

# ART AND DESIGN

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Paper 9704/01  
Controlled Test

## General comments

Just over half of the entries for this paper came from questions from **Section A**, with open-ended starting points. **Question 1**, 'Hidden', attracted the greatest number of entries overall.

In **Section B**, with specific starting points, **Question 7**, 'Vegetables, inside and around a bag or box which is on the floor', also attracted a substantial quantity of entries. All questions from **Sections A** and **B** attracted entries across the mark range. Nearly a third of entries were from questions from **Section B**.

A minority of candidates submitted work from the specific design briefs from **Section C**.

Plenty of opportunities were afforded by the paper for initial development from primary sources. Most of the better work came from **Sections A** and **B**. There were some outstanding and exceptional responses that demonstrated a maturity in understanding, direct observational work, and accomplished traditional painting techniques. There was plenty of evidence of entries from across the options.

Submissions for **Section C** were generally weaker, although there were some mid-range and higher-achieving examples. More able candidates sitting this paper who investigated Graphic Design solutions often opted for questions from **Section A**. Here open-ended starting points gave a wide scope for personal ideas. Candidates created their own design briefs, demonstrating a mature approach to the design process and making references to market research, target audiences and work aimed for several outcomes or for different usage. The best restricted themselves to only a few outcomes, with in-depth investigations. Digital manipulation, particularly through *Adobe Photoshop*, combined with hand-drawn imagery, added distinctive qualities. The use of photography and drawings from observation characterised the best supporting work here.

There were also Graphics responses from **Section B**, including notable typographical experiments with lines and words from William Blake's poem *Night* in **Question 11**.

Most submissions were 2D, and many were within Painting and Related Media and covered the entire mark range. Within Fine Art approaches, acrylics, watercolours, oils, pastels, ink, silk screen, mono print, collage and computer-based images, as well as impasto painting and mixed-media presentations, were seen. Photography was often used very effectively as a means of exploring potential in compositions and viewpoints as part of preparation in Fine Art submissions, and this worked intelligently alongside observational drawing and painting studies.

As well as Painting and Graphics entries, there were also submissions in Photography and Printmaking. On the whole, candidates appeared to have a well-focussed and practiced approach to chosen media, but inevitably with variable understanding and dexterity. When sculpture was produced, photographs of the final pieces were sent to accompany the sheets of preparatory studies in a range of 2D media. Printmaking was often rather basic in expertise, although there were some examples of outstanding work where an intelligent combination of techniques was explored to develop imagery.

Photography submissions often lacked depth in visual preparation or developmental work. Submissions were sometimes presented on discs. Here, weaker submissions showed merely a succession of repeated photographs in modes of before and after press-button manipulation.

The best work had used a disc for final presentation, on which a narrative had been created and which was accompanied by several sheets of mounted photographs that demonstrated the development of the idea and handling of media. Too often, the use of discs with several folders lacked coherent indications of directions taken in investigations – whereas sheets of mounted, carefully selected and annotated prints would have

presented clearer sequential developments. Prints or images entered for the final presentation sometimes required clearer identification.

Throughout the mark range, candidates appeared to understand and appreciate the importance of preparatory or supporting studies. There were examples of very substantial preparation – from observation and with considered selected media – that resulted in outstanding and exceptional outcomes. Some painting candidates produced strong preparatory work on paper or card, but then changed to another surface with which they were possibly less familiar, such as a stretched canvas, or decided to work on a much larger scale in the examination, thereby giving themselves greater and sometimes unnecessary problems with final resolutions.

Higher-marked submissions demonstrated independence, commitment and a strong range of ideas, with a clear journey through preparation to the examination work. Very good (and some outstanding) examples of drawing and painting from direct observation were seen, and these were explored confidently through a variety of media. Mature understanding of composition, viewpoint and the use of formal elements were combined with real depth of research, including careful editing of ideas. Annotation, evaluation and decision-making were integral to developments. Work was occasionally informed by relevant references to other artists and cultures.

