

ART AND DESIGN

Paper 9704/01
Controlled Test

General comments

Candidates most frequently chose the open-ended questions of **Section A**, for which **Question 5** 'Connections' was the most popular, followed closely by **Question 6** *Opened up* and **Question 1** 'Contemplation'. Many of the design submissions had adapted questions from **Section A** to develop their own brief.

The specific starting points in **Section B** appealed to only about a quarter of the candidates, with the still life arrangement of **Question 7** *Chopped or sawn Logs, piled or scattered, with some in a basket or box, against which a saw or axe is leaning* being the most popular in this part of the question paper.

The specific design briefs of **Section C** attracted the least number of responses. The cookery book cover design of **Question 13** attracted the most responses in this section, but **Question 14**, the repeat pattern for wrapping paper based on Musical Instruments, was also fairly popular.

Most candidates produced work in the Painting and Related Media area. There were few 3D submissions and even fewer textile ones. It was disappointing to see so few submissions for Photography as a final choice of medium, even with the proviso that digital photography is perfectly admissible as long as thumbnail prints of original images are submitted in place of the traditional negatives. The increasing use of digital photography as a support in the preparatory stages of work was welcomed though, sometimes it was used appropriately to augment observational drawing but far too often it was used as the sole source of information for drawing still life or other topics that really need to be observed first hand as well to gather sufficient visual information to do well.

Preparatory work varied from exemplary, in-depth investigations to the barely discernible. The best examples always grew from sustained direct observation which informed experimentation with media and a sequential exploration of ideas. The vast majority of Centres understand the importance of preparatory work. However, in the less successful approaches the research was patchy, often relying on secondary sources which limited evaluations and a personal sense of direction. The weakest responses showed little evidence of observation, analysis or development; such candidates seemed as though they had not benefited from coursework experiences and their examination work was usually based on copies of existing imagery. The rubric of the Question Paper clearly states that 'The entire submission will be assessed as a whole'. This means that the preparatory work is crucial, especially in terms of the judgements made in developing a personal response. Some candidates misunderstand the purpose of supporting preparatory work, and submit a selection of final pieces from other projects.

Work that was informed by what had been learnt and taught during the course that had been followed was the strongest, especially those who had realised the benefit of directly observed sources and really exploring the development of the final examination piece. Many preparatory sheets from such candidates were very interesting and full of keenly observed drawings, paintings and photographs, personal ideas, experiment and involvement, and a good range of different kinds of investigations of colours, tone and line, composition or layout and use of media, showing active minds and keen eyes. The stronger candidates at the higher levels of achievement maintained their journey of development through into their final work carried out in the fifteen hour examination.

Candidates who achieved a competent level were invariably well motivated and engaged with the work they had chosen. Very often, the questions, especially those from **Section A**, the open ended questions on the examination paper, were seen as starting themes and the candidates really thought about the questions and their interpretations. The confidence demonstrated in using media was sometimes very notable, with candidates demonstrating in trying out things; even the experiments that went wrong were interesting, and candidates were rewarded for pushing boundaries and their abilities to the edge. Too often, however, even though a competent level had been demonstrated, the levels of experiment and exploration were within very narrow boundaries, well within the 'safety' zone of the candidate's capability. This often resulted in playing around with a solution that had been decided on early in the preparatory stage and merely repeating the same idea or outcome without any further radical changes in direction. This often led to sometimes stale responses in the examination as the candidate had begun to tire of the subject matter and of their response to it. This was especially noted in **Section B** where the subject was a still life. It can be very difficult to maintain interest with the same piece of work if development is restricted at an early stage.

The weaker candidates could often be characterised by a lack of conviction with their own ideas, personal recording from observation or capability with the use of their chosen media. Directly observed research was often especially poor and the reliance on secondary source material from the Internet or from magazines was notable. The media used was often quite restricted and the techniques sometimes were quite limited due to a lack of experience or practice. Some candidates restricted themselves to pencil or charcoal, with little sense of adventure in trying out other media. Preparatory work at this level tended to be very limited rehearsals for the final piece, with hardly any sense of trying out alternative ideas, media or techniques.

At the most limited levels of achievement, there were some candidates who lacked any maturity or understanding and whose responses were very restricted by extremely poor preparation. Often, final pieces were mere copies of magazine photographs or downloaded Internet images rather than outcomes based on personal experience or observation. Use of media was severely limited by a lack of expertise or development of skills in the coursework undertaken. Sometimes, such candidates might benefit from trying out media that are more appropriate to their ability; use of collage, photography, sculpture or clay might be worth trying as all of these media are malleable in the sense that alternative outcomes can be developed and achieved quite easily and a sense of achievement and confidence attained more easily than use of more difficult media such as paint or graphic materials, where a lack of ability breeds a sense of failure very quickly.

The selection, presentation and labelling of work was usually very good. Most Centres clearly gave guidance on the size and weight of mounting papers; keeping work safe and clean whilst not making submissions too heavy or unwieldy. There were a few submissions from some Centres that were mounted on heavy card or on very large sheets of paper when the work was quite small. This is just purely wasteful of resources and effort. Centres are advised to use inexpensive paper or thin card for mounting, and organise the work on it so that a logical sequential presentation is made, from the earliest observational studies, through to experiments and developments, and decisions on the final work. Put the final examination piece on the top. Fasten all the work together through a hole in the top left hand, tied with a piece of string in a loop so that pages can be turned with ease.

