

ART AND DESIGN

Paper 9704/01
Controlled Test

General comments

Over half of the submissions for this paper came from questions across **Section A** with open-ended starting points and **Question 3**, *Partly obscured* was the most popular.

From **Section B**, with specific starting points, **Question 7**, *Fresh food and other items in tins and packets...* attracted a substantial amount of entries. Other questions from **Section B** also attracted entries across the mark range. **Section B** attracted less than a third of the submissions.

A minority of candidates submitted work from options in **Section C** with specific design briefs and here **Question 13**, *Saffron & Spice* was the most popular choice.

Overall, there was plenty of opportunity afforded by the paper for initial development from first hand sources. The majority of the better work came from **Sections A** and **B**. Some sophisticated and individual ideas and creativity resulted in examples of mature and intelligent pieces. There was plenty of evidence that all questions had been attempted by candidates across the whole ability range, although there were instances where whole Centres had clearly directed all their candidates to answer **Question 7** thereby concentrating primarily on the production of traditional still-life compositions.

Some Graphic Design submissions took their starting points for briefs from **Section A**'s open-ended options and also from **Section B**'s options with some higher achieving results.

Work from **Section C** ranged mainly from very low marks to competent, although there were some very good designs. Many candidates did not appear fully prepared to work in a design based manner and there were examples where some candidates appeared to stray from the selected question and maintained only a very arbitrary connection.

Work submitted for this paper covered the whole mark range with the best gaining maximum marks right through to work where mark totals were less than ten marks. The majority of work submitted was Painting and Related Media and sometimes with the addition of digital photographic elements.

Final examination pieces and preparatory studies were produced using mostly a range of water based paints from transparent water colour to opaque acrylics. Some final pieces were submitted in monotone graphite pencil, coloured pencils or pastels and there were submissions that were mainly photographic or included collage elements. Design based work was frequently executed in colour, pencil or ink and some candidates used digital techniques to research, develop their ideas and for the presentation of their final resolution.

Overall, the relationship between final examination pieces and preparatory studies was variable in emphasis and application. At the top of the mark range, substantial preparation resulted in mature and considered resolutions. Elsewhere, the final examination piece appeared to be copied from one of the preparation studies which inevitably resulted in a less successful outcome, lacking vitality having been merely transcribed into another version. The best outcomes usually had some further development and consideration given to the final piece.

By contrast, preparatory studies sometimes appeared rather lacking in development and volume of work although the final pieces were often the best parts of the submissions. This characteristic was noticeable in the satisfactory and lower mark ranges. There were a few instances where very poor examination pieces were not really directly related to the preparatory work.

References to work by artists and designers, either international or local to the candidates' regions, could have been given more emphasis. Part of the fourth assessment criteria, **Knowledge and Critical Understanding** asks for 'Critical judgement and cultural awareness and appreciation'. Often, when references to well known artists were made these were not related clearly to the candidates' investigations and were sometimes irrelevant.

Where candidates had thoroughly absorbed themselves in the chosen question their personal experience and the resulting direct observation generated much more successful outcomes. The best submissions were ones where a subject had been researched thoroughly from primary sources and recorded through sketches, studies and sometimes good photographs and annotations, and then the scope and particularities of details were much more convincing. Exploration and experiments with pictorial elements of colour, tone, texture, composition and viewpoint, gave the impetus for successful outcomes in final resolutions.

Higher achieving candidates demonstrated a sound knowledge of formal elements and excellent manipulative and analytical skills to convey often innovative and imaginative ideas reflecting maturity, commitment and engagement throughout preparatory and examination pieces.

Mid-level competent and satisfactory work included some observational drawing and effective experimentation with painterly media, but a personal engagement was lacking. Images were often second hand and copied from photographs in magazines or even downloaded, so that experiments with viewpoint and composition were not always really possible. Candidates in the mid range typically restricted themselves to a single idea which was followed through to the examination, merely repeating the same idea through different media and resulting in ever weakening images that had lost any spontaneity. Many candidates at this level provided no evidence of research into relevant artists to support investigations.

