

# ART AND DESIGN

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Paper 9704/01  
Controlled Test

## General comments

Similar to previous sessions, two thirds of the candidates chose the open-ended questions of **Section A**, for which **Question 2** *Contrasts of light and shade* was by far the most popular. The specific starting points of **Section B** were undertaken by almost a quarter of the candidates, most of them choosing the still life arrangements of **Question 7** or **Question 8**. Less than 10% of submissions were for the specific design briefs of **Section C**, for which the DVD cover design of **Question 12** attracted the most responses. The majority of candidates produced work for the Painting and Related Media area of study. There were also a substantial number of submissions for Photography, but only a few for Textiles and 3D Studies. Graphic Design and Fashion Design specialists mostly chose the specific design briefs but there were also some responses for the open-ended themes.

Compared with the last session, more candidates produced work worthy of the upper levels of the mark range. Almost 20% of the work offered excellent responses and some of these were outstanding. The majority of submissions reached the mid levels of achievement by demonstrating a competent ability to meet the Assessment Objectives. There were also fewer attempts which fell below an acceptable standard for AS Level.

The best work was informed by coursework experiences, showing a clear development from directly observed research to the final solutions. The preparatory sheets overflowed with confidence and enthusiasm, engaging in a variety of investigations from the chosen starting points, experimenting with media and processes and exploring alternative arrangements for relationships of visual elements in an accomplished way. This sense of personal direction and creative development continued to be sustained in the final pieces of the 15 hour examination.

Mid level achievements always showed serious intentions when selecting and researching sources for a particular question. Experiments with media were lively and effective, although in many cases confined to a narrow range. However, it was often when this information was being developed towards the final pieces that limitations in the exploration of *Aesthetic Qualities* were seen. Candidates were reluctant to consider alternative arrangements of visual elements, tending instead to stick to the first idea and rehearsing it repetitively. This usually led to a mechanical reproduction of the idea for the examination piece with a consequent loss of creative development and liveliness.

Lower level responses offered a glimpse of a growing sense of maturity when searching for fresh ideas. Directly observed research, though, was sparse and sketchy with a noticeable tendency to rely on existing images or secondary source material from magazines. The range of media was usually very limited, with some candidates producing all the work in pencil or charcoal, when experiences gained from coursework ought to have instilled a more adventurous approach. At this level, too, very little exploration of the relationships of line, shape, colour, tone or surface qualities was apparent. Sometimes it was difficult to find any connection between the preparatory sheets, or sketchbooks full of cut and pasted images, and the work for the 15 hour Controlled Test.

The weakest submissions, however, showed only a basic level of ability to investigate sources, develop ideas and sustain the final pieces. Many of these responses focused on one or the other still life arrangements or the DVD cover design, but lacked sustained observation and analysis beyond the lower achievements of GCSE or O level. Indeed, it seemed that some of these candidates might not even have benefited from such earlier courses and had been entered for the AS level examination with little experience of the expectations.

The Examiners continued to appreciate the care and concern shown by the majority of Centres for the selection, mounting, labelling and presentation of the work. Problems still arose when the information on labels was incorrect or did not specify which question had been attempted. In a few cases candidates were

not advised against submitting work with dangerous materials attached to it, such as glass fragments and, in one painful example, fishing hooks! It would also be helpful if individual sheets of work were not wrapped and sealed in tissue paper or plastic envelopes; if protection is needed one leaf of loose paper placed between the sheets is all that is necessary.

Some interesting wire sculptures were sent but did not survive the journey in their original shape. It would be perfectly acceptable for delicate or large scale 3D Studies work to be submitted in the form of photographic records, providing different viewpoints are shown and the images are of a high quality. On the other hand there were also examples of work for the Photography area of study being submitted on CDs; in this particular case this was entirely unacceptable as there was no indication of the distinction between research, development or the examination piece(s), making it impossible for the Examiners to apply the Assessment Objectives. For Photography submissions prints need to be properly selected, mounted and presented with correct labelling to identify the preparatory work and the examination prints.

