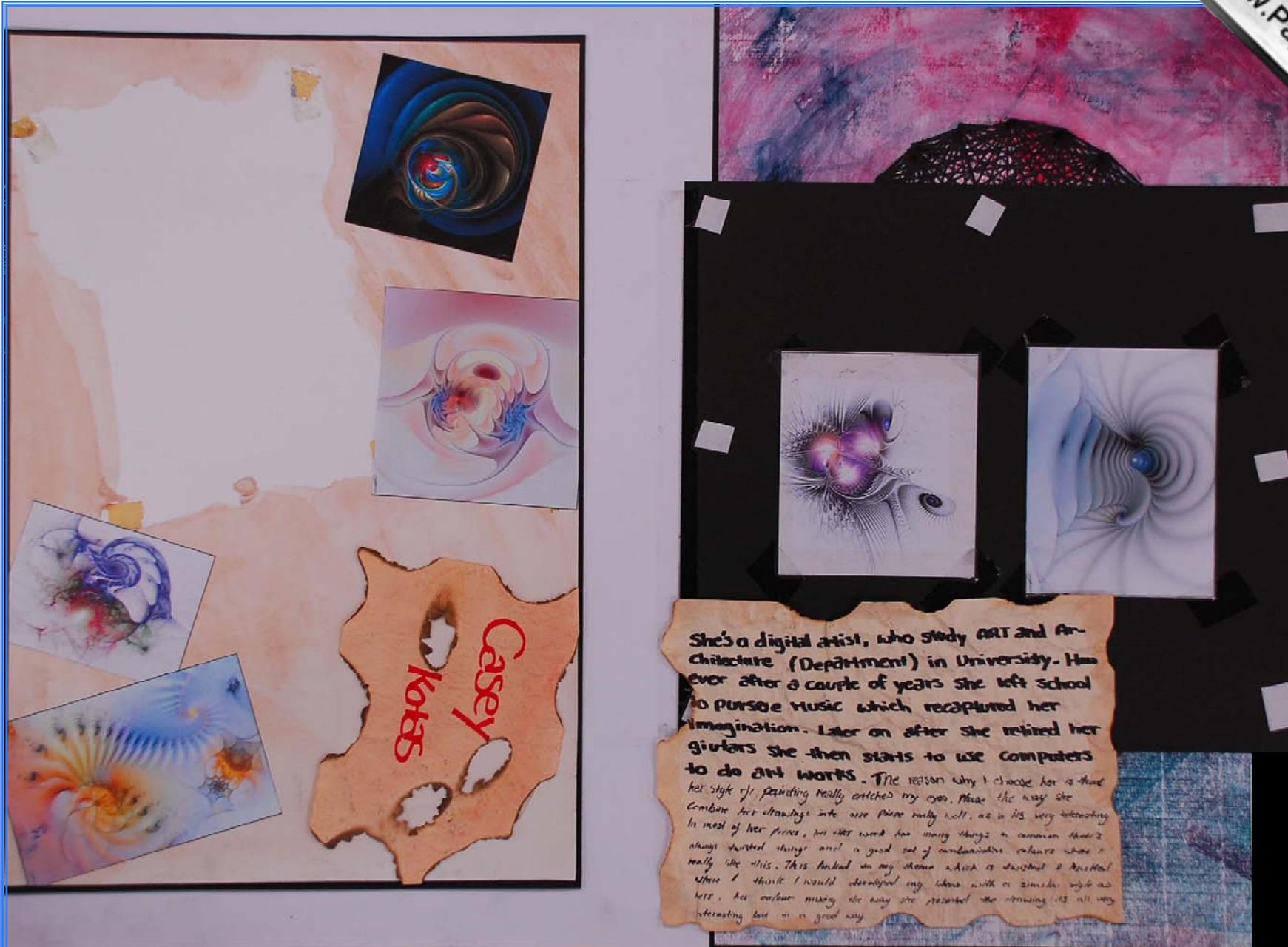
# Exemplar 85

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	17
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TOTAL MARKS		100	85



# Supporting Work





Supporting Work

# Mandy Moore

Mandy Moore, she's a fine Artist who's Passion was on Fractal art. Partially the creation of floral fractals. Mandy Moore is a digital Artist, where she uses computer to draw instead of brushes, paints etc.

Mandy Moore's style is very unique and different from other artists. She uses computer to draw instead of brushes, paints etc.

## REASONS Why I CHOOSE HER

The reasons why I choose her is because the first time I look at her art work it attracts me, the way she mixed the colour and the way she present her work is related to my theme.

→ This piece of work is full of the twisting and curved curves where there's a lot of beautiful colour mixing.

This piece of work is very eye-catching in a sort of way because the background is green (partly) but most is white so it makes the main object in the art work looking very stand out. This picture is a sort of flower shape.



Her work is being done by computer so there's a lot of part where there's difficult twist where it looks nice but then when I draw I think it would be very hard because of the twisting and the overlapping and the symmetry.

For my art work I would put some part of her art work as the way she combines the lines together. I think I would be like to try out my own very sure.

Supporting Work



Supporting Work



# Exemplar 82

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	16
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	15
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	17
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	17
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	17
TOTAL MARKS		100	82





**Supporting Work**



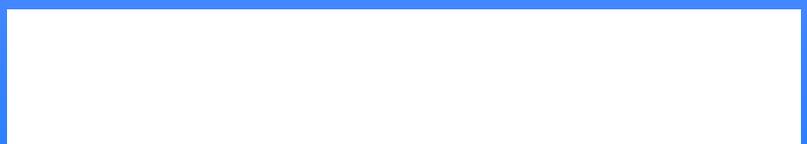


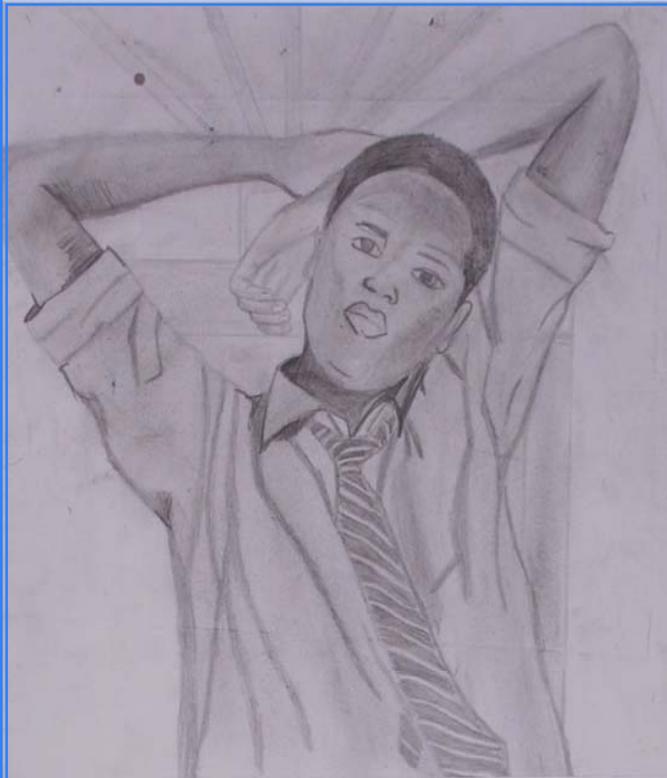
**Supporting Work**



# Exemplar 81

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	15
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	15
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	17
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	17
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	17
TOTAL MARKS		100	81





# Exemplar 74

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	14
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	15
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	14
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	15
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	16
TOTAL MARKS		100	74

*Concealed* (Question 6) Page 1 Exam painting

The subject matter for my painting is the environment of the elephant. Many other artists have used the elephant as the particularly interested one were the 'hidden' elephants in the compositions. The painting 'Hiding the elephants' hides among the circular shapes, shapes of blue and white outline abstract parts of the elephant and draws you in elephants.

In the 'The Skinny elephant' (on the right), the elephants and the baby elephants are arranged into a long vertical frame.

The painting that gave me the idea for mine was 'the elephant in a moonlight jungle' (below in the corner) where the real elephant was concealed by being given an abstract identity.



Concealed (Question 6) Page 2 Prep

Supporting Work





Supporting Work

# STANDARD 73

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	15
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	15
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	14
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	14
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	15
<b>TOTAL MARKS</b>		<b>100</b>	<b>73</b>

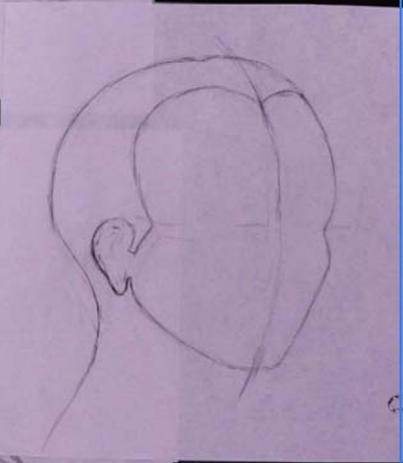
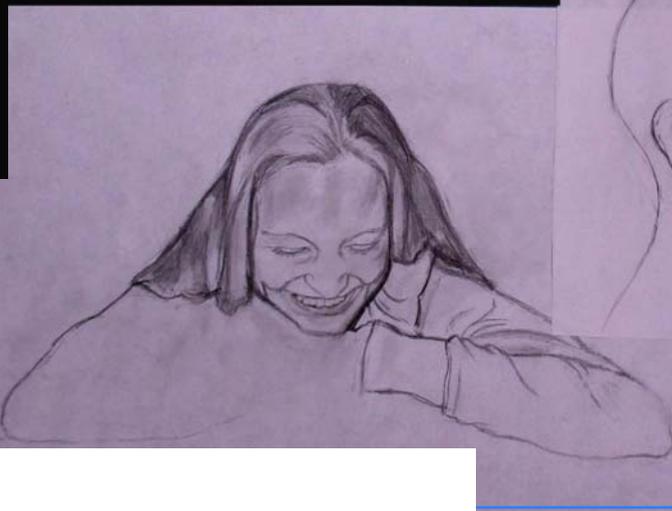
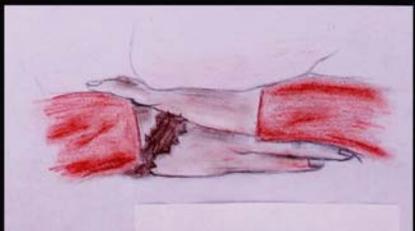
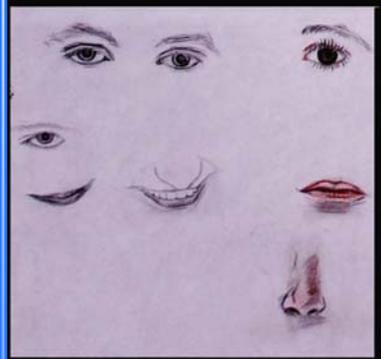
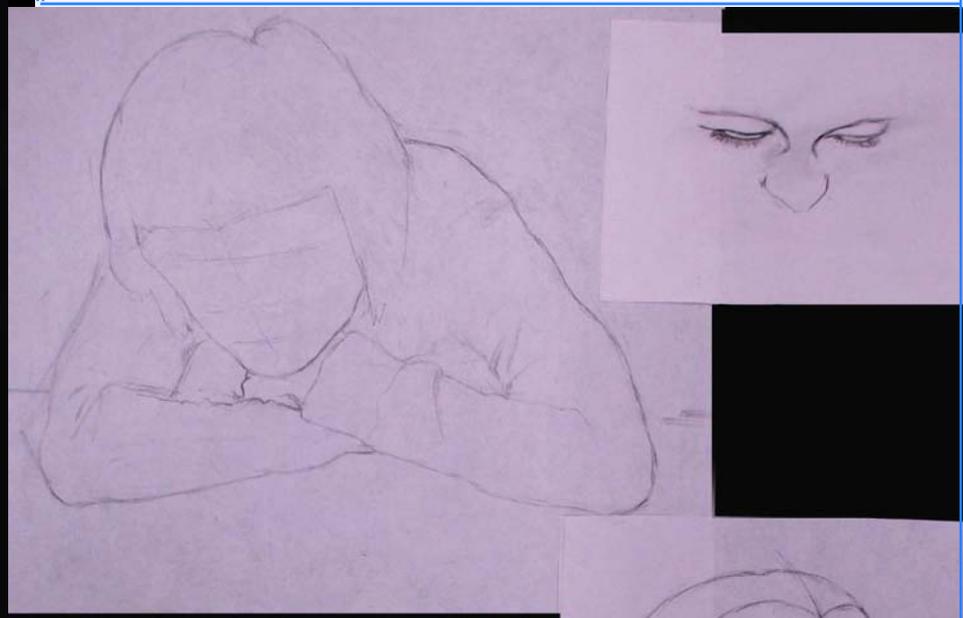
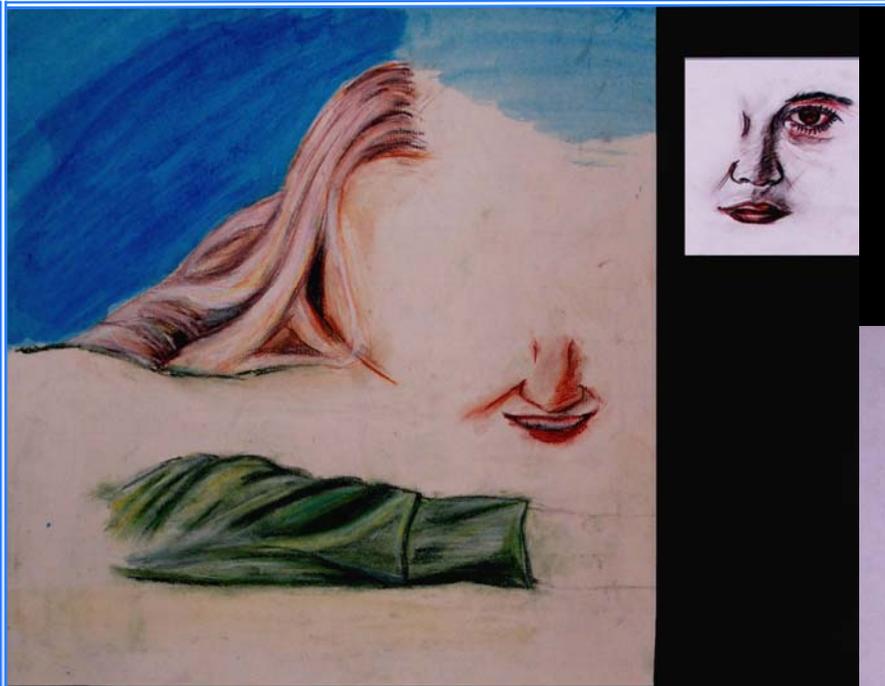