Very few Centres are now submitting work with dangerous materials such as glass fragments or other sharp objects, but there was one example with a hypodermic syringe this session. This was clearly dangerous to all those involved in handling the submission, and is unacceptable.

Sculpture, large work such as installations or murals, and work made from delicate or degradable materials such as twigs and leaves need not be sent but can be submitted in the form of photography, as long as different viewpoints are shown and the images are of a reasonably good resolution. It is preferred that photography is sent as prints rather than on CD, and it should be made clear in photographic work between research, development and the examination piece. However, CD's and DVDs can be used to present work, for examples that are intended to be seen on a computer screen (designs for websites or images from a computer game, for example) or projected as moving images or light presentation (a record of a performance, fashion show, extract of an animation or film, son et lumière).

Comments on specific questions

Section A

Open-ended starting points

This section is by far the most popular in the question paper. Examiners continue to find the outcomes intriguing and interesting with questions being tackled in a variety of approaches; from the straightforward observational work, as a source of initial ideas for interpretation, or development of design briefs based on the titles and develop graphic design, fashion, print or photographic outcomes.

Question 1 *Contemplation*

There were some excellent responses to this popular question. A great many of them involved life studies, using drawing and photography to record people sitting or lying in a contemplative pose. Figures sitting in front of mirrors were a very popular interpretation. Many candidates took to studying their own reflection and transformed the image into old age, the effects of anorexia or their 'evil' side. Contemplation of the world's future enabled candidates to tackle green issues such as sustainability.

The work of Rembrandt, Hopper, Cezanne, or the Impressionists were taken as an inspiration by some candidates. Figures were drawn from life, often sitting drinking coffee or wine or looking at a view through a window.

There were a few excellent responses that developed abstract work that invited contemplation, in the manner of eastern Buddhist tantric art or western abstraction by artists such as Auguste Herbin or Victor Vasarely.

At the middle level, candidates tended towards spiritual figures and religious leaders that were either imagined or copied from downloaded images. Few candidates at the lower level attempted this question but those that did often had problems with rendering figures.

Question 2 *Vessels*

Many candidates made still life arrangements of bottles, pots, vases or other vessels and worked from these. The still life work of Morandi was an inspiration for a few candidates who used the muted tones and limited palette to concentrate on the side elevation of pots bowls and bottles. A variation of this approach was a visit to a ceramic showroom or workshop or to an antique shop. In all cases, the subject sometimes produced complex forms developed from the arrangements of pots, glass or brass vessels. The subtle rendering of off-centred stacked forms of the tops were often recorded with great accuracy as well as the beautifully reflective surfaces of the glass or metal surfaces.

Other approaches included backlit bottles stored in a refrigerator illuminated by the fridge light, making an almost 'pop' art image. A similar solution was seen where coloured glass bottles were placed in front of a translucent window. Brightly coloured bottles of sparkling soft drinks were also popular.

One interpretation of this question was a ship or boat. Some candidates had visited dockyards or ports, taking photographs and making sketches. Final pieces included fishing and sailing boats, ships framed by dockyard equipment including large cranes and gantries as well as ships in dry dock being built or repaired. Much of the very best work was carried out in this manner from life, or the candidate had used really good photographs taken by themselves to develop their work.

Some candidates took an interpretative route looking at blood vessels, the heart, and blood circulation, whilst others saw the female body as being a vessel with the womb containing embryos and developing babies. The difficulty with these approaches was the lack of first hand observation, although many worked out alternative ways of producing strong images by using a variety of sources.

Question 3 *Ascent or Descent*

Not a hugely popular question, with approximately ten percent of candidates attempting it with the majority of opting for *Ascent* rather than *Descent*. The very best work was informed by direct observation with a predominance of secondary sources much more evident in the mid to lower mark ranges. Direct copies of photographs from books or magazines of birds or insects in flight were sometimes seen where candidates had not considered any composition other than that provided in the original. Candidates in the mid range

tended to arrange a collaged layout of several photographic secondary sources as evidence of their work, but little or no evidence was provided of work from observation.

Some very good work was seen where ladders and staircases predominated, some with figures ascending and descending. The work of Escher proved to be a strong influence for some, with weaker candidates merely producing pastiche images and those in the upper mark ranges more personal images as a result of recording staircases and buildings from their own environment and using this information to provide a good foundation for their final pieces.

Some used fairground rides as their inspiration, sometimes with a quite lively futuristic or graphic approach with bold colour and multiple imagery to represent movement.

Photography submissions included images of people climbing up cliffs or ladders, with one or two taking the opportunity to arrange quite interesting multiple images showing ascent or descent.

Descent in particular was sometimes interpreted as an emotion such as depression, a person controlled by addiction to drugs or in the religious concept of a descent to hell.

Question 4 *Wilderness*

A very wide range of responses were seen for this question, with just over ten per cent of candidates attempting it. Several kinds of wildernesses were represented from landscapes of barren mountains and deserts to grassland and jungles, with some doing interpretations involving urban wildernesses of concrete and tarmac populated by road signs and graffiti. The congestion found in a city with traffic jams, queues of people and noisy environments were taken by some candidates as being a modern wilderness.

