

# ART AND DESIGN

Paper 9704/01  
Controlled Test

## General comments

Almost two thirds of candidates chose the open-ended questions of **Section A**, for which **Question 1, Barriers** and **Question 4, Reflections** were the most popular. A quarter of candidates opted for the specific starting points of **Section B**, with the still life arrangement of **Question 8** attracting the most responses. Slightly more than 10% of candidates focused on the specific design briefs of **Section C**, most choosing **Question 12**, the menu cover design. As in previous years the majority of submissions were of the painting and related media area of study, and this often included printmaking. Graphic design, lens and digital media and fashion design were also seen often. This session there were a number of 3D installation pieces but only a few submissions in textiles, ceramics or other three-dimensional work.

Approximately 30% of the work achieved the upper levels of the mark range, although fewer excellent or outstanding responses were seen compared with previous years. The confidence and determination to sustain research from direct observation informed the development of personal ideas, inventive experimentation with media and processes and exploration of the relationships of visual elements. The best work also continued to develop in the examination pieces, rather than just using the preparatory studies as a rehearsal to be reproduced in the time limit. Especially rewarding was seeing the 'journey' candidates took when exploring and refining ideas. Sometimes a genuine struggle to come to terms with difficulties was apparent, with a candidate at the cutting edge of their experience; such is the maturity the examiners looked for when awarding the in higher range of marks.

The mid levels of achievement, where competent research and development of ideas led to some selection and control in the examination work, caused some concern where it was apparent that the ideas had failed to develop into personal interpretations. Digital photography was often used to support direct observation in conjunction with references to relevant artists' or designers' works. When, however, either the photographic recording or the influence of artworks dominated the investigation at the expense of personal interpretation and evaluation, such work was inhibited from reaching the higher levels of the mark range.

The less successful responses tended to be very dependent on secondary sources, often neglecting the requirement to develop ideas from direct observation and personal experience. Consequently, preparatory sheets were usually bolstered with 'cut and paste' images from magazines which did little to inform ideas or development, despite the technical skills apparent when the images were slavishly copied. More weaker submissions were seen than in previous sessions, much of it simply lacking adequate preparation and some with none at all.

Although most Centres gave their candidates good advice on the mounting, presentation and labelling of work, the examiners continued to find some practices frustrating. Quite a few submissions, for example, offered no indication of which question had been answered, when this was crucial to the Assessment Objectives, particularly *Personal Qualities*. The examiners also experienced confusion when work had been incorrectly labelled with the wrong candidate numbers, and in some cases no identification was provided at all. Work submitted crudely stapled to mounts was actually hazardous to handle. Other Centres, despite previous requests not to, continued to wrap each sheet in tissue paper or cellophane envelopes: when the work became stuck to these wrappings it was inevitably damaged when removed. Advice has been offered in previous reports about applying a thin layer of talcum powder and separating work, which might become stuck together, by a single sheet of plain paper.

## **Comments on specific questions**

### **Section A**

#### *Open-ended starting points*

#### **Question 1**

##### *Barriers*

Only a few weak submissions were received as, on the whole, the more able candidates tended to choose this theme. A wide range of interpretations was seen; as well as physical barriers, such as walls, fences, roadblocks, border checkpoints and sports boundaries, emotional, social, political and gender issues were addressed. Some of the most interesting responses took the form of installations, involving a variety of materials to signify contained levels of consciousness. Photography specialists were attracted to the theme by focusing more on the natural environment, featuring sea walls, escarpments and sand dunes. Glass containments, such as shower cubicles or isolation chambers and physical incarceration or restraint through imprisonment also fuelled imaginative ideas, often informed by reference to the works of Francis Bacon.

#### **Question 2**

##### *Watching the watchers*

Although a less popular question in this section, some very good observation was encouraged by the theme. Photographers and painters researched well from people in cafés, sports arenas and street life. The open-ended possibilities also inspired some sinister and clandestine developments. One candidate, for example focused on technological installations to develop imaginative ideas on mass surveillance. Most responses were of a mid to high level of achievement and few thoughtless submissions were seen.

#### **Question 3**

##### *Out of order*

Famine, pollution, war and natural disasters were frequently interpreted for painting and photography. Observation of dilapidated buildings and still life arrangements of broken objects informed many good developments. Psychological and social issues were fully exploited through a focus on mental breakdown, bulimia, transvestism, misogyny and homosexuality. There were, however, many more predictable responses to the theme, most of them attempting to emulate popularised Surrealism, arbitrarily transposing elements, some of which were derived from actual works by Dali.