Within the low mark range it was clear that candidates had difficulties in developing ideas, and resorted to copying secondary imagery. Work at the very poor levels and below did not show any understanding of the value of preparatory studies and consequently submissions remained very limited in outcome.

The majority of submissions were clearly labelled and presented. However, some Centres are still sending submissions on loose sheets. Mounted sheets for each submission should be tied or fixed together securely with the examination piece clearly labelled on top, and preparatory studies in chronological order beneath, (with the most developed at the bottom), to demonstrate the development of ideas and experiments. In a few cases examination pieces were submitted on stretched canvasses. This work could have been appreciated just as well if presented flat and fixed to preliminary work. Some candidates did not indicate the number of the question selected, making more esoteric responses difficult to identify.

When submissions comprised mainly photography, assessment was greatly facilitated by a selection of mounted prints being provided as part of the preliminary work to accompany the final examination presentation.

Comments on specific questions

Section A

Question 1 *Initiation*

Submissions were seen across the entire mark range; only one or two excellent and outstanding pieces were seen though. Most paintings were focused on 'coming of age' ceremonies, both in a Western sense and also local traditional examples, characteristic of candidates' regions. Tribal rituals included dancing figures with make-up and masks; while religious themes, such as baptism were stretched to focus on images of church architecture.

Sunrise effects concentrated on cloud formations against the rising sun. Submissions were often characterised by effective and competent painterly responses in opaque and transparent techniques.

Graphics solutions included DVD and board games, using *Initiation* as a title, while photography recorded processions and ceremonies.

Question 2 *Ground work*

A variety of ideas and approaches encompassed much of the mark range.

There were some obvious references to agricultural and building elements. However, renovation of buildings and figures working in the fields, including reference to paintings by *Millet* and even the painting style of *Patrick Caulfield*, resulted in some accomplished submissions. A very personal interpretation with very good drawings and paintings of heads of young people, from extensive photographic research, highlighted the importance of moving on in terms of political development.

Designs for shoe boxes as well as logos and business cards for building companies were submitted. Photography tended to concentrate on gardens and gardeners, although some submissions did not develop beyond mere snapshots.

The weakest work tended to have problems with regard to the representation of space and forms of figures.

Question 3 *Partly obscured*

A very popular question including personal and effective responses from observation, exploring faces covered in veils, spectacles, and partially hidden figures within various settings.

An excellent photographic submission highlighted the issues for women of living in a society where veils are worn. Here excellent preparation, that also included painting and fabric collage, culminated in a large colour print of a veiled face with some digital manipulation.

Ethnic rituals, scarification, tattoos, masks and writing provided covering for images of faces and bodies, alongside representations of camouflaged figures placed against backgrounds. Chiaroscuro was sometimes used to hide outlines of figures. Paintings also included collage with different levels of relief, a powerful use of colour and some effective references, interpreting various subjects from the figure to landscape and flowers.

In Photography, transparent overlays which were photographs of fabrics hid the outlines of figures. Graphic design candidates used *Partly Obscured* as a name for a fashion outlet with designs for logos, advertisements and carrier bags all being attempted.

Weaker submissions demonstrated only a superficial understanding in investigations.

Question 4 *Acrobatic*

A couple of higher achieving submissions explored ideas related to *Parkour* with one combining illusion and relief through slightly raised images of figures looking down on buildings, all very well represented in crayon and water colour, while the other submission concentrated on acrobatic spiral movement.

Preparatory studies combined traditional painting media with digital imagery and candidates' own photographs. Reference to the work by *Duchamp* did not go unnoticed. Submissions of posters of circus performers included photographs of moving gymnasts as part of research.

An adequate treatment of colour in a skateboarder's silhouette against the sky contrasted with very poor submissions that included simple silhouettes which were very limited in scope and preparation.

Question 5 *Mirrored*

A popular subject across the mark range, again often exploring ideas related to the human figure.

Dramatic interplay between reflections and distortions were seen, as well as abstraction from still life, and more interpretative and imaginative responses.

