ART AND DESIGN

| Paper 9704/01 |
| Controlled Test |

<u>**General comments**</u>

Over half of the candidates chose the open-ended themes from *Section A*, for which **Question 3**, *Transition*, **Question 5**, *Nightlife* and **Question 6**, *Tracks or pathways*, were the most popular. Almost a third of responses were for the specific starting points of *Section B*, with the still life arrangement of **Question 7** attracting by far the most candidates. Slightly more than 10% of all submissions were for *Section C*, the specific design briefs, for which **Question 13**, poster design, and **Question 15**, fashion design were the most often undertaken. However, many Graphic Design specialists also chose one of the open-ended themes from *Section A*. Similar to previous sessions, the majority of submissions were for the Painting and Related Media area of study, but a substantial amount of work was seen for Photography and Graphic Design, although very few for Textiles, Sculpture or Ceramics.

Although the number of candidates achieving the higher levels of the mark range was very much in line with previous years, a greater percentage of work for this session fell below an acceptable standard for AS Level. The most able submissions were firmly linked to thorough preparatory research which motivated a personal sense of direction for the development of ideas. Whatever starting point was chosen, direct observation from primary sources, sometimes augmented by personal digital recording, informed analysis, experimentation with media, exploration of visual relationships and confident evaluations as the work progressed to the final outcome of the 15 Hour Controlled Test. Mid level achievements also showed a competent ability to investigate sources in response to chosen starting points, and develop the research, particularly when experimenting with media and processes. However, the concern for compositional or design relationships was often limited in exploration, resulting to repetitive rehearsing of a single idea for the final examination piece.

The less successful submissions were patchy in research, recording scarcely enough information for analysis, evaluation or development, but showed some merit when experimenting with media, as well as some awareness of historical or contemporary practice by artists or designers, to achieve an adequate outcome. When, though, such lower level responses were heavily dependant on copying from secondary sources, little sense of personal determination was apparent and this led to very borderline results indeed. One of the main problems with the weakest responses was that it was hard for the Examiners to find evidence that candidates had benefited from previous coursework experiences to enable them to research, record and analyse visual information or explore, develop and evaluate a personal idea beyond a basic, and sometimes an elementary, level of understanding.

Most Centres offered sound advice to their candidates on the importance of labelling and presenting their work coherently for assessment. However, a surprising amount of work was received which caused problems for the Examiners when applying the Assessment Objectives or recording final marks. It is, of course, essential that the information on labels is clear and has been checked before submission, but when this was not the case confusion about the identity of the work inevitably arose. This did not just concern the candidate or Centre numbers, but the identification of which question had been attempted and the distinction between the final examination piece and the preparatory work as well. It is, then, most helpful if the examination work is clearly labelled as such and presented firmly fastened to the front of all other preliminary sheets.

Centres are also reminded to consider the practicalities of the examining process and, therefore check that the following: that work carried out in soft pastel has been fixed; work in acrylic or oil paint has been allowed to dry; individual sheets of work are not submitted covered in unnecessary wrapping or mounted on thick and heavy card; collage elements are firmly attached to the work and do not include dangerous materials, such as broken glass.

Comments on specific questions

Section A: Open-ended starting points

Question 1   *Vortex*

The theme attracted a pleasing range of responses usually developed towards abstraction or Surrealism following close recording of movement in water, twisting figures, atmospheric effects in climate or spiralling structures, such as shells and staircases. Often other contexts were added to this initial research to evoke personal and emotional issues, music, dance or squalor and degradation relating to poverty or addictions. For one ceramic interpretation spiralling structures had been developed from extrusion techniques. In the most successful paintings expressive colour and confidently applied brushstrokes, resulting from thorough experimentation, abounded. Less strong attempts depended on secondary information for more ordinary depictions of whirlwinds and tornadoes, and some of the work based on social issues was more concerned with literal and moralistic illustration which lacked the graphic skills to create a composition in terms of the relationships visual elements.

Question 2   *Flexible or folding*

Many of the best developments for both painting and photography grew from directly observed studies of coloured, patterned and textured cloth, draped across a variety of surfaces. Similarly fluent figure studies and digital recording informed compositions of contorted dancers and gymnasts, or intensely rendered close-up areas of folds of human skin. A surprising sculptural interpretation was seen, based on observations of corrugated tin roofs, which was then abstracted into simplified forms. Some fashion designers also used this theme to both design and make costumes, although weak preparatory work sometimes undermined promising concepts. However, most submissions resulted from serious investigation and experimentation to reach competent to high levels. The less successful outcomes inevitably depended on secondary sources, some of which were just copied with very little addition of any personal thinking.