Some weaker candidates misinterpreted the question as 'wildness' rather than wilderness. All too often these were the candidates who had used secondary sources such as photographs and reproductions of lions, tigers and leopards. Often these were directly copied with no personal interpretations or qualities. Such work, although often technically skilled, obtained low marks for Assessment Objectives related to personal qualities and knowledge and critical understanding.

Some design candidates used this question as a starting point for costume or fashion design or boxes for a perfume called 'Wilderness'.

Question 5 *Connections*

This was the most popular question by far, and the one that elicited the widest, most diverse range of responses. Some were mundane but beautiful studies of such things as telephones and electrical sockets, whilst others explored the ideas that are generated by the concept of connections in a more imaginative way.

Transport was a popular interpretation with busy train terminals or airports; figures seen inside waiting rooms, carriage windows or on platforms as well as studying the hardware of stations with signs, seats, directions, desks and the trains and aeroplanes.

Many candidates had made links between their spiritual/religious beliefs and the secular world. Figures at prayer or meditating were shown against varying backdrops from remote landscapes with waterfalls to inner city townscapes.

Some very successful design outcomes were seen which investigated product or service identity by means of logos. Various product types such as imaginary computer brands and the Internet, as well as services for helping people to make connections were used as starting points for which the candidate had designed the logos and signage.

Rather surreal images were produced that linked two unrelated objects e.g. human hands and electric plugs. The fusion of two separate animals or faces to create a new creature or identity was another bold concept, but often, unfortunately, the technical skill to realise the potential, was lacking.

One strong thread in many responses was the connection between mother and child, or parents and children. Images from various sources were used, including family photographs as well as scans of pregnant women and illustrations from medical textbooks. The sketchbooks of Leonardo de Vinci were used by some to show the connection between foetus and mother.

Question 6 *Opened up*

Another fairly popular question, with around fifteen percent of candidates attempting it. A large number of candidates had recorded objects being taken apart or deconstructed. Opened up electrical objects such as torches and radios, make-up containers, zips and oozing tubes of paint were recorded often as still life groups or study sheets.

There were a few surgical operations, and some women giving birth. More emotional and moral aspects of this question were investigated such as the illegal transplant trade in human organs. The problem of the world being released from Pandora's Box was a promising approach.

Still life groups of birthday presents in the process of being opened meant the objects were only partly visible, resulting in interesting compositions. Another approach was studies of a clenched hand gradually being opened to reveal an object held inside the fist, a simple but highly effective approach to the question. Figure studies showing a figure opening a coat and fashion designs that investigated methods of opening clothes, were another two successful interpretations.

Section B

Specific starting points.

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

Question 7

The arrangement of chopped or sawn logs was by far the most popular question in this section. Most candidates attempted to represent the textures, colour and patterns of bark, tree rings and split wood with varying degrees of success. The very best did this with great subtlety and delicacy. In the mid to upper mark ranges candidates represented light falling on these textured structures, and where the light source had been considered carefully the structure of the organic shape of wood tended to be more successful. Some used their own photographs to help, together with pencil and pastel drawings carried out in the preliminary stages. The use of undeclared Internet photographs was exposed when several candidates from different Centres used exactly the same image. The form of the box presented candidates in the lower mark ranges with problems concerning vanishing points where two point perspective was used. Weaker candidates often failed to take into account the fact that the vanishing points sit on the same eye level. Where baskets were shown, the candidates in the mid to upper range were able to successfully and sensitively represent the interwoven cane or reed in paint. In the lower mark ranges candidates frequently resorted to overdrawing on a painted base coat with pencil lines which did not fully describe the form of the basket. Showing the logs in the correct position on the surface plane presented several candidates with problems, with some logs appearing to float above the surface.

Question 8

The still life arrangement of a sewing machine and related objects was the second most popular question in this section. This question mostly attracted candidates from the mid to lower ability ranges, although there were quite a few really excellent responses from the most able. These strong candidates were aware of the reflections to be found in the chrome sections of the sewing machine and the blades of the scissors. Fragmented reflections of plant leaves could be seen on these surfaces, whilst reflected colours from the fabric enhanced otherwise flat surfaces of the machine casing and wooden base. Strong shadows were created on background walls and backing fabric, where spotlights had sometimes been used to illuminate the still life group. The more able candidates had been able to record the subtle changes of colour and tone within these shadows which were often framed by the 'arch' of the sewing machine. The ellipses of the cotton reels, especially when these were viewed from different angles, presented candidates in the lower mark ranges with problems when trying to record the forms of these structures. Candidates in the higher mark ranges overcame these problems and made good use of highlights on the wound cotton as decorative features within the composition. Richly patterned fabrics were used by several candidates to present the sewing machine and plant on a highly decorative and colourful surface.

Question 9

The question requested a figure drawing of a person sat in front of a window reading a newspaper or magazine and very few candidates had the confidence to attempt it. There were some exceptionally large scale drawings but many inexperienced candidates failed to accurately record the proportions and structure of the body with any degree of precision.