An accomplished submission comprising analytical drawings in pencil and crayon explored flowers reflected in mirror fragments. Subject matter in Painting and drawing also included sunglasses, windows, water and metal, the articulation of wrestling figures, direct observation through self portraits and some surrealist ideas, as well as with identical twins and their reflections in photography.

Mid range painting and drawing was often bold and expressive, but there were other examples with subtle and sensitive use of media, tone and colour in preparation and examination pieces.

Weaker work relied on secondary images and did not realise the potential in reflections and distortion. More attention to preparation and composition in examination pieces would have been beneficial.

Question 6 *Meeting place*

This was a popular question, attracting particularly graphic and photographic responses, as well as painting and drawing.

Candidates enjoyed representing details of places and people. Digitally manipulated images of famous sites were combined with fast food chain restaurants and logos by one candidate. An outstanding set of photographs explored man seen against the elements. Also in photography, reportage of the plight of the homeless in a refuge was also powerful.

Responses in graphic media often concentrated on design briefs related to cafes, including shop fronts, menus, cups and displays.

Representations of shopping centres, cafes, beaches, town squares with figures resulted in some effective painterly resolutions which also included subjects such as the movement of a group of cyclists, animals at watering holes and mothers and babies.

Lower down the mark range candidates had problems with understanding how to place figures in settings.

Section B

This section is intended for those who prefer a structured, defined starting point.

Question 7 *Fresh food and other items in tines and packets etc.*

This was one of the most popular questions with a range of levels of achievement.

The better candidates explored and experimented with arrangements of selected items, through drawing, painting and their own photographs, with resulting compositions achieving convincing pictorial unity.

Some Centres focused on this question and provided still life arrangements that candidates represented from their different visual viewpoints.

A lively painterly use of colour was apparent in competent and satisfactory work, although understanding of form and space was variable. Better work combined very good use of media with a convincing level of understanding. Competent submissions showed good rendering of fruit, egg boxes, packets and other items, but in some compositions these appeared awkwardly placed against the edges of tables.

Competent and satisfactory compositions appeared well balanced, although the rendering of perspective and elliptical forms remained problematic. There was a tendency to see objects in isolation rather than as part of a coherent group, resulting in some clumsy spatial relationships. Colour and light could have been given greater consideration.

Lower marked work often had crude outlines, showing a lack of understanding of individual characteristics of forms.

Question 8 *A vacuum cleaner with its attachments etc.*

This option was not as popular as **Question 7**, but work revealed similar problems with the depiction of objects in space, although in this option there were some well executed and exciting pieces, seen from low viewpoints, looking up at forms to give a more dramatic and imposing presence to everyday items.

Very good work had effective pictorial unity, achieved through well observed forms and striking and considered use of colour and tone. A range of media, including paint and pastel, was used in preparatory studies to explore the potential in subject matter.

At the satisfactory level, candidates achieved balanced compositions but there were inconsistencies in the observation of forms. Adequate level work had reasonable attempts at the representation of forms but there were inconsistencies in the treatment of space. Very low placed work was characterised by elementary levels of research.

Question 9 *The whole or the upper half of a person engaged in craftwork, etc.*

A popular option and there were some very good submissions of studies from figures.

The best work relied on working directly from observation in painting and drawing and included the use of the candidates' own photographs.

Responses were received throughout the mark range and figures were seen engaged in a variety of activities and integrated with their surroundings. Very good pieces combined mature use of colour, expression of character and strong relationships between figures and settings. Creating pots and sculpture, sewing and bricklaying were among examples of activities depicted, with the figure's facial expression, pose and posture carefully focused on the activity. However, there were some problems with the representation of hands.

Adequate work was often bold and placed well on the paper and included pieces in both transparent water colour and opaque pigments. Even poor work showed some feeling for the figure's posture and the effects of light and shadow, although here studies were often not so much developed as associated with the main piece. Some candidates did not understand the importance of sufficient preparation.

Question 10 *A view of a road junction etc.*

In paintings candidates responded well to possibilities afforded by subject matter of signs, cars and pedestrians within a landscape composition and good work included some vibrant colour and texture.