Question 3   *Transition*

This theme was one of the most popular, appealing to candidates of all levels of ability. As always the best responses grew from observation of real situations, such as the transition of light or weather affecting a particular feature in the natural or built environment. Most interpretations, however, concerned the passage of time for fairly literal descriptions of ageing and decay, usually of human faces or bodies. Although some of these showed a thoughtful consideration of appropriate form, colour and surface qualities to achieve competent results, there were many lower level outcomes which looked no further than secondary sources, such as photographs from magazines, fantasy illustrations and even cartoon imagery. In fact it was surprising how so few of such approaches showed any influence from Surrealism, which might have informed the development of a personal sense of direction. Often the weakest examples were presented very simplistically with the picture surface equally divided, with the old on one side and the new on the other, and sometimes the halfway transition in between.

Question 4   *Bathing or washing*

The responses to this theme were seldom below a competent level and were usually of a very good to excellent standard. Many submissions referred to artists' works in their preparatory studies, particularly Degas, Renoir and Bonnard as well as more local contemporary practitioners. Most interpretations focused on the human form but some sensitive portrayals of animals were also seen. Directly observed studies, supported by selective photographic recording of a variety of views and angles, informed the development of some very accomplished compositional ideas. Partly submerged bodies in baths, or water spraying on the whole or a selected view of a person showering were examples of some of the best achievements. Exploration of colour mixing and subtle tonal gradations to render forms and convey wet and dry or opaque and reflective surfaces were particularly impressive. Many photography specialists also submitted black and white prints based on similar sources or specific beach locations, some of which also reached high levels. One memorable example explored a whole sequence of actions of a person's ablutions with exquisite sensitivity towards form, light and surfaces, resulting in a series of prints with superb compositional organisation of shapes and tones to convey the activity within the restricted area of a bathroom.

Question 5   *Nightlife*

This was the most popular theme in **Section A** and the second most chosen question of the examination paper. The majority of interpretations were based on street culture and urban life after focusing on groups of people intent on pleasure, or, conversely, those trapped by social issues, such violence, prostitution, alcohol or drugs. Points of view varied from close-up developments of body and facia expressions to more distant panoramas of crowds in city streets. Whatever the approach, most candidates had prepared well and had thoroughly researched the topic. The effect of directional artificial light on figures, buildings and streets was well rendered. Digital recording was often used for observations of figure postures and movement, and specific locations, such as markets, clubs, bars, discos, cafes and restaurants. Weaker attempts relied heavily on secondary sources, as did the fewer interpretations based on nature to depict preying birds and animals. Graphic design specialists often chose the theme to advertise a particular event or venue, some with references to the lithographic posters of Toulouse Lautrec. The theme also attracted a number of photography submissions, the best of which showed technical expertise and aesthetic concern in the recording of light on figures or buildings, or used time-lapsed exposures to create more abstract prints of traffic movements.

Question 6   *Tracks or pathways*

This theme, also very popular, was mainly interpreted either as a focus on the natural and built environment, or in terms of symbolism for spiritual and lifestyle issues. Several outstanding directly observed landscape paintings were received as well as some excellent railway, farmyard and construction site compositions. Candidates had investigated alternative sites very thoroughly before arriving at a specific viewpoint of a particular place, even when, for example, the area selected was quite unprepossessing, showing fences or railings alongside rubble, ruts and broken concrete, encroached by weeds or scattered with litter. In such work the ability to manipulate spatial recessions was very impressive. However, the attempts to communicate a 'way of life' tended to offer map-like guides meandering through a progression of symbols which could only be understood in a literal way. Other more experimental approaches achieved some success when making prints or relief impressions from ruts and tyre tracks to develop ideas in an Abstract Expressionist manner, influenced by Pollock. Some photography specialists also exploited the theme well by the selection of specific locations, showing a good eye for a point of view, similar to the painters.

Section B: Specific starting points

Question 7

The still life group of a large-leafed vegetable arranged with other vegetables, cut or sliced on a chopping board next to a knife, was chosen by nearly a fifth of all candidates and was by far the most popular question of the whole examination paper. A very wide range of achievement was seen, from very basic attempts to the most accomplished and outstanding. However, very few submissions departed from a traditional approach to still life painting, the exceptions being some effective developments into Pop Art formalisations and some photo montage interpretations. At the upper levels of achievement a sense of cohesion was established for the arrangement as a whole through observation of directional light to render forms in relation to each other and the surrounding space. Good colour mixing and subtle tonal gradations were employed to convey shadows and reflective surfaces. The most able candidates also achieved this overall unity without losing the precise definition of forms, structures, contours and edges where such emphasis was needed to clarify spatial recessions.