Brave attempts at foreshortening were seen from some, although the over-extension of limbs tended to destroy the proportion and form of figures. Imaginative responses included lettering and images from the magazine being read, used to create a decorative pattern that haloed the figure.

The form and structure of the hands holding the magazine/paper presented a major challenge to candidates in the mid to low mark ranges.

Question 10

The landscape question of a view of receding telegraph or electricity pylons was rarely attempted, indeed it was the least popular question overall. However where done it was often successful, and many of the submissions were atmospheric, well researched and engaging. Aerial perspective, tonal recession and gradation were handled with sensitivity.

Question 11

Very few attempted the extract on Odessa's Antique shop. Much work submitted for this question was very weak. Reflective qualities on metal were too challenging for some candidates, but the more successful work captured the atmosphere of the extract as well as exploring surfaces and textures. Some chose to show Kanai sitting cross-legged polishing the stock. Successful research and development of the life study part of the extract was often lacking. Still life groups were another interpretation, where objects were reflected in each others surfaces. Far too often, the complexity of the composition, although ambitious, lacked understanding of structure and clarity to present a coherent composition.

Section C

Specific design briefs

This section is intended for those candidates who have prepared specifically for design briefs. However, such candidates are perfectly at liberty to use questions from other sections, with the proviso that they modify the question to create a design brief with a specific suitable outcome. Indeed, some of the most successful, ambitious and unusual interpretations for design were taken from **Section A** questions, where candidates had created their own design briefs based upon the open ended questions found in that section.

Very advanced skills are now more frequently seen where candidates are using computers for their design work. This is particularly true of poster design and digital photography. Desk top publishing was seen where questions from **Section A** were taken as the titles of magazines or designs for packaging such as perfume boxes.

Some notable responses were seen that deserve a mention for their originality and ambition. The theme *Vessels* provided the opportunity to design can labels, which when completed, was presented in a setting and photographed as if an advert in a magazine. One example of furniture/environmental design was seen for **Question 1** *Contemplation*, where a space for meditation was the outcome. The egg like form containing a bed and integrated furniture was shown from a variety of angles using a computer programme to represent it.

Candidates in the upper mark ranges created their own design briefs which considered various marketing requirements for the task in hand i.e. target audience, scale and even a range of production methods. In the mid range, the design briefs created by the candidates did not go into technical detail, simply being a single paragraph statement of intent. Very few candidates in the lower mark ranges attempted a design approach to questions from **Section A**.

Question 12

This question was quite challenging in that it asked for six symbols for signs in a library rather than a sign. Despite this, it was the most popular option in this section. Responses were very mixed with candidates at the lower and middle levels not understanding the nature or methods to develop appropriate ideas for this brief, often submitting just one idea that was repeated and was often the result of stock imagery or clip art downloaded from the Internet.

Weaker candidates lacked a sense of cohesion across the six signs and failed to integrate letter forms when used with symbols. Lettering was poorly drawn and colour use was crude, using basic hues straight from the pot. Application of paint was at times crude and not fit for the purpose of graphic design. At the upper level, ideas were researched and explored with appropriate evaluation and synthesis, and sophisticated use and application of colour were seen as well as the use of computer developed imagery.

Candidates in the upper mark ranges tended to achieve a common identity between the signs, adopting similar formats for both symbols and direction signs. Some successful candidates not only presented their own designs in response to the question but also showed the designs in use in the School or college libraries. The most common method of display was as a sign attached to the top of a bookcase or a library shelf. In one instance, however, floor based stands were used with decorated bases that displayed the signs at the top of poles.

Question 13

Designing the cover of a cookery book was a very interesting brief, as it required candidates to think about local cuisine. Work submitted for this question was seldom more than middle level, many candidates having problems with the relationship and placing of typefaces and words and the images used. Work in the lower mark ranges, when hand drawn, was often constructed without any reference to a specific font with the titles awkwardly abutting the edges of the cover.

The relationship of the lettering to the images had been carefully considered in the upper mark ranges where frequently overlays and images inserted into the letter forms had been used.

A large number of candidates used desktop publishing which enabled them to present printed outcomes of a high technical quality. However, in several cases, the images were from secondary sources such as the Internet image banks. The resultant work often appeared fragmented with disparate pictures scattered across the cover of the book.

Candidates in the mid to high mark ranges had produced their own photographs which had been cropped and manipulated prior to use. Sometimes these included photographs of food, traditional cooking vessels, ingredients or kitchens. Cultural symbols of the country or region were often combined with images of food; these included famous buildings, artworks, flags, places of worship and the national flower or animal.

Question 14

This question asked for a repeat pattern for wrapping paper and a carrier bag based on Musical Instruments. Much of the lower level work lacked an understanding of pattern and tessellation and it was apparent from the preparatory work that these candidates had not done sufficient observational drawing from musical instruments as a starting point for stylising designs and patterns. At the upper level, the opposite was the case with a range of ideas developed from primary drawings, evaluated throughout, with different colour ways, and a series of thumbnail drawings experimenting with different designs. Some interesting carrier bag designs were also seen.

The musical instruments selected ranged from those used in classical orchestras to local instruments such as African drums. There were several instances where candidates had produced complex and colourful designs which had been refined to sophisticated single colour silhouette patterns.