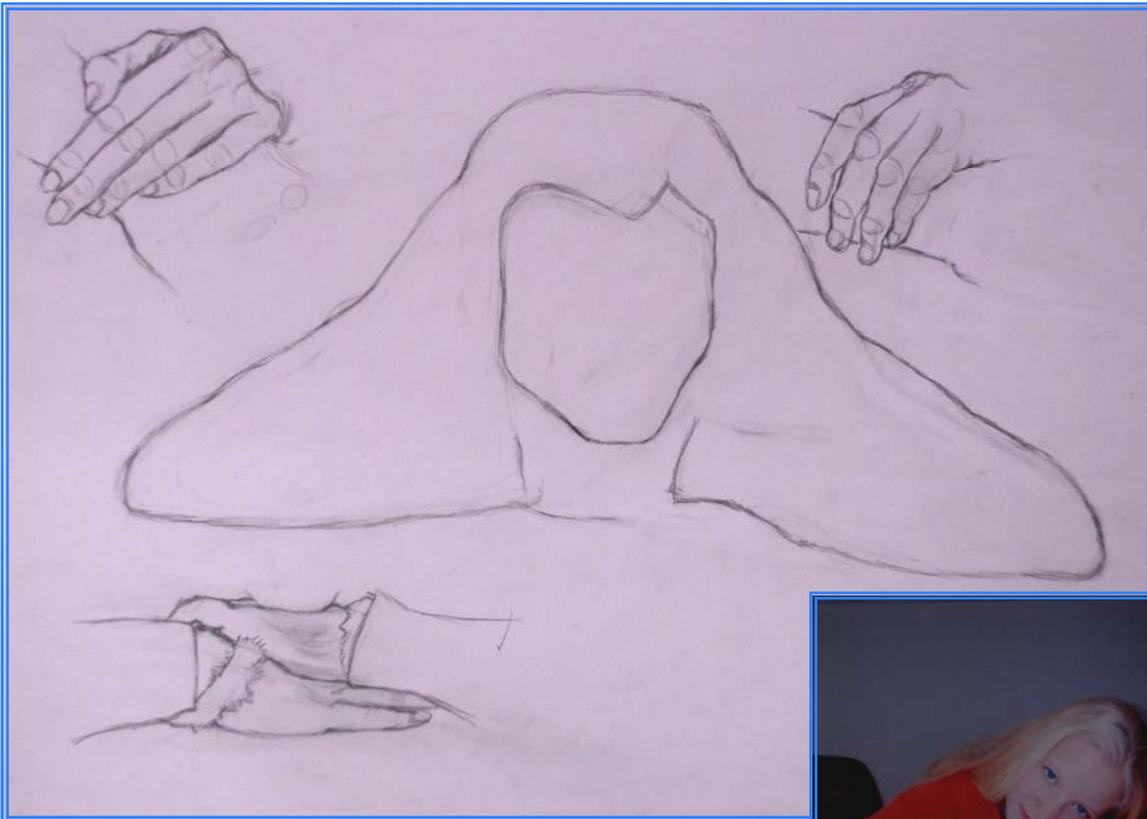
# STANDARD 72

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	13
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	13
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	16
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	16
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	14
TOTAL MARKS		100	72





### Supporting Work

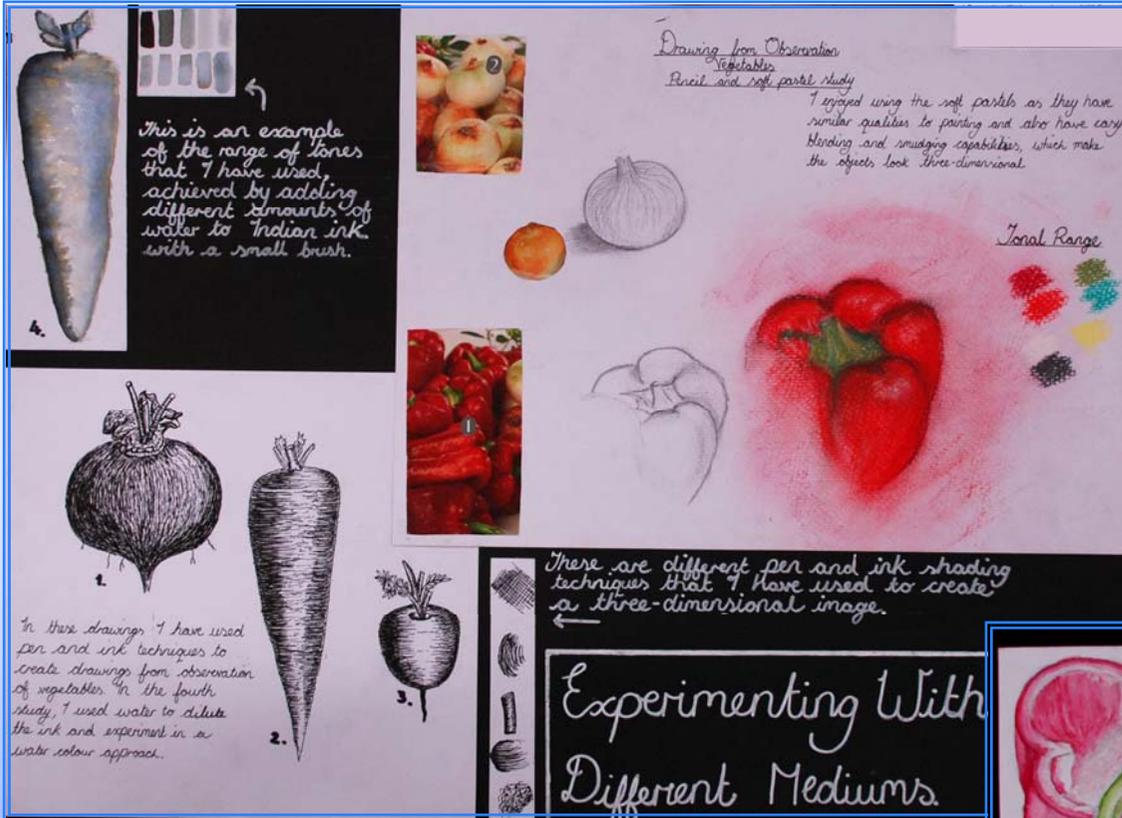


# STANDARD 69

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	13
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	14
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	14
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	14
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	14
TOTAL MARKS		100	69



## Supporting Work



*Drawing from Observation*  
*Vegetables*  
*Real and soft pastel study*

I enjoyed using the soft pastels as they have similar qualities to painting and also have easy blending and smudging capabilities, which make the objects look three-dimensional.

*Tonal Range*

This is an example of the range of tones that I have used, achieved by adding different amounts of water to Indian ink with a small brush.

In these drawings I have used pen and ink techniques to create drawing from observation of vegetables. In the fourth study, I used water to dilute the ink and experiment in a water colour approach.

There are different pen and ink shading techniques that I have used to create a three-dimensional image.

**Experimenting With Different Mediums.**



*Water Colour*

*Charcoal*

*Pen and Ink*

I have taken this photo in a monochrome setting in order to clarify the tonal range without the distraction of colour. I have copied it three times, in different mediums and have included an acrylic painting featuring the pepper alongside various other vegetables and fruit.



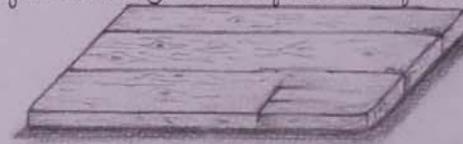
This is a photograph of a vegetable patch in Lagos, Lagos because I wanted to look at vegetables in their natural state. There was a wide range such as lettuce, cabbage, potatoes and others. I wanted to see the contrast of root vegetables found in super markets and in their natural state.



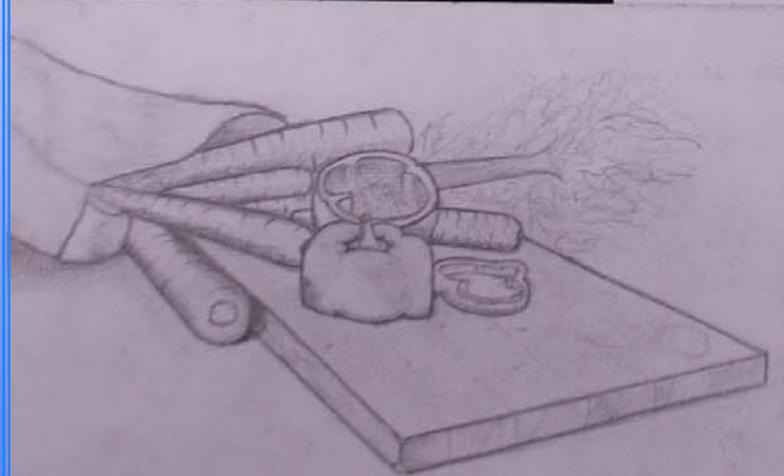
Wood Grain Study  
This is a photograph I have taken of the chopping board I would like to include in the final piece. I like the different panels you can see from the side and also think the hole is an interesting feature.



This is a sketch I have done of a chopping board from secondary sources found in a food magazine.



This is a photograph of the surface of my dining room table. I find the texture appealing and wish to emulate a similar texture in my final piece.



I have experimented using different vegetables and different angles for my composition. I prefer the position of the bag in this sketch as it seems more structured and the handles are visible, which I would like to include in the final piece.