#### **Question 4**

##### *Reflections*

By far the most popular question of the whole examination paper, the work received covered the full ability range. Ideas developed from a wide range of sources, such as pools, rivers, the sea, mirrors and the reflecting surfaces of glass and metal objects, the more able candidates showing great expertise in exploiting distortions. Some strong recording and selection was seen for photography and interesting mirrored surfaces were often employed in fashion design. One three-dimensional installation made use of a triptych of mirrors to reveal different angles of various objects. There were also many carefully observed self portraits and studies of the elderly, reflecting on their experiences of life. Weaker responses often focused on secondary source images of wild life, reflected in the riverside.

## Question 5

### *Focal point*

This was also a frequently chosen theme which inspired some diverse approaches. Many candidates at all levels of ability employed perspective constructions for depicting domestic interiors, landscapes and town or city locations. In some more abstract developments the manipulation of colour, layering and surface qualities conveyed ideas about focus. Other developments were energised by conflicts relating to contemporary events, religious adherences, war and natural disasters. Some good photography literally focused on parts of natural forms, such as the centre of flower heads. Less successful responses, however, often attempted to reproduce any particular view that was accessible from a photographic record or a magazine.

## Question 6

### *Legacy*

Many arrangements of objects using cultural artefacts, such as pottery, weaving and copperware were seen. Good research was also developed from historical buildings for development of works based on architectural styles and decoration. Genealogical inheritance and the nurturing of children were fully explored, with an interesting use made of personal family photographs. The study of traditional dress for theatre, festivals and dance led to some well informed fashion design interpretations. Again, intensely observed self portraits surrounded by family heirlooms led to many successful outcomes. There were also interpretations based on the less positive aspects of industrial pollution, global warming and miscreation. Some weaker attempts were simply based on illustrations from history books, hardly a creative starting point for developing ideas from personal experience.

## Section B

### *Specific starting points*

## Question 7

The still life arrangement, involving a hanging basket of trailing plants overlapping a mirror and including a watering can with some compost on a newspaper, attracted a moderate number of responses. However, some excellent studies were seen from the more able candidates who engaged in thorough preliminary studies for the compositional potential of the plants reflected in the mirror. Some of the best work developed merging and contrasting tone and colour relationships by observing the additional light source from the mirror. Mid level and less successful responses were more challenged by the complexity of the arrangement, but some were able to establish spatial recessions through the observation of overlapping shapes.

## Question 8

Surprisingly, there were far more responses to the still life arrangement of a vacuum cleaner placed against a chair with other associated cleaning items. Studies were seen from candidates of all abilities with the better work resulting from good preparatory experimentation to develop the most interesting compositions. Some of these involved masking off part of the arrangement to create a more abstract outcome. At mid levels of achievement many serious and individual studies were seen, in which reflected light, colour and tone had been competently observed on the metallic, plastic or cloth surfaces and structures. In much of the weaker work the candidates had not developed their own organisation of the objects, but had been directed instead to study a common arrangement set up by the teacher. This was decidedly not an advisable practice for a controlled test at AS/A Level, as candidates were prevented from meeting the Assessment Objectives even when the lack of preliminary investigation and evaluations limited the potential for *Personal Qualities*.

### Question 9

The study of the whole or the upper half of a person engaged in craftwork was quite a popular question in this section. It was interesting to see the variety of crafts focused on, such as pottery, weaving, sewing, knitting, carving, metal working and printmaking. Some exceptionally able studies were seen, clearly developed from direct observation, showing a fluid use of media which had grown from a confident understanding of the underlying anatomical forms and bone structures of the model. Many mid level responses developed interesting compositional ideas from research gained from digital photography as well as direct observation. Weaker submissions were inevitably based on secondary sources, some of them well known from the Internet or popular postcards.

### Question 10

The environmental study involved close observation of a limited area of space inside a motor vehicle, looking towards the dashboard, mirrors and windows. This was one of the least popular questions of the whole paper, producing generally poor results, some of which differed very little from technical drawing, and others which were no more than copies of photographs from car magazines. The potential to relate the interior structures to the exterior space and the reflected images from mirrors and windows was rarely exploited. There were some serious attempts but few could cope with spatial recessions or even the tonal differences between the inside and outside of the vehicle.

