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## FOREWORD

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This booklet contains reports written by Examiners on the work of candidates in certain papers. **Its contents are primarily for the information of the subject teachers concerned.**

# ART AND DESIGN

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## GCE Advanced Level and GCE Advanced Subsidiary Level

<p>Paper 9704/01 Controlled Test</p>
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### General comments

With a large increase in the numbers of entries this session, each section of the question paper was widely used. 45% of candidates chose questions from the open-ended starting points of **Section A**, 30% from the specific starting points of **Section B** and 25% from the specific design briefs of **Section C**. However, it was not unusual for Graphics specialists to choose questions from **Section A** by developing their own design briefs on the themes offered and this was a perfectly permissible way of using the question paper.

The most successful submissions were clearly linked to thorough observation from primary sources. Such investigations encouraged analysis of the research for experimentation with media and processes. Personal evaluations were then evident in the exploration of the relationships of visual elements through the development of a variety of compositional or design ideas. At mid levels of achievement competence was often apparent in research and the use of media, but the concern to develop visual ideas usually led to the reproduction of a particular study for the examination piece without any further consideration of the selection and control of colour or compositional ideas. Some Centres encouraged a formulaic approach to preparation; while this might offer the less able candidates a set procedure, it was seen to limit the potential for personal investigation, creativity in developing ideas and critical judgements. The practice, for example, of slavishly copying existing works by contemporary or historical artists or designers, and then attempting to produce a pastiche of such work, inevitably limited the evidence of personal qualities and critical judgements. The poorest submissions, however, relied heavily on secondary sources for repetitive copying of information in a limited range of media with little development before regurgitating such rehearsed images for the examination pieces.

The presentation and labelling of work before despatch was generally good. It is, however, helpful if the examination piece is firmly attached to the preparatory work and that all the work is mounted on sheets of the same size. Assessment is made more difficult, for example, when preparatory work is mounted on sheets twice the size of the examination piece. Problems were also experienced when different candidate's work stuck together, especially when acrylic paints had been used but not given sufficient time to dry before the work was despatched.

### Comments on specific questions

#### **Section A**

##### *Open-ended Starting Points*

#### **Question 1**

##### *Pollution*

The theme was interpreted both in the context of environmental issues and in terms of moral, social or psychological corruption. Some candidates also chose the question as an opportunity to create collages from litter itself and also attempted to stick earth and sand materials to their work. Thorough research of a particular place preceded the most successful submissions. Otherwise, a lack of directly observed sources generally limited the potential to develop visual ideas beyond literal associations.

**Question 2***Connecting Parts*

The best approaches focused on engines and mechanical devices for research with inventive composition and developments towards abstraction, exploiting surface qualities as well as structures. Natural forms, such as plant structures, were also used well, particularly when collage elements were incorporated with other mixed media. Other interpretations involved family links for portraiture or the analysis of human or animal anatomy, leading to results of competent to high levels.

**Question 3***Sacred Site*

The second most popular theme of this section which resulted in both strong and weak submissions. Candidates who focused on specific sites, such as the interiors or exteriors of religious buildings or shrines were generally able to gather interesting information for development. A dependency on secondary sources limited the potential of the weaker responses. There were also some garish re-enactments of horror imagery from Photography specialists who posed distraught figures in graveyards. The most interesting submissions were firmly linked to personal experiences and attempted to communicate a sense of spirituality through the use of colour, atmospheric tone and layering of surface qualities.

**Question 4***Night*

By far the most popular choice of this section with the work received covering a wide range of achievement. While less able candidates were inevitably attracted by secondary sources for images of the dreamworld and fantasy, there were also some very evocative and well researched surrealistic developments in this direction. The best work was firmly rooted in direct observation of particular light sources and, whether focusing on the human figure in interiors or the built or natural environment, established good research and development of ideas which encouraged confident execution of the examination pieces. There were also many Graphics submissions offering posters and flyers for city night-life.