The preparatory sheets of many mid level submissions were dominated by an unselective use of photography at the expense of serious and sustained direct observation, which could have motivated better evaluations to develop a higher level of achievement. Instead, there was a temptation in all too many responses to simply choose one of these photographs to copy in the examination. This led to outcomes in which the problem of relating forms and structures to the surrounding space had been avoided, even when a competent ability was apparent in the rendering of colour and surface qualities. The less successful submissions resulted from repetitive preparatory studies which lacked any exploration of alternative arrangements of the objects or points of view for observation, which might have motivated a greater interest and involvement. The weakest responses had not progressed beyond the lower levels of GCSE or O level to offer more than a basic ability to analyse form in relationship to space. Objects tended to inhabit the same areas of space, making them float rather than sit, colour mixing was sparse and tonal gradation was either tentative or over-emphatic.

Question 8

The still life group of tools and materials for carpentry, metalwork, building or vehicle maintenance was usually attempted by the more able candidates. Most submissions focused on engineering workshops with very interesting, individually developed arrangements and viewpoints. The surface qualities of rusted metal or oil-caked tools, equipment and vehicle parts were fully exploited in the best examples to create rich colour and intricate textures, rendered with a highly accomplished use of paint or oil pastels for lively mark-making. The question demanded that candidates went beyond a traditional still life interpretation of a group of objects compared with the more conventional approaches to **Question 7**. Candidates, therefore, rose to the challenge and only a few attempts which lacked a personal sense of direction were received.

Question 9

The figure study question of a person, seated at a small table, engaged in unpacking a bag also attracted very high level responses, and some of these were outstanding. Sequences of quick and sustained preliminary studies offered evidence of thorough coursework experiences of drawing from a model to inform confident evaluations of points of view for potential compositions. The placing of large canvas bags or rucksacks alongside various unpacked items in relation to the pose, particularly the positions of arms and hands, was thoroughly considered and exploited in the best submissions. The relationship of the seated person to the surrounding space, which often included a window or a door to provide a source of directional light, often contributed to a subtle and evocative colour and tonal distribution.

There were some less successful interpretations by photography specialists for this question which, surprisingly, offered little more than snapshots of the situation, showing a superficial awareness of the relationship of visual elements beyond a literal illustration of the question. Better photographic recording was actually seen in the preparatory work for paintings when candidates considered alternative arrangements and viewpoints, but these were seldom depended upon to develop further information for the final examination pieces, which were clearly based on observation from life.

Question 10

The environmental question of a view from inside a shop, looking out towards the street attracted a smaller number of responses. Several very successful interpretations were seen which offered a range of settings, from the stainless steel and spotlights of glitzy shopping malls to the more humble markets and trading outlets with dark interiors contrasting with the sunlit exterior. Mid level achievements were developed from good research of stacked and shelved consumables, or traders and shoppers, but final compositions often needed further selection and refinement as there was a tendency to include everything that had been recorded. There was also a number of competent photography submissions which successfully captured a difference between the movement of people and vehicles outside compared with the stillness inside. The less able attempts, rarely based on primary investigation, showed an uncertain awareness of how to create effective spatial recessions or exploit the contrast of the interior with the exterior in terms of light and colour.

Question 11

Only about 25 responses were received for the literary passage describing the clearing up operations after a domestic celebration. Nearly all candidates interpreted the part of the narrative which described the piles of crockery, glasses and cooking pans stacked by a sink. Considerable personal thought was evident in the arrangement of such items, motivating competent preliminary studies and confidently painted final outcomes. A few photography submissions also adopted a similar approach to achieve a similar level of success. Not many candidates included any hint of the human activity referred to in the text, but those who did were able to enliven their compositional ideas effectively. Interestingly, the best submission contained references to paintings by John Bratby, who was known in the 1950s as a founder of 'The Kitchen Sink School'.

Section C: Specific design briefs

Question 12

The logo design brief for tickets and a souvenir programme for an international sporting event attracted a moderate number of responses. Some able computer generated solutions were received, focusing on football, sailing and motor racing, for which an effectively developed symbol had been integrated with carefully selected letterforms and typographic layout for tickets and programmes. The majority of submissions, however, offered less than competent solutions to the design problem, even with the use of computer software to manipulate text and image. This was mainly because initial research and investigation

lacked a sense of determination in gathering appropriate imagery for the chosen sport. Cons... such sparse information to analyse the development of ideas could not be sustained, leading ... alternative solutions to be evaluated for the final outcome.

Question 13

The poster to advertise a film festival was the most popular of the design briefs in this section. Although it was accepted that secondary sources would need to be referred to when searching for images of cinema related celebrities, some of the best submissions showed independence and determination by using the image of a particular star to set up photographic sessions to reproduce the iconography in terms of period fashions, hairstyles, postures, lighting and settings. Generally the more successful outcomes resulted from an accomplished use of digital photography and computer manipulation of text and image. The range of different genre areas for a film festival informed personal choices, demonstrating an understanding of the promotion of niche products, the star system and the stylistic periods of cinema history. Mid level responses tended to be more interested in projecting particular images and less concerned about selecting appropriate fonts or developing space and interval in typographic layout. However, there were also many weaker submissions which offered little more than adaptations of existing posters downloaded from the Internet, and it was not unusual to see these repeated in the work of candidates from completely different Centres.

