ART AND DESIGN

Paper 9704/01
Controlled Test

General comments

Almost 60% of responses were for **Section A**, the open-ended starting points, for which the themes for **Question 4**, *On the road* and **Question 6**, *Rhythms in nature*, were the most popular. A quarter of all responses were for the specific starting points, **Section B**, with all questions, with the exception of **Question 11**, equally popular. Slightly more than 15% of all submissions were for **Section C**, the specific design briefs, for which **Question 12**, logo design, **Question 14**, fabric design, and **Question 15**, fashion design, were the most popular but, as is permissible, many Graphic Design candidates also chose one of the open-ended themes from **Section A**. Similar to previous sessions, the majority of submissions were for the Painting and Related Media area of study, but a substantial amount of work was seen for Photography and Graphic Design. More examples of Printmaking and Product Design were seen this session, but very few for Textiles, Sculpture or Ceramics.

There was a considerable increase in the number of entries this session, but a similar percentage of candidates achieved the higher levels of the mark range compared with previous years. On the other hand more submissions fell below an acceptable standard for AS Level. Thorough preparatory research which motivated a personal sense of direction for the development of ideas preceded the most successful outcomes. In such responses, direct observation from primary sources, sometimes augmented by personal digital recording, informed analysis, experimentation with media and exploration of visual relationships. This encouraged confident evaluations as the work progressed to the final piece/s of the 15 Hour Controlled Test.

A competent ability to investigate sources in response to chosen starting points and develop the research, particularly when experimenting with media and processes, was apparent at the mid levels of achievement. However, the concern for compositional or design relationships was often limited in exploration, resulting in repetitive rehearsing of a single idea for the final examination piece.

Patchy research which recorded scarcely enough information for analysis, evaluation or development characterised the less successful responses. However, there was evidence of some maturity in conceptual thinking in terms of experimentation with media and processes, as well as some awareness of historical or contemporary practice by artists or designers, to achieve an adequate standard for AS Level. When, however, investigations were predominantly dependant on copying from secondary sources, very little sense of personal determination was discernible.

At the lower levels of achievement, the weakest attempts offered sparse evidence of any benefit gained from previous coursework experiences to enable candidates to research, record and analyse visual information or explore, develop and evaluate a personal idea beyond a basic, and sometimes an elementary, level of understanding.

Most Centres offered sound advice to their candidates on the importance of labelling and presenting their work coherently for assessment. However, a surprising amount of work was received which was not labelled clearly and inevitably caused confusion. This did not just concern candidate or Centre numbers, but the question that had been attempted and the distinction between the final examination piece and the preparatory work as well. It is most helpful if the examination work is clearly labelled as such and presented firmly fastened to the front of all other preparatory work.

Centres are also reminded to consider the practicalities of the examining process and, therefore check that:

- Work carried out in soft pastel or charcoal has been fixed.
- Work carried out in acrylic or oil paint has been allowed to dry.
- Individual sheets of work are not submitted covered in unnecessary wrapping such as tissue paper.
- Work is not mounted on thick and heavy card or in elaborate folding formats.
- Collage elements are firmly attached and do not include dangerous materials such as broken glass.

Comments on specific questions

Section A: Open-ended starting points

Question 1

Backlighting

Although this was one of the less popular options in this section, the theme attracted the more able painters and photographers. Candidates selected very personal sources for investigation, whether figures in landscapes seen against the sun or set against night lighting in towns and cities, interesting arrangements of transparent objects, and interiors featuring lamps or windows with Venetian blinds. Such information was generally well developed towards broadly applied tone and colour for Painting and Related Media outcomes. Specifically organised lighting contributed to some highly accomplished explorations for Photography submissions. The fewer less successful responses seen often started well but lacked the confidence to establish unifying effects of light and shade in the final compositions, some of which were reduced to basic silhouettes, lacking any subtlety of modulation in the rendering of forms in relation to space.

Question 2

Suspended

This was quite a popular theme, focusing on a wide range of interpretations for Painting such as puppets, hanging figures, birds and insects, contexts of time and motion, surrealistic ideas influenced by Magritte with objects or buildings floating like clouds in the sky, and more abstract compositions geometrically structured around space-frames. Some strong Photography outcomes used digital manipulation to create layered stop-action images to freeze various moments in time. Whatever level of success was achieved, most candidates had certainly engaged in individual thinking to explore personal directions and outcomes. The exception was when Graphic Design specialists identified the question to justify the production of publicity for a pop group or a restaurant, which had no real connection with the theme other than its use as a name or title.

Question 3

Tubular

This question was the least popular in this section. However, a variety of cylindrical forms were investigated from architecture, machinery, musical or scientific instruments and plant forms to inform inventive Painting compositions which were often quite sculptural in structure. One outstanding interpretation developed such information into a surrealist lunar landscape with sensitively portrayed figurative elements emerging from tubular structures, reminiscent of the work of Bosch. Some strong Photography responses, based on selective enlargements of parts of brass and woodwind instruments, were seen. In some unusual developments research from ordinary pipe joints and plumbing was used to create Product Design for handbags, radios, revolving storage units and desk-top stationery holders.

Question 4

On the road

As this question was one of the most popular choices in this section, responses were seen throughout the whole ability range. Many very evocative submissions for Painting and Related Media focused on groups of people carrying belongings on lonesome country roads. Such works conveyed a strong sense of place and personal empathy, clearly based on direct experience linked to issues of departure, separation and homelessness. Good solutions were also offered in relevant Graphic Design interpretations for posters or CD covers for bands and pop groups. Specific circumstances such as road works or traffic congestion and street furniture such as signs, lights, signals and cables were ably explored from interesting viewpoints for Photography submissions. Motor vehicles featured in many of the mid to lower level interpretations, with levels of success dependant on the thoroughness of direct observation. Some brave attempts were made to depict wrecked or abandoned cars, accidents and slaughtered animals. However, the weakest responses looked no further than magazines for images of the latest cars to copy.