**Question 5***Spiritual Structures*

The least chosen question in this section with a surprising amount of submissions which were invented without any serious references to natural or manufactured sources. Credit was always given to attempts to observe such structures as shells, springs, screws or spiral stairwells, whatever the level of analytical ability. When weak developments towards abstraction were based on little more than diagrams from secondary sources it was difficult to apply the Assessment Objectives generously.

**Question 6***Town or City*

Most submissions were sincerely focused on particular places, familiar from personal experience. Several works of great vitality, based on crowd formations, were seen. This context was also explored well by Photography specialists who often achieved high levels through an orderly selection, evaluation and presentation of their prints. Some interesting attempts to create repeat pattern collages based on high rise block-stepped buildings were also seen. Weaker work was limited by a poor understanding of perspective techniques to establish space and depth or a reliance on copying existing images from secondary sources.

**Section B***Specific Starting Points***Question 7**

The still life group of a large fish, crab or lobster on a plate, surrounded by cooking ingredients and utensils, was the most popular question in this section. The majority of candidates were able to render complex surface textures and fine structural details within well organised compositional arrangements. Most preliminary research was thorough in terms of experimenting with a variety of viewpoints. Only the better submissions, however, showed a confident understanding of the spatial relationships within and surrounding the objects. Less able responses struggled with the ellipses of the plate in relation to the table top and tended to emphasise surface qualities at the expense of forms and structures.

**Question 8**

The hat, boots, umbrella and clothing arranged on and around a chair was also a popular choice for still life study. However, in comparison to **Question 7**, fewer exceptional and more uncertain responses were seen. The best work showed a sure understanding and control of the spatial relationships within and surrounding the chair. This was most apparent when cast shadows were accurately and sensitively observed. At mid levels of achievement the forms and surface qualities of hats, boots and cloth folds were often well rendered in isolated parts but a lack of light and shadows dissolving and absorbing forms to create a sense of overall unity was common. Most of the weaker responses showed much uncertainty about the relationship of the chair leg structures to the floor plane.

**Question 9**

The figure study of a model, seated in front of a window, reading a newspaper did not attract a large number of responses. However, candidates who chose this question were generally very able and several outstanding studies, worthy of the highest level of the mark range, were seen. Such candidates were able to use complex foreshortening when analysing the arms and hands holding the newspaper. Observation of directional light sources led to an accomplished rendering of forms, structures and cast shadows to give the work great presence and vitality. Only a few less able responses were seen.

**Question 10**

There were slightly more submissions for the environment question focusing on a roadside stall selling refreshments or fruit and vegetables. The work covered a wide range of ability but the better responses were clearly linked to particular places. Most candidates developed their ideas through research from personal photographic recording but such information was often translated into lively scenes of bustling activity, enhanced by colour and fluid mark-making. The less successful responses tended to show uncertainties in creating a sense of space and depth.

**Question 11**

Although the extract from Abdulrazak Gurnah's novel attracted the fewest submissions in this section, the outcomes were quite varied. Most candidates interpreted aspects of gardens but there were also some lively depictions of washing lines and chicken runs. Several competent to high level landscape paintings, which evoked a good sense of a particular place, were received.

**Section C***Specific Design Briefs***Question 12**

The logo design for a company named Dynaco which supplies spare parts for motor vehicles was a popular question in this section. While the better submissions offered a good sequential development of ideas following thorough observation, many candidates neglected to consider positive-negative relationships in the shapes of lettering when combined with images of machine forms. Computers were widely used for lettering sources and often as a substitute for personal investigation of images but this 'push button' approach seldom led to hand-drawn developments of a competent level. Some of the best responses developed the final pieces using cut paper and collage, which enhanced clarity of communication. Only a few of the most advanced submissions considered the effects of scale reductions when showing the logo on a business card.