# STANDARD 68

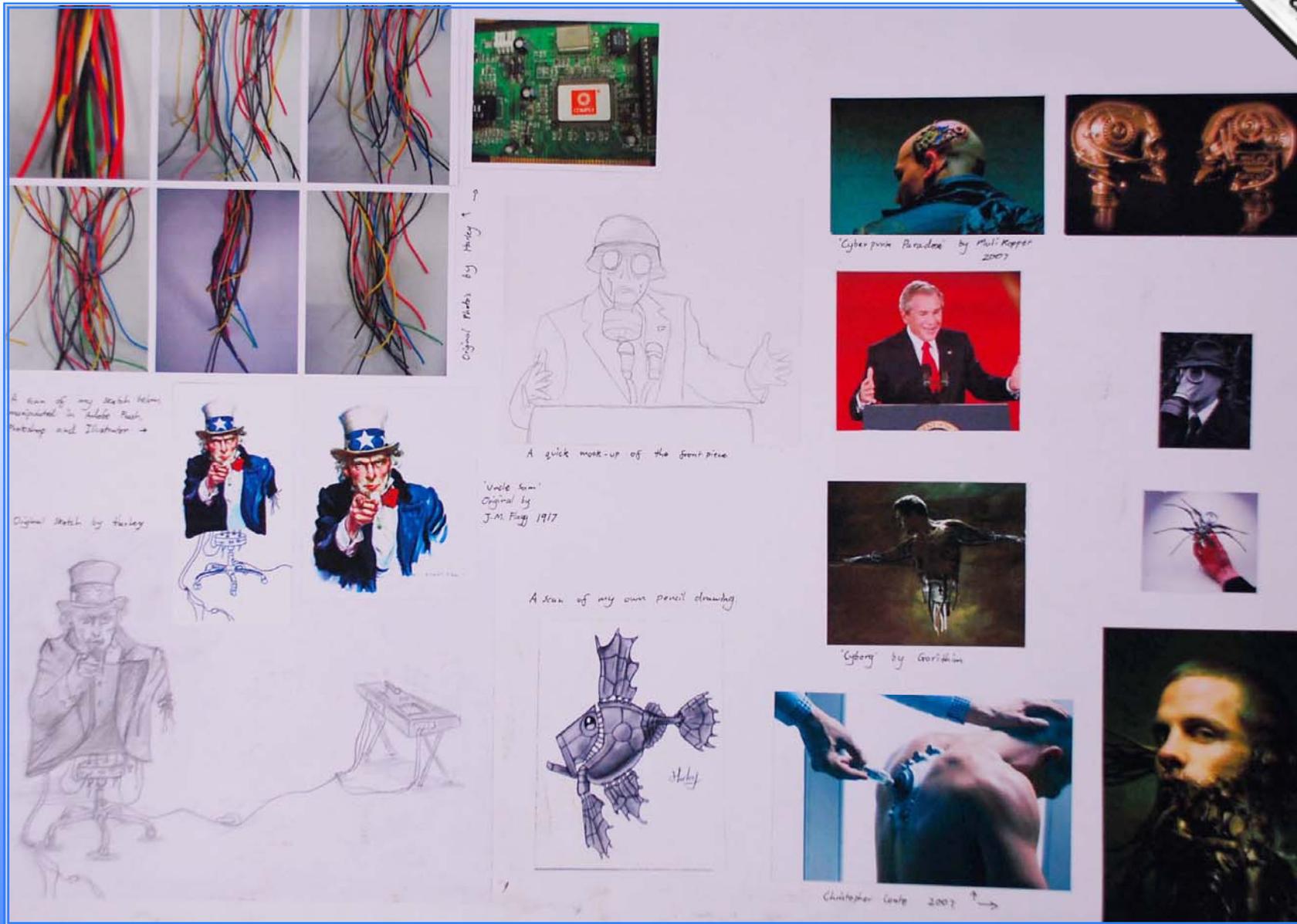
AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	12
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	13
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	15
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	14
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	14
<b>TOTAL MARKS</b>		<b>100</b>	<b>68</b>



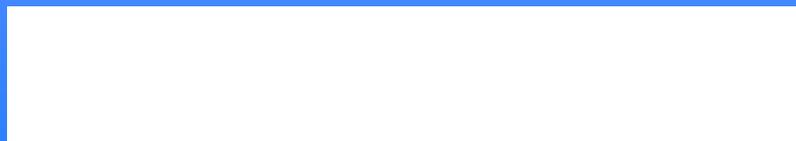
Front



Back



## Supporting Work





Final piece touched up using Adobe Flash, Photoshop and Illustrator

Drawn completely in Adobe Flash. These show the outlines and SK on each layer used to create the coloring.

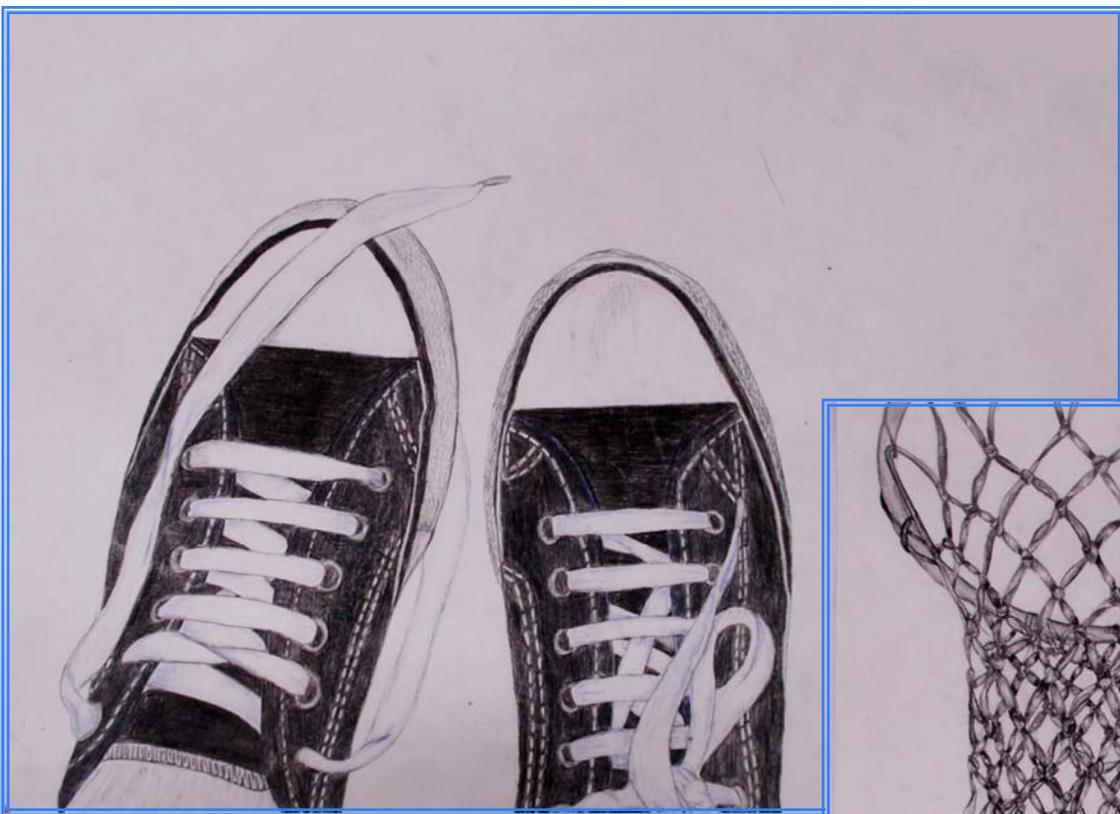
## Supporting Work



# STANDARD 67

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	15
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	12
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	13
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	14
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	13
TOTAL MARKS		100	67







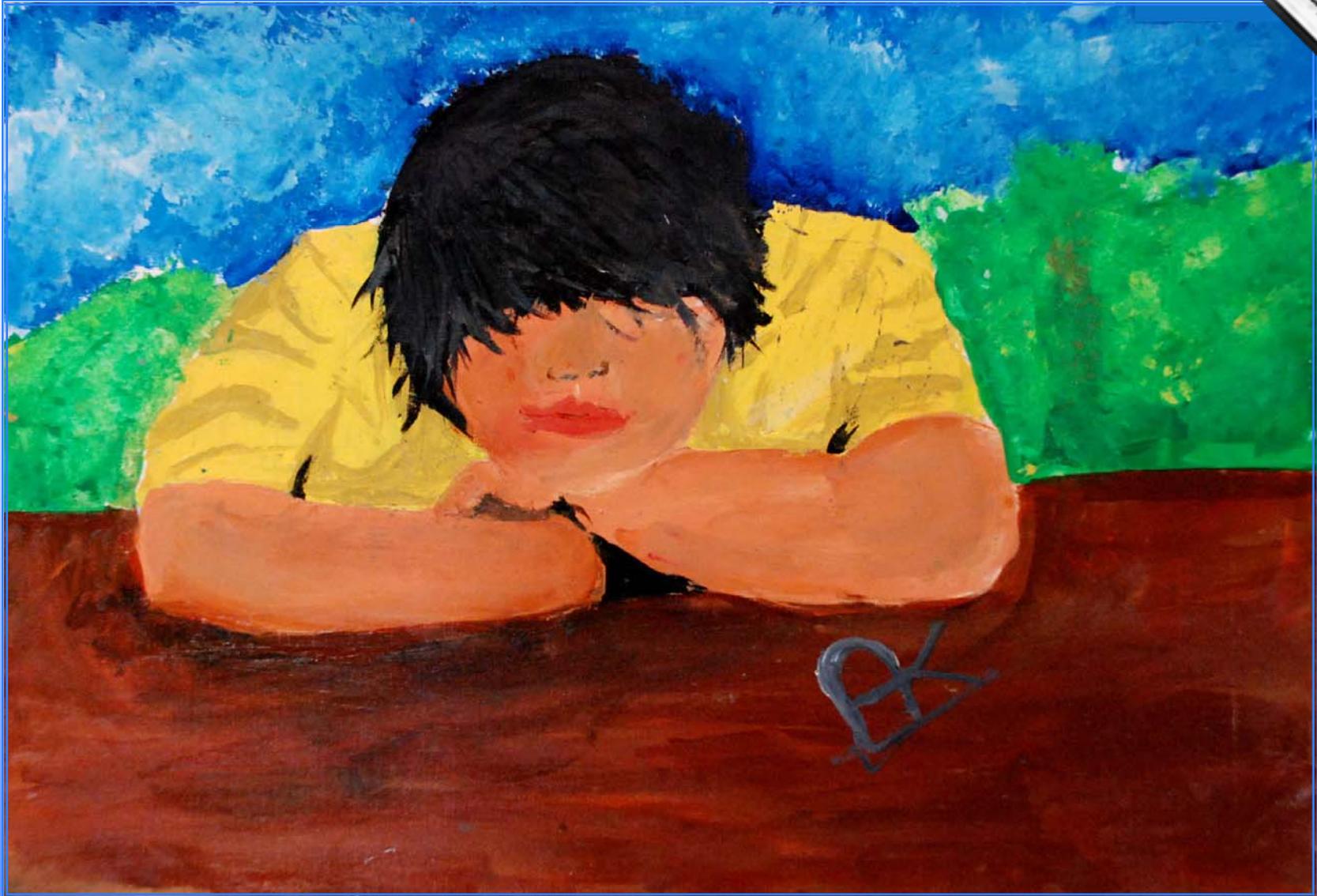
## Supporting Work



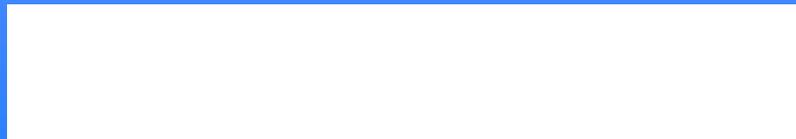
# Exemplar 61

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	11
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	11
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	13
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	13
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	13
TOTAL MARKS		100	61





## Supporting Work





Supporting Work



# STANDARD 50

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	8
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	11
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	10
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	11
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	10
TOTAL MARKS		100	50





## Supporting Work



# Supporting Work



My Idea for Final Piece : I'm final piece which arranged like shown above. I added I would like to use water colour researches of different materials and how



A life-long artist  
Skill life composition  
Search for what  
pot and animal pie  
It looks fine and  
in a really good way  
Certainly I got so

My idea for my final Piece: I am going to draw from still lives for my final piece. which arranged like shown above. However a brightly coloured bag will be added. I would like to use water colour for my final piece. These are my researches of different materials and