## **Comments on specific questions**

### **Section A**

#### *Open-ended starting points*

#### **Question 1**

##### *Sacred circles*

When this theme was thoroughly researched from religious buildings some rich abstract paintings and repeat pattern prints were developed. Natural forms were often used as a starting point, as well as the human womb, which when combined with references to historical motifs and symbols from Hindu, Buddhist, Islamic or Christian cultures led to good developments of personal ideas. In some of the best outcomes, subtle colour relationships were informed by research into the early 20<sup>th</sup> century 'disque' paintings of Robert Delaunay. There were also many weaker responses to the theme which offered sparse investigations and rarely went beyond superficial pattern making in a circular format

#### **Question 2**

##### *Contrasts of light and shade*

Possibly the reason why this theme was so popular was because it allowed a complete freedom of choice of subject matter and sources. Consequently, a very wide range of interpretations were undertaken, based on landscapes, cityscapes, interiors, natural and machine forms, figures, self portraits, animals and still life objects. For all these directions some excellent outcomes were developed, for example, a city at night painted in blacks and gold with touches of cool, pale blue, reminiscent of J M Whistler, or light passing through Venetian blinds to create complex abstract patterns, the idea informed by the Optical Art of Bridget Riley. An abundance of very competent still life groups, floral studies and human figures, rendered through directional light sources to create interesting forms and shapes, were seen for both paintings and photography. There were also many less able submissions which avoided the essence of the theme, depending instead on weak tonal copying of secondary information, usually images from magazines, some of which lacked any sense of contrast.

#### **Question 3**

##### *Riverside*

Candidates who developed ideas from their own studies at specific locations achieved the strongest outcomes, but there were many submissions, usually depicting wild animals at water sources, which were too obviously based on existing works. Some of the most outstanding interpretations focused on swimmers, one of which was awarded full marks for an exquisite rendering of the figure seen from beneath the water. Another memorable development from a graphic design specialist created an excellent menu cover for a riverside restaurant. The most interesting painting and photography responses captured a sense of movement when water came into contact with rocks, tree forms and shrubbery. The less adventurous outcomes simply lacked enough information from direct observation for analysis and development, or showed a limited understanding of how to explore an interesting point of view to enliven compositional ideas.

#### **Question 4**

##### *Overlooking*

Although this was the least undertaken theme in this section, a substantial number of responses were submitted. Many developments focused on landscapes and cityscapes usually seen from well chosen vantage points. The most successful outcomes evolved from excellent studies of interiors, such as a spiral staircase viewed from above, confidently rendered in perspective but also refined very sensitively in terms of tone and colour relationships. Two examples of outstanding interpretations included a human context, one where the point of view was placed behind a person looking down from a balcony which exploited exaggerated and distorted perspective, the other where we, the viewers, are looking up towards a person overlooking us. The fewer less able responses to the theme avoided any connection with a view from above, becoming embroiled instead with literal illustrations of supervisors, security guards and espionage.

#### **Question 5**

##### *Sequences of movement*

Many interesting sources were selected, such as dance, running, riding, waves, clouds and falling leaves. The best work always grew from fluid first hand observation, particularly of the human figure. Ideas were generally well developed, often making reference to Eadweard Muybridge, Marcel Duchamp and the Italian Futurists to influence the overlaying, rhythm and echoing of lines, shapes, colours and mark-making. Repeat pattern designers also developed very successful prints towards abstraction in this way. Some of the least interesting responses were seen from photography specialists with disappointing outcomes when mediocre prints of sporting figures and horses were simply cut up and rearranged. Such easily learned tricks offered only a basic level of creativity and showed a lack of awareness of the pioneering photography of Muybridge and Etienne-Jules Marey whose innovations of 1887 were so influential on visual art and the invention of motion pictures early in the 20<sup>th</sup> century. Indeed, far more interesting photographic recording was often seen in the preparatory work for paintings when, for example, a fairground at night was visited to record lines of movement made by lights.

#### **Question 6**

##### *Façades*

This was the second most popular theme in this section. Almost all the research from building façades was gathered from digital recording, but the depth and creativity of subsequent developments varied enormously. Much depended on the quality and selection of the information; intricate church, temple or mosque façades, for example, offered greater opportunities for enrichment than ordinary buildings, unless they possessed a distinct style, decoration, weathering or dilapidation. One interesting outcome was the creation a multi-layered painting incorporating collage, montage and transparencies with the structures confidently defined and articulated in ink. Again, many photography submissions were disappointing, showing a lack of concern for any relationships of visual elements beyond snapshot records of commonplace structures. Other paths focusing on masks, concealment, costume and make up often evolved towards stronger personal images and ideas in both painting and photography. Some excellent fashion design developments were seen, the best of which used architectural features to generate the forms and structures of dresses, with a very careful consideration of the fabrics to be used, such as thick muscular wools and fibres contrasted with metallic chiffon gauzes and netting.