**Question 13**

The repeat pattern design for the wall coverings of a shop selling musical or optical instruments was the most popular choice of the design briefs. The best work was firmly founded on thorough research from observation. Most submissions focused on the musical context for which the selection and organisation of interesting shapes for experimentation with repeat pattern techniques showed considerable expertise, especially when specific colours and tones were used to enhance rhythm and positive-negative counterchanges. Work of a competent level of research and development was often more limited in the selection and control of tone and colour. However, many weaker responses were also received where the shapes of instruments had been traced from secondary sources and the design development was limited to repeating rows with little awareness of figure-ground relationships.

**Question 14**

The costume design question for a carnival based on the theme of 'Birds' or 'Flying Insects', though a less popular choice, inspired some of the most outstanding submissions for the whole of Paper 1. Excellent research was translated into vibrant and exciting costumes, presented through an almost professional expertise in terms of highly accomplished abilities to draw the human figure in a variety of stances. Less able responses were inevitably limited in this direction and attempts to overcome weaknesses by hiding hands in pockets or behind backs tended to emphasise the problems.

**Question 15**

The packaging design brief for refreshments and snacks for a catering firm named 'Dainties' was the least undertaken question in this section. Only a few competent submissions were seen offering hand painted lettering in relation to the three dimensional surface of the package. Weaker attempts failed to consider the shape of the opened out box by presenting designs for only a single surface. Some simply designed only the box then pasted images downloaded from the Internet onto it.

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

**General comments**

Some work seen this session was of the highest calibre, where Centres had encouraged their candidates to choose themes which could be thoroughly researched through a range of processes and techniques, and which developed largely from candidates' direct observation of first hand sources.

However, the majority of submissions were rather mediocre where secondary source material was very common. Weaker candidates relied heavily on this as a final idea, with little or no development. Some candidates possessed good technical skills but are taught to produce safe, competent, copied work rather than being encouraged to experiment and to develop as a creative thinking individual.

In a small number of cases there were issues over the authenticity of some of the preparatory work. Studies had been included that had rather obviously not been undertaken by the candidate. Centres should be aware of their responsibilities in this regard.

There seems to be very little understanding or appreciation by many Centres of the difference between the two coursework components. The syllabus requires a subtle shift of emphasis between the components. Teachers should make themselves fully aware of this and structure their courses so that work produced for this component is more experimental and investigative with less emphasis on the production of a final outcome.

When Centres have appreciated the differences and have structured their courses accordingly, then this component provides candidates at all ability levels with a degree of confidence, and the ability to apply knowledge and skills gained both to their Component 1 and to future coursework in Component 3.

Whilst most Centres take great care over the presentation and organisation of submissions, some do not, and those who fail to realise the importance of this. Preparatory work should conform to the maximum number of mounted sheets, and preferably be tied together in some way. Each sheet should be clearly labelled. Quite a few Centres submitted the work of both components in one package and some do not even distinguish clearly between the two components. Indeed some of the work was not labelled at all, making identification almost impossible.

Teachers' assessments were very varied. Most Centres had placed their candidates in the right order of merit but felt that they had to use the whole mark range. The best was usually marked too generously and the weakest too harshly. Centres had also tended to over mark in the domains of personal qualities and knowledge and critical understanding, especially with weaker work which was highly derivative and where there was little or no reference to the work of others or of any reference to cultural issues.

It was also obvious that some Centres had marked the candidate and not the work.

CIE has now produced a CD of AS/A Level Art and Design standards. This gives clear exemplar material at various attainment levels within all components, together with a mark breakdown which is fully explained. This will be extremely useful to teachers involved with Centre assessments.

### **Comments on the work submitted**

Painting and related media was by far the most common area of study, and a wide variety of approaches were seen. The best work was from Centres who had encouraged avenues of research based on one particular source or theme and from which candidates could explore from direct observation and first hand experience. These could be man made or natural objects, work from the figure, or research around their local environment.

Most candidates in this upper bracket were capable of genuine research and experimentation through a number of processes and techniques.