Lino prints were produced of a very high standard, some using the reduction method to produce multi coloured prints, whilst other candidates used a number of blocks to create multi-layered and highly detailed patterns. Water colour techniques were frequently combined with these lino prints.

Some candidates did not produce the design for the gift shop bag. Candidates in the middle mark range constructed the bag from the printed paper, whilst those in the upper mark range adapted the design to take into account the requirements of packaging design. The design of the bag was either presented as a flat format or as a constructed structure. The most successful designs tended to treat the bag as a unified whole and not as five separate surfaces.

Question 15

This question requested a Costume Design for two performers based on Bark, Ferns and Fungi. Surprisingly, a few candidates made no observational drawings from primary sources as starting points, which possibly explains the lack of quality in some submissions for this question. Such work lacked sensitivity and understanding of the requirements of this brief.

At the top end of the mark range, vibrant study sheets recorded a wide range of textures, structures and patterns from direct observation. These studies were then refined in realisable forms in fabric and other materials. There was some good choice in the use of fabrics, with good knowledge and understanding shown in how various materials are used in clothes design.

The most ambitious work presented designs from several viewpoints plus highly detailed close-ups of complex details such as shoes and belt buckles. Weaker candidates tended to present their ideas from a single frontal viewpoint which did not communicate the form or fit of the garments.

A range of swatches of fabrics and braids were presented by some candidates, with a few presenting their own woven experimental constructions which included beads and feathers. In the lower mark ranges, no references were made to the materials that would be used in creating the costumes.

ART AND DESIGN

Paper 9704/02

Coursework A

General comments

Approaches were very varied both in scale and complexity of ideas. At best there is an understanding that an interest in exploration and experimentation is valued for its own sake and that such approaches do not necessarily lead to a single discrete outcome. In many cases a set of studies were presented, e.g. a series of figure studies; alternative colourways in printmaking, textiles, or graphic designs; or a set of photographs.

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

The majority of candidates had submitted work which was challenging, ambitious and intellectually honest.

The best submissions showed that the skills of working from direct observation formed a major part of their work. There was plenty of evidence that candidates had selected to work from natural forms, shells, plants, still life arrangements. Visits to places of interest in the candidate's immediate environment had taken place and from which they drawings had been made and photographs taken. Many candidates had worked from the figure and had used family, friends or 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 to enable candidates to appreciate the value of seeing works of art first hand and of motivating an interest for inclusion in both their own practical work and for future investigations relevant to Component 4: Related Study.

When all these activities had been fully explored then accurate assessment using all the Assessment Objectives could take place and their performance could be accurately recorded.

Less successful submissions were much narrower in approaches as was the range of work produced. In many cases there was an emphasis on producing finished pieces; sometimes the same subject had been produced in two or three different media e.g. paint, pencil, collage. There was little further research, experimentation or development.

As always there were far too many examples relying on the use of secondary source material from magazines or the Internet. An over emphasis had been placed on the technical skills of copying such material and results were lacking in personal qualities. Where the work had been referenced to the work of others, all too often this was solely from books or the Internet. Slavish copying of selected works or printouts of downloaded biographical notes does little to inform personal exploration or development of critical knowledge and understanding.

The standard of presentation of Coursework was also very varied. Most Centres are encouraging candidates to edit their work and to mount and arrange their sheets in a logical sequence. In some cases these were supported with photographs of work in progress or relevant written notes. Many had resorted to submitting work in large spiral bound folders. However there are still far too many Centres that are not ensuring that each sheet is securely fixed together and that labelling is clear and appropriate. All too often the labelling of work was woefully inadequate, several cases were received where there was no labelling at all on any of the Component 2 and Component 3 work.

The selection of the sample sent to CIE by a few Centres was questionable in that the bottom candidates were not included, or there were gaps at various mark ranges e.g. none included between 49 and 59 even though there were candidates marked by the Centre in that range. Many Centres are still placing many candidates on the same mark, when on closer scrutiny there were distinct differences in abilities, necessitating a remark by CIE Moderators. Some Centres continue to mark too highly and to use a very

narrow range of marks. In many cases it is the same Centres who continue this pattern every year, and the previous year's feedback given in the Centre Moderation Report.

CIE provides plenty of additional support for teachers seeking guidance. The CD Standards in Art and Design for AS/A Level is available through CIE publications. In addition teachers may log onto the online discussion group at: <http://lists.ucl.ac.uk/lists/listento/cie-artdesign>

Comments on Areas of Study

Painting and Related Media

A wide variety of materials and processes were used, as were themes and ideas.

The best candidates had researched ideas through drawing in a variety of media and through their own photography, followed by further exploration and experimentation through paint, collage, monoprint, Photoshop, and a mixture of these.

Some of the most successful were based on very ordinary, easily accessible subject matter; rocks, plants, local landscape, buildings in their immediate environment, machinery, water, animals. This allowed the initial research to be made from first hand study and gave the work more personal qualities.

It is also pleasing to see work of a more ambitious and unusual nature, and this year was no different.

Deconstruction was used by a number of candidates who courageously cut up work and then combined this with other studies. A portrait was carefully dissected and stitched on top of a more abstract study reflecting the candidate's cultural background.