### Question 11

A pleasing number of responses were seen to the interpretation of a literary passage, which described the events in the day of a market stall vendor. The quotation offered plenty of opportunities for a focus on market produce, such as fish, vegetables and herbs, as well as a sense of location and the possibilities of relaxation in a café after the day's work. Many candidates responded to these cues, usually focusing on specific parts of the description for still life arrangements, character portrayal, a market or a café. Particular places were well researched and interesting local characters, ranging from youthful to elderly, were adopted to play the part of Karim, the stallholder. One very successful Photography submission developed a storyboard sequence to record events throughout the day. Some less able work, however, was based on a few barely adequate drawings of fish or vegetables, with little attempt to investigate the market context.

## Section C

### *Specific design briefs*

### Question 12

The design for the cover of a menu for a coffee shop and bakery named *CITADEL* attracted the most responses in this section. The better designs offered a synthesis between lettering and images by using overlapping and superimposition on the forms of pots, cups, cakes and pastries. Some approaches involved very thorough studies of the objects in the preparatory work but then neglected to translate the information into graphic communication through simplification, selection or refinement. One interesting submission made good use of printmaking by reproducing images of coffee beans on sackcloth. Concern for borders, highlighting of letterforms, selection and control of colour, tone and papers with interesting surface qualities all contributed to effective outcomes in the better designs. Most candidates researched well for appropriate lettering, but in the weaker examples there was a limited ability to render them precisely or relate them to the design as a whole.

### Question 13

The repeat pattern for the wrapping paper of a gift shop, based on observations of jewellery or regional adornments, attracted only a modest number of responses. Many of these were carried out with stencil printing techniques and were usually developed from competent to good preparatory studies. Some stronger patterns showed in the final designs how the wrapping paper could also be used as a promotional gift bag. At mid levels of achievement sufficient information from direct observation was apparent but subsequent experimentation with interlocking shapes across the grids was rarely sustained enough to develop a higher level of success for the examination pieces. Weaker attempts often neglected to select or organise a repeat pattern at all, or were based on the single colours and shapes arranged in rows, with little awareness of figure-ground relationships.

#### Question 14

Many candidates specialising in fashion design chose one of the open-ended questions from Section 2, such as *Reflections* or *Legacy*; consequently there was only a moderate response to this design brief for performers in a dance extravaganza based on the theme of metamorphosis. It was disappointing that some were aware of the potential of the theme in the context of classical Greek or other cultural and ethnic mythologies. Most submissions focused on changes in insect, moth and butterfly growth, some of which were well investigated to inform lively designs. One exceptional response resulted from intricate three-dimensional experiments with nets, fabrics and feathers which were digitally recorded to manipulate further developments for the final designs. Less successful outcomes were inhibited by poor figure drawing skills as well as a lack of interest in the use of media and specifically chosen materials. The weakest examples were based on tracings from magazine images and offered very little else of interest or personal investigation.

#### Question 15

The packaging design brief for a compendium of board games and puzzles, using the trade name *REBUS*, attracted the fewest submissions of the whole question paper. Some good research from items, such as chess pieces was seen, but the ability to adapt and refine these into graphic images incorporating the trade name was often limited. Even computer manipulated designs offered mediocre outcomes fell short of creating eye-catching packaging. Few candidates using box structures showed any interest in the three-dimensional aspects, producing only a single idea for the lid top

# ART AND DESIGN

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Paper 9704/02

Coursework A

## General comments

This session entries were received from about 190 Centres.

Although approaches vary enormously, more Centres now understand the difference in emphasis between the two coursework components. The best have a structured course in which there is an understanding that an interest in exploration and experimentation is valued for its own sake. There was evidence that candidates had experienced using a variety of media and processes, and this had provided a body of information from which to develop fresh ideas. Teachers had appreciated and encouraged the inclusion of evidence of candidates taking risks and making mistakes. It is through such experiences that they develop the ability to evaluate their work in progress.

Many Centres are encouraging candidates to work through two or three projects across different areas of study, such as painting, design, and sculpture, as a way of introducing a breadth and range of experiences.

The best submissions also showed that skills in working from direct observation from first hand sources had not been neglected. All manner of plant, natural forms and man made articles had been selected for visual exploration. Visits had been made to interesting locations in the immediate environment to make drawings and take photographs. Those who had chosen to work directly from the figure had used their family, their friends and themselves as sources of first hand study.