There were examples of work developing into large format canvases but at this stage they often presented candidates with compositional difficulties as their preparatory studies were scaled up.

Mid range entries were still full of experiment but candidates regarded finish and technique to be of more importance than a series of sheets of visual investigation.

Mixed media and collage was used a lot and there was some very exciting experimentation using collage printed elements as a ground to support more detailed drawing and painting. However, the heaviness of those items such as seeds, leaves, shells and sticks detracted somewhat from the overall design qualities and colour sensibility of many less successful entries.

Embroidery was often added to final work, especially painting on canvas with varying degrees of success.

3D work included sculpture, a few ceramic pieces, assemblage using wood, wire and metal. The best submissions included analytical drawings which explored structures from which 3D forms were then developed. They had also experimented directly in 3D by using maquettes. In one example found branches were carved to enhance or emphasise associations.

Ceramic work was less successful with little real understanding of 3D form or skills required, resulting in very clumsy pots and tiles.

Weaker work using other materials was exemplified by a failure to achieve a control of the medium, with a lack of critical judgement and awareness of form and space.

All examples of finished pieces for this area were submitted using photographs. Moderating from photographs can be very frustrating even when the photography is competent, which unfortunately was not often the case. In far too many examples the quality of the photography was very poor. Images were out of focus or poorly lit. Sometimes there was only one picture and also no indication of scale.

Graphic design submissions were generally worthy but limited in scope, with an insufficient depth of research to justify marks in the higher grade levels.



Few briefs went beyond poster design. Typography and hand lettering were of a reasonably good standard, although not really exquisite. There was better evidence of computer aided design.

Work at the lower attainment levels tended to focus too much on the production of finished pieces. Knowledge and critical understanding was often rather vague and implicit. Whilst good design skills could be measured, many entries had limitations in personal development and individual creativity, with the weakest work being highly derivative.

A few examples of printmaking were seen. Stencil prints were submitted which displayed a high level of technical competency, but the images were all from secondary sources. Examples of silk screen printing were more adventurous and combined an understanding of the process together with a creative enthusiasm for the medium.

The few pieces of textile work submitted were rather weak and lacked any real investigation through the medium. There were some well presented fashion designs, but the supporting studies again lacked any real personal investigation. There was a reliance on copying from secondary sources and the majority of candidates had not benefited from any direct experience of drawing from the human figure.

### **Conclusion**

Whatever the chosen area of study for this component, it is expected that there should be evidence of an exploration into a variety of approaches and possibilities, from which ongoing evaluations and judgements will enhance the candidate's confidence in arriving at a personal means of visual expression.

**Paper 9704/03**

**Coursework B**

### **General comments**

There were some excellent submissions for this component where candidates demonstrated that they had gained much from the range of research skills and development of ideas practiced in their Component 2. Working from direct first hand information had also developed a confidence to use a visual language in a more expressive way.

Where links between the Personal Study (Component 4) had been relevant and well established, the influence of looking at the work of other artists and designers had had a positive effect upon the work for this Component, both in the technical handling of the chosen media, and in the choice of themes to explore.

As mentioned earlier in comments on Coursework A, some Centres failed to distinguish between the two components. Indeed, in many cases work done during the early stages of a course featured as supporting work for this component.

Mid level work was characterised by limited or poor research; an emphasis had been placed upon producing a number of finished pieces rather than focusing upon an in depth exploration of a chosen theme before then developing an idea to a conclusion.

There were some extremely weak submissions containing sheets of work of poorly copied images from secondary sources. Work done during the earlier stage of courses was often included to pad out submissions. Sketchbooks, when submitted, were more like scrapbooks or a few pages of doodles.

Teacher assessments were generally a little more realistic for this component. Since there should be some relationship between this component and the choice of subject studied for Component 4, Centres' marks within the assessment domains of personal qualities, knowledge and critical understanding were generally much more relevant and accurate.