Graphics responses were concerned with designs for traffic systems, tickets and bus liveries. Submissions in photography included effective contrasts between lights of moving vehicles and static street furniture.

There were some lively and personal drawings of street scenes amongst mid level submissions, although understanding of perspective was variable. Preparatory work was often more convincing than resolutions. Paintings incorporated a variety of techniques and materials. One submission combined a modern urban setting with a painting style reminiscent of *Van Gogh* and included foreground signs with a road and horizon line.

Lower marked work would have benefited from greater awareness of perspective.

Question 11 *Interpret the whole or any part of this extract: 'Louis climbed the tree...'*

This question was a less popular choice; nevertheless, there were examples from across the mark range.

Often candidates decided to focus on the articulation and movements of chickens. One excellent submission combined vibrant colour with an expressive painting style as a result of well considered preparation. There were designs using images of chickens for plaques and tiles.

Also, there was work that concentrated on the forms, texture and colour of the backyard scene. A few examples included the figure up a tree.

Weak submissions suffered from lack of sophisticated handling of media although there was some use of collage to enhance textures of surfaces.

A few etchings and engravings were seen, while a storyboard format was appropriately adopted in a photography submission.

Section C

Specific design briefs

Question 12 *Design a logo for a club named WINGS...*

This was quite a popular question within **Section C**.

Candidates who achieved higher marks had experimented with several possible designs before settling on one which was usually refined further before the final outcome was produced.

Candidates made sound attempts to present resulting logos on membership cards, newsletters and banners. Often, logos were quite successful in themselves. In some adequate work, lettering looked too confusing when placed over landscape images on banners. Better work gave more consideration to lettering, typeface and layout.

Hand rendered images were often combined with pieces subjected to digital manipulation. Final designs tended to be mostly hand rendered. In better work development of ideas and refining and modifying of designs resulted in the more successful outcomes.

More first hand research at the outset would have helped several candidates. Some candidates took their own photographs of old vintage cars for reference, leading to images of cars that ranged from the cartoon-like to carefully observed and painted, and these were combined with variable representations of feathered wings.

Competent and satisfactory work showed some aesthetic consideration through painting. Although well executed, designs of logos themselves sometimes became a little too complex.

In lower marked work preparation was repetitive rather than developed.

Question 13 *Design the menu cover for an oriental restaurant named SAFFRON & SPICE*

This was the most popular question in **Section C** with work ranging from very good to limited. Work relied on existing restaurant designs and included secondary imagery.

The best work achieved a very good level by starting from direct observation in hand rendered media, even when candidates translated images digitally for their final presentations. Direct observational recording aided the process before imagery was simplified and refined for the final resolution. However, when presented as a hand rendered final piece, the choice of lettering styles did not always cohere or harmonise with illustrations within the whole design. Here, typography needed to be considered as part of the whole design and not as an addition to the image.

Higher level work translated into good and useable products as a result of thorough research and gathering. However, some candidates ought to have focused on the practical issue of producing a design suitable for a menu cover, rather than presenting a large decorative piece more appropriate for use as a poster.

Often, those candidates who produced satisfactory designs tried to include too much information. Weak work had a basic decorative use of materials with attempts at design through simple outlined painted images.

Question 14 *From observations of jewellery and other adornments from your region; design a repeat pattern for the carrier bags and wrapping paper of a gift shop.*

Not a popular question although submissions appeared across the mark range.

Candidates found it difficult to arrive at original or contemporary images. Interest in local jewellery and beadwork was seen in a better submission where the final repeat pattern was successfully adapted for use as a carrier bag as well as for wrapping paper.

It was important to start drawing directly from jewellery in order to appreciate the potential in subject matter. Instead, weaker candidates tended to refer to second hand 'cut and paste' images of jewellery from magazines and produced scant, limited drawings.

Generally, there was insufficient experimentation before the formulation of final repeat designs. More consideration of repeat, half drop, and overlapping designs would have been beneficial. Several designs became rather confused through lack of control with double printing. Here repeat patterns were let down by poor cutting or outlining of silhouettes of carrier bags.