#### **Section B**

#### **Question 7**

The still life arrangement of objects from a parched and arid environment was one of the most popular choices in this section. A few outstanding, several excellent and many very good responses were received. The majority of candidates gave full consideration to the placing of skulls, feathers, seed pods, weathered wood, twigs and dry grasses in relation to each other. This concern was apparent in the preparatory sheets, where alternative arrangements had been thoroughly evaluated. The best work showed an accurate observation of skulls and feathers, with a delicate control of close ranges of tone, colour and surface qualities without any loss to precise definition of form and structure. In the less able submissions the objects tended to be uninterestingly arranged, analysed separately from each other through an inconsistent rendering of light and shade and vaguely defined at key structural points. The weakest responses showed a poor

understanding of spatial relationships within and surrounding the objects and the observation of contours and edges was crude and generalised.

### Question 8

The still life arrangement of musical instruments next to a stand holding sheets of music attracted the same number of responses as **Question 7**. Similarly, the best work followed extensive preparations which led to strong compositions, an accomplished use of media to convey the differences between matt and reflective surfaces and a precise analysis of intricate structures, such as the scrolls and bridges of stringed instruments and the valve mechanisms of brass and woodwind examples. A few adventurous developments towards more abstract solutions, influenced by Cubism, were seen. While the more successful studies were aware of the importance of relating the objects to the surrounding space, some even setting the group against a view through a window, mid level responses tended to render the instruments and music stand in isolation, with a consequent loss of unity to the composition as a whole. There were also cases where Centres had set up one group of objects for several candidates to study rather than allow them to make their own arrangement, and this inhibited the development of *Personal Qualities*. The weaker attempts showed a poor ability to analyse the elliptical structures of cylindrical forms and a limited understanding of spatial relationships.

### Question 9

The study of the whole or upper half of a person washing or drying their hair also attracted a substantial number of responses. Candidates rarely undertook this question without thorough previous experience and practice of working from the model, although many of them used personal photography in conjunction with drawing for preparatory research. Several outstanding paintings were seen and, as with the still life options above, the best work grew from a full consideration of alternative poses and compositional ideas. References to the late 19<sup>th</sup> century work of Degas and Toulouse-Lautrec often informed developments, especially when using the towel to create a partial concealment of the figure to enhance interesting spatial relationships. The fewer mid and lower level responses were well motivated to convey the activity and portray the character of the person, but were usually less certain when rendering the foreshortening of arms and general anatomical structures. Some of the photography submissions showed firmer aesthetic intentions for this question compared with the more limited responses to the open-ended themes.

### Question 10

There were fewer responses to the environmental question of a balcony, a veranda or part of a bridge seen from below. However, several very high level submissions, growing from sustained observations of well selected viewpoints, were seen, and these developed into evocative paintings through an accomplished and adventurous use of media. Generally, most of the work for this question was suitably ambitious and only a few less successful attempts, limited by an inconsistent use of perspective, were noted, or, in the case of some photography submissions, confined to a series of unselective snapshots of buildings seen from below.

### Question 11

Although few in number, the responses to the literary extract, describing cats and two people taking a siesta after picking fruit from orange trees, were often very good or suitably evocative. For example, one submission, a very beautiful watercolour painted in oranges, beiges, greens and pinks, really caught the heat of the day by portraying the two figures resting against each other, almost melting together. Another candidate built up a very effective composition by placing the figures in the shadows beneath the broad leaves of exotic plants. Mid level responses often placed the focus on the cats, developing competent studies but less concern for pictorial organisation. A few weaker attempts engaged in very little first hand investigation of any of the elements described in the extract, offering instead illustrations based on simplistic images from children's story books; such interpretations would have been more acceptable if developed from distinct personal research and idea developments.

## **Section C**

### *Specific design briefs*

#### **Question 12**

The DVD cover design for a production entitled SACRIFICE was by far the most popular choice in this section. The work received covered a wide range of ability with only a few reaching the upper levels of the mark range. Computer programmes were used by the majority of candidates to layer and blend text and imagery together. The most competent outcomes evolved from clear personal research to inform a structured, sequential development of ideas. Some of the better designs, however, were entirely handcrafted, showing an accomplished ability to draw accurate letterforms as well as skilful and selective illustrations, resulting in sophisticated solutions. Inevitably much of the imagery used was focused on the macabre, but some other more sensitive interpretations had developed from religious contexts or social and political relationships. Many submissions offered only an adequate response, showing sparse personal research, a dependency on existing images downloaded from the Internet and muddled or uncertain ideas for layout. Quite a few weaker responses were seen which lacked any interest in layout or letterforms, remaining narrowly obsessed with crude renditions of the sensational aspects of the title.