Question 14

The fewest number of submissions for the whole question paper were received for the repeat pattern design brief, based on observations from natural or constructed spiral structures. Nevertheless, some very able responses, thoroughly informed by first hand studies of shells, stairwells or machine forms, were developed into rhythmical and flowing patterns, employing line tone and colour with expertise. In addition, candidates from a few Centres transferred their designs to fabric prints, although this was not necessarily a requirement of the question. In the less able attempts directly observed research was patchy and only a limited understanding of repeat pattern techniques was apparent.

Question 15

The fashion design brief for two different costumes, based on exotic birds and plants, for participants in a carnival parade, was the second most popular in this section. As with all other questions, the most distinct and exciting ideas grew from a thorough investigation of sources which was inventively developed, often employing fabric and other collage materials, towards stylish final presentations. First hand exploration of and experimentation with the models' postures and poses enabled such candidates to confidently develop and evaluate alternatives for the most effective outcomes. Mid level submissions, though lively in the use of colour and surface qualities, could have benefited from further analysis of the forms and structures of birds and plants to refine the designs in terms of them actually fitting around the form of a figure. The fewer weaker attempts seen were limited in research and were heavily dependant on 'cut and paste' from magazines which did not inform the development of any personal or imaginative ideas.

ART AND DESIGN

Paper 9704/02
Coursework A

General comments

Approximately 1200 submissions were received for moderation this year.

Approaches varied enormously both in scale and ambition of ideas. Most Centres have a clear understanding of how this component differs from component 3 and have structured their courses so that the work submitted for assessment meets all of the Assessment Objectives, enabling their candidates' performance levels to be accurately rewarded.

The best submissions for this component demonstrated high levels of technical competence, coupled with a confidence to explore personal themes and experiment with media and processes. These candidates were able to respond to the world around them in highly personal ways and produce original works of art which had been well informed by substantial research and investigation.

Supporting sheets included evidence of direct observation, often including the candidate's own photography for later reference. There was evidence of experiments using a number of appropriate media, techniques and processes, which were annotated to give Moderators an understanding of the decisions being made. Ideas had been selected, and some had been rejected. References to other relevant practitioners from contemporary and historical sources were made and this gave further insight into how similar themes or topics could be approached, or of how different media and processes could be used to suggest mood and atmosphere.

The majority of submissions fell within the middle range of marks. There was less originality displayed within the work. Technical skills were still of a competent level, or even higher, but there was less emphasis on experimentation and risk taking to discover new and original approaches. There was more emphasis on the production of finished pieces. In many cases the same composition was just repeated in different media.

Almost all work at the lower end of achievement levels was reliant on secondary source material, where an emphasis had been placed on technical skill in copying such material. Where references to the work of others were used, they were downloaded indiscriminately from the Internet. Slavish copying of such works, or long biographical notes, do little to inform personal exploration or development.

Some submissions had no relevant supporting work and did not appear to represent a year's work, or proof that a course of study had been covered. The only evidence presented for moderation was a few sheets of unrelated pieces of work. There was no understanding of a project with a starting point leading to a range of ideas and exploration, with some development towards final conclusions.

Standards of presentation varied enormously. The best candidates had edited their work and mounted and arranged their sheets in a logical sequence. Final outcomes were well supported, with evidence of relevant research, exploration and development of personal ideas. Sometimes these were supported with photographs of work in progress, or relevant written notes. Unfortunately there are still many Centres that do not give enough attention to this aspect of the examination. Folders are submitted with many pieces of unmounted work in no logical sequence. It is sometimes very difficult to distinguish between finished pieces and relevant supporting studies.

Centre assessments appeared to be very generous this year and there were many cases where marking had to be moderated by anything between 20% and 30%, and in a few cases by up to 50%. There was a tendency for Centres to mark within a very narrow range and usually with their weakest candidate marked far too highly. Also many Centres are placing many candidates on the same mark, when on close examination there are distinct differences in abilities. It also appeared that in some of the larger Centres where there was more than one teaching group, there had been no internal moderation. It is vital that teachers get together to

discuss the work. For additional help and advice, refer to the online discussion group for Art and examples of Standards for all components of the examination.

Comments on Areas of Study

Painting and Related Media

About 90% of submissions were in this area. There were some outstanding entries exploring a whole range of possibilities, working from direct observation throughout or developing their studies into highly imaginative abstract and semi-abstract compositions. The most successful candidates used a wide variety of media, choosing themes and subjects with which they were familiar and could research at first-hand. Some had worked in a detailed illustrative style; others had developed work on a large scale which had been documented through photography. Figure work was a popular approach for these able candidates, and most had benefited from sustained class exercises in figure studies. Photography, printmaking and digital manipulation had all been successfully employed.