Linnæus Root Vegetables

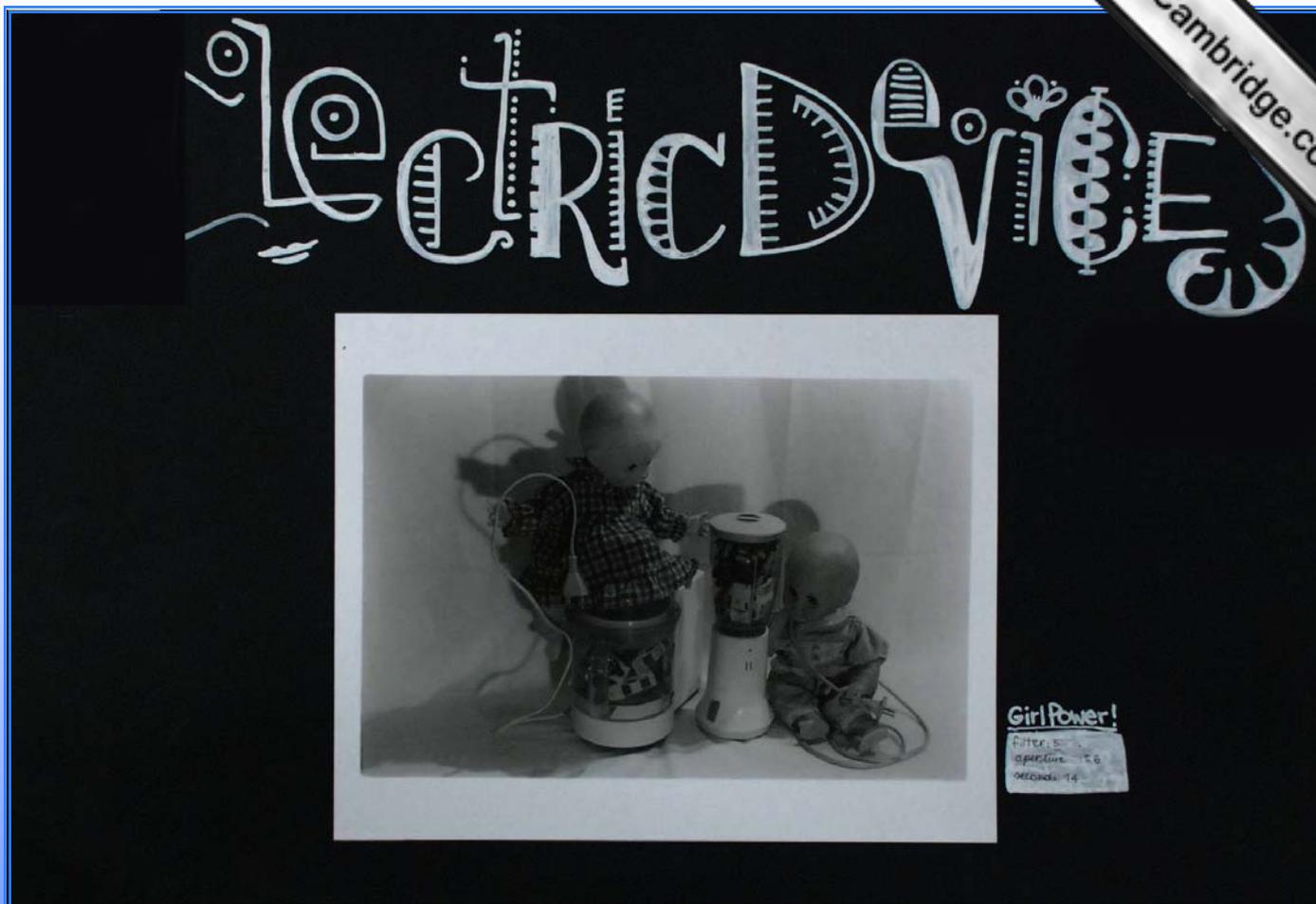
unique Root Vegetables Linnæus

**Supporting Work**



# STANDARD 48

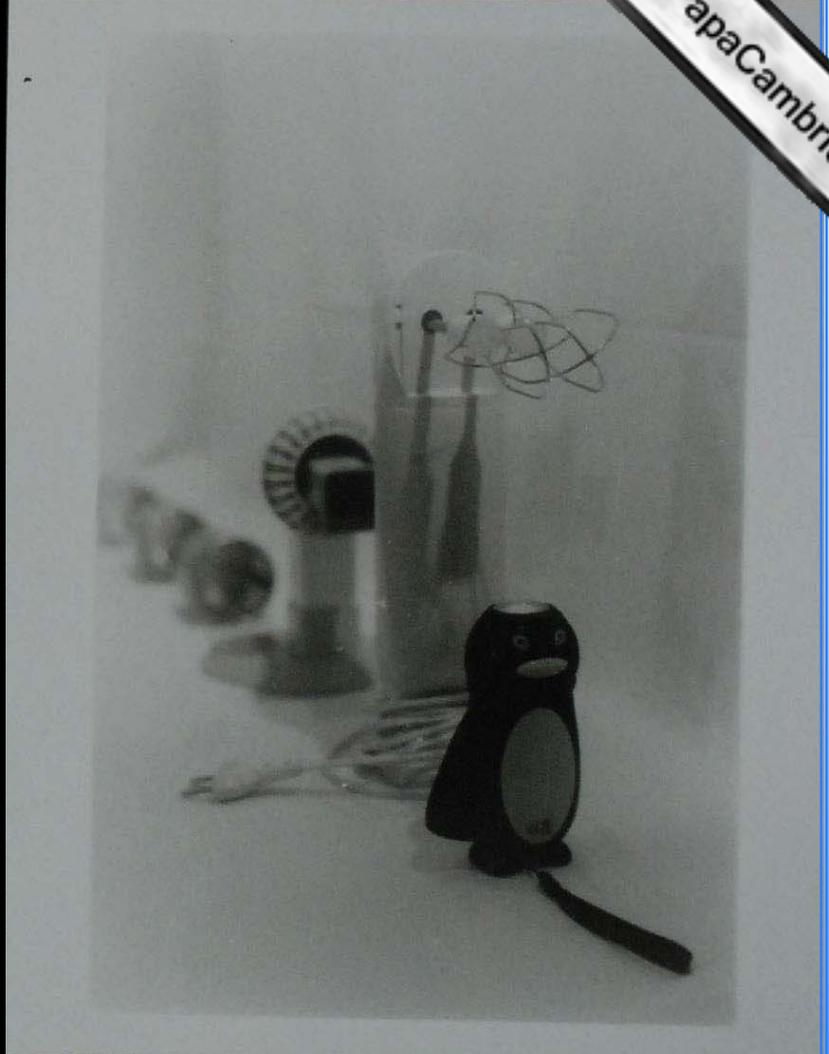
AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	9
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	10
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	10
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	9
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	10
TOTAL MARKS		100	48





North Pole: reindeer and penguin

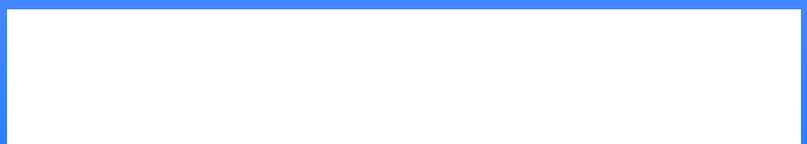
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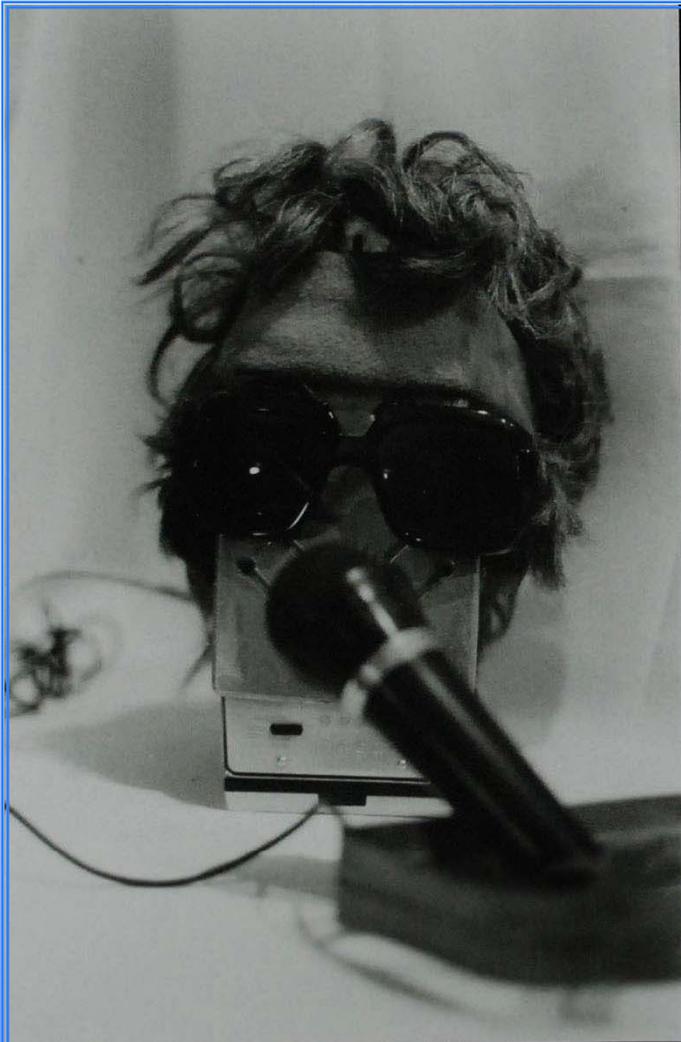


Following the leader

filter: 4.5  
aperture: f/5.6  
seconds: 12

### Supporting Work





Iron Maiden

Filter 4.5  
aperture f/8  
shutter: 30

## SURREALISM THROUGH PHOTOGRAPHY

The leading thread in my photography exam is Dadaism. This artistic movement, born in France at the beginning of the XIX century, was started by the French artist Marcel Duchamp and enriched by the participation of Francis Picabia, another French, and Man Ray, an American artist. It became a transnational movement that wanted to take value away from excessively admired icons of all-times (such as Leonardo's *Giacconda* on which Duchamp drew a moustache) in order to give value to common everyday objects (he puts a signature on a toilet, meaning that the object doesn't have an intrinsic value, but gains it by the judgment of the person that signed it). Unlike both his companions, Man Ray uses photography to express his art: he likes bi-dimensionality because it gives fascination and a bit of mystery to the picture. This is true because when you know everything about an object, taking something away from it doesn't decrease one's capability of comprehension of it but adds the interest to exceed the space given.

My photos try to become closer to Man Ray's idea of art and readymade in general. This American artist alternates artistic techniques to photography and his work doesn't exist without the photo, therefore becoming second-grade art, as it is seen through the lens of the camera. What I did was to take everyday electrical devices and try to see them from a different point of view, interpreting them in something completely different. These pictures can't though exist without the photo-camera, as a telephone with the speakers upside down is totally useless, as well as a mixer full of toy cars.

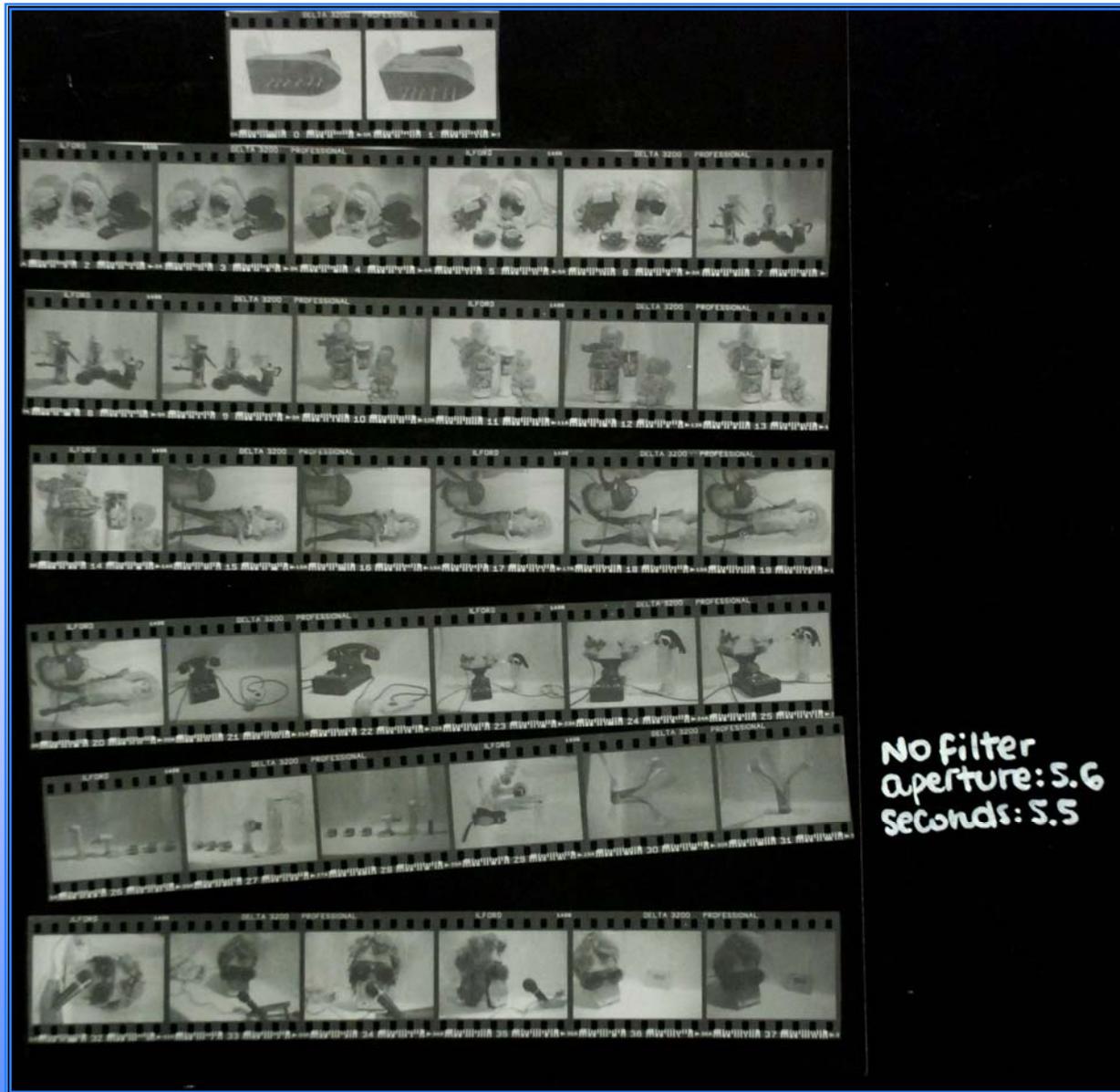
I don't aspire to achieve the deepness of his work, but I like to believe that I tried to interpret both the environment around me and one of the most famous artists of the XIX century in my dimension and level of understanding.