#### **Question 13**

The repeat pattern design brief, based on antique artefacts, for a headscarf or a necktie to be sold in the gift shop of an archaeological museum, attracted only a few responses. However, several strong submissions which offered accomplished solutions, following sustained observation of specific artefacts, were noted. The best of these were highly refined in terms of line, shape, rhythm and subtle colour relationships. Much weaker outcomes resulted when motifs were simply lifted from secondary sources, similar to some of the repeat pattern work for the open-ended themes of **Section A**.

#### **Question 14**

The fashion design brief for a participant in a festival parade at a seaport was also rarely undertaken. Although less than a dozen submissions were seen most were of a competent to high level. Particularly good use was made of materials and processes to convey and construct interesting forms and evocative surface qualities following searching observations of nets, ropes, rigging, buoys and lobster traps. The quality of figure drawing for poses varied, but most developments were successful and appropriate to intentions. A few candidates also offered scaled down models dressed in the design, which added a further dimension to the solutions.

#### **Question 15**

The packaging design brief for a company named BENCHMATE marketing hand-held power tools was chosen by only two or three candidates. The results were poor, showing very little understanding of combining letterforms and images on a three-dimensional surface. Responses to this question have been very few and mostly lacking in direction during recent years. Therefore, this design brief will be replaced with a problem which is more relevant to current design practice for future sessions.

# ART AND DESIGN

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**Paper 9704/02**

**Coursework**

## General comments

This component received approximately 1000 submissions from around 200 Centres.

As always some of the work was of the highest calibre. Centres' understanding of the requirements for this paper; and of its differences to that of paper 3 has been well understood. Centres have structured courses that encouraged candidates to choose themes which could be thoroughly researched through a range of processes and techniques within chosen areas of study, and which could be developed largely from direct observation and first hand sources. Many at this high achievement level had been correctly identified by the Centres' marking, although there were a few cases where Centres had undervalued the real levels of achievement of their best candidates. In such cases marks were raised by CIE Moderators.

It was notable, this year, that there were far fewer entries where a collection of unrelated pieces of work were submitted. Most candidates had chosen themes or specific subjects to base their work around, and in the main these provided a rich source of research material from which candidates could select, experiment, and develop into their own visual language. This was especially so when candidates investigated such themes using first hand observation and experience. When this had been encouraged then whatever the levels of ability the work was always of an individual and personal nature, which could be justly, rewarded against the assessment objectives.

However there are still many examples using secondary source material downloaded from the Internet, or cut and pasted from magazine illustrations. Many who had resorted to such practises possessed good technical skills at copying from such images, but they had not been encouraged to experiment and to develop into a creative thinking individual.

The majority of submissions had been thoughtfully compiled. Centres had stressed the need for careful editing to enable mounted sheets to be seen in a sequential order, so that the "journey" that each candidate had taken could easily be read. Work from such Centres was also neatly mounted, clearly labelled, and all necessary paperwork was in order. Unfortunately there are still a number of Centres who do not pay enough attention to the general administration as indicated in the syllabus. In some instances MS1 forms had not been sent to CIE but were presented with the folders of work; not all Centres presented registers and there are still cases of far too much unrelated and un-mounted or poorly labelled work being submitted. The syllabus guidelines are quite clear on such matters and Centres are urged to re-visit the guidelines in the syllabus.

Centre assessments followed a similar pattern to last year; although there appeared to be more cases of Centres undervaluing some candidates' levels of achievement. In most cases Centres had established a sound order of merit and moderation adjustments were only necessary to align the ability levels with the syllabus Assessment Criteria. However there were a number of cases of Centres placing a number of candidates on the same mark, usually a mark at a notional grade boundary (e.g. four marked at 90, five at 80, four at 70). When moderated by CIE there were nearly always one or more of these submissions which did not justify these marks and remarking had to be done. If Centres require any help in determining levels of assessment for their group they should reference examples within the CD-Rom AS/A Level Standards in Art and Design.

## **Comments on Areas of Study**

### ***Painting and Related Media***

About 80% of total submissions were from this area, and the quality of the work covered the full ability range.

A wide variety of media had been used, oil, acrylic, gouache, watercolour, inks, charcoal, pastels, oil pastels, coloured pencils, as well as a variety of collage techniques. Some Centres had encouraged candidates to experiment with printmaking methods and these had widened their mark making experiences. The use of digital photography was used as a means of gathering information and was also useful in considering compositional arrangements or investigating different viewpoints. There were also some very successful attempts at combining photographic images with painting, drawing into with charcoal or pastel, or including in collages.

Candidates who had experimented in a wide variety of media were often the most successful. Within these better submissions there was research and recording from first hand observation. Ideas had been developed from initial drawings, and they had not been afraid to experiment and even make mistakes, but a progression could be seen.