Exposure to the work of other artists and designers was also seen as an important part of many investigations in the search for new ideas. There was evidence of visits to museums and galleries so that candidates could appreciate the value of seeing works first hand and of motivating an interest for future investigations relevant to Component 4, Related Study.

Where there was evidence of all these activities taking place then candidates had access to the entire syllabus Assessment Objectives and their performance could accurately be rewarded with some justifying marks at the very top of the range.

Unfortunately the majority of submissions were rather mediocre. Submissions were much narrower in the range of work undertaken, with an emphasis placed on producing finished pieces. Sometimes the same subject had been repeated in different media such as watercolour, oil paint, and pencil. The use of secondary source material was quite common and skills in producing safe, competent copies of such imagery were considered of more value than the ability to conduct experiments and to develop personal ideas.

Where references to the work of others or historical sources was used they had often come from books or the Internet. Slavish copying of these works or long biographical notes does little to inform personal investigation or critical judgement.

In a few cases it was clear that Centres had very little experience of the standards expected at this level. Candidates had not been sufficiently tutored and prepared and the work seen was of a very basic level of competence. In such cases, where clearly some advice and guidance is required, Centres should consult very carefully the syllabus guidelines together with the CD ROM on AS/A level standards. This can be ordered through CIE Publications.

Teacher assessments were varied. In a very few cases the syllabus guidelines and criteria were consulted and used with sensitivity in marking their candidates' work and no changes were needed. In most cases the marking was too generous, particularly in the top range. On many occasions teachers only used a very narrow range of marks, often placing several candidates on the same mark. This was especially common when candidates were entered from different areas of study and had been taught by different teachers. In such cases it is essential that some form of internal moderation takes place to establish an order of merit and a spread of marks.

A few Centres are submitting entries that have not been marked by the teacher. Also some teachers are awarding the same set of marks for both components 2 and 3.

General presentation seems to be improving; there were very few mounted sheets of scrappy sugar paper submitted. Presentation is important as carefully edited sheets which have been arranged in an ordered sequence to show the development of ideas makes moderation much easier and examiners can see quite clearly how the Centre has used the mark scheme.

## **Comments on Areas of Study**

### *Painting and Related Media*

This is always the most popular area of study accounting for about 75% of total entries. A wide range of themes had been explored, although very little abstract work was seen.

The best work demonstrated a full understanding of the requirements of this component, and there was evidence of research through careful analytical studies in a wide range of media. Mixed media approaches were very common and some confident experimentation appeared using painting and printmaking techniques. The ease and availability of digital photography means that many more candidates are able to collect visual information and to record still life arrangements from different viewpoints and light sources. Many at this level had also used these images as sources of collage and as starting points for over painting and drawing.

Mid range submissions were still experimental but there was an emphasis on finished works rather than sheets of visual investigation and experimentation. There were many examples of submissions consisting of individual studies of a varying standard. Some submissions showed considerable manipulative skills, but also there were also some which were very much weaker. It was apparent that some form of editing was required, but in too many cases it was in fact the candidates' level of critical analysis that was barely satisfactory.

Similar examples were seen in the weaker submissions. There were lots of unrelated finished pieces without any supporting evidence of research or development. Some of these were simply responses to class based exercises and appeared within each candidate's folder from the Centre. At best these could only be positively rewarded in the domains of technical skills. Very low marks were achieved for Personal Qualities.

### *3D Design and Sculpture*

Very few submissions were received. Good quality photographs of the finished pieces and of work in progress supported all. Work seen ranged from clay modelled figures and portraits; some traditional ceramic pieces; 3D architectural models; and examples of jewellery design and making.

The best work was the jewellery design and a couple of sculpture submissions. In all cases candidates reached exceptionally sophisticated outcomes with some excellent research from primary sources informing the exploration of ideas.

Candidates submitting work based on the figure showed evidence of attaining excellent or competent modelling and casting skills. However all would have benefited from some life drawing. Whilst some had worked from photographs this is always difficult to translate into 3D forms especially without the knowledge and understanding that can only be achieved from drawing from life.

Whilst ceramic submissions had all submitted a number of pieces their craft skills only reached a satisfactory or at best a competent level. This was also true of their aesthetic awareness of balanced form and structure.

The few architectural models submitted lacked practice in construction skills and showed little structure and form. It was almost as if the models submitted were the candidates first and only model making. At this level candidates should be submitting work that they have researched and developed over a period of time and that they are familiar and experienced at.