The human figure, as a starting point, was used by a large number of candidates. All the candidates at one particular Centre had used the same theme '*The Self*' and produced some very exploratory, lively and experimental studies using a variety of media, all of which was underpinned with good first hand drawing. Other candidates had produced works of themselves in front of paintings by their favorite artist. Banksy-style stencil portraits juxtaposed with realistic self portraits were used as starting points to observe reflected colours and complimentary colours in shadows.

Meaningful links were made by the majority of candidates with other artists' works. Most were able to utilise the styles and techniques of these artists without falling into the trap of producing a pastiche.

With the less successful submissions it seemed as if the idea came first and any preparatory work was incidental. There was more of an emphasis on producing finished pieces of work, where a single idea had been developed, rather than a theme which had been explored. Candidates in this range could be rewarded marks for Manipulative, Artistic and Analytical Skills, and Aesthetic Qualities, but were more limited in Personal Qualities and Critical Knowledge and Understanding.

Much of the work in the lower mark ranges was based solely on secondary sources; photographs from magazines, or downloaded images. Whilst it is acceptable for these to be used in the development of ideas it should not be as the only starting point.

Graphic Design

A wide range of work was seen this year; letterheads, logos, business cards CD and DVD covers, book jackets, packaging and illustration.

Illustration is proving a very successful area with some excellent submissions demonstrating a good understanding of this area of design. Many had created their own characters which had evolved from research from insect and marine life. Another example had used the theme of *The Seven Deadly Sins* using their own photography in illustrating this in a totally contemporary fashion.

Another outstanding submission had used the theme 'Winteria' to explore type and logos and to develop ideas into a number of different design solutions; logos, business cards and letterheads, snowboard designs, graphics on clothing, and point of sales promotional advertising.

Some very good calligraphic work was seen where Chinese and Arabic script had been incorporated into painterly designs.

Generally the majority of submissions are now using contemporary IT processes. The best always provided evidence of a deeper understanding of design principles. Many included hand drawn responses as well as their own photography which had been scanned and manipulated. High level submissions always provided Moderators with clear evidence of the decision making and problem solving processes within their supporting sheets.

Weaker submissions tended to lack evidence of any first hand observation as starting points. The research was often superficial, consisting of scrapbook sheets of photographs from magazines or downloaded examples of type and 'clip art'. There was an over reliance on computer manipulation for its own sake; distortions, different colourways produced by simply pressing a key and without any real individual thought or relevance.

3D Design and Sculpture

There were some interesting and varied submissions in this area ranging from ceramic work, puppetry, architectural models and conceptual installations where cast boots were placed in a field, and piled cardboard boxes had photographs of faces on them. However with many of these there was little evidence of any starting points or of any previous experience of thinking and working in this conceptual manner. It was unfortunate to see that other pieces were spoilt by poor quality photographs.

The most successful sculptural work had evidence of drawing from first hand sources, either from the human figure or, in one case, the candidate's own pet cat. These had been developed into ambitious 3D forms using well practiced craft skills in modeling with clay and plaster.

Other work in ceramics was extremely weak and far below the standard expected at this level. The tasks set were of a very basic nature; pinch pots, coiled pots, and simple moulded forms. There was no evidence of any original research or personal development.

Architectural model-making was of an equally basic standard. It was unclear what the candidates' intentions were. Supporting sheets were largely of detailed room plans and bore little relationship to the poorly constructed models.

Photography

Many candidates are using their own photographs as a research tool in support of their work in other areas of study. Some are using photographic images very successfully in mixed media submissions.

The best dedicated photographic submissions were excellent but were very few in number. One Centre had encouraged all their candidates to explore several themes through different photographic processes which included digital work. They remained well focused in their research and had submitted up to ten selected and related final prints for each theme. All were of an excellent standard both in design and compositional skills and in technical achievement.

Most other examples were much more limited in range of research and experimentation. There was little evidence of revisiting a subject to record changes in light caused by weather, time of day, or seasonal changes. Most candidates never get close enough to their subject to try different viewpoints.

Weaker folders contained many photographs unrelated by theme, or based on snapshots of a 'day out' or pictures of 'my friends'. Often many of the basic skills of photography; lighting contrasts, composition, or processing skills were minimal. At the lower end the supporting work simply comprised of other equally poor quality photographs.

Textile and Fashion Design

Few textile submissions reached beyond a satisfactory achievement level. There were a couple of submissions that showed a lively engagement with the subject where a range of fabric materials and processes had been explored and used to develop original ideas in fabric and collage.

Another candidate had gained valuable work experience in a commercial print studio. Although they produced some excellent finished outcomes there was little supporting evidence of research or design development having taken place.

Other submissions using batik or stencil prints over tie dye were all very similar and lacked evidence of starting points, research or design development.

There were some pleasing Fashion Design submissions, often developed from specific design briefs. The supporting work clearly showed the development process in a wider understanding of contemporary fashion trends.

Some showed good drawing abilities but were spoilt by poor application of colour. Other less original submissions could be credited with good technical skills as they had developed their designs into made up garments.