Mid-range submissions would often have benefited from more direction in preparatory studies. Confident use of media was apparent. More practice in analysis from direct observation would have been beneficial, as would greater care and attention to viewpoint and composition. Understanding of form and space showed inconsistencies. Few candidates managed reference to relevant artists and cultures which would have informed evaluations of ideas. There were occasional re-workings from other artists' works, but with no indication of artist or significance to the candidates' investigations.

In lower marked work there was evidence of attempts at preparation, but direction of ideas, understanding and expertise were limited. Copying of secondary images was apparent. More experience was required in rendering form and manipulating space. It was rare to see any further references.

Entries were well presented, although in future some Centres need to ensure that the final examination pieces are placed on top of the submission and clearly identified as final pieces.

The examination piece and sheets of preparatory work underneath should be securely fixed together at the top left-hand corner. Unfortunately, some Centres packed acrylic pieces face-to-face and these stuck together with resulting damage to surfaces. It would be appreciated if Centres would ensure that all candidates indicate the question attempted on the label.

## **Comments on specific questions**

### ***Section A***

#### ***Open-ended starting points***

##### **Question 1 *Hidden***

This question was by far the most popular from this paper. A wide range of innovative ideas and interpretations were seen. Upper-level work displayed effective compositions and viewpoints which communicated strong ideas in sensitive or quite dramatic ways. Preparatory studies were substantial and showed accomplished use of media including personal photographs. Subtle use of masks incorporated cultural aspects, while dramatic low viewpoints were created from objects such as cans that were partially hidden. Photographic entries experimented with numerous overlays of imagery, obscuring original prints, while, in painting, imagery was over-painted with transparent colour. There was also social comment through images involving figures and settings revealing the underlying truth of poverty and violence, etc.

In mid-range work, images of faces were distorted by fractures, and figures were hidden under text or otherwise camouflaged. Layers of paint and materials, and mixtures of printing techniques were seen.

Lower marked work showed some understanding and sound ideas, again including masking faces and covering figures, but lacked skill in rendering form. Atmospheric effects were conveyed in landscape motifs. However, there was often a reliance on copying secondary resources, and submissions were not supported by sufficient preparation.

### **Question 2 Making up**

Again, there was quite a wide range of interpretations. The most common ideas were concerned with the application of make-up or with reconciliation.

It was noticeable that here candidates would have benefited from greater understanding and experience with drawing the human head and figure. Better work demonstrated effective figure-group composition with good use of colour and media. Traditional painting, drawing, mixed media and photos were used well. Ideas were about plastic surgery, before-and-after effects of make-up, as well as a science fiction interest with imaginative layers of scales over human skin. These ideas worked well when substantiated by careful observational drawings from the figure.

### **Question 3 Flowering**

Some topics from this option were again concerned with the human figure, through coming of age, pregnancy, etc. At the top of the mark range, an outstanding understanding and perception of form from the female nude, through sensitive use of watercolour, was seen. Mid-level figure work included concerns with human development from infancy to old age.

In terms of flower studies, this question was quite popular in painting submissions.

At the top of the mark range, exceptional understanding in analysis of forms in studies from flower-heads were seen, while in the mid range attempts at simplified abstracted forms of orchids were substantiated by use of painterly media, as were enlarged impressionist flower-heads. Some references were apparent, particularly to Georgia O'Keefe, when candidates enlarged images, although development of candidates' own ideas was variable.

Adequate work included enlarged, dramatic renderings of stems. Flowers were occasionally seen effectively against skies and landscape settings.

Lower-marked paintings from flowers were rather flat and basic in understanding, but with freshly handled paint. Some weaker Photography entries did not go beyond snapshots of flower-heads, taken at garden centres.

By contrast, Graphic designers were more effective in using the question as a starting point for design briefs for flower shops and garden centres, concentrating on seed packets, containers, posters, etc.