In particular, I wanted to examine *Cadeau* by Man Ray and compare it with my photo from *Maiden*. What these two photos have in common is the base used for the art work, which is an iron, and the completely useless object resulting from its transformation (an iron which ruins clothes in Man Ray's photo and a weird looking guy singing with a microphone in mine). There are also some differences: I put two electric devices in my picture, which is richer in the composition, while *Cadeau* has only one old iron; he also invents an object adding material to it (the nails), while my photo wants to transform the iron into something totally new, which can be identified in a person. The basic idea is still that photography can make an idea immortal, when it often dies with the person carrying it.

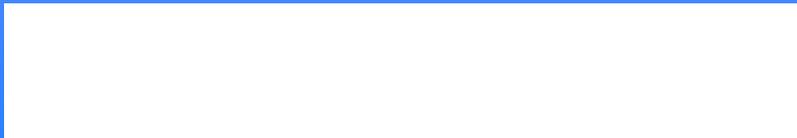


## Supporting Work



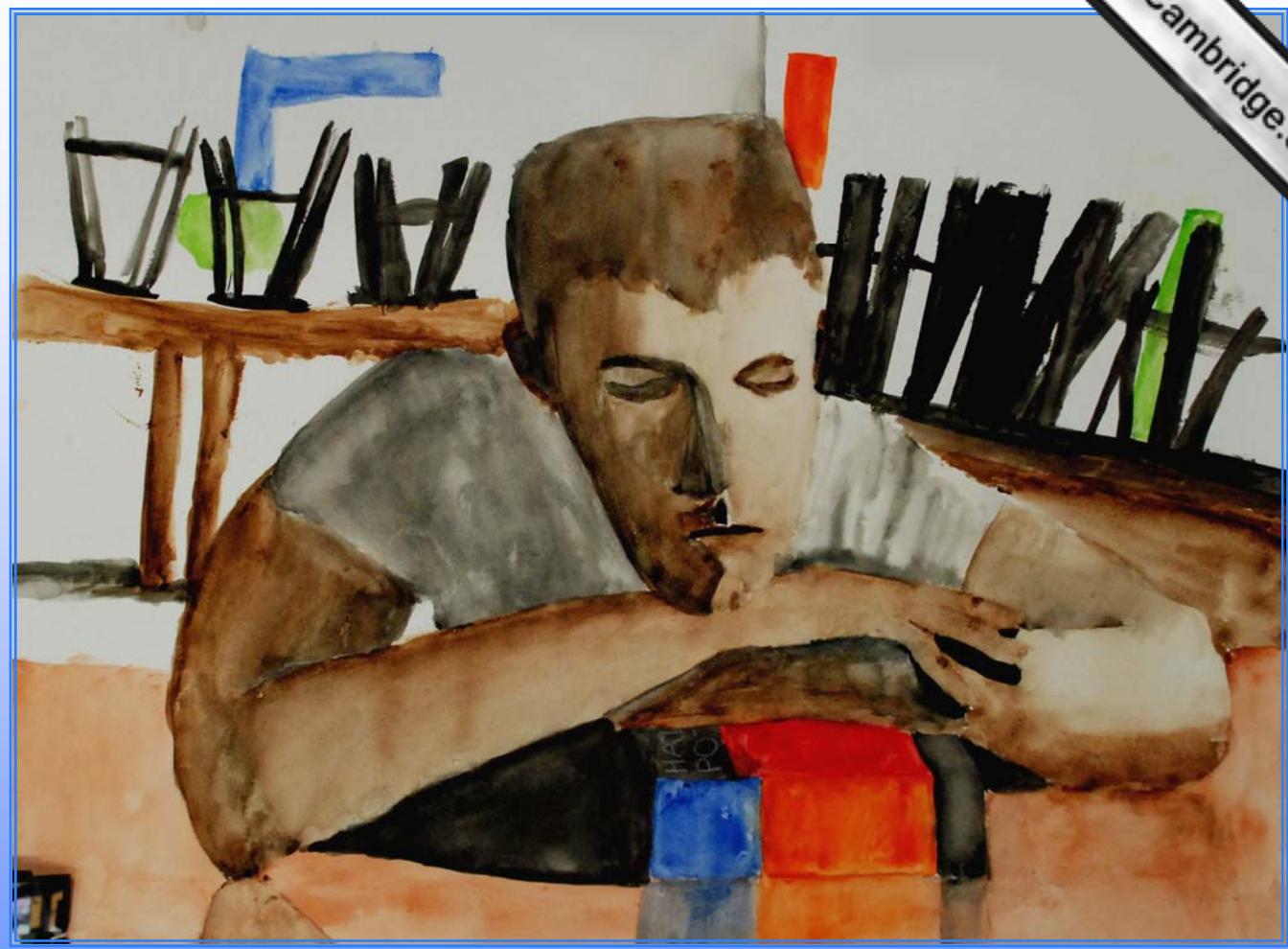


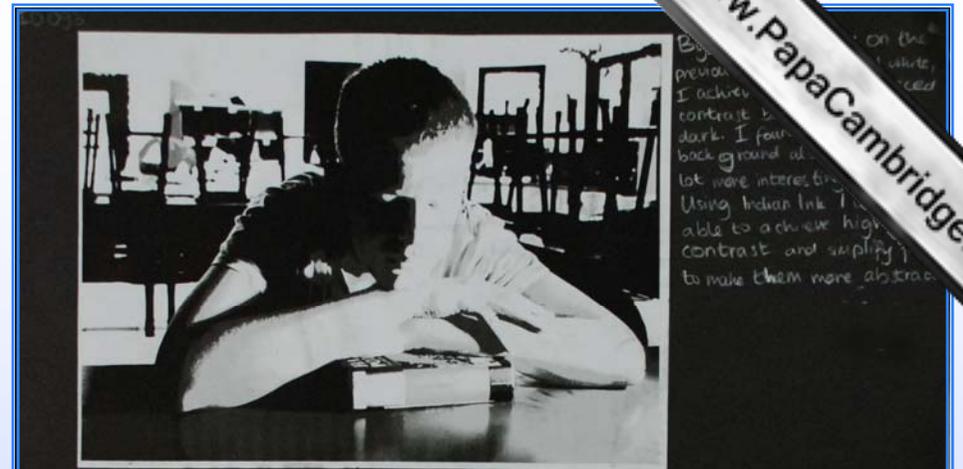
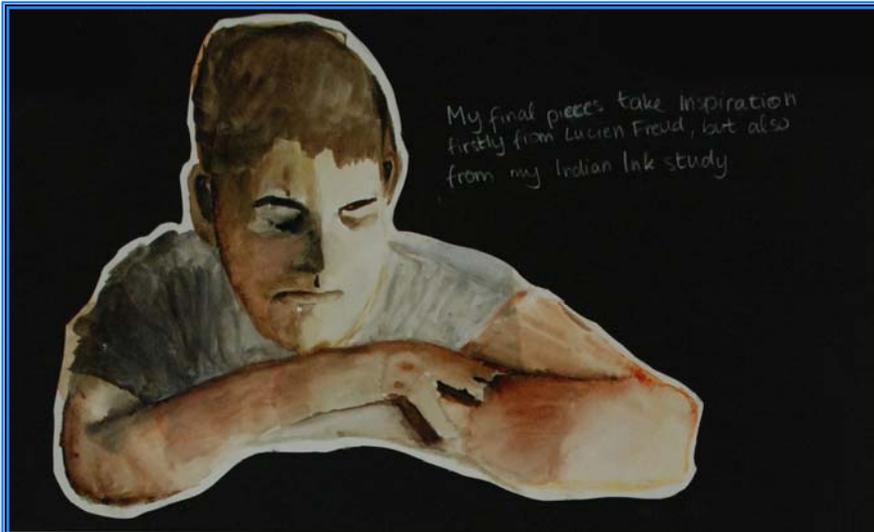
## Supporting Work