The majority of submissions fell within mid levels of achievement. Whilst there was evidence of research abilities, images created in one medium tended to be repeated using different techniques without showing any further development. When photography was used there was often too much copying from the photograph as an end in itself. Candidates within this range displayed good levels of competence in the domains of *manipulative skills* and *aesthetic qualities*, but lacked the ability to apply critical judgement to their work, or the imagination to develop original ideas. Consequently the evidence of meeting objectives in *personal qualities* and *knowledge and critical understanding* was much weaker.

In the weaker submissions there was little evidence of research or first hand observation and much copying from magazines or from downloaded images. There was little use of a range of media or of experimenting, so that ideas were lacking in any form of development.

### ***3D Design and Sculpture***

A wide range of techniques and processes were seen. Most were presented as a series of photographs and moderators have expressed concern over a decline in the quality. In many cases candidates are left to photograph their work using their own digital equipment, the quality of which may vary enormously. Many of the final prints lack any detail when enlarged and printed onto cheap paper. Little consideration has been given to lighting, and when flash has been used it flattens any sense of form and destroys pattern and texture. Teachers should take more control of this aspect of the course to ensure that each candidates' entry can be seen at its best at moderation.

Modelled heads proved a popular choice of subject. The best showed very thorough research using studies from life supported by photography. An excellent understanding of form and proportion was achieved through outstanding technical skills. Others in the mid range were superficially competent but with little development or experiments with other materials or ideas. Insufficient research through drawing heads and skulls from different angles resulted in a weak understanding of form.

Architectural model making is a popular option in some countries. The more able candidates produced drawings and took photographs of modern buildings to be found in their locality. These were used as starting points for their own designs. Weaker candidates tended to neglect this stage of research and launched directly into a single design which was often more mathematical than artistic.

Some ceramics work was seen with evidence of competent research and manipulative skills. There was evidence that some had taken their interest in the craft further by working in a local pottery and helping with the kiln firing. Unfortunately most of the final products were weaker in the aesthetic domain, lacking in analysis of range of experimentation.

Some very weak wire sculpture was submitted which simply attempted to replicate cars copied from magazine illustrations.

## ***Graphic Design***

Some lively and personal work was submitted for this paper. A few Centres had taught graphic design to their entire groups and at best were able to demonstrate that a competent range of skills were covered to produce designs for book jackets, corporate identity, menus, business cards, letterheads and logos. Design sheets were produced which showed a good understanding of the design process and the generation of several ideas from which selection could be made for further development. Computer generated imagery was used fluently and with a confidence. There was also much additional evidence of hand drawn images especially when illustrations were integrated with text.

Unfortunately submissions were seen from one or two Centres where candidates were simply responding to set exercises (e.g. all producing a logo for the same company name). Whilst a competent knowledge of skills and design aesthetic was taught, this approach did not allow for individual investigation or for personal ideas to evolve. In one Centre only one project was submitted and whilst satisfactory skills in IT manipulation could be measured, the folders were lacking in a range, depth, and variety of research expected at this level.

There were a few very individual and personal posters and leaflets produced with themes which were issue driven (e.g. child abuse, the plight of those suffering from natural disasters).

There were a few very weak submissions which were mostly hand done and concentrated on badly copied images from magazine illustrations supported by equally poor drawn lettering. When IT skills were used images were usually downloaded and designs were overcomplicated and cluttered.

## ***Photography***

There were a few excellent submissions with evidence of experimental work and the development of ideas, using both colour and black and white, and investigating techniques such as multiple exposures, masking, and photograms. Many of these had used the ease of digital photography to good effect. The camera had been used as a creative tool. These candidates had an excellent understanding of the abstract qualities within their chosen subject. They had used the computer to manipulate their images in a creative manner to enhance the qualities discovered within the original.

Some entries had used photography to document issue based themes such as the underprivileged, or child workers. These fell within mid levels of achievement as they were lacking in a range of ideas or techniques. Results were more a series of snapshots with little idea of cropping, editing, or range of light and dark to enhance or create mood and atmosphere.

Weak work lacked any real experimentation; one Centre submitting random prints of snapshots, supported by a print of the same shot cut into strips and stuck down. There was no apparent reasoning behind this. Many at this level sent in commercially processed snapshots showing little thought as to composition, and no development of an idea. None revisited their subject for further research. When their own development and printing was done the quality was very poor with images out of focus, under developed, and prints covered with scratches or fingerprints.