### **Question 4 Fading light**

This question was quite popular, inspiring a range of interpretations.

Strong and evocative figure studies were apparent at the higher level, with thorough understanding of proportion, tonal colour, perspective and composition.

Enlarged Photo-Realist images of plugs and flexes were very well executed.

Mid-range work included competent drawings and paintings from figures and skeletons, sometimes incorporating the use of *Photoshop*. Air-brush work was seen in compositions of planets. Other work was concerned with directional light on still life and landscape subjects, with variable levels of focussed development and understanding. Sunsets were popular with photographers and painters. In lower-level work tonal contrasts had been difficult to cope with. Preparation here was limited in scope and repetitive.

### **Question 5 Squeezed**

This question resulted in very effective use of painterly media at the top of the range and included an image of an ageing figure, placed behind an enlarged hour-glass, creating a powerful use of colour and a highly expressive outcome.

Mid-range paintings and drawings included hands, pressing faces, and also hands squeezing fruit, which was a popular subject. Here preparatory studies included good linear drawings with some photographs. Too much copying was occasionally apparent.

Other approaches included sculpture concerned with squeezed materials, which resulted in a free-standing piece, submitted in a photograph.

Enlarged crushed tin cans were drawn with variable understanding and skill.

Photography candidates recorded figures pressed against glass or compressed in boxes. Some higher-marked Photography candidates explored the visual potential of structures of fruit juice containers, while effective Graphic design solutions included compressed typographic layouts with juice shown flowing between letter forms.

### **Question 6 *Setting out***

This was the least popular question in **Section A**, although there were some higher achieving submissions.

Predictably, concerns were usually with journeys. Adequate and Satisfactory work included very personal studies of groups of figures gathering for a bus, and figures and vehicles involved in a political rally.

More successful submissions included a conceptual still life of a suitcase with collaged contents, and table surfaces represented with items laid out for an activity.

Photographic entries rarely went beyond snapshots.

### ***Section B***

#### ***Specific starting points***

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

### **Question 7 *Vegetables inside and around a bag or box which is on the floor***

This was the second most popular question. Submissions for this traditional still life group subject-matter covered the mark range from *Poor* to *Outstanding*. Upper range work was exemplified by consistent and substantial preparation, which had explored possible viewpoints and compositions, including close-ups of parts of arrangements, through use of drawing and photographs. A range of media was employed and directional lighting often added mood and drama to the everyday subject matter. Recording of light across textured surfaces was effective, and cast shadows united arrangements. Indications of reflected colour were apparent in better pieces. Appropriate reference made to the work of the Impressionists helped to inform approaches.

Opaque and transparent paint, chalk, oil, pastel and pencil were favoured media.

While higher-marked submissions were intelligent, accomplished and perceptive, mid-range work showed some problems with resolving forms in space with perspective. More concentration on compositional studies would have been beneficial here. Representations of vegetables often worked well when seen partly inside or emerging from a bag or box.

Lower down, fruit was more convincing than the representation of the form of the box or container in perspective. However, vegetables also remained flat and formless on occasions.

Some Design responses explored logos on the sides of vegetable boxes and sides of vans.

### **Question 8 *Colourful toys and dolls scattered on a rug***

Here was an opportunity to use the higher-key colours of toys against settings. Few submissions achieved above the middle range of marks.

More accomplished work included painting with broad handling of items against the patterned rug with the use of strong directional light to hold the bold forms and vibrant colour together.

Competent work was sensitive in use of media, but again there were problems with perception and understanding of objects represented in space. Soft toys sometimes lacked weight when depicted through pencil and ink studies, although usually softer items managed to appear to lie down or sit more convincingly in space than harder forms.

In lower-range work, objects appeared unrelated to backgrounds and compositions as a whole.