ART AND DESIGN

Paper 9704/03

Coursework B

General comments

This component is looking for a **depth of study**, building on a candidate's experiences in Component 2: Coursework, to sustain their research through to a resolved outcome (which may be a single piece of art or a series of outcomes). This should be supported with evidence of the process leading to the final piece.

There were some very ambitious projects resulting in outstanding finished pieces, and it was encouraging to see that there was much more in depth research and sustained development of ideas than for Component 2.

Work at this high level demonstrated that candidates had generally benefited from a sound introduction during earlier studies, giving candidates a range of skills and the confidence to explore ideas in greater depth, and to sustain these through to accomplished finished outcomes.

Where links between Component 4: Related Study were relevant and firmly established, the influence of looking at the work of other artists, designers or cultures had a positive effect upon submissions for this component, both in the technical handling of chosen media and in the choice of subject matter to explore.

However, there were still a number of extremely weak submissions containing work of poorly copied images from secondary sources, or just a continuum of unrelated studies found in Component 2.

Many sketchbooks were more like scrapbooks, or a few pages of doodles bearing little relationship to any of the finished work. There were only very few worthwhile sketchbooks submitted, at least these were very good. It was a real delight to see them bursting with visual information, full of drawings, experiments, cuttings and photographs; a visual and tactile joy.

Teachers' assessments were only a little more realistic for this Component. Since there was generally a relationship with the choice of subject studied for the Related Study, Centres' marks within the Assessment Domains of Personal Qualities and Knowledge and Critical Understanding were usually much more relevant and accurate. Where reductions were made it was generally towards the upper mark range. At this level submissions should show a level of consistency across all Assessment Objectives. In many cases submissions were highly competent in Manipulative Skills but lacked enough evidence of sustained research and development. Similarly some candidates had produced excellent investigations and collected lots of visual research but their final outcomes were lacking in Aesthetic Qualities.

Comments on Areas of Study

Painting and Related Media

Submissions at the higher end demonstrated a fresh and highly personal approach to the work, coupled with strong manipulative skills and aesthetic awareness.

Still-life themes were dominant, although the built environment and landscape studies were also a popular choice. Many had used the figure as a starting point for investigations. Good use had been made of the work of other artists in researching portraiture and painting techniques. Some of the more mature submissions were exploring subjects and issues of a very personal nature or were developing abstract compositions. These were still based on extensive research from first hand sources. Many candidates were confident enough to attempt work on a large scale.

Some large paintings depicting cultural themes of African dance and music were accompanied by equally impressive modelled sculptures of musicians. Some very large scale charcoal drawings of interlocking mangrove roots were the outcomes of a course that had investigated natural forms as starting points. Another submission had submitted photographs of a series of canvases hanging from the ceiling recording an abstract dragon flying through the sky with each canvas being linked by an extended original dragon's tail.

Mid level work was also ambitious in intent, but levels of understanding in some or all of the Assessment Objectives meant that intentions were not always as successful as hoped for. Some submissions demonstrated highly competent manipulative skills but much of what had been discovered within their research was not carried through into the final piece. Other final pieces had been over-worked and had lost all excitement and vitality.

There was some very weak work where too much emphasis had been placed upon making finished pieces without exploring anything in depth. There was little or no supporting work in folders or sketchbooks. Any experimentation was of a superficial nature and rarely informed the outcomes. Sources for study were largely derivative and lacking in a personal engagement with the subject.

Graphic Design

Very few submissions for this area reached the higher achievement levels but those that did had worked from clear design briefs. One had based their research around an art gallery and produced a variety of promotional material; logos, posters, key rings and letter heads. Another had created their own characters and developed illustrations for their own childrens' story. The final outcome was a bound printed book. There was also some excellent package designs of a range of teas based around motifs derived from Indonesian culture.

Unfortunately the majority of submissions were process driven with an over reliance on computer technology. There was little evidence of any hand drawn imagery. The relationship between text and image lacked considered judgement, and there were few experiments with colour, layout and fonts.

There were far too many very weak submissions comprising simply of the finished design for a specific product.

3D Design and Sculpture

Some of the most original and innovative work was seen in this area of study. Ideas had been researched in depth and many had submitted excellent sketchbooks documenting their investigations as well as work in progress. One ceramic candidate's sketchbook contained page after page of investigations into the relationship between forms showing carefully observed natural objects and how these were developed into abstract structures, with digital photographs recording numerous experiments. The outcome of a perforated ceramic form based on garlic cloves was artistically and technically exceptional.

Other candidates had gained valuable technical skills by spending time in professional workshops. This had led to some extremely proficient examples of traditional African stone carving and welded metal sculpture. Another candidate had created a whole rock band with life size metal sculptures of the musicians, their instruments and even a microphone.

Here there were only a few less successful submissions. Technical skills were still highly competent but the final forms were rather literal copies such as apples modelled in papier-mache and clay modelled boots.

Photography

Only a few submissions were seen and most were of a competent standard.

The very best work comprised of beautifully mounted selected prints, both black and white and colour. These were well supported by contextual references, contact strips and alternative compositions.

One had based their studies around Chinese street scenes and produced a set of ten very selective but related final images. Another very good submission had documented the candidate's interest in horse riding and was based around numerous visits to riding stables.