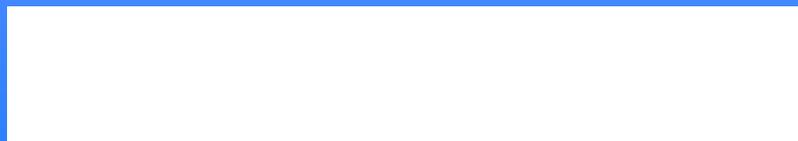
# Exemplar 46

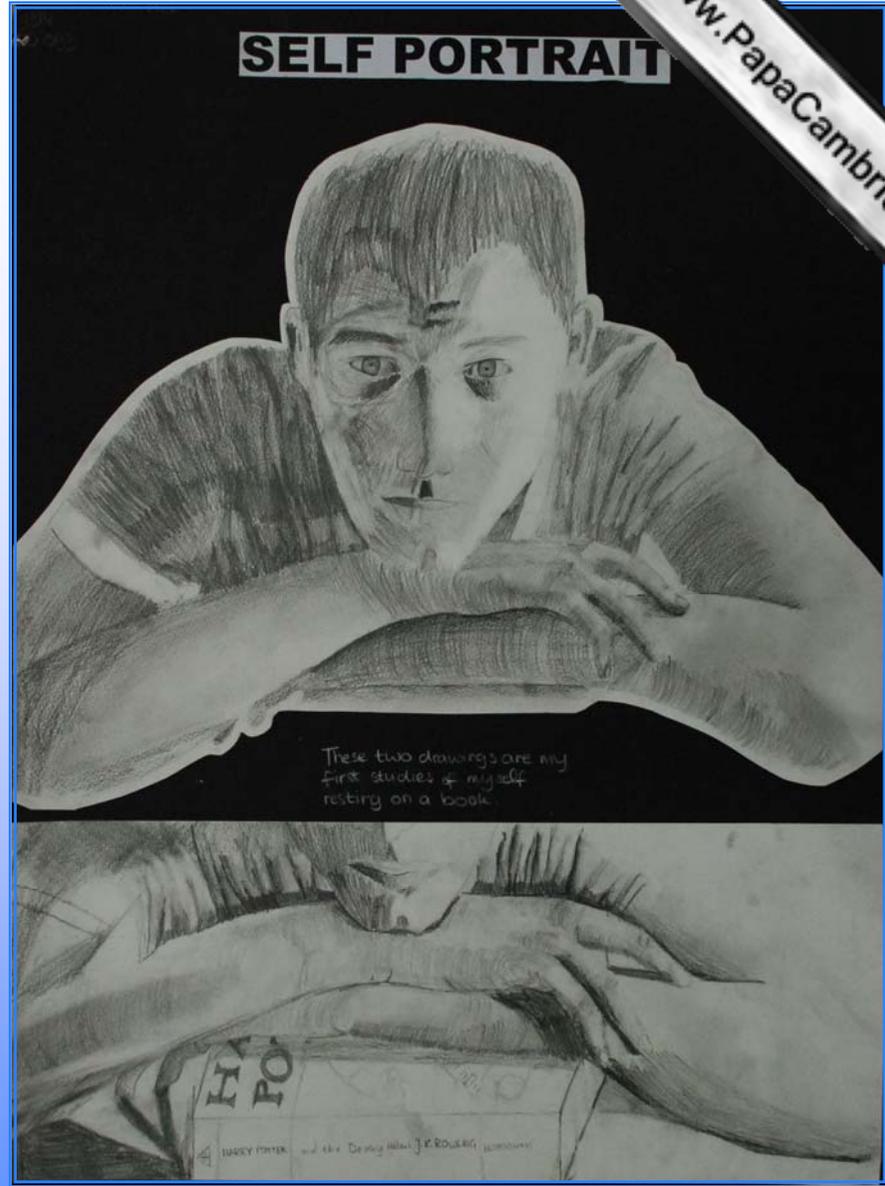
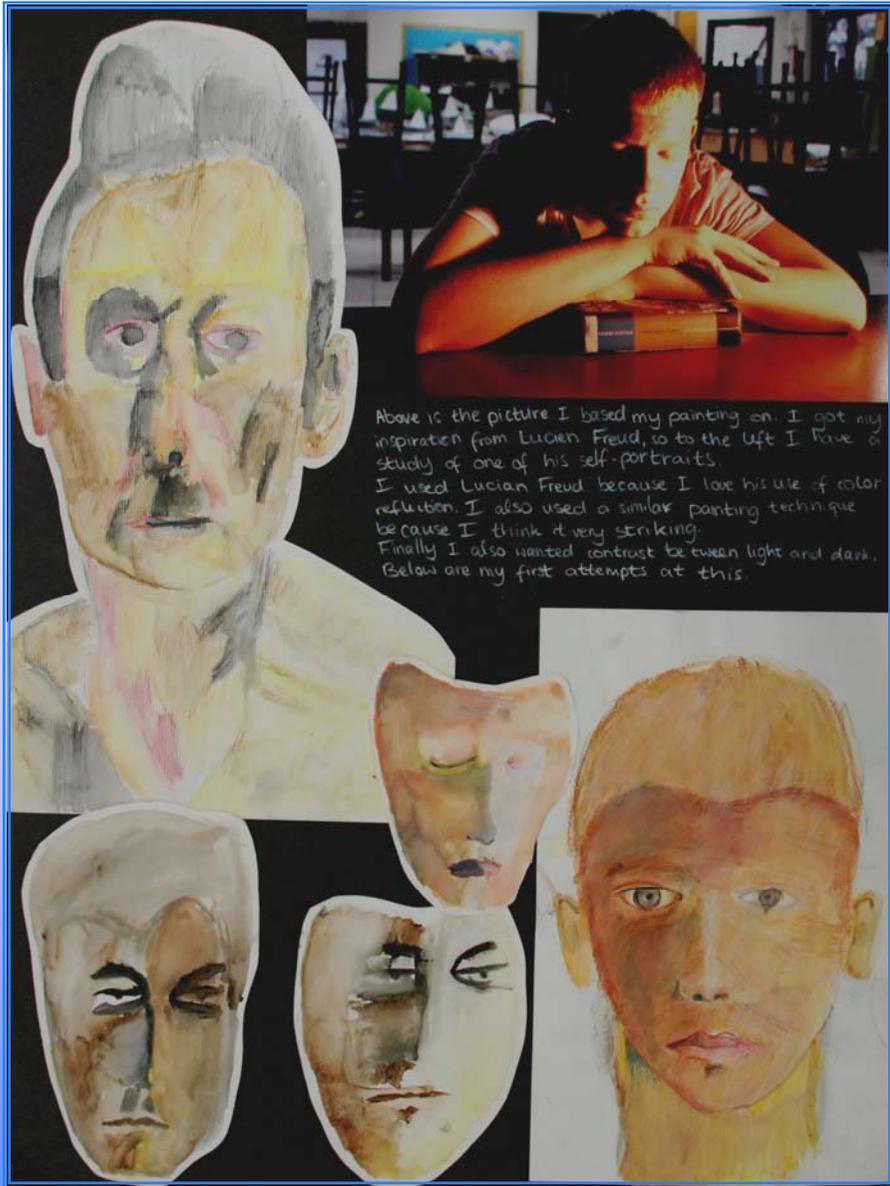
AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	9
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	10
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	9
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	9
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	9
TOTAL MARKS		100	46



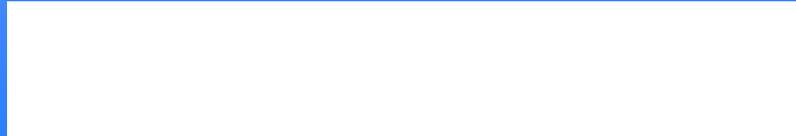


Supporting Work





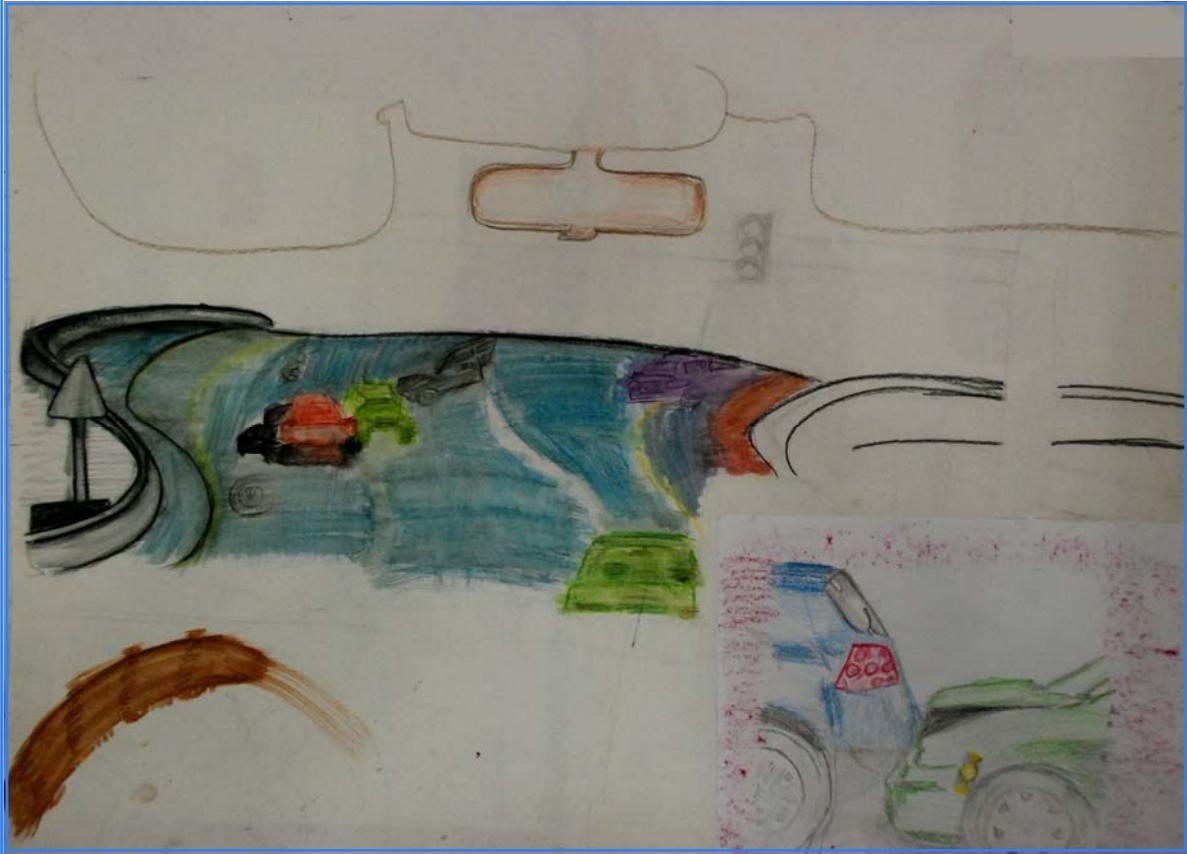
### Supporting Work



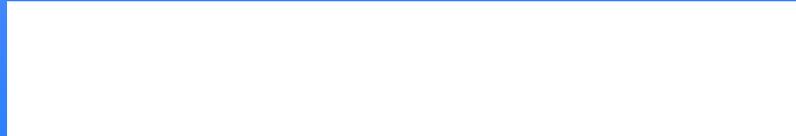
# Exemplar 41

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	8
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	8
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	8
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	9
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	8
TOTAL MARKS		100	41



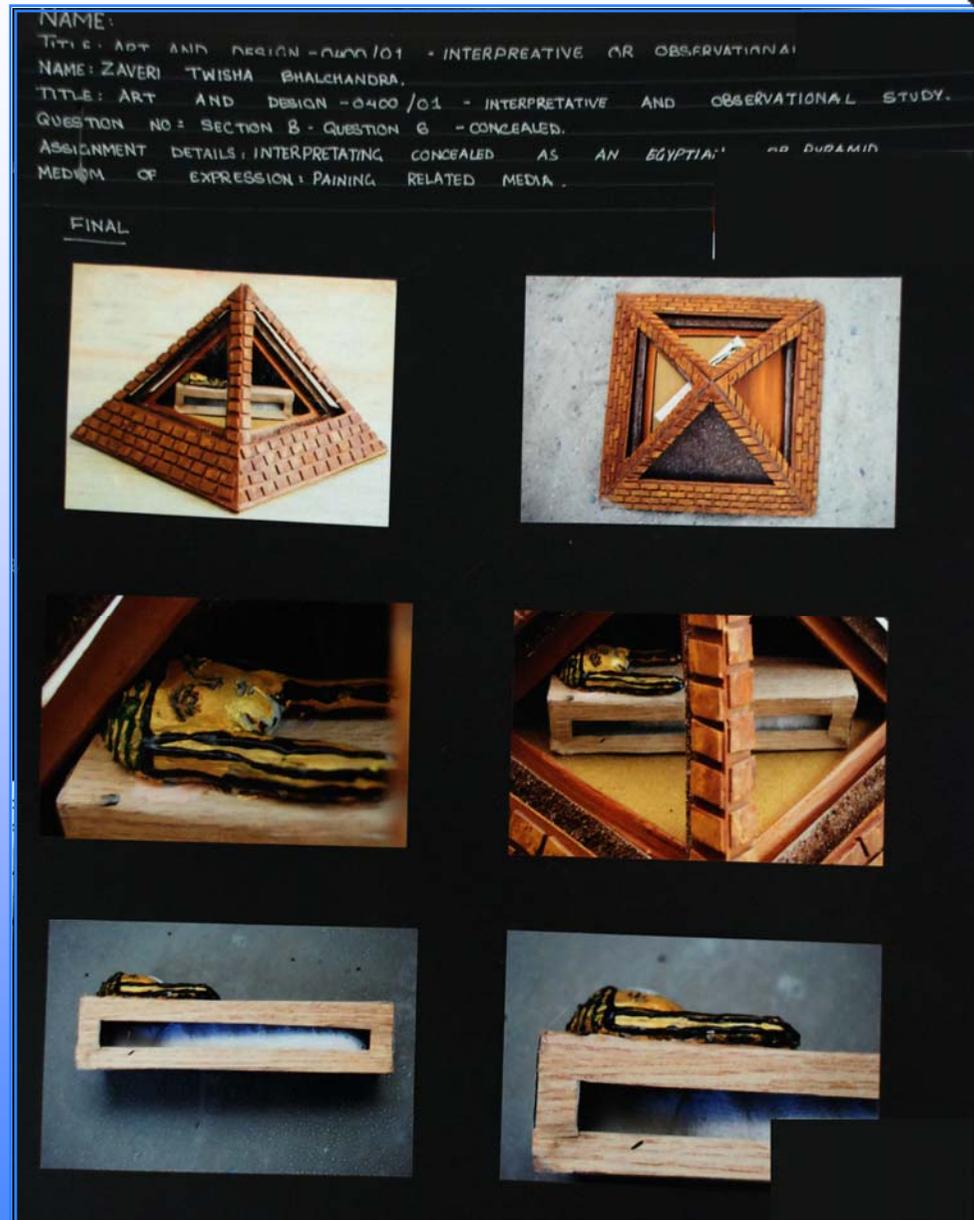


Supporting Work



# Exemplar 40

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	7
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	8
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	8
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	9
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	8
TOTAL MARKS		100	40



TITLE: ART AND DESIGN - 0400/01 - INTERPRETATIVE OR OBSERVATIONAL  
 QUESTION NO: SECTION B - QUESTION 6 SUBJECT - CONCEALED  
 ASSIGNMENT DETAILS: CONCEALED INTERPRETATED AS A 3-D EGYPTIAN PYRAMID.  
 MEDIUM OF EXPRESSION: PAINTING RELATED MEDIA.