**Question 9** *The whole or upper half of a figure resting after a game and holding an item of sports equipment*

A range of accomplishment was evident, with excellent use of media in higher-marked submissions, and also solid understanding of form and careful analysis of details of facial features, etc. Mature technique and understanding of atmosphere, tone and colour were seen, with figures such as cricketers with bats against outdoor settings. In studies of reclining figures, the feeling of resting was achieved, which many other candidates found difficult to suggest in their depictions.

Mid-range work showed competent handling of media and light and shade.

At the lower level, painting and drawing candidates struggled with form, articulation and facial features.

In Photography, some close cropping was effectively used with compositions.

**Question 10** *Façades in the old part of town*

Quite a few submissions were concentrated in the mid and lower levels. Whilst some enthusiasm was discernible in preparatory work, lower-level resolutions lacked understanding of form and depth. The use of repeating patterns of windows and tonal relationships were combined with surface qualities, in work that was Satisfactory in accomplishment, although observational skills showed some inconsistencies.

There were better responses where traditional frontages in colonial architectural styles were used effectively by both photographers and painters.

Decay on buildings suggested effects of light on textures of peeling paint and wood. Some accomplished photography recorded effects of recent earthquake damage.

**Question 11** *Interpret the whole or any part of an extract: 'The sun descending in the west...'*

Work appeared across the mark range and included interpretations effected in unexpected ways.

Graphics submissions combined computer-generated effects with drawing by hand. Most candidates selected a part of the extract. Candidates sometimes selected a single word from Blake's poem, such as 'shine', for a starting point in a design brief – and here designs for packages, bottles and posters were related to the launch of a new perfume.

In Fine Art responses, strong figurative work included dramatic effects of light and shade. Subtle and symbolic approaches included combinations of skulls and butterflies, and also a painting of an elderly figure taking shelter in a modern urban setting at night.

Lower-marked work included simple and thin presentations concerned with sunsets and the night, taken from individual lines of the poem.

**Section C**

***Specific design briefs***

**Question 12** *Six symbols for museum collections, etc.*

Work was thinly scattered between the *Very Good* and *Very Poor* ranges.

Competent work had some substantial preparation from observation, and included effective ideas such as symbols related to floor plans.

However, much work did not achieve higher than a poor level. Here work displayed a feeling for an appropriate lettering style for symbols as a whole, but preparation consisted of repetitive trial runs. At worst, aesthetic awareness was barely discernible, with symbols treated as individual pieces in relation to museum collections, with no consideration given to stylistic coherence or graphic unity across the symbols chosen. *Very Poor* and *Poor* pieces just presented repetitive flat designs that did not go beyond starting points. Images sometimes remained as pictures rather than 'symbols'.

**Question 13 Cover and double page layout for a book about traditional costumes, etc.**

Responses ranged from *Very Poor* to a few highly accomplished examples.

*Very Poor* work generally attempted the layout and arrangement of the cover, and gave some consideration to the depiction of the human figure. There were weaker candidates who included images from the Internet with little or no adjustment.

In the mid range, thorough lettering experiments were undertaken, but these were not developed through to the final pieces. *Competent* work showed some understanding of the figure and how clothes fit over the form.

Successful work often utilised computers, and combined sophisticated ideas with skilful handling of *Photoshop*, etc.

At the top of the range, the book cover and double page spread were developed to an almost professional standard with the aid of desk-top publishing. Photographic studies of figures in costumes were integrated effectively with lettering. At this level, work was the result of substantial experimentation with layouts, fonts and colour schemes.

**Question 14 Repeat pattern/wedding reception etc,**

Again work was thinly scattered across the mark range. Several submissions were in the middle of the mark range, with quite a few in the *Poor* and *Very Poor* areas. Only one candidate in the upper range successfully showed the three-dimensional quality of the tent.

Candidates in the mid and lower ranges experienced problems with the various forms of repeat patterns. Designs for napkins and table-cloths were variable. *Satisfactory* work showed some careful and thoughtful designs, applied to the tent, menu, table-cloths and napkins.