Question 5

Coastal activity

All kinds of human activities on the coast were researched for Painting and Photography for this moderately popular theme. Although much depended on whether candidates had easy access to such areas, those who did focused well on harbours and beaches for fishing, sailing, swimming and surfing, as well as marine and bird life. There were also many Painting submissions which developed more atmospheric outcomes from recording the affect of the elements on waves, clouds, sand and rocks, exploiting the expressive quality of the media through impasto and mark-making. Some Graphic Design outcomes developed from candidate written briefs for posters and advertising for regattas and other seaside recreations. The fewer less able responses seen offered very little evidence of research conducted at particular places, depending instead on the most easily accessible secondary sources.

Question 6

Rhythms in nature

One of the two most popular questions with submissions spread across a wide range of achievement. Many submissions for Painting, Photography and Printmaking developed successful outcomes from close-up observation of the detailed structures of flowers, plants, roots, insects, shells, animal or reptile markings and the plumage of birds. Other approaches focused on the movement of birds and animals, as well as the human figure in action, particularly when dancing. Broader, more abstract interpretations were developed from cloud formations, swirling rivers and the limbs of trees, often making use of subtle layering and textures to enrich the surface qualities of paintings. Inevitably, candidates who engaged in superficial investigations gathered little to evaluate or develop. A number of quite elementary attempts to create abstractions from spirals, arcs and zigzags were based on no observational research from nature whatsoever.

Section B: Specific starting points

Question 7

The still life group of several different dried, preserved or pickled natural items, some of which are seen in transparent glass containers, resulted in several excellent and many very competent to proficient directly observed outcomes. These candidates prepared very thoroughly, showing initiative in the selection and arrangement of fruits, vegetables, fish, seedpods and herbs or spices. This encouraged an interest and enthusiasm for extensive preliminary experimentation with compositional organisation and alternative lighting for both Painting and Photography submissions. In the most accomplished responses the observation of directional light, reflected light and cast shadows enhanced the rendering of forms in relation to space.

Mid level achievements often established some success with separate parts of the study, such as the specimens within the glass containers, but tended to loose a sense of overall unity of the whole group in relation to the surrounding space. Less able work showed some concern to render colour and surface qualities of individual items, but problems were apparent in the analysis of structures, particularly the ellipses of glass jars and containers. Some weaker attempts were also seen for which candidates struggled to analyse forms and structures or sustain observation of basic spatial relationships.

Question 8

The still life group of painting and decorating equipment arranged around a small step-ladder attracted slightly more candidates than **Question 7**, but fewer high level studies were seen as most submissions achieved the mid to lower levels of the mark range. The most able responses made good use of media to render the relationships of forms and structures in space. Several excellent outcomes developed from a careful consideration of the arrangement of the objects and point of view for observation, sometimes focusing on a selected or cropped section to enhance a more abstract compositional idea.

In comparison, at the mid levels of achievement there was evidence in the work from some Centres that Teachers had set up the arrangement of paint tins, brushes, rollers and cloths, rather than the candidates selecting and organising the items themselves. Consequently, an element of individual decision and choice was denied to candidates' preliminary research which may have affected personal interest and the outcome of the work. A competent ability to analyse the objects was usually apparent but less concern for the spaces and intervals between and surrounding them. Responses achieving the lower levels of the mark range showed many uncertainties in the observation of structures such as ellipses on paint tins or the relative

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positions of the bases of the step-ladder on the floor, although some merit and control was discernible in the rendering of surface details such as the graphics and drips of paint on tins. The weaker submissions offered only a basic understanding of the volumes of forms and spatial recession in relation to a consistent point of view for observation.

Question 9

More submissions than usual were received for the figure study question which, this session, focused on a person holding a musical instrument, seated near to some music sheets on a stand. As usual several excellent and many competent to high level responses were seen for Painting and Related Media and also a few for Photography. Guitarists and violinists were most often chosen as models with the majority of studies conveying a good sense of the personality of the musicians. A concern for the relationship of the figure to the surrounding space was evident in preparatory explorations to inform interesting placing and composition for the final outcomes.

Mid level responses offered a competent analysis of form, proportion, foreshortening of limbs and the underlying anatomical structures of head and hands, but these were usually rendered in isolation from the surrounding space. Some of the studies at this level were over-dependent on personal photographic recording, rather than sustained observation from life. Consequently, the spatial setting and music stand tended to be added as an afterthought with artificially imposed colour, tone and cast shadows which did not relate to the figure. However, only a few weaker submissions were seen, and these mostly depended on attempts to copy images of celebrity musicians from secondary sources. Some Graphic Design work, for example, presenting posters for musical events, could have achieved much higher levels if the research for the figures had involved first hand investigation and recording.

Question 10

The environmental question of a view of an entrance hall or passageway which includes some steps or a staircase attracted a moderate number of submissions. Not many high level outcomes were seen for Painting, but some Photography responses achieved a good sense of mystery and interpretation by exploiting the relationship between broad areas of light and shade, sometimes with a telling focus on an object in the foreground. Many mid to lower level directions used the question to develop Interior Design for specific locations such as hotels, theatres or offices. A number of attempts were received which offered very little evidence of having observed or investigated a particular environment, presenting instead completely invented exercises in linear perspective, and the weakest examples of these approaches did not even offer an accurate understanding of such techniques.

Question 11

Very few responses were seen for the literary extract