### *Graphic Design*

A wide range of approaches were seen where images and lettering had both been generated by hand and through computer manipulation.

Whatever the final process the very best all demonstrated an experimental and exploratory approach, with the majority showing high levels of ability at researching from first hand sources. There were some very interesting submissions where candidates' own drawings and collages had been scanned into a computer which had then provided the stimulus for a whole range of further experiments and development through to outcomes featuring posters, placemats, and packaging.

Less successful submissions were generally weaker in the domain of Aesthetic Qualities. Whatever skill levels they had reached the sources of their ideas were only coming from being exposed to very average commercially produced examples. Sometimes quite competent levels of ability were spoilt by muddled designs incorporating too many ideas. Good design is a process of selection, discrimination, and refinement.

There were some very weak submissions that hardly met the criteria of covering a course of study. The very weakest consisted of one piece of computer-generated work with minimal supporting studies. Secondary images were lifted with little thought of any further manipulation or development or any evidence of any regarding the integrating of lettering and image. Submitting just one project of this nature does little to confirm that a candidate has gained knowledge from a course of study and it is difficult to measure their levels of ability against all of the Assessment Objectives.

### *Photography*

This was the second most popular area of study this session, and submissions covered a wide range of approaches and ability levels. Some Centres are using this area to enter all their candidates; others are submitting just a selection that show an interest and aptitude to explore the subject further than just using photography as part of their painting or design work.

There were a couple of really outstanding submissions justifying maximum marks. Technical competence was almost at a professional level. Themes had been linked, and mood and atmosphere explored both through the camera and controlled lighting, as well as through experimental darkroom processes. The camera had become a tool to communicate personal ideas.

Another highly accomplished submission, although entered for this area of study had successfully managed to carry through ideas generated in photography into paintings and drawings.

There were many submissions within mid ability levels. They either suffered from poorly printed images, lacking in tonal contrasts, and with scratched negatives; or had achieved competent manipulative skills but lacked an aesthetic awareness of balanced composition. Presentations often consisted of a number of unrelated snapshots. There was little understanding of any real investigation of any one subject or theme.

One Centre submitted a number of unrelated finished photographs that were only supported by further cut up test strips of the same image. However competent the finished work candidates cannot be rewarded at the same level for their abilities to research, experiment, and develop ideas if there is no evidence to support this.

Digital photography is now much in evidence. The ability for this medium to enhance very ordinary work is well understood. This process, like the computer in Graphic Design is just a tool, and the same criteria used in assessing all other work in all other areas can be applied equally to digitally produced outcomes.

### *Textile and Fashion Design*

There was no discrete Centre entering this area but lots of individual submissions. There were many cases of this area being taught by a separate teacher, and where their assessments were very different from those of the remainder of the entry. Establishing an accurate order of merit and of moderating the whole entry was often very difficult when; in such cases Centres fail to properly conduct their own internal moderation.

The best work was seen in fashion design. Lively design sheets were submitted showing some excellent use of colour schemes, fabric swatches, and elegant fashion drawings full of detail and inventive design. Very good uses had been made of cultural references, both in research sheets and the development of designs to final designs. One excellent submission had explored paisley motifs and had developed designs for fashion for both men and women.

Weaker submissions contained extensive research but almost all sources were derivative. There was a reliance on copying from existing fashions rather than the candidates' own designs based upon research from first hand sources.

Textile work tended to be confined to simple unsophisticated block or screen prints. However the best work came from two Centres that had encouraged candidates to experiment with both dyed and stitched techniques. They had explored materials and experimented with dyes, stitches and layering processes.

Some interesting stencil prints were seen based on African patterns. Whilst they all had competent levels of technical success they were lacking in a depth and range of research and development expected for this component.

The weakest work had only a very limited level of success in meeting the assessment objectives. Folders were very thin with hardly any evidence of research or development. Submissions were based upon technical exercises done within the class. There was no evidence of any additional personal research or development that is so important at this level of examination.

# ART AND DESIGN

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**Paper 9704/03**

**Coursework B**

## General comments

160 Centres submitted candidates work for moderation, and submissions were very varied. Many of the comments on Centre assessments and their organisation and presentation of submissions are equally relevant to this component.