Work based on a single idea often only reached a *basic* level and became merely repetitive, rather than showing real consideration for repeat pattern formats and designs. Weaker repeat patterns were clearer when painted, as printing was often poor.

**Question 15 Costumes and head gear, 'The Magicians'.**

Relatively few responses were received. Designs were worked on quite evenly and it was sometimes difficult to discern any real development of ideas, as images appeared more as variations on a theme which included the final examination piece.

Often the lack of figure drawing skills along with an understanding of how garments would appear when fitted on the figure, were the main weaknesses. The weakest work consisted merely of simple copies in outline.

Competent submissions reflected an enjoyment of decorative aspects, with lively personal interpretation through inventive and colourful costumes.

# ART AND DESIGN

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**Paper 9704/02**  
**Coursework A**

## General comments

Centres had structured their courses to encourage candidates to choose themes which could be thoroughly researched, using a range of processes and techniques, and which could be developed largely from direct observation from first-hand sources.

The best submissions had taken advantage of easily accessible resources such as natural forms – shells, plants, etc. or still life arrangements. There was evidence of visits to interesting locations in the immediate environment, from which drawings and photographs had been made. Others had chosen to work from the figure, and had used themselves, family or friends as sources of first-hand study.

Exposure to the work of artists or to other cultures was also seen as an important part of many investigations in the search for ideas. There was evidence of visits to museums and galleries, and in some cases contact had been made with artists and craftspeople.

Candidates who had followed these approaches had been able to fully access all of the Assessment Objectives, and evidence of their achievement-levels could be accurately measured.

The majority of submissions, however, were mediocre, in the sense that secondary source material was very common. Too many candidates relied heavily on copying from such material for their final ideas, and there was sometimes little or no personal and individual development that could be rewarded. Many candidates possessed very good technical skills, but had been encouraged to produce safe, competent and copied work rather than being encouraged to experiment and to develop their own personal ideas. There was often misunderstanding of what is meant by experimenting with media, when the same subject was merely repeated in watercolour, pastel then acrylic paint. When contextual references were used, they often comprised lengthy biographical details downloaded from the internet (with no editing), or numerous prints (sometimes of poor quality) with little reference to anything the candidate was involved in.

Teacher assessments were very varied. The majority demonstrated a good understanding of the Assessment Criteria with the syllabus guidelines on what evidence is expected at various mark levels having been consulted and used with sensitivity in placing candidates in an order of merit. There were many cases of Centres using the full mark range, with the better candidates being marked too generously and the weakest too harshly. Other Centres had over-marked in the domains of 'Personal Qualities and Knowledge' and 'Critical Understanding' – especially when work was highly derivative, and where there was little cultural references or reference to the work of other artists.

## Comments on Areas of Study

### Painting and related media

A wide range of approaches was seen with work being based around still life or natural forms being the most popular. The better submissions showed clear evidence of research through careful analytical drawings and a wide range of media. Mixed media and collage proved to be popular, and some interesting experimentation was seen using painting and print-making techniques. This had provided a wealth of imagery from which ideas had developed. These candidates had not been afraid to experiment and take risks, and there were some less successful outcomes. However, a progression could be measured and rewarded. Colour had been used in an inventive and imaginative way.

The ease and availability of digital photography allowed many more candidates to collect visual information and to record still life arrangements using different viewpoints and light sources. Such photography was also used very effectively by those basing work around the figure. Many had used these images as sources of collage and as starting points for over-painting and drawing.

Mid-range work was still experimental, but candidates tended to regard finish and technique as more important than a sequence of sheets of visual investigation and exploration.

Weaker entries generally relied too heavily on the use of secondary source material. There was much evidence of direct copying from such imagery, with little underlying knowledge of the basic language of form, structure, tone, texture, etc.