THUMB SKETCHES



A flower in its bud stage.  
 Ideas Concealed in the mind.  
 A cocoon conceals the transformation of a caterpillar to a butterfly.  
 A masquerade conceals the face.  
 In a solar eclipse, the moon conceals the sun.  
 An oyster conceals a pearl.  
 A clown conceals his emotions.  
 A rabbit is concealed in a magician's hat.

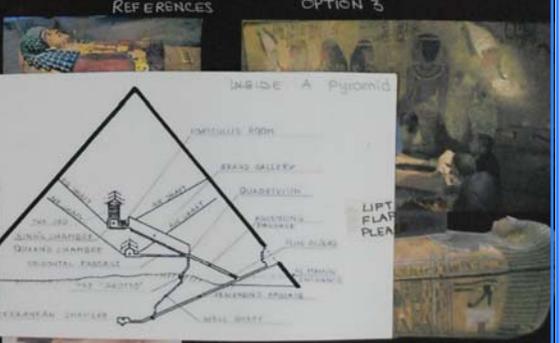
ROUGH SKETCHES



OPTION 1  
 I would like to choose this topic and modify it.

OPTION 2  
 OPTION 3

CONCEALED.  
 CONCEAL: Hide Of  
 MY INTERPRETATION  
 MOTIONS ARE HIDE  
 KEEP A HAPPY LIFE  
 TUMMY WHICH PLEASE  
 YEARS APART FROM  
 ART AND ARCHITECTURE  
 THE ANSWERS TO



EGYPTIAN PYRAMIDS  
 THERE ARE AROUND 90 PYRAMIDS IN EGYPT WHICH WERE BUILT TO SERVE AS TOMBS TO KINGS AND QUEENS, DURING A SPECIFIC PERIOD OF TIME, CALLED THE 'PYRAMID AGE'.  
 THE PYRAMID AGE LASTED FROM ABOUT THE 3<sup>RD</sup> DYNASTY, REIGN OF DJOSER (2630 BC) UNTILL THE REIGN OF AHMOS I (1550 BC) BEFORE THE PYRAMID AGE, KINGS WERE BURIED IN TOMBS CALLED MASTABAS.  
 AFTER THE PYRAMID AGE, KINGS WERE BURIED IN ROCK CUT TOMBS, WHICH HAD NO STRUCTURE ABOVE THE GROUND, TO GIVE THE TOMBS LOCATION AWAY THIS WAS DONE TO PROTECT THE TOMBS FROM TOMB ROBBERS WHO STOLE THE GOLD AND OFFERINGS, KEPT FOR THE KING TO USE IN THE AFTERLIFE.



NAME:  
 TITLE: ART AND DESIGN - 0400/01 - INTERPRETATIVE AND OBSERVATIONAL  
 QUESTION NO: SECTION B ; QUESTION 6 SUBJECT - CONCEALED  
 ASSIGNMENT DETAILS: CONCEALED INTERPRETATED AS A 3-D EGYPTIAN PYRAMID.  
 MEDIUM OF EXPRESSION: PAINTING RELATED MEDIA.

DIFFERENT PYRAMIDS.



SAND PAPER  
 THIN GRAIN THICK GRAIN  
 TEXTURE CHART  
 MARBLE POWDER  
 THIN Gives a slight grainy texture.  
 THICK Gives a grainy texture. Can be used on blocks of wood.

PUTTY  
 Gives a clay texture. It is easy to use acrylic paints on it.  
 TEXTURE WHITE  
 Gives an effect of clay being used. But, when painted over by acrylic paints, the white of the texture white appears colour unevenly.

STONE  
 Gives uneven texture when used with acrylic paints as there are different hues seen.  
 Genu. A type of mud used for rangoli base. Gives a unique, earthy texture. But needs to be sealed with a coat of varnish.

WOODEN PAPER  
 CAN BE USED TO WRAP THE BODY OF A MUMMY.  
 HANDMADE PAPER  
 GIVES A UNIQUE TEXTURE. Sealed with a coat of varnish.

SAWDUST  
 Gives a unique texture. Sealed with a coat of varnish.

NAME: \_\_\_\_\_  
TITLE: ART AND DESIGN - 0400/01 - INTERPRETATIVE OR OBSERVATIONAL STUDY.  
QUESTION NO: SECTION B - QUESTION 6 SUBJECT - CONCEALED.  
ASSIGNMENT DETAILS: CONCEALED INTERPRETED AS A 3-D EGYPTIAN PYRAMID.  
MEDIUM OF EXPRESSION: PAINTING RELATED MEDIA.

PREPARATORY  
FINAL

Diagram labels: PYRAMID, SIDE ELEVATION, FRONT ELEVATION, PLAN.

Dimensions:  
OUTER LAYER: base = 30 x 30 cms, height = 20 cms  
SECOND LAYER: base = 23 x 27 cms, height = 15 cms  
INNER LAYER: base = 16 x 21 cms, height = 12 cms

NAME: \_\_\_\_\_  
TITLE: ART AND DESIGN - 0400/01 - INTERPRETATIVE AND OBSERVATIONAL STUDY.  
QUESTION NO: SECTION B - QUESTION 6 SUBJECT - CONCEALED.  
ASSIGNMENT DETAILS: CONCEALED INTERPRETED AS A 3-D EGYPTIAN PYRAMID.  
MEDIUM OF EXPERIMENTATION: PAINTING RELATED MEDIA.

OPTION 1  
A mummy concealed in a casket.  
A part of the casket is cut open to show the mummy.

OPTION 2  
SAND PAPER PYRAMID  
The sandpaper bricks are painted to show the outer blocks of the pyramid.

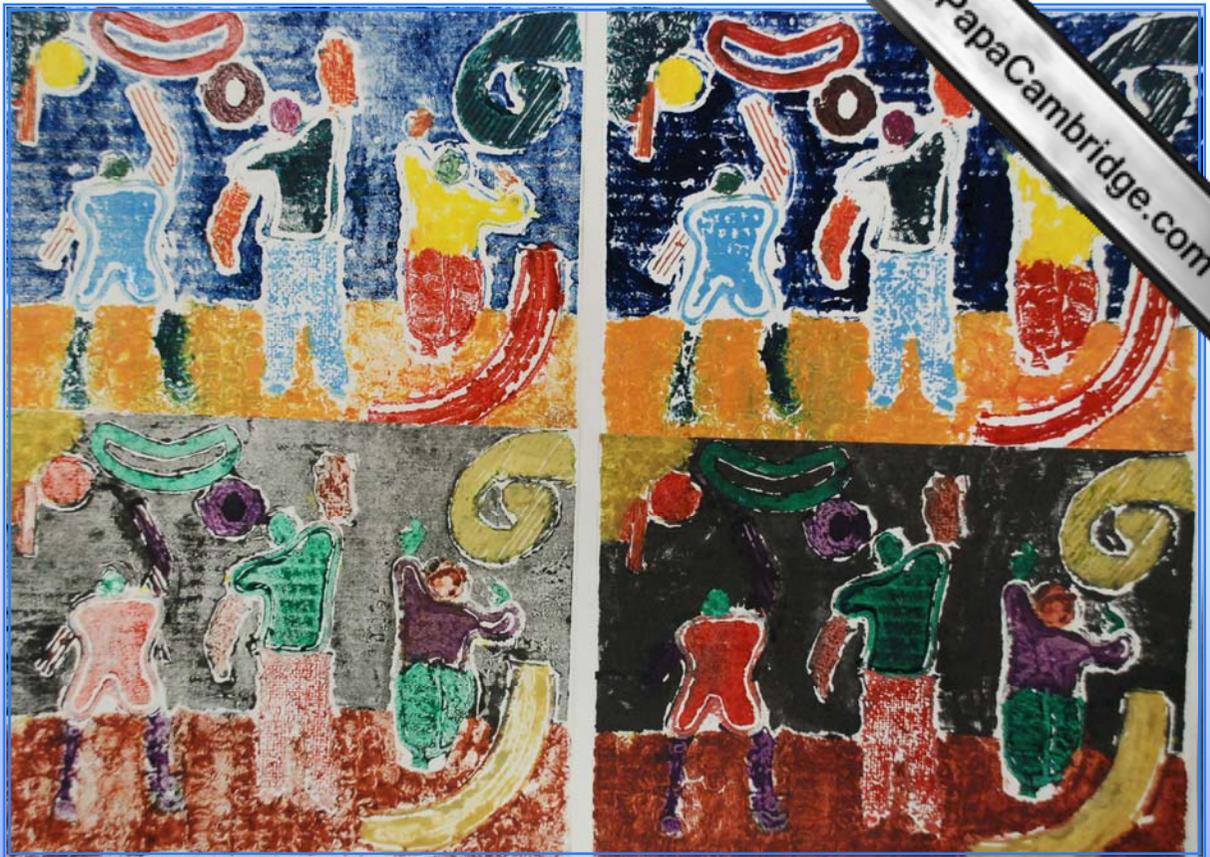
SKETCH OF A MUMMY.

Supporting Work

# Exemplar 39

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	8
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	9
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	7
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	7
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	8
TOTAL MARKS		100	39





Supporting Work



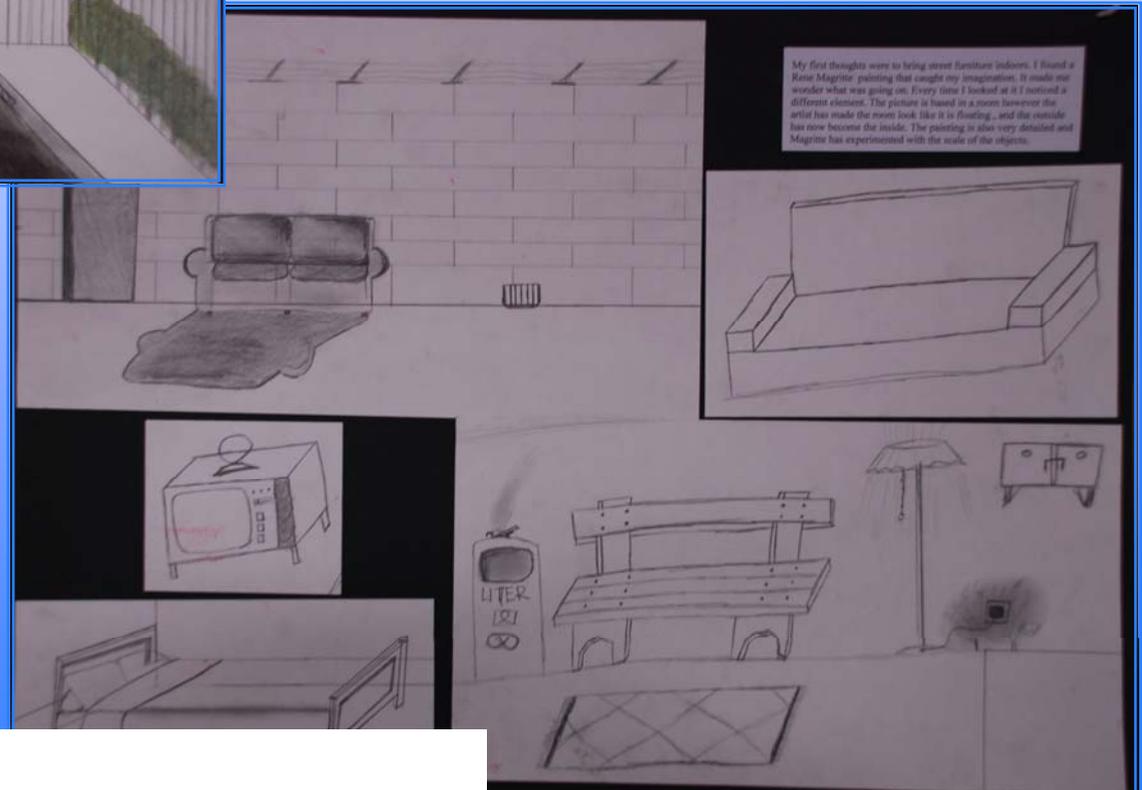
# Exemplar 38

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	7
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	7
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	8
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	8
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	8
TOTAL MARKS		100	38