Mid range work tended to emphasise the candidate's technical abilities, and many candidates stuck to the medium they were comfortable with and did not stretch themselves. Having discovered their strengths they simply repeated what they had learnt; thus experimentation for its own sake was at a minimum. Ideas were more dependent on secondary sources rather than on direct observation. There were many examples of class-based exercises from still life subjects or submissions of one project with a common theme set by the teacher. Whilst these are very valid in instilling confidence and good practice, results were very similar and folders were lacking in range and depth. Invariably they had been over-marked in the domains of Personal Qualities and Critical Knowledge and Understanding.

There were many very weak submissions which were little more than a collection of unrelated pieces with no evidence of research or investigation to support them. There were a few cases where only three or four pieces of work were submitted and some of these were unfinished. This cannot be seen as a course of study and very few marks can be given for research, investigation, or development.

Graphic Design

There were some well structured submissions with candidates exploring a wide range of problems, including book, CD and DVD covers, product and package design, and many aspects of corporate identities. Submissions included a balance of analysis of existing images, exploration of software programmes including the manipulation of the candidate's own images, the development of ideas in response to a well defined brief, and extremely well presented outcomes. Some Centres had used the briefs from past question papers.

Some work in the mid range was too focused on one topic and the work was better suited to Component 3. Also at this level, submissions were too reliant on Photoshop. Alternative colour ways were explored at the touch of a button, as were different typefaces. Challenging design briefs were rarely offered and the supporting work provided little evidence of the journey the candidate had made.

There were very few really weak entries. Some at this level had chosen to redesign existing packaging and worked entirely on the computer, supported by a few commercially available packets opened up and stuck to the sheets, with no comment or rationale given.

Photography

Very few submissions were seen at the higher levels, and most of these used digital photography. Some had been submitted in a CD format which is acceptable as long as final prints can be identified separately from supporting work. One computer animation was seen where personal ideas had been explored and developed with considerable skill.

The majority of submissions, whether using digital or traditional approaches, achieved competent levels of ability, particularly within the domains of Manipulative Skills and Aesthetic Qualities. However there were far too many examples of using this medium to produce a number of unrelated snapshots. Chosen subjects lacked any depth of research with the camera. Few candidates revisited their subject to record changes such as night and day; light and dark; seasons; or exploring from different viewpoints. There was little experimental work in the darkroom or with the computer such as photograms, masking, etching negatives,

pinhole cameras or multiple exposures. Simply submitting test strips of exposure times does [not provide] evidence of experimentation.

Textile and Fashion Design

There were very few entries that used processes related to the manipulation of fabrics. Some stencil printing onto fabric was submitted, where complicated black and white stencil designs had been too reduced in size to read as a repeat pattern on a piece of cloth.

Candidates who submitted work within the area of fashion were generally far more successful. There were some excellent fashion illustrations where an understanding of proportion was demonstrated through supporting figure drawing studies. Final pieces were lively, inventive and often sophisticated and creative in presentation. There was evidence of contemporary, cultural, and historical design references as well as the inclusion of colour swatches.

Mid level work included a lot of finished garments. These were all competent in execution but lacked evidence of first hand research. Many of the designs were derived from existing fashion designs which had been cut from magazines. Far too much time had been spent on the production of a finished garment, when for this component it would have been better to have concentrated on making samples covering a wider range. It is not necessary to make a whole garment; sewn examples, for example a sleeve, cuff, collar, decoration or belt would give greater insight into the range of skills a candidate might have achieved.

Some very weak work was submitted where none of the candidates had produced a garment or explored fabrics in any way. Their initial research was just sheets of pictures cut from magazines, and their final outcomes were poor copies of these.

3D Design and Sculpture

Very few entries were received this year. Some interesting installation work was seen which had been well documented through photography, developmental drawings and clear notation explaining the rationale behind the work.

There were also some equally successful modelled and cast portrait heads displaying a good understanding of 3D form. Practical work had been well informed through drawing directly from live models. The casting process had been well documented through the candidates' own photographs and notes.

There were also some extremely weak submissions of ceramic work. All candidates had been set the same basic tasks. These were not challenging nor did they allow for any personal or individual expression.
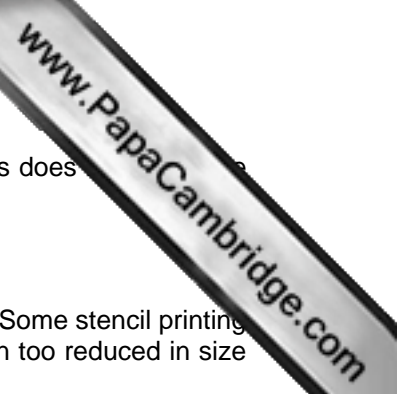
ART AND DESIGN

Paper 9704/03
Coursework B

General Comments

Approximately 550 submissions were received.