Question 15 *Referring to specific contexts from nature and the mythology of your own culture; design a costume for two participants in a metamorphic dance...*

Only a few submissions were seen and these were fairly low in achievement with only one or two managing satisfactory to competent levels.

The weakest work showed some concern with pattern and details of clothing within flat crude outlines of figures. At the lower levels drawing of figures was particularly weak. Careful observation from different viewpoints would have given insight into how the garments fitted around the figure. Preparatory work tended to be rather thin and lacking in ideas. Often candidates settled on their first idea and followed this through to their examination piece.

It was important for candidates to draw from natural forms and to look at relevant cultural references.

At the satisfactory and competent levels, there were some effective painterly and detailed studies of animal and bird forms with consideration of pattern and colour, and these were the strongest aspects.



ART AND DESIGN

Paper 9704/02
Coursework A

General comments

Approximately eight hundred submissions were received this session.

It was good to see far fewer submissions this year where a collection of unrelated pieces of work were submitted. Most candidates had chosen themes or specific subjects to base their work around, and in the main these provided a rich source of research material from which candidates could select, experiment and develop into their own visual ideas. This was especially so when they could investigate such themes using first hand observation through drawings, sketches, colour studies and their own photography. Where this approach had been encouraged then whatever their ability levels; the work was always of an individual and personal nature.

Unfortunately there are still many examples using secondary source material downloaded from the Internet, or cut and pasted from magazine illustrations. Whilst many of these possessed good technical copying skills which could be credited under Assessment Objective 2; they had not been encouraged to experiment and develop as a creative thinking individual.

The majority of submissions were well organised and well presented. Centres had stressed the need for careful editing to enable mounted sheets to be viewed in a sequential order, so that the 'journey' which each candidate had taken could easily be read. Work from such Centres was also neatly mounted, clearly labelled, and all necessary paperwork was in order.

Centre assessments were variable with most achieving a sound order of merit, although there were a few cases where one or two candidates had been misplaced and their submissions had to be individually remarked before any Centre moderation could be made. In other cases Centres were generally optimistic in their marking especially at the top of the mark range. There were some examples of individual lower placed candidates being under marked. This was perhaps due to the effort of the candidate being marked rather than their achievement.

Comments on Areas of Study

Painting and Related Media

A wide range of subject matter was submitted, from purely figurative themes covering still life, natural and man-made forms, and figure and landscape studies, to abstract and fantasy subjects.

Painting media predominated, but drawing, oil pastel or coloured pencil studies were also popular. Some printmaking processes were seen but these were mostly used as supporting experiments or as a combined mixed media approach. There were many other successful examples of mixed media work, combining photographic collaged images with over-painting. Those that had attempted to combine painting with coloured pencil work were never really fully resolved into harmonious compositions.

The best submissions had researched ideas through drawing from primary sources, often supported by the candidates' own photography. Where still life was the subject many had used photographs of different viewpoints and arrangements of their objects to determine which provided the best composition.

Portraiture was a popular theme, often expressing emotion through expressive colour and dramatic lighting

Influences of other artistic movements such as Surrealism, Impressionism, Cubism as well as motives and pattern-work from different cultures informed many of the submissions at this level.

Digital manipulation was used to distort, deconstruct, and overlay images in developing candidates' ideas beyond the figurative into more abstract compositions. Other media was used with confidence and maturity and the standard of drawing was high, regardless of approach. Developmental work showed an engagement with the subject and a depth of research which often led to alternative ideas. Annotation was used to explain decisions, personal thoughts or influences. References to other artists or cultures were used as part of the process from the start rather than an irrelevant add-on at the end.

Mid range work lacked a consistency in the development of ideas, editing, and experimenting with media. There were some technically competent submissions but these usually fell into the area of copying from secondary sources rather than interpreting from first hand observation. There were also examples of competent control of media but not enough variety or range of experimental studies. Some candidates had referenced the work of other artists or cultures but only rarely did these have a positive influence on their own ideas. They had been included more as an attempt to fulfil the requirements of one of the Assessment Objectives. Little evaluation or annotation was seen at this level.