### **Graphic design**

Some of the very best work was seen in this area of study. Candidates had written their own design briefs from chosen topics. They had researched material from their locality using first-hand studies in drawings and their own photography. Research into traditional cultural designs as well as contemporary page layout had also informed their development. Digital manipulation was used to develop ideas into a range of design outcomes, often of almost professional standard.

Less successful submissions were lacking in research and development. There was an over-reliance on the computer software available, with little evidence of originality. Images from secondary sources were simply lifted, with little thought given to the integration of text and image. Many of the designs tended to be over-complicated and muddled.

### **Photography**

The very best submissions had gathered a range of related images, exploring their subjects from a number of viewpoints and under different lighting conditions. Images had been overlaid and manipulated, with some being developed and combined with drawing and painting, whilst others had been taken through to photographic conclusions.

Mid- and lower-level work was very similar in technical quality, but it tended to lack range or exploration. Location shots appeared to have been taken at the same time on the same day. There was little experimentation with composition, lighting or viewpoints. Many candidates had submitted separate books with lengthy notes detailing technical information (most of it downloaded); and where they had researched the work of other photographers, results were often confined to biographical information (again downloaded, with little editing).

### **3D design and sculpture**

Submissions seen here varied both in their quality and in range of processes utilised. Architectural model-making and digital modelling was seen, using these technologies with skill to produce original outcomes based around first-hand research.

Equally, some excellent traditional woodcarving and papier mâché work was produced from animal studies. Other, very original submissions were developed into complex forms from studies based on observations of water and of plant and leaf forms.

There were also some exceptionally weak entries using papier mâché, showing no evidence of where ideas were sourced, or of any experiments leading to the development of candidates' finished objects.

### **Fashion and textile design**

There were only a very few submissions for this area of study. Candidates had produced lively, inventive designs based on studies of shells, flowers or birds. These were developed into designs for garments and accessories. Whilst the designs were competently executed, little thought had sometimes gone into choice of colour or fabrics.

Textile submissions were generally more comprehensive in their range of processes and skills studied. Candidates had made some effort to produce first-hand research, with drawings and photography. Local artefacts and cultural patterns were inspirational. Technical qualities were generally good, with some careful work using hand/machine-stitching, batik, silk painting, printing and quilting.

Some of the less successful work was heavily directed into single processes and showed little individual research or experimentation.



# ART AND DESIGN

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**Paper 9704/03**

**Coursework B**

## **General comments**

There were some excellent submissions seen, demonstrating that candidates had gained confidence from their experience covered by Component 2, and had further refined skills they had learnt. Themes and ideas had been thoroughly researched, and an appropriate emphasis had been placed on the resolution of a final outcome. Work at this level demonstrated a mature approach, with a full understanding of the Assessment Objectives. Candidates were able to express a personal direction and to demonstrate considerable independence and initiative.

Whilst some had made direct links with topics studied for Component 4: Personal Study, they all showed influences from looking at how other artists, designers, or cultures had approached their choice of themes and this was also shown in their handling of media.

Work at this level was comprehensively documented on preparatory sheets and in sketchbooks. The best of these were full of experiments and research ideas built up over the year's study: genuine visual diaries, documenting and confirming the candidates' wider interest in the subject.

The weaker submissions were relatively lacking in development and refinement towards the final outcome. Ideas had been reworked several times in the supporting studies, and final compositions tended to lack a vitality and freshness. Many submissions were a collection of finished pieces with a 'catch all' title such as 'people; fruit; flowers' – not genuine investigations with a clear journey of focused research, exploration and development.

## **Comments on Areas of Study**

### **Painting and related media**

A wide variety of media was seen here, and the best submissions had used this with confidence and sensitivity towards their subject matter. There was in-depth study and an understanding of the work of other artists or cultures.