The more focused approach required for this component seems to suit many candidates, and it was clear that they enjoy the opportunity to develop work towards a final outcome. The best of these were often very ambitious both in scale and maturity of ideas.

Entries in the higher mark ranges produced well focused submissions which had built on the skills and confidence developed in Component 2. These candidates demonstrated a mature interest in their Areas of Study, and their investigations used in Component 4 (Related Study) had a significant influence on their practical work for this component. In most cases the submission comprised a single outcome: a painting, a set of photographs, some textiles designs, prints, or a solution to a Graphic Design brief. They were well supported by a portfolio of relevant research work as well as a sketchbook.

The outcomes clearly demonstrated each candidate's skill in their chosen medium. Just as important was the supporting work which showed a very structured journey from original stimulus to the final outcome. The sketchbook had been useful not only to the candidate but also to the Moderator in confirming the candidate's engagement with the subject, as well as confirming an interest and involvement in visual explorations of the world around them.

Mid level entries still demonstrated very good levels of competence, but generally there was a lack of focus in the submission. Some finished pieces suffered from being overworked, as they were just repeated versions of earlier work from their portfolios. Others had produced a series of finished pieces of a similar nature without really exploring any one in great depth. Often there was little reference to the work of other artists, and there was little evidence that the candidate's Paper 4 Study had informed their own work. Sketchbooks were usually included but had become scrapbooks with images pasted from secondary sources or earlier class exercises which had very little relevance.

Much of the work seen at the very lowest achievement levels had very little supporting work and submissions did not appear to represent the culmination of a year's work. There was minimal evidence of the development of ideas or the exploration of themes. Instead, candidates were highly dependent on secondary source material. Any experimenting was of a superficial nature. Sketchbooks, when included, confirmed a lack of basic skills.

Presentation was nearly always of a high standard, and much care and though had gone into this aspect of the examination. There were many instances of submissions being mounted in large spiral bound books. Whatever the chosen format, Centres should ensure that the final outcomes of the candidate's submission are clearly identified.

Comments on Areas of Study

Painting and Related Media

Candidates producing the most successful work had carefully selected their subject or theme. Those using starting points such as the local environment (urban, industrial, landscape), man made or natural forms, or friends, family or themselves, generally had much more information to inform their ideas. There were also some very mature and impressive compositions expressing candidates' reactions to emotive issues, but the best of these had still relied on first hand sources as their starting points. The influence of science fiction was also seen in a few submissions, where a creative use of computer manipulation was used to arrive at new shapes and images, and which had informed the final paintings.

Sketchbooks showed real creativity and personality with much of the contents drawn from direct o. Brief written notes gave an insight into a candidate's thinking as well their powers of analysis. Refe gallery visits or the work of other artists were evident.

Mid range submissions demonstrated competent manipulative skills and compositions were well practised, although there were many examples of the same piece being reworked a number of times in different media, with a resulting loss of vitality or spontaneity within the final work. Often, results were weaker within the domain of Aesthetic Qualities. Space and colour relationships within a composition were not understood or explored. Supporting work, particularly for those choosing still life subject matter, concentrated on detailed studies of individual items with little evidence of considering different arrangements, or of viewing the group from different viewpoints. The same applied to many who had chosen their own environment as a theme. Submissions tended to contain finished examples of different buildings all done in the same manner, whereas a more detailed investigation of one would have created more individual possibilities for development. Those choosing to document human activity or the human condition tended to rely heavily on secondary photographs which were then carefully copied.

Weaker work was almost totally dependent on secondary images. In some cases there was a lack of basic skills, and it appeared that much of what had been achieved in Component 2 was ignored. In other cases, work for this component was very similar to that which had been submitted for Component 2. The portfolio appeared to include everything the candidate had produced. Sketchbooks rarely added any evidence to the submission.

Graphic Design

The presentation of the majority of submissions, regardless of ability levels, was excellent. The work was well organised and presented in a logical sequence.

Most of the best entries had worked to well defined briefs of a professional nature. Much of the success of the final designs was dependent on a thorough understanding of technical processes. Submissions included a significant amount of freehand work as well as a selection of the candidate's own photography to research and investigate. One very mature piece had explored typography within their local environment, collecting and analysing examples through photography. They had produced their own hand-generated lettering which had been scanned, manipulated and then used in the context of street signage. Another candidate who used graphic illustration had developed and carried through their ideas into a 3D model. This had been photographed and used with appropriate text.

Less successful entries still demonstrated a clear understanding of processes, but tended to rely a little too heavily on the effects achieved. Portfolios lacked a focus and often merely demonstrated the candidate's knowledge of IT. Evidence of independent research and the development of original ideas were lacking.