Weaker work comprised of snapshots with no evidence of intelligent investigation. There was no evidence of light sources, time, or seasonal changes, or any experimental darkroom or digital manipulation.

Textile and Fashion Design

The few submissions seen were generally of a very high standard.

There was some screen printed fabric based on Islamic patterns. The submission contained everything required for this component; lots of research into patterns, ideas developed and refined into original designs. These were then printed onto cloth using different colour combinations and changes of scale.

Another highly competent batik submission was based on a local fishing scene. Whilst the final outcome was of an excellent standard the submission fell short on the depth of research and exploration.

Fashion Designs were of an equally high standard. One outstanding submission had produced a range of clothing based around *Alice in Wonderland*. The candidate was photographed wearing the final garments. The prints were placed into fantasy settings using photoshop.



ART AND DESIGN

Paper 9704/04

Related Study

General Comments

In common with previous years, more than half of the work assessed achieved the upper levels of the mark range, with a higher-than-usual percentage producing Studies of outstanding or exceptional standards. It is recommended that each candidate submits an Outline Proposal Form (OPF) before they commence on the Study and that a copy of the completed form (with comments from CIE on the proposal) is included with each Study. It was noted that it tended to be the weaker submissions which had either not submitted an OPF or had failed to attach a copy of it to their Study. The advantages of the OPFs are several: they help candidates to formulate a structure for their Studies with a beginning, a middle and an end, to include an Introduction, a Conclusion and a Bibliography; they encourage candidates to identify their sources for first-hand study, gallery visits or meetings with artists, designers, etc.; and, if submitted to CIE for advice, can help them to achieve the appropriate focus, and the necessary depth of study. Candidates should be encouraged to complete their own OPFs as this benefits the articulation of their own aims and objectives.

The majority of candidates had clearly received very effective advice and encouragement from their teachers. This generated an initial sense of motivation in relation to a candidate's main coursework interests and led to the identification of appropriate sources for first-hand investigation. The use of local sources encouraged a focus on the work of particular practitioners or specific sites as well as the potential comparisons with international or mainstream examples from books or the Internet. Further guidance from teachers then led to a productive gathering of information, the selection and organisation of visual and written material, and the structure, sequence and presentation of the Studies. Candidates are always advised to focus on a selection of examples to encourage personal analysis, comparisons and evaluations, and a growing awareness of cultural contexts.

Comments on various levels of achievement

Higher Levels

Several submissions were received which met all of the Assessment Objectives at the highest level. Such achievements were exceptionally sustained, coherently structured, elegantly presented and were clearly personal in their practical and written analyses and evaluations. An encouraging number of candidates also submitted excellent Studies which showed considerable enthusiasm for carefully chosen topics which were strongly motivated by direct experience of the selected works of artists, sculptors, designers, photographers, architects or craftsmen in relation to their own coursework interests.

Considered planning of layout and presentation led to a variety of inventive and novel formats, using handwritten or carefully chosen typefaces on a range of distinctive papers.

Mid Levels

Most of the submissions showed a competent level of research, organisation and presentation. There was some evidence of a personal engagement, leading to articulate descriptions of works, but less concern to engage in practical analyses or comparisons within historical or cultural contexts. There were no doubts that first-hand familiarity with the chosen works had motivated a personal interest in the investigation, but there was also a tendency to place more emphasis on works of international significance which were only available from books or the Internet. Better results were apparent when these examples were compared with research from local sources.

Computer processes were used well to organise and integrate visual and written material, mostly within an A4 booklet format. Some handwritten submissions at this level were quite difficult to read because of the

combinations of various media, such as silver ink on pale-coloured paper or writing on cellophane, and illustrations.

Lower Levels

The Studies which did not meet the Assessment Objectives evenly enough to achieve more than an adequate response invariably showed a heavy reliance on secondary information from books or the Internet. Sources for first-hand study were either uncertain or patchy: for example, a few photographs of the candidate meeting their chosen artist were offered as evidence of a visit to a studio or a workshop, but there were no further comment or focus on selected key works. Surveys of media and processes often lacked personal analysis or even simple references to the contexts or aesthetic qualities of particular works. Such approaches offered very few attempts to make comparisons or critical evaluations.

Some submissions included a very small number of illustrations, and these were poorly reproduced and given uncertain or inaccurate notations. Covers, titles, introductions, conclusions and bibliographies were often neglected, as if the Studies were the product of last-minute compilations, rather than planned projects in relation to specific intentions. Many submissions at this level were bolstered with irrelevant scrap-book cuttings, interviews and questionnaires, down-loaded biographies and chronological lists as well as endless catalogues of unrelated works, all of which led nowhere in terms of informing personal evaluations.

Unsatisfactory Levels

The submissions which failed to offer a satisfactory response for an Advanced level Study usually consisted of no more than two or three pages of writing with little concern to gather visual information, or integrate it with text. Some of these were very brief summaries of general art history, or techniques involved in a particular process. Yet others were focused on topics which had only a tenuous link to Art and Design issues. Almost all of these lacked evidence of an Outline Proposal Form listing sources and intentions. If OPFs had been completed and sent to CIE for advice, some of these weaker outcomes might have been avoided.