Weak submissions were lacking in evidence of exploration and development, with a reliance on merely copying from secondary images or colouring-in photocopies. Use of media was often restricted to one medium with little experimentation. Annotation and evaluation were absent as were references to the work of others. Lack of personal engagement was prevalent with some candidates merely copying cartoon characters or fantasy figures.

Fashion and Textile Design

This was the second most popular Area of Study. Most submissions had explored textile processes with the very best submissions submitting very complex and technically excellent screen printed fabrics. There was evidence of sources of ideas gathered through sensitive drawings from first hand observation as well as good development including different colour schemes.

Other work exploiting stencil prints and batik and tie-dye demonstrated good design development based on local cultural references. Colour schemes were well considered but the final design aesthetic was weaker. In many cases too much emphasis was placed upon over embellished mounts and decorative borders to the sheets which bore no reference to the designs, images or colour schemes of the mounted work, and distracted from any aesthetic value that the final designs had.

A few weak fashion designs were seen. They lacked sources of reference and were little more than poor illustrations copied from other sources, although some skills in rendering could be rewarded.

Graphic Design

The highest achieving work was undoubtedly the result of very structured courses where all candidates had been subjected to the same experiences of developing technical skills as well as good design understanding.

Ideas had been explored through a range and mix of media, although Photoshop had been used to great effect by the majority.

Local designers had been studied as well as current examples of internationally renowned product packaging such as confectionary wrapping; book-jackets; logos and website designs.

The best submissions demonstrated an understanding of the relationship of text and image. They had experimented with different fonts and hand drawn lettering and selected text had been suitably integrated with their images.

Unfortunately many candidates were too reliant on second-hand imagery and clip art simply downloaded with no personal invention. There were a significant number of candidates who overloaded their supporting sheets with far too many alternate versions of such work with no evidence or evaluation or annotation.

Some interesting 3D architectural models had been entered under this area of study. They demonstrated careful considerations to scale and choice of materials in their creation.

Photography

Some work of a very high standard was submitted reflecting a real passion for this subject. Submissions covered colour photography using landscape as a subject and black and white photography using the figure placed in different contexts. Some had used Photoshop to enhance and evoke mood and atmosphere. A few had also produced design applications using their photographic skills to develop designs for leaflets.

All work was supported by contact sheets, excellent annotation and beautifully presented. There was strong evidence of appropriate references to practising photographers, past and present. The work of *Edward Weston* was a frequent starting point for many, some within the same Centre.

Less successful submissions needed to be more experimental, especially with the viewfinder to explore alternative viewpoints and to experiment with varying depths of field. Many candidates appeared to be satisfied with a simple eye-level aim and shoot approach, with results that were little more than snap-shots.

3D Design and Sculpture

Very few entries were received. The best had developed some refined outcomes using basic materials such as bamboo sticks. Finished sculptures had been placed into a variety of contexts such as public spaces, in the home, hanging from trees, by using Photoshop to alter scale.

Other less successful submissions were developed from hand and animal studies into wire and plaster models. Whilst they were all ambitious pieces they lacked an understanding of work with three dimensional materials. The supporting work only documented different stages in the production of the final piece and was lacking in evidence of exploration of ideas and media.



ART AND DESIGN

Paper 9704/03
Coursework B

General comments

Over four hundred submissions were received this year; the majority submitting Painting and Related Media.

Most candidates seemed to approach this component more as a whole project; from a starting point, through to development and culminating in a final outcome.

There were some excellent submissions demonstrating a maturity of thought, practical skill and critical knowledge and understanding. Final results were fully resolved in a lively and original way. These candidates showed that they had gained confidence from the experience they had gained from Paper 2.

Links between the Related Study were relevant and quite clearly seen. The influence of investigating the work of other artists, designers or cultures had informed the better submissions, both in the technical handling of media and in the choice of themes to explore.

Less able candidates had explored their subject with commendable levels of depth but were weaker in the Assessment Objectives of Personal Qualities and Knowledge and Critical Understanding. A failure to use primary research undermined the attainment levels.