There were a few excellent submissions clearly demonstrating that much had been gained from work produced for Component 2. Themes and ideas had been thoroughly researched and an appropriate emphasis had been placed on resolving ideas into a final outcome. Work at this level demonstrated a mature approach. Candidates were able to express a personal sense of direction and demonstrate considerable independence and initiative.

Links between the topics chosen for Component 4, Related Study were relevant and the influences of researching how other artists and designers have approached similar themes and their working processes could be clearly seen.

Mid level submissions were characterised by limited or poor research. Too much emphasis was placed on producing a number of finished pieces rather than focusing upon an in depth exploration of a chosen theme, before developing an idea through to a conclusion. The syllabus instruction that any final outcomes should be supported by **up to** ten sheets of preparatory work should indicate the importance attached to this aspect of arriving at the finished piece.

Since submissions for this component are not moderated by the same examiner as Component 4, it would be a good idea if teachers encouraged candidates to include somewhere in their coursework some reference as to what they were studying, so that the links and influences could be clearly established by CIE Moderators, and rewarded accordingly.

Some candidates' work appeared to be noticeably weaker in some areas than the work submitted for Component 2. Results appeared to be hurried; it was as if this component had been assembled at the last minute in an effort to fulfil the requirements of the syllabus. In a few cases, especially in computer aided design, work from the same project had been entered for both Components 2 and 3.

Sketchbooks, with a few notable exceptions, were mostly trivial doodles or scrapbooks made up of the residue of the candidate's folder.

As with last year teachers' assessments were generally more realistic. When the links between this component and Component 4 were clearly established then marks awarded within the domain of Knowledge and Critical Understanding were much more relevant and accurate. Centres tend to either overvalue competencies in Manipulative Skills at the expense of research and development; or when the research is very strong, they overlook final pieces that have weaknesses in the domain of Aesthetic Understanding.

## **Comments on Areas of Study**

### *Painting and Related Media*

A wide variety of approaches and media were seen and submissions covered the full ability range.

The very best work had full control of media and had used this with sensitivity towards their subject matter. Many had chosen a mixed media approach. Surfaces were built up with collage, overprinted with mono print techniques, with further development continuing through drawing and over painting, resulting in very lively compositions full of textural qualities. Themes had been explored and derived from well observed first hand studies.

Other very successful submissions had used photography and computer manipulation processes to record images, locations, and to develop ideas that were often combined with or carried through into paintings.

Some excellent printmaking was submitted. Although supporting research was limited there was enough evidence that well considered judgements had been made as the processes of cutting the blocks and printing had developed. The final series of images were well designed, highly skilled in cutting and printing, and very original in concept.

Mid range work displayed plenty of evidence of very good technical skills. Sometimes too much had been attempted in one piece and the work lacked an aesthetic refinement. This was particularly true when mixed media was used; trying to integrate relief techniques into paintings, or combining collage with drawing without much idea as to why or what they were trying to achieve.

At this level both imagery and the use of colour was very literal. Whilst the ability to record with accuracy was evident candidates had failed to explore the possibilities of taking it further.

There were some very weak submissions, with these the emphasis was on making finished pieces with little or no connections. There was a total lack of research or development. Many demonstrated skills in copying techniques from photographs from secondary sources or of copying images from other works of art. This approach can only be assessed against a limited number of the Assessment Objectives.

### *3D Design and Sculpture*

More candidates had used this area of study than in component 2. A few achieved levels of excellence but most fell within a competent to very good ability range.

The very best had produced a body of work based around the human figure. Those candidates had made many sketches from life as well as taking many digital photographs to build up a source of images from different angles and poses. These were ideas were developed into maquettes made from soft wire with the finished work being executed in plaster, scrim on a wire armature.

Similar approaches were seen in a number of other submissions that were marginally less successful through a less refined aesthetic awareness.

Several submissions were seen of ceramic relief or sculpture. In all cases the final outcomes were very original, demonstrating excellent manipulative skills. Unfortunately there were limitations because of the lack of evidence of in depth research and investigation. In one case no sketchbook had been included where this evidence could have been found. Supporting sheets consisted mostly of high quality photographs detailing the finished work in process.

Some jewellery design and making was submitted which also suffered from a similar lack of research of sources of inspiration.

### *Graphic Design*

A wide variety of approaches were seen and standards ranged from the maximum marks to very weak.

Fully justifying the Centre's maximum mark were some outstanding illustrations demonstrating a complete understanding of both drawing and design skills. Research had developed into a totally unique book in which the candidate had written and integrated the text with beautiful hand drawn images.