## ***Fashion and Textile Design***

Submissions for fashion design fell within the high to mid level range. Candidates in the higher mark ranges produced lively figure studies based on direct observation of the human figure, but also showing an understanding of contemporary illustrating styles. Designs based on this approach had a good sense of form and movement. Some had referenced sources from their own cultures; one using imagery from Indian miniature paintings to develop original garment designs. A few had extended their studies to include jewellery designs, even making some articles which integrated with their fashion designs.

Mid range work had used predictable themes based around flowers, birds, butterflies etc. Very often sheets of excellent research studies were let down by much weaker final fashion designs, usually because these candidates had copied figures from 'how to draw' books and from fashion magazines. The designs created were often one dimensional and did not reveal the structure, form or fit of the clothes.

Some outstanding examples of textile work was submitted where excellent use of printmaking process had encouraged candidates to explore the diversity of mark making, colour overlays, and textures. They had developed such patterns into very original final garments using appliqué, block printing, and stitching techniques. Other examples at this high level had researched local cultural traditions such as Central Asian embroidery, batik, tie dye, traditional dolls and bags. These had provided a rich source of design pattern and motifs. These candidates had an engagement with the subject and had produced evidence of in depth research using a range of recording skills. Ideas had been developed into craft processes leading to their own designs and finished articles.

Less successful printed repeat designs were seen where designs were overcomplicated with little real knowledge of fabric or repeat patterns.

Some very basic work was seen where all candidates had undertaken the same tasks; one block print, one stencil print, and one tie dye. All had used exactly the same image and their entries lacked any evidence of research or development.

# ART AND DESIGN

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Paper 9704/03

Coursework

## General comments

Submissions were received from approximately 350 candidates in 120 Centres.

The majority of Centres had prepared their candidates thoroughly for this paper. Most candidates seemed to see this more as a whole project: from a starting point, through the development of ideas, culminating into a finished piece. There was more evidence of research and the development of ideas than in paper 2.

There were some outstanding submissions showing a maturity of thought, skill and critical knowledge and understanding. Final results were fully resolved in a lively and totally original way. These candidates showed that they had gained confidence from the range of research skills and development of ideas practiced in their paper 2.

Less able candidates had explored their subject with much the same degree of depth but were weaker in the assessment domains of *personal qualities* and *knowledge and critical understanding*. A failure to use primary research undermined the attainment levels.

Links between the Related Study were relevant and quite clearly seen. The influence of investigating the work of other artists and designers had a positive effect on the better submissions, both in the technical handling of chosen media, and in the choice of themes to explore.

The best sketchbooks were informative, very lively and honest, full of drawings, experiments, cuttings, photographs and notes; a rich visual treasure chest. Weaker ones were just pieces of work cut out and stuck in. Many quite clearly totally unrelated to chosen themes, and many being studies from earlier class based exercises.

Centre assessments as in previous years were a little more reliable, but as with paper 2, some Centres were leaving the final moderation with the CIE moderator by placing far too many candidates on the same mark, or by using a very tiny mark range between their top candidate and the weakest. (usually placing them all at 80 and above).

## Comments on Areas of Study

### ***Painting and Related Media***

There were some excellent submissions. Often very simple ideas: portraits, seated figures, local landscapes and architecture, details of natural forms were the most successful. These all relied upon strong first hand drawing from the start. Others had conducted equally extensive research through photography. The potential within this material had been recognised through detailed critical analysis which had enabled them to evolve ideas and sustain these through to personal conclusions.

Equally excellent and original work had evolved from issue based themes centred around the family or concerns relative to the individual candidate. Some had used their own cultural traditions as themes within their work.

References to the work of others was well understood and used selectively. For example one submission using the theme of 'chickens' had researched the work of Miro, Folk Art, and Chinese Painting and clearly the influence of all could be seen in the finished painting. Likewise a candidate using the city as a subject to explore had researched the work of Mondrian and Georgia O'Keef.

Mid range work displayed plenty of evidence of good technical skills. Still life subjects predominated and sometimes this seemed to have been imposed by the teacher. Often the work lacked in enthusiasm and personal engagement. The use of colour was often limited and literal and submissions lacked in depth exploration and personal development. Folders tended to contain lots of finished paintings or drawings of different still life groups. They were all of a similar standard with little evidence of progression or development.

There was some very weak work where too much emphasis had been placed upon making finished pieces without exploring anything in depth. Most images had been slavishly copied from secondary sources, and such work hardly met the assessment objectives for this paper.