The best sketchbooks were informative; full of experiments in different media, source material, photographs, colour schemes and trial samples that both related to the final project and had been built up over the year. It is important that a sketchbook is kept throughout the course, to show starting points and development of ideas. It should detail the history of the project, including sources of inspiration, successes and failures. Weaker ones were just pieces of work cut out and stuck in - in scrapbook fashion. Many were, quite clearly totally unrelated to the theme, and many were studies from earlier class based exercises.

Comments on Areas of Study

Painting and Related Media

There were few entries in the upper attainment levels. The best were ambitious and mature in concept and covered a variety of media: oil, acrylic, watercolour, oil pastel and some mixed media. Mono-print was also used and overworked with ink and crayon.

Most were observational studies from still-life and figure which were well researched, expressive in quality and well rendered with confident handling of media. Some good portrait studies were submitted, but they mainly consisted of repeat images done in two or more different media with little experimentation regarding viewpoint or scale.

Generally there were some good ideas and original thinking in mid level entries, but all too often the final outcome was not supported by sufficient or consistent developmental work.

Lower level work lacked initiative, and an engagement with the subject. There was little evidence of basic drawing ability, media control, or ability to experiment. Sketchbooks were very scant and were little more than scrapbooks of cut and pasted illustrations from magazines or catalogues.

Fashion and Textile Design

The best were complex screen prints on fabric demonstrating the same levels of technical competence and aesthetic qualities. Some were less successful in the area of aesthetic awareness although their designs had been developed from in depth research from first hand observation.

Weaker work was the reverse. Designs were well developed from studies of natural forms but technical craft skills were much weaker.

Some competent batik and tie-dye with strong cultural references based on African ceramics had been developed into large, complex wall hangings.

One excellent fashion submission was inspired by 1930's costume design. The candidate had developed their own designs which had been taken through to finished garments of high technical competence. Other examples of fashion illustration were supported by good observational studies but the presentation of their final designs had not generally been well considered.

Graphic Design

Some exceptional work was submitted demonstrating a mastery of CAD/Photoshop and an above average knowledge of current design. There was also evidence of good hand formed lettering seen within supporting sheets. Candidates had developed individual projects; menus, book jackets, fliers, logos and work were very well presented.

Other submissions demonstrated technically competent skills in producing final outcomes but lacked evidence of in depth research, with little alternatives being explored. Many images tendered to be derivative.

Photography

Work at the upper level was exceptional with sustained and consistent exploratory studies illustrating the candidates' thinking and ideas, as well as choices made, editing of images, with reasons for their decisions. There were experiments in colour and black and white. There was evidence of relative written research into established photographers. The overall level of presentation was excellent.

There were many examples of candidates spending a great deal of time and effort over lighting, costumes and general 'set dressing'; often done to an exceptionally high standard. However, a lack of consideration or exploration of unusual angles or more diverse viewpoints often rendered finished pieces somewhat bland.

At the lower level Centre assessments were over generous with a lack of any real direction of ideas, were under-exposed, often out of focus, and were unsupported by developmental studies of any depth or experimentation.

3D Studies and Sculpture

There were two outstanding and highly original submissions. One was based on dancing figure studies which had been developed into sheet Perspex sculpture. Another had used the profile of a head, cut from sheet steel and Perspex, layered and hung within a steel frame. The patina and rusted surfaces contrasting with the transparent qualities of the Perspex produced a very emotive piece.

Some 3D architectural models, which were very similar to those submitted for Paper 2, were submitted. They were lacking in the skill and precision required for this discipline. The supporting work was competent with evidence that the work of architects had been explored and their own ideas were inventive. The photographs of their finished models did not do the work justice in many cases.

ART AND DESIGN

Paper 9704/04

Related Study

General comments

In most cases, presentation was considered and effective. Illustrations were appropriate and pertinent and were often hand-crafted by the candidates themselves or involved their own photographs of artists and their work. In particular, graphical presentations were often strong and coherent. Some candidates made full use of digital techniques to illustrate and present their work; clever and careful use of such processes can be very rewarding. The best candidates made serious attempts to conclude and offer considered personal judgements. With the very best studies candidates demonstrated insight, understanding and evaluation which invariably resulted in excellent outcomes.