However, teachers were still tending to over mark at the top end, not realising that for submissions to receive marks of 90+ the work has to meet all the assessment objectives to the same level of excellence.

### **Comments on the work submitted**

Painting and related media dominated submissions. There were some excellent large scale works demonstrating a confidence in the ability to construct often complex compositions and carry these out with proficiency in the use of media.

Many had used the figure as a starting point for their investigations. Good use had been made of the work of others in researching portraiture and painterly techniques.

Mid level work also showed an ambition with scale but this very often presented candidates with compositional difficulties as their preparatory research was less thorough. Some submissions at this level had highly competent manipulative skills, but much of what had been discovered within the research and experimental sheets was not carried through into the final piece.

There were some very weak entries where too much emphasis had been placed upon making finished pieces without exploring anything in depth. Very often sketchbooks were not included, and in these cases access to the full range of marks within the assessment domains is limited.

The few submissions for photography were generally of a very high standard, demonstrating good practice in the initiation of ideas and carrying the process through to a successful and highly personal conclusion. Where digital photography was submitted, this was often seen as simple "button pushing". More emphasis needs to be placed upon candidates' involvement in the process and the manipulation of images, combined with critical decision making.

There were few entries for the 3D study area. Some modelling and work in clay was submitted. Whilst these had attained highly competent craft skills, research and development of a personal level was very limited and high marks could not be sustained within the assessment domains relative to these areas of assessment.

Some relief sculpture was seen and also pyrography (often with the introduction of colour). Here too, candidates were often limited by their lack of exploration of processes and technique before attempting their final work. Their choice of imagery was also almost exclusively from secondary sources simply transcribed into another medium.

The use of computer generated work featured strongly with graphic design entries, but much of this was slick and reliant upon downloaded images of a secondary nature.

Too much emphasis appears to have been placed upon arriving at finished work rather than spending time really exploring and developing skills in design development.

Printmaking entries in this area of study were generally of an excellent standard. Candidates had clearly benefited from a structured, well taught course and had also been allowed to pursue individual themes and to arrive at a personal body of work.

Some exciting etchings with aquatint and relief prints were seen. Relevant studies of the work of other artists were included.

Some of the weakest entries seen were in the area of textiles. Whilst submissions showed evidence of good potential in the initial experimental stages, little of this had been recognised by the candidate or had been developed into larger final pieces. Many entries had simply produced more of the same sort of work which they had submitted for Component 2.

### **Conclusion**

The most successful work seen in any area of study came from Centres who had fully understood the different requirements of this component. They had structured their courses to enable each candidate to produce a body of work which covered all of the assessment objectives.

Once again, a reminder that the CD "AS/A Level Art and Design Standards" gives many examples covering different areas of study and at different ability levels. This should be seen as a valuable asset to Centres in the planning of their courses.



<p><b>Paper 9704/04</b> <b>Related Study</b></p>
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### **General comments**

A large increase in the number of candidates entered for Paper 4 makes it necessary for this report to highlight the most successful approaches, and the problems to avoid, if candidates are to communicate an awareness of Art and Design issues in relation to their coursework experiences. The majority of Centres sent their candidates' proposal forms to CIE for approval, but this only proved to be beneficial when the provisos were adhered to. Many candidates this session ignored the advice given by the Examiners and this lack of focus on clear intentions limited their abilities to meet the Assessment Objectives evenly.

Firstly, it must be remembered that the study needs to relate to some aspect of a candidate's coursework. As the Examiner who assesses the study is not the same person who moderates the coursework submission, it is necessary for candidates to include references to their own work and illustrate that work with photographic records. The main aim of the investigation is to focus on selected examples of existing works from contemporary or historical practices, seen at first hand, by making critical judgements and personal evaluations in relation to coursework experiences. Therefore, in order to assess to what extent this has been achieved, it is important for the Examiners to be able to see as well as read about the candidates' own work. For example, some Centres have adopted a very successful approach by encouraging their candidates to begin their investigations by referring to their main interests for coursework and evaluating their own achievements before they move on to analyse and compose selected examples from first hand investigation. Alternatively, such comparisons and critical judgements might be presented at the end or even as the study of chosen works progresses.