Many candidates had used a mixed-media approach. Surfaces were built up with collage, overprinted with mono-print techniques, with further development continuing through drawing and over-painting. The best had full technical control, and this resulted in very lively compositions, rich in textural qualities. Their subject matter had derived from well-observed first-hand studies from local landscape, still life, or the human figure.

Mid-level work was also ambitious in intent, but less secure levels of understanding in some or all of the Assessment Domains meant that intentions were not always carried through successfully.

There were a number of weak entries, where too much emphasis had been placed on creating finished pieces without exploring anything in depth. Sources for study were largely derivative and lacking in personal engagement with the subject.

### **Graphic design**

The best submissions were very thorough, individual projects: brochures, album covers, posters, book-jackets, and one unique piece of graphic illustration which was totally original and deserving of maximum marks.

In the best work the levels of presentation were excellent. Ideas were extensively researched using candidates' own sensitively drawn artwork, which was refined and developed, largely using digital technology, and documented at every stage. There was a clear process of selection and refinement.

The weaker submissions showed little evidence of starting points. Ideas seemed to appear from nowhere. Layouts were not extensively explored, and the relationship between text and image was often insufficiently considered.

### **Photography**

This area only received a few entries, mostly of a very high standard. Some of the research and exploration material could have been better-edited, but there was enough evidence to see that camera control and digital manipulation had been used effectively to achieve highly evocative final prints.

Many candidates had made good use of contextual references. Professional inspiration gave a direction to the candidates' own work. In nearly all cases this involved the final pieces going beyond a 'pastiche'. The subject matter, techniques and experimental thinking of chosen photographers all helped to inform and enrich the candidates' own work.

It was pleasing to see examples of imaginative thinking going into the presentation of some candidates' work, such as in the placing of their images within an installation incorporating an imaginative use of lighting and display materials. One video and one film animation were also submitted.

### **3D design and sculpture**

Very few submissions were seen here but those submitted were of a high standard, demonstrating a real understanding of three-dimensional form, space and scale. Research, recording and the development of ideas were clearly documented, through detailed studies and photographs showing stages of work in progress.

Life-size figure work was seen, as well as work using string, card, metal and wood constructions, simplified and resolved as abstract forms.

### **Fashion and textile design**

The very few Fashion submissions were competent creative designs developed from studies of bamboo, feathers, flowers and butterflies. Those candidates who had included their own printed designs on fabric were sometimes less successful.

The best textile designs were complex screen prints on fabric, involving up to ten screens, expertly printed with excellent registration and ink control. Sources of ideas and the development into abstract pattern had been clearly documented, both in mounted studies and relevant sketchbooks.

Much weaker work using stencil print showed little evidence of starting points, and all submissions tended to follow a narrow, formulaic approach.

# ART AND DESIGN

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**Paper 9704/04**  
**Personal Study**

## General comments

With almost one fifth of the Personal Studies achieving an excellent standard and two thirds of all submissions worthy of the upper levels of the mark range, the advice and guidance given by teachers from the majority of Centres was clearly very positive and appropriate. Successful outcomes were highly dependent on teachers' understanding of the syllabus and how they encouraged their candidates to pursue interesting and engaging topics which were also relevant and appropriate.

However, Examiners continue to be concerned that over 10% of the work assessed was not at an acceptable standard for an Advanced Level submission. It was noted that these weaker responses invariably had not submitted an Outline Proposal Form (OPF), outlining intentions and identifying primary sources for investigation. They also lacked the basic formalities of presentation such as an *Introduction*, a *Conclusion* and a *Bibliography*. Studies from some Centres showed no understanding of the requirements, such that all they consisted of were additional pieces of coursework. On the other hand, some very thorough investigations were seen on topics which bore no relation to Art and Design issues at all! These tended to focus on sociology, psychology, botany, geography or tourism without any reference whatsoever to existing works of art or design or practitioners. Such approaches gained very little recognition from the Assessment Objectives and had, undeniably, resulted from poor guidance and a misunderstanding of the syllabus.