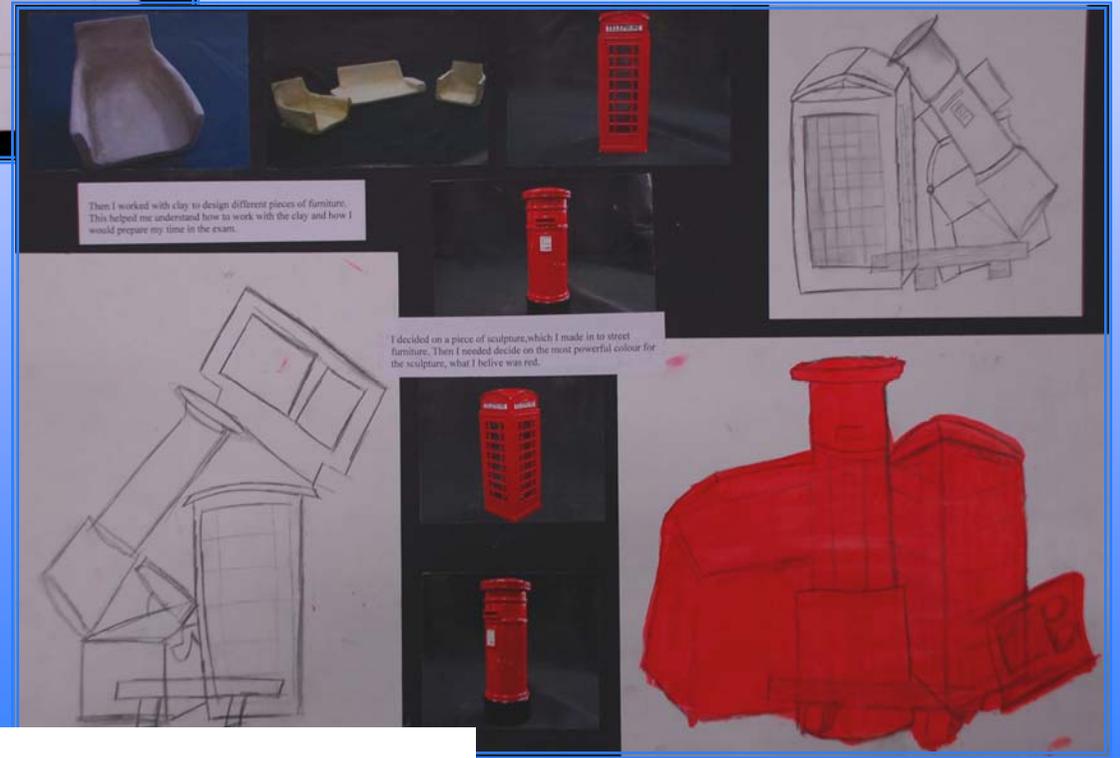
## Supporting Work





I drew drawings of indoor and outdoor furniture. This gave me a better idea of what a sketched drawing would look in a final piece. I was pulled between a drawing or a sculpture for my final piece.

## Supporting Work



Then I worked with clay to design different pieces of furniture. This helped me understand how to work with the clay and how I would prepare my time in the exam.

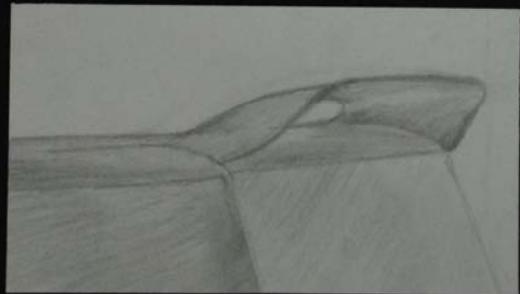
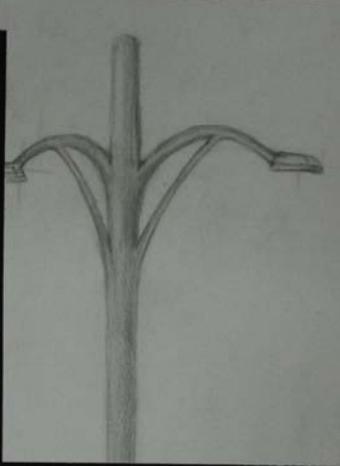
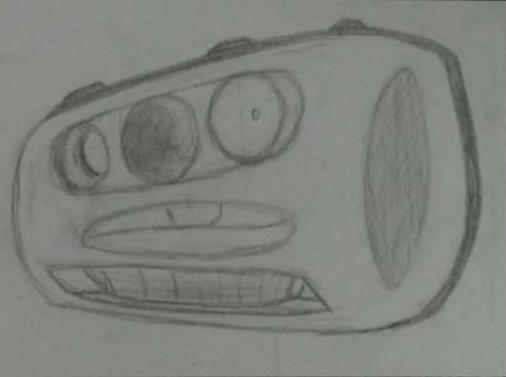
I decided on a piece of sculpture, which I made in a street furniture. Then I needed to decide on the most powerful colour for the sculpture, what I believe was red.



# STANDARD 33

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	6
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	5
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	8
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	7
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	7
TOTAL MARKS		100	33





Supporting Work



# STANDARD 29

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	5
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	4
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	7
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	7
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	6
TOTAL MARKS		100	29



# Electrical Appliances

## Observatory

**The Hammer**  
Colours:  
- Brown  
- light brown  
- Dark brown  
- Black  
- grey  
Lines:  
- straight  
- curvy  
Shape:  
- irregular

**The Wrench**  
Colours:  
- grey to dark grey  
Lines:  
- mostly curvy and straight  
Shape:  
- irregular

**Iron**  
Colours:  
- variable  
Lines:  
- straight and curves  
Shape:  
- irregular

**Plier**  
Colours:  
- grey with variable handles  
Lines:  
- curvy and straight  
Shape:  
- irregular

**Fan**  
Colours:  
- mostly white but varied  
Lines:  
- circular and straight  
Shape:  
- circle



# CRITICAL APPLIANCES

## Interpretative

1. space: +  
Texture: smooth  
Line: straight and curvy  
Colour: gray and yellow  
Value: light  
Shape: irregular

2. space: +  
Texture: smooth  
Line: curvy  
Colour: Brown, green, Pink, yellow  
Value: light  
Shape: irregular

4. space: +  
Texture: smooth  
Line: straight and curvy  
Colour: Blue, yellow, green  
Value: light  
Shape: triangle

5. space: +  
Texture: smooth  
Line: straight and curvy  
Colour: Brown, gold, silver  
Value: light  
Shape: irregular

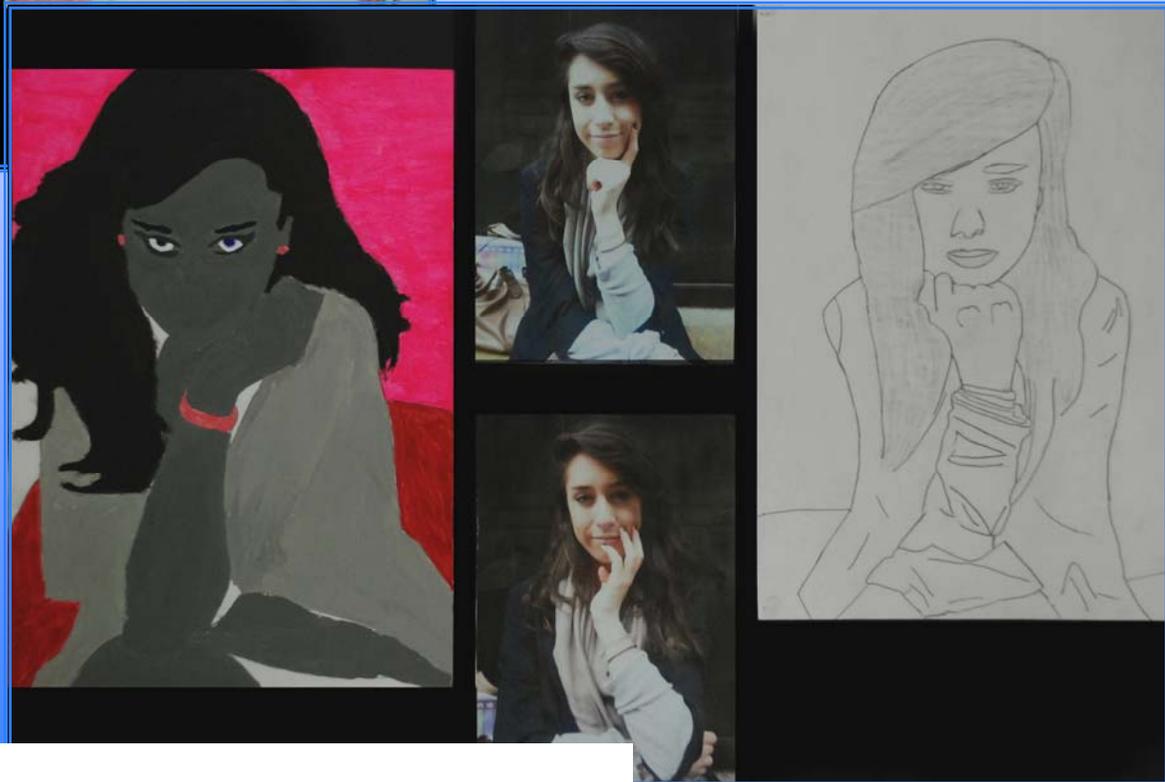
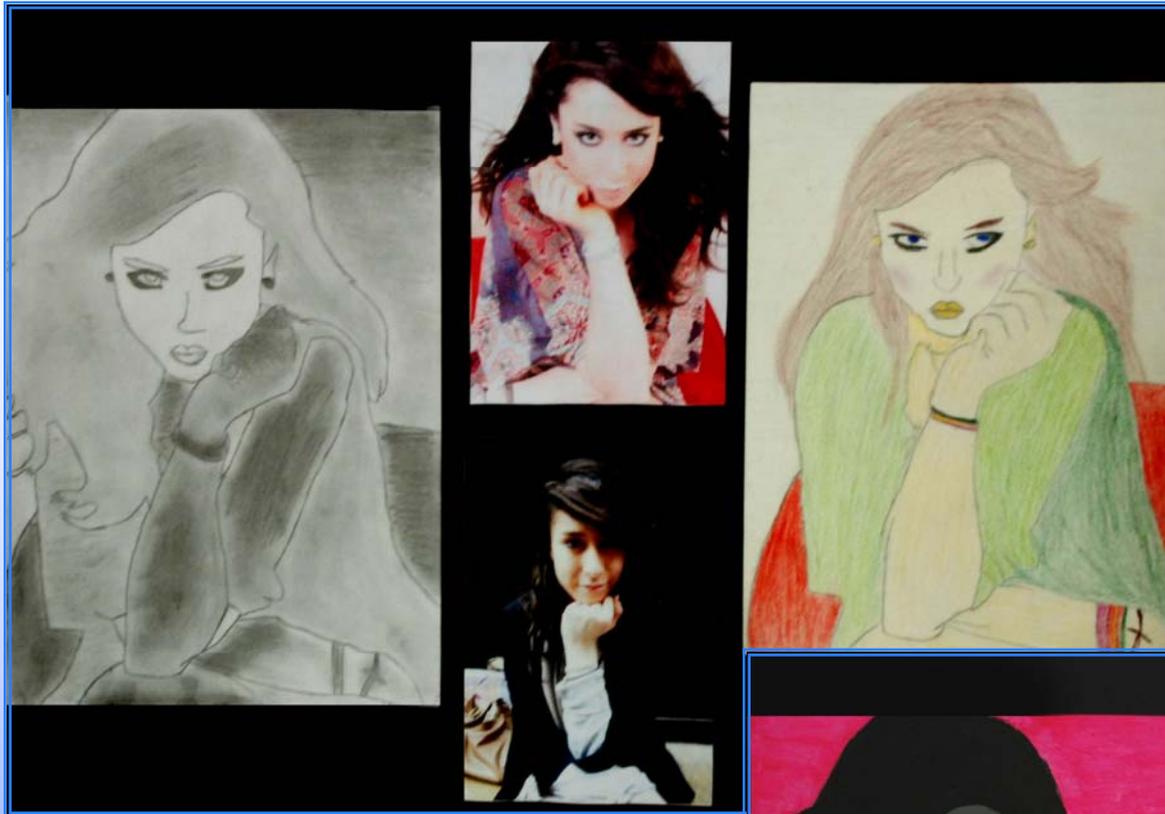


# STANDARD 22

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	4
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	5
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	5
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	4
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	4
TOTAL MARKS		100	22

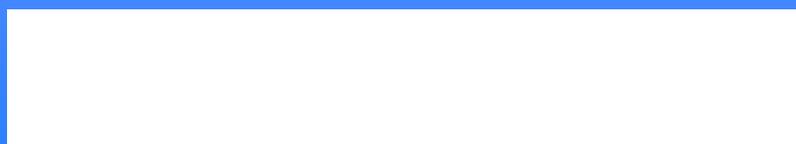


# Supporting Work





## Supporting Work



# STANDARD 18

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	3
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	2
AO3	<b>ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	5
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	4
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	4
<b>TOTAL MARKS</b>		<b>100</b>	<b>18</b>





### Supporting Work