There were numerous inappropriate submissions which were not concerned with any aspect of Art and Design. These included such topics as *'Giving up smoking'*, *'The biology of the senses'*, *'Growing tea on a plantation'*, as well as aspects of tourism, green issues and political themes. Choosing appropriate topics is an issue easily overcome if Centres make full use of Outline Proposal Forms (OPF). Gaining advice from a Senior Moderator before the study is started is invaluable. Blank forms are available on the Teachers' Support Site http://teachers.cie.org.uk/login/login_form and can also be submitted electronically to CIE for approval.

Whilst the value of the Internet is that it has made information instantly available to candidates, downloading pages of text with little or no personal comment does not indicate a high level of research skills on the candidate's part. Straightforward biographical information should be presented as part of the Introduction, or separately in an Appendix. Similarly, interviews with artists and designers have much more value when the candidate subsequently analyses the responses. Recording an interview verbatim and in its entirety does little to help a candidate to fulfil the Assessment Objectives. Candidates need to concentrate their efforts on more detailed analysis of the outcome.

Candidates should be reminded that writing on acetate or tracing paper, or using pale inks on dark paper, is to be discouraged as it invariably creates difficulties in assessing the work. Where a novel method of presentation makes the text difficult to read it would be advisable for candidates to produce a typed or printed transcription.

Comments on various levels of achievement

In the best studies personal qualities were clearly apparent in the sustained interest and enthusiasm with which the investigations had been conducted. Independence and initiative were evident in recorded visits to sites, galleries, studios and exhibitions, leading to the communication of distinctly personal views. The selection and relevance of visual and written material contributed strongly to the focus and structure of the studies. Chosen works were subjected to practical visual analysis as well as written comment. Relevant comparisons were often made with the candidates' own coursework experiences as well as other works only available in reproductions. Very lively visual presentation was apparent in thoroughly planned layout, integration of text and image, inventive formats and a variety of illustrations. That such investigations had contributed to the candidates' understanding of Art and Design issues was plain to see. The cultural context of the works referred to informed analysis. In the very best studies candidates evaluated their own research in relation to their original intentions.

At the mid-levels of achievement, studies were well sustained and focused, although analysis of works was sometimes patchy. Descriptions of what was depicted or constructed were thorough, but analysis of their compositions in terms of the relationships of visual elements was seldom undertaken. Consequently practical studies tended to take the form of copies of works, rather than a selective or critical examination of their constituent parts. For example, analysis of artworks might involve separately considered extractions of the qualities of light, space, form, rhythm, mass, colour or shape, as well as the use of materials, which could

then be compared with other works. Although the presentation of visual and written material was usually coherently organised, many candidates could have achieved a higher level if they had focused their intentions on producing an Art and Design investigation which was as visually interesting and exciting as possible. There was also a tendency at this level to include cultural contexts and historical information as a chronological list, rather than employ it to inform personal evaluations.

The lower levels of achievement were often characterised by evidence of confused intentions which led to poorly sustained interest, a lack of structure and the unselective inclusion of secondary sources to bolster the presentation. Selected works were seldom commented on for more than a few descriptive sentences and, sometimes, they were left entirely without identification or comment. On the whole, there were few illustrations and reproductions were often very poor quality, suggesting a lack of commitment to planning and organisation when collecting and researching such information. Some studies amounted to little more than a catalogue of works downloaded from the Internet, or a regurgitation of technical processes of a particular craft. Others presented broadly ranging histories with limited focus on specific works or scant evidence of any first-hand experience. Substantial improvements can be made if candidates are provided with advice and support earlier in the course in order to avoid confused, 'last minute' responses.

Centres should be reminded that the re-naming of this Component from 'Related Study' to 'Personal Study' means there is no longer a requirement for a direct relationship with candidates' coursework experiences. However, good practice might suggest that a link between the two is advisable.