### **3D Design and Sculpture**

Some of the most highly original and intelligent work submitted for this paper was seen in this area of study and fully justified marks at the very top of the mark range. These sculptural pieces were conceptually based and showed an excellent understanding of sculpture. One had explored the theme of 'nests' and had produced site specific works. One candidate had created a conceptual extension to their end product of a soft sculpture by taking photographs of the completed work in unusual aspects of the landscape. Another had wrapped trees in a forest in lots of different ways before selecting a final arrangement. All were very well documented with diagrams and good photographs. The influences of artists such as Goldsworthy and Di Cristo had been well understood and used selectively.

Some equally impressive installation and performance video work was also seen. As were some investigations into the relationship between two and three dimensions resulting in some impressive multi media work.

Architectural design of an almost professional quality was also seen where candidates had taken real live problems from their own school to research and resolve. Other lively imaginative work within this option were let down by poor research, badly made models and blurred photographs of the finished models.

Some ceramic modelling also reached high achievement levels, demonstrating excellent manipulative skills. Research was based around the human figure and showed good sources of reference, although final results were rather straightforward within the domain of *personal qualities*.

Other ceramic entries demonstrated very good throwing skills but were spoilt by a weaker aesthetic sensibility towards surface decoration.

An excellent folder of jewellery design was also seen. The sketchbook showed good design ideas and development. These had been further manipulated using a computer and sustained into final constructions using soldered wire and glass beads. Included with these were some excellent photographs of a model wearing the finished pieces.

### **Graphic Design**

A good range of work was seen: package design, book jackets, CD covers, posters. Although the general standard of graphic design has improved with the use of the computer, there were many more weak submissions than the really good.

The best seen was at the very top of the mark range. The candidate had connections with a live band and all the work was related to publicity material for the band. Thorough first hand research was sustained to professionally finished artwork. There were excellent references to relevant art movements to evoke mood and atmosphere. Other work of a high level featured computer generated posters. Candidates had generated their own imagery before scanning and manipulating for the final designs. There was an excellent understanding of colour, again to evoke atmosphere.

Some illustration was seen amongst mid level entries. They displayed a sensitive use of media, but little evidence of research or personal development.

One piece of calligraphy was seen using the theme of Islamic script. One entry for package design had sustained their ideas through to some competent final resolutions.

Unfortunately many entries fell within the lower mark range, with quite a number failing to meet the minimum criteria for this level. Many were simply repeating exercises seen for their paper 2, with little personal or individual development. In some there was an almost total reliance on computer generated clip art.

### ***Photography***

The small entry for photography covered a wide mark range.

Those at the top had all carried out extensive research both with a camera and within the darkroom, or in one case through *Photoshop*. This entry had produced some outstanding compositions and had used the computer to enhance the colour to evoke mood and atmosphere. Others had based their exploration around the human figure: still, moving, in groups, superimposed, fragmented, distorted. Another focused on studies of interlocking hands. All showed how much could be developed from a simple idea.

Less successful entries had very good manipulative skills but had not sustained their investigations into one theme. Folders contained too much work covering too many themes. There was insufficient development of personal ideas. In most cases the candidate had shot a film, taken a few good photographs and that was it!

Moderators have expressed their concern over the proliferation of commercially produced prints. If candidates are working within traditional photography then some evidence of work done by the candidate in the darkroom should be submitted. (See page 16 of the syllabus).

### ***Textile and Fashion Design***

Most of the entries were for fashion design. As with paper 2 the stronger candidates had based their figures on direct observation and this resulted in flowing designs fitted over believable figures. The more able candidates were able to illustrate their designs from several viewpoints and communicate a sense of movement within the garment. Details such as belts and accessories were also shown in great detail, with many indicating their attachment to the garments. Photographs of the candidates wearing the finished clothes were often submitted with the completed designs. Others included sample swatches.

Mid and lower range work had based their illustrations on copies from secondary sources, or diagrammatic figure studies found in books. These were usually of a single viewpoint which was repeated. Colouring was poorly rendered with coloured pencils, and with very little indication of fabric textures or pattern.

One very good entry for textiles had extensively explored and integrated several techniques including batik, block and screen print and stitching into complicated compositions balanced through a knowledgeable use of colour.

Others had used stencil printed fabrics as for their paper 2, but there was a little more understanding of counterchange and balance of design in a repeat pattern.

One candidate showed good research and development of ideas but had produced very poorly constructed and sewn final pieces, which were stuffed and padded with little understanding of fabric, colour or design.

# ART AND DESIGN

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**Paper 9704/04**

**Related Study**

## General comments

Successful outcomes for Paper 4 were highly dependant on teachers' understanding of the syllabus and how they encouraged investigations which *related* to their candidates' coursework interests. With almost a fifth of the studies achieving an excellent standard and two thirds of all submissions worthy of the upper levels of the mark range, the advice and guidance given by teachers from the majority of Centres was clearly very positive and appropriate.