Other highly successful design work had scanned original drawings, areas of tie-dye, and other designs into the computer that were then manipulated with the addition of colour and text. Unfortunately all were developed to final conclusions.

Mid level submissions demonstrated excellent research and design development but the domain of aesthetic understanding was weaker when integrating final images with text were attempted. Often the strength of colours of the image overpowered the text. At this level more exposure to good professional design work is required.

Some competent calligraphy was seen, but the examples tended to be drawings of existing calligraphy with little knowledge or enough practicing their own personal hand.

There was evidence of computer-generated work with varying levels of success. One submission had followed a course of study in architectural design. The submission contained evidence of extensive research from the Internet. Whilst there was a degree of independence in the ability to evaluate much of the research the development of their own designs was limited by a lack of experience in IT skills and an avoidance of more traditional draughtsmanship skills.

Other computer-generated entries had only used a narrow range of IT skills and it was almost impossible to identify any Personal Qualities or examples of personal research.

There were some extremely weak submissions with only one piece of IT work which had been taken from a project submitted for Component 2. Supporting work was confined to one sheet of cut and pasted images of packaging in an attempt to show influences.

### *Photography*

Only a few Centres submitted under this area of study.

There was evidence of some very mature work sustaining themes through to an excellent selection of final prints, justifying marks in the very top band.

The others were much less successful consisting of just a few prints with no underlying theme, and which appeared to have all come from the same reel of film. No contact prints were shown, nor were any sketchbooks or workbooks submitted. Submissions of this nature cannot fulfil all of the Assessment Objectives and this was reflected in the level of marking.

### *Textile and Fashion Design*

Some of the very best work in the area of textiles made excellent use of an exploration of cultural and tribal art and craft. Supporting sheets were full of careful analysis of the work of such craftspeople that had provided influences for development of their own designs that had been carried through into footwear and garments.

There were also some excellent craft skills in embroidery showing sensitivity in the selection of coloured threads and variety of stitching. Unfortunately aesthetic awareness of pictorial composition was weaker with much of the imagery coming from secondary sources.

Some block printing was submitted which only just met the Assessment Objectives to a satisfactory level. There was very little evidence of sourcing ideas through first hand research.

Fashion design submissions ranged from the very best to competent. One achieving maximum marks for a totally original and professional standard of presentation. Slightly less successful were examples of candidates' own stencil prints that had been developed into originally designed garments. Unfortunately the poor quality of the photographs of the finished pieces did not do them justice.

Mid level work were largely copies of fashion illustrations. All too often there was little development of original ideas except for made up garments with appliqué decoration. There was no evidence of sources of design inspiration.

# ART AND DESIGN

Paper 9704/04

Related Study

## General comments

Slightly fewer candidates achieved the higher levels of the mark range this session, but the numbers of borderline and inadequate submissions were comparable with previous years. Teachers are reminded that CIE offers advice and support through the Outline Proposal Form, if sent for examiner's comments and approval, and the CD-ROM: AS/A Level Art and Design Standards, available for purchase from Publications. While the studies from the majority of Centres showed a good understanding of the requirements, there was still some confusion and uncertainty elsewhere, which inevitably affected the depth and thoroughness of approach to the component. Teachers' advice to candidates was seen as crucial to the more successful outcomes. Although the best studies showed an independence and enthusiasm to sustain investigation, this was always fostered by the initial stimulation from those teachers who gave such candidates the confidence to develop their own judgements and evaluations.

There are two major aspects of the related study which need to be addressed at the early stages if the development is to be given the right kind of impetus. The first concerns the requirement for evidence of first hand study of existing works of Art and Design. This should be the prime motivating influence, not just something that is added as an afterthought when secondary sources from books or the Internet have been exhausted. The second concerns the relationship between the proposed investigation and the candidates' coursework. Of course, these aspects are interlinked; it may be that the individual direction of a candidate's own work has already developed from an experience of studio, museum, gallery or specific site visits, or that a personal interest in a particular theme, source, media or process generates the identification of locations for first hand study of practitioners' works. Whatever the initial motivation, the candidates will then need to be encouraged to select and focus on specific examples of works before completing the Outline Proposal Form. The OPF is a requirement and should be included with the completed study, whether or not it has been sent to CIE for approval and advice.