The most successful approach, adopted by the majority of Centres, is to discuss with candidates which aspects of their course experiences most interests and motivates them, then offer guidance on possible sources for first-hand investigation of existing works of historical or contemporary practice which are accessible in studios, galleries, exhibitions or at specific sites. The use of local sources will always foster the strongest interest and enthusiasm. In addition, comparisons can be made with relevant mainstream or international examples resourced from books or the Internet, but these sources should not be the main focus. Once a decision has been made on the title, sources and intentions of the study, the Outline Proposal Form should be completed and either approved by the teacher or sent to CIE for further comment and advice. If there is any doubt about the suitability of the topic, the benefit of the Examiner's advice should be sought, if only to reassure both the teacher and the candidate that the intentions are sound in relation to the Assessment Objectives. A copy of the approved Outline Proposal Form should always be included with the final submission.

Further guidance from the teacher on the structure, sequence and presentation of the study is desirable once sufficient visual and written material has been accumulated. A variety of formats for presentation is possible, such as A3- or A4-sized booklets, larger boards with related two- or three-dimensional practical extensions, different systems of folding, pop-up, overlaying and revealing card structures, as well as studies organised on a CD (which should always be accompanied by a printed version). Practical analyses of the works of artists and designers focused on through first-hand study should be encouraged as much as written comments; and this also applies to relevant comparisons made with examples from secondary sources, such as books or the Internet. Teachers need to emphasise to candidates that they are engaged on an *Art and Design* investigation, and therefore the layout and integration of text and image is an essential part of the way they organise and present their research.

Candidates will need to be positively encouraged to plan a visually rich presentation of the material well before the deadline for submission and aim for clarity of communication by making sure that all illustrations are correctly notated.

## **Comments on various levels of achievement**

### *Higher levels*

Several outstanding Studies were seen which met all of the Assessment Objectives to the highest level. Such submissions were exceptionally well sustained, coherently structured, elegantly presented and highly personal in all practical and written analyses and evaluations. An encouraging number of candidates also achieved a level of excellence through carefully chosen topics which were clearly motivated by direct experience of the selected works of artists and designers, craftwork or architecture in relation to their main coursework interests. A very stimulating range of local practitioner's work and architectural sites were focused on to inform analyses, comparisons and critical understanding. Thorough planning of layout and presentation led to a variety of inventive formats. Whether produced through computer processes or handwritten, a concern for the structure, sequence and integration of the material with notations and headings offered a refined clarity of communication.

### *Mid levels*

The majority of submissions demonstrated a good level of selection, organisation and presentation. There was clear evidence of personal commitment, interest and enthusiasm leading to articulate written descriptions and comments, but less concern to engage in practical analyses or comparisons. Computer processes were used well to organise and integrate visual and written material, but the Studies could have been far deeper and more sustained if the context of the topic had been better understood. There were no doubts that first-hand familiarity with the works focused on had motivated a personal interest in the investigation, but there was also a tendency to place more emphasis on works of international renown which were only accessible from secondary sources. Better results were apparent when these examples were compared with the local first-hand research.

### *Lower levels*

These Studies invariably showed a heavy reliance on secondary information from books or the Internet and very uncertain sources for first-hand investigation. Surveys of media and processes were often seen to lack personal analysis or even simple references to the contexts, styles, themes and aesthetic qualities of particular works. A minimal amount of consideration was apparent in the structure, sequence and presentation of the material. Some submissions included no more than two or three illustrations which were poorly reproduced and given uncertain or inaccurate notations. Covers, Titles, Introductions, Conclusions and Bibliographies were often neglected. Some Studies were bolstered with irrelevant scrap-book materials, interviews and questionnaires which led nowhere, unselective biographies and regurgitated technical manuals. There was a sense that many of these submissions were the product of last-minute compilations, rather than a planned project in relation to specific intentions (which in many cases were unknown as an Outline Proposal Form had not been included).