Weaker submissions usually comprised finished pieces of varying quality with no evidence of research. Many had responded to class exercises in designing posters, book jackets, CD covers, or packages where the whole group had used the same title or brand name. Very few marks could be rewarded for Personal Qualities.

Photography

Few entries were seen for this component, although there were some excellent submissions. One had focused their study on water, which had been thoroughly explored and sustained through to final prints which showed outstanding technical skills as well as highly developed aesthetic awareness. Others at this level demonstrated that they had completed a course which included all aspects of the discipline. Final sets of images were faultlessly printed and presented. These images had been selected from numerous examples which were included in the portfolio as contact sheets or as a series of digital thumbprints.

There were also a number of much weaker submissions. Their ideas were interesting but there was little exploration or development towards a final selection of prints. In others, the quality of the prints was poor; some were out of focus, others very grey and lacking in tonal contrast. In many cases it was difficult to determine which images had been selected as the final work because they were all of a similar quality and size. Care should be taken to identify those which have been selected.

Textile and Fashion Design

Almost all entries produced designs for fashion, although some excellent repeat patterns based on sections of fruit were submitted.

The best fashion designs showed originality and flair. The work started with analysis of a design brief and moved into research, usually from direct observation of natural forms. The development was imaginative and sustained, and often included analysis of the practical problems involved in production. Fabric samples were attached, and accessories were considered. Illustrations were of a very high standard and showed a good understanding of the human figure. Backgrounds and the overall presentation were often very creative, and added to the professional standard of the submission.

Some mid level submissions tended to concentrate on the 'making', relying on competence in dressmaking skills and of decorating of fabrics, rather than approaching their work from a design angle.

3D Design and Sculpture

Sadly there were very few submissions. One excellent entry had created an abstract sculpture from experiments in casting from a variety of different balloons. The process was well documented through the candidate's own photography and notes, and although lots of problems and failures occurred, the work evolved through trial and error into a highly original and inventive final piece. Another excellent submission had modelled a tree form combined with hands. The supporting work was very creative, using digital manipulation to visualise similar forms and to place these in different contexts. There were also some excellent photographs of the final sculpture.

ART AND DESIGN

Paper 9704/04
Related Study

General comments

The percentage of Related Studies that achieved the upper levels of the mark range this year was very similar to previous sessions. However, there were more submissions which were either only just satisfactory or inadequate for an Advanced Level investigation. Most Teachers were aware of the benefits of sending Outline Proposal Forms to CIE for Examiners' comments and advice, as early as possible before work on the studies began. Some Teachers preferred to give such advice and approval themselves, although this is allowed, it can unfortunately still lead to quite a few inappropriate topics, which had tenuous links to Art and Design issues. Centres are advised to make use of this facility and to do so as early as possible. It can provide invaluable assistance and prevent candidates from producing inappropriate work that fails to meet the assessment objectives satisfactorily.

In order to improve the achievements of less successful candidates, especially those who have an uncertain sense of direction, the Teacher's role in offering guidance and overseeing the development of the studies is crucial. It is, therefore, important that Teachers understand the syllabus and how a study might 'relate' to a candidate's coursework experiences. The use of the Outline Proposal Form is one way of doing this, but the Examiners are always willing to offer further help and advice if contacted through CIE. The online Art & Design discussion group for teachers and examples of Standards for all components of the examination are now accessible via the CIE website. Teachers should log on to the Teacher Support Area, using their Centre's ID. The CDROM, AS/A Level Art and Design Standards, which can be obtained from the Board, also includes many examples of different approaches and levels of achievement for the Related Study as well as the other components of the Examination.

The key requirements of this component are: that the study should 'relate' to some aspect of a candidate's coursework interests; that first hand study of some existing works of Art and Design, whether observed at specific sites or in studios, museums or galleries, should motivate the investigation; that visual and written material should be integrated in the presentation; that the study should not exceed 3500 words but might well be less if predominantly focused on carefully annotated visual material; that an introduction, conclusion and bibliography should be included. This is elaborated upon below by referring to how different levels of achievement met the Assessment Objectives.

Comments on different levels of achievement for each Assessment Objective

AO1: Personal Qualities

Candidates achieving the upper levels of the mark range invariably used the introduction to communicate how their studies *related* to their own coursework experiences, as well as why they had chosen particular works for investigation and how they planned to fulfil the intentions of their Outline Proposals. Consequently, Personal Qualities were evident in this enthusiasm and initiative from the outset. As the studies progressed, personal appreciation and sensitivity towards the works focused on became clearly apparent in the determination to sustain the investigation from the start to the conclusion.

At the mid levels of achievement, although a concern to sustain the studies was apparent, the communication of the relationship of the investigation to coursework experiences and intentions was usually patchy or inconsistent. Or, conversely, candidates treated the study as a 'write up' of their coursework without clearly relating it to the existing works of artists or designers which had influenced it. Sometimes candidates did not make it easy for Examiners to understand to what extent personal initiative for first hand investigation, in terms of visits to studios, galleries or exhibitions, had informed their interests and intentions.