As the study progresses, teachers will need to offer further stimulation and advice about its structure, sequence and presentation. The analysis of works needs to be focused on stylistic contexts, use of media and processes, thematic interpretation and the organisation of the relationships of visual elements. This might include making relevant comparisons with other mainstream examples, only available from reproduced sources. More importantly, comparisons need to be made with the candidates' own coursework experiences in order to encourage clear personal judgements and evaluations. It is also necessary for photographic records of the relevant coursework pieces to be included within the presentation as the examiner assessing the study will not see the actual coursework, which is moderated by a different examiner.

Candidates should be encouraged to conduct such analyses through practical studies as much as in writing. Indeed, practical extensions of the candidates' own creation, if separate from coursework, may form part of the development and presentation. It is important, though, that all visual research is appropriately recorded, including the coursework pieces which relate to the investigation. As the visual and written material accumulates candidates will need further advice and support concerning the presentation of the study, which may be in any format which is appropriate. Computer processing, involving digital manipulation of images and the selection of fonts for titles, sub-headings and notations is the most usual means of organising the material, but hand-crafted presentations, if legible, are perfectly acceptable. Teachers need to stress, however, that candidates are engaged in a process of communication by integrating text with image in order to aim for a visually rich presentation which is appropriate for an Art and Design submission at Advanced Level.

### Comments on different levels of achievement

Over a third of submissions achieved the higher levels of the mark range: many of these were excellent and some were outstanding. All such candidates demonstrated very strong *Personal Qualities* in the independent focus of their investigation and its relationship to their coursework interests. This was usually clearly articulated and illustrated in the introduction, so that an independent sense of purpose was communicated right from the start. Following this the studies were sustained with commitment, enthusiasm and sensitivity to fulfil the intentions of the outline proposal. A high level of *Manipulative and Analytical Skills* was apparent in the structure, sequence and selection of visual and written material and the focus on carefully chosen works, with relevant comparisons and references to coursework experiences. There was evidence of a similarly thorough response to *Aesthetic Qualities*, for which the planning, organisation and coherence of text and illustrations led to inventive layout and exciting visual presentation; sometimes this incorporated digitally recorded three-dimensional developments, large paintings, installations and other practical extensions. The clarity of personal judgements and evaluations also confirmed high levels of *Knowledge and Critical Understanding*. Here too, a mature appreciation of the cultural contexts of chosen works was apparent in the related coursework experience to inform an awareness of Art and Design issues.

At mid levels of achievement the Assessment Objectives were usually met with a competent ability to select and present some interest in and understanding of the chosen focus. However, investigations were only moderately sustained. Analyses and comparisons tended to be more descriptive and less concerned with the relationships of visual elements. Presentation and layout showed a concern for clarity of communication, often using computer processing well to organise and integrate text and illustrations. The potential, though, for visual enrichment through practical analyses in relation to coursework was usually lacking. Judgements and evaluations were based on personal preferences rather than an understanding of cultural contexts; consequently the conclusions were often little more than very brief summaries of what had preceded. Candidates achieving this level would have benefited from more determination to sustain an ambitious investigation by showing a greater involvement, in relation to their coursework interests.

The less successful and borderline responses offered only adequate investigations, although some sense of motivation from first hand experience was apparent. Structure and sequence was usually reduced to a few separate and brief descriptions of chosen works. The planning of presentation was patchy, with insufficient thought given to integration of text and image. Visual material was rarely given any notation to identify it or justify its inclusion. References to candidates' own coursework experiences were hard to find in either the written or the visual material. Personal evaluations were rarely informed by an awareness of any cultural influences and this led to the most minimal conclusions. There was also a tendency in studies at this level to bolster the presentation with chronological lists, inconclusive interviews or questionnaires, unselective biographies, regurgitated history, catalogues of works and technical manuals. Such inclusions attracted very few marks from the Assessment Objectives.

The poorest submissions amounted to over 10% of the studies received, so it is important for teachers to be aware of how to guide their candidates away from such outcomes in the future. Apart from those who simply did not sustain their studies for more than a few pages of writing, there were a number of ill-advised approaches which were unsuitable or not relevant to an Art and Design investigation because there was no intention to focus on specific works. Topics such as social history, psychology, religion and tourism unlinked to any specific practitioners or sites would not have been approved if an outline proposal form had been sent to CIE for advice. Teachers who remain uncertain about how to engender the best results for their candidates should not hesitate to ask CIE for support.