The organisation and presentation of the study is an important concern when aiming to meet the Assessment Objectives for an Art and Design submission. While many studies presented in A4 sized files show a competent concern for layout and the integration of text and images, candidates who choose a larger format, making use of both sides of a page for double-page spreads, usually create the most potential for exciting visual presentation. Such formats allow flexibility in layout, the opportunity for interesting juxtapositions, the inclusion of practical analyses, variations of size and media of illustrations, notations, titles, sub-headings, quotations and text. To be successful, however, planning and forethought are required, similar to the demand of the other components of the examination. Last minute compilations are, consequently, all too apparent, as are submissions which have progressed no further than preliminary notes or a scrapbook of illustrations.

Teachers need to monitor the progress of candidates by offering clear guidance on the structure, sequence and focus of the studies. An introduction and a conclusion are an obvious requirement, but it is also important for the investigation to remain relevant to intentions. A focus on a selection of examples for analysis and comparisons of their contexts, stylistic influences, themes and use of materials and processes should be encouraged. Analysis of works needs to probe beyond basic descriptions into the structures and relationships of visual elements. This concerns their composition or design and their use of form, space, shape, line, colour, tone and surface qualities. Consequently, the inclusion of lengthy biographies, interviews, questionnaires and broad periods of Art History are not relevant unless used very selectively in direct relationship to the works selected for investigation. Practical analysis of the work through drawings, diagrams, paintings and photographs should be encouraged as much as written comment. It may even form the dominant part of the study, providing written notations are also used to identify and explain the visual material.

### **Comments on different levels of achievement**

The most successful studies communicated a strong sense of involvement through personal enthusiasm and a commitment to sustain the investigation. The analysis of work was selective and controlled, offering clear evaluations in terms of cultural contexts, stylistic influences, aesthetic qualities and use of materials. Lively visual presentations resulted from thorough planning of the layout of a variety of illustrative material and its integration with text, headings and notations. Personal evaluations and critical judgements, resulting from the investigation were firmly linked to coursework experiences.

At the mid levels of achievement studies were usually well sustained and focused. However, the chosen works tended to be dominated by descriptions of what the works depicted rather than their analysis and use of visual elements. Practical studies also tended towards copies rather than a selective analysis of a particular aspect of composition, such as shape, line or colour. Critical judgements were expressed in terms of likes or dislikes with little evidence offered to support such opinions by making comparisons with other works or referring to coursework experiences. Computer processes were often used well to present a competent level of integrated written and visual material, but there was less concern to organise the layout in an interesting, or visually exciting, way for an Art and Design submission.

The studies received at the lower levels of achievement tended to lack a sense of direction, structure and focus. Much material irrelevant to the analysis of works, such as biographies, interviews and questionnaires, was included to bolster the content. There was a heavy dependency on secondary sources, such as European Art History, regurgitated from books or downloaded from the Internet. This was used very unselectively and often had no relevance to the intentions of the proposal form or the candidates' own coursework. Evaluations were usually vague and inconclusive and a poor concern was apparent for the selection and organisation of visual elements in relation to written material. Some studies offered little more than technical manuals, travel brochures or catalogues of works without comment.

A number of very poor or misguided submissions were also received. Some of these concerned areas of knowledge unconnected to Art and Design issues, such as marketing, farming, geography or popular music. Some simply presented a few pieces of coursework without comment or explanation. Others offered general summaries of world civilisations from prehistoric times to the present day. None of these approaches would have been approved if a proposal form had been sent to CIE for Examiners' advice. There were, however, those who had submitted viable proposals but who had failed to produce the work, submitting instead two or three sheets of writing, unrelated to any particular works, or a file which consisted solely of sheets downloaded from the Internet.