Less able submissions lacked any sense of personal direction, determination or focus on first hand investigation. The weakest submissions were poorly sustained, sometimes offering no more than several

handwritten pages without illustrations. Some were not even related to an Art and Design ... focusing entirely on social or moral issues, tourism or geography with no references at all to co... the existing works of artists or designers.

AO2: Manipulative and Analytical Skills

In the most able submissions visual and written material was well integrated and clearly organised in an appropriate sequence and structure. The works focused on were thoroughly analysed in terms of specific qualities, such as the relationships of visual elements, the use of media and processes, stylistic contexts and thematic interpretations. Research from secondary sources, such as books or the Internet, was always used selectively with any quotations attributed. Illustrations, photographic records and practical studies were carefully notated in relation to the text to enhance clarity of communication. Whether hand-crafted or computer processed, such studies were impressive for the maturity of their coherence, as well as the articulation of a growing consciousness or enlightenment resulting from the investigation.

Mid level submissions usually offered some focus on a selected number of works. However, there was a tendency to engage in descriptions of what had been created, rather than analyse how it had been achieved. The organisation of visual and written material was often presented in separate sections as a series of disconnected essays with few attempts to make comparisons to gain further understanding, but a competent use of computer processes to integrate text and image was usually apparent.

Less successful studies relied heavily on secondary information from books or the Internet which was used unselectively to bolster the contents and offered very little focus or analysis of specific works. The poorest examples even included unaltered photocopies from books or whole pages downloaded from the Internet with very little else added to show an engagement with a particular topic or intention.

AO3: Aesthetic Qualities

The most successful submissions resulted from careful planning and consideration of all aspects of visual presentation, such as formats, covers, bindings, mounting, sequence, coherence and layout. At the upper levels of the achievement candidates invariably chose distinctive formats which allowed for flexibility of layout. Double-page spreads, making use of both sides of a page encouraged a variety of juxtapositions of text and image for exciting visual presentations. Sensitive mounting on deliberately selected and distinctively coloured or textured papers contributed to the aesthetic unity of booklets. Inventive formats unfolding on more than one side or in two or three sections simultaneously, or containing internal fold-outs or pop-ups, were sometimes seen. Illustrative material varied in size and media to include paintings, drawings, diagrams, photographs as well as reproductions. Typefaces or computer fonts were carefully chosen for titles, headings, sub-headings, quotations and notations. Such candidates' concern to integrate text with images was a natural extension of their involvement with and perception of visual art through the topics they had investigated

At the mid levels of achievement, although computer processes were used very competently to present the text, the gathering, selection and integration of a variety of illustrations was altogether less thorough. Practical analyses of the works focused on were seldom undertaken, and references to a candidate's own coursework were brief and unsupported by visual evidence. The formats of studies were usually limited to an A4 file which inhibited flexibility of layout, and front covers, titles and headings were often only added as an afterthought.

Less able submissions lacked any concern for or ability to consider layout and presentation. Illustrations were sparse and the text often muddled or illegible. The poorest studies showed very little awareness that the component had any connection with visual art, by offering a few sheets of handwritten text with no visual content. Conversely, some submissions consisted of a few paintings in a folder with no explanation or justification of how they might constitute a Related Study; a purely practical approach is only acceptable if is carefully notated and presented.

AO4: Knowledge and Critical Understanding

In the most able submissions the knowledge and understanding gained from the investigation, in relation to the intentions of the Outline Proposal, was continually articulated as the studies progressed, as well as in the conclusions. The analyses and comparisons of selected works and their cultural contexts led to informed judgements and clearly communicated personal evaluations. The best work was strongly motivated by an enthusiasm and admiration for chosen artworks and practitioners in relation to candidates' own coursework experiences. Evidence of the development of a personal awareness of Art and Design issues was apparent

in the positive engagement with the investigation from the introduction to the conclusion, as well as the aesthetic awareness of the visual presentation of the study as a work of art.

Candidates achieving the mid levels of the mark range also acknowledged the benefits of the investigation in their conclusions. However, evaluations of the works focused on were intermittent as the study progressed, or were rarely made in relation to personal experiences from first hand study or coursework experiences. For example, biographies, interviews or questionnaires were frequently included but no comment or conclusion was drawn from them. More concern for the cultural and stylistic contexts of the chosen works would have encouraged a higher level of personal judgements.

In the less able submissions evaluations were patchy and evidence of any knowledge or understanding gained from first hand study was difficult to recognise. In the poorest attempts almost no critical judgements were apparent as the information presented was either copied from secondary sources or had little relevance to an Art and Design investigation.