And yet Examiners continue to be very concerned that over 10% of the work assessed was not at an acceptable standard for an Advanced Level submission. It was noted time and again that these weaker responses were invariably linked to the absence of an Outline Proposal Form, outlining intentions and identifying primary sources for investigation. They also lacked the basic formalities of presentation such as an introduction explaining how the study *related* to coursework interests, a conclusion and a bibliography. The studies from some Centres showed so little understanding of the requirements that all they consisted of were additional pieces of coursework. On the other hand some quite thorough investigations were seen on topics which had no relation to Art and Design issues but were focused on medicine, psychiatry, botany, geography or social customs without any reference whatsoever to existing artworks, let alone a candidate's own coursework interests. Such approaches to this component of the examination could gain very little recognition from the Assessment Objectives and had undeniably resulted from poor guidance and a misunderstanding of the syllabus

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

Further guidance from the Teacher on the structure, sequence and presentation of the study is desirable once sufficient visual and written material has been accumulated. A variety of formats for presentation is possible, such as A3 or A4 sized booklets, larger boards with related two or three-dimensional practical extensions, different systems of folding, pop-up, overlaying and revealing card structures, as well as studies organised on a CD which should be accompanied by a printed version. It is of vital importance that the *related* aspect of the investigation is established from the start and is seen to continue to develop as the study progresses. As the component must stand in its own right, and is submitted and assessed separately from coursework, it is essential that these references to the candidate's own work are recorded, illustrated and notated. Practical analyses of the works of artists and designers focused on through first hand study should be encouraged as much as written comment, and this also applies to relevant comparisons made with examples from secondary sources, such as books or the Internet. Teachers need to emphasise to candidates that they are engaged on an Art and Design investigation, and therefore the layout and integration of text and image is an essential part of the way they organise and present their research. Candidates will need to be positively encouraged to plan a visually rich presentation of the material well before the deadline for submission and aim for clarity of communication by making sure that all illustrations are correctly notated.

## Comments on various levels of achievement

### *Higher levels*

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

### *Mid levels*

The majority of submissions demonstrated a good level of selection, organisation and presentation. There was clear evidence of personal commitment, interest and enthusiasm leading to articulate written descriptions and comments, but less concern to engage in practical analyses or comparisons to develop or explain how the investigation *related* to coursework experiences. Unfortunately, many quite able candidates at this level assumed that the Examiner would be familiar with what they had achieved in their own practical work. Consequently, they neglected to refer to it, or even include any record of it, in order to compare and evaluate it in relation to their selection of works by artists or designers.

Computer processes were used well to organise and integrate visual and written material, but the studies could have been far deeper and more sustained if the *related* aspects had been developed further. There were no doubts that first hand familiarity with the works focused on had motivated a personal interest in the investigation, but there was also a tendency to place more emphasis on works of international renown which were only accessible from secondary sources. Better results were apparent when these examples were compared with the local first hand research, but the lack of explanation of how they *related* to the candidates' own work inevitably raised uncertainties about whether the intentions of the Outline Proposal Form had been fulfilled.

### *Lower levels*

Approximately a fifth of submissions did not meet the Assessment Objectives evenly enough to achieve more than an adequate response. These studies invariably showed a heavy reliance on secondary information from books or the Internet and very uncertain sources for first hand investigation. Surveys of media and processes were often seen to lack personal analysis or even simple references to the contexts, styles, themes and aesthetic qualities of particular works. Such approaches offered little for comparisons or evaluations, and references to coursework experiences were sparse or difficult to find. A minimal amount of consideration was apparent in the structure, sequence and presentation of the material.

Some submissions included no more than two or three illustrations which were poorly reproduced and given uncertain or inaccurate notations. Covers, titles, introductions, conclusions and bibliographies were often neglected. Some studies were bolstered with irrelevant scrap book materials, interviews and questionnaires which led nowhere, unselective biographies and regurgitated technical manuals. There was a sense that many of these submissions were the product of last minute compilations, rather than a planned project in relation to specific intentions, which in many cases were unknown as an Outline Proposal Form had not been included. So much more could have been achieved, especially in relation to coursework experiences.

### *Unsatisfactory levels*

Submissions which failed to offer a satisfactory response for an Advanced Level study have already been categorised and the path to a more acceptable level of achievement, adopted by most Centres, has also been summarised in the general comments above. If teachers feel the need for further assistance they should contact CIE to obtain the CDROM: AS/A Level Art and Design Standards, or gain access to the CIE online help and support services, for which a 'chat room' with an experienced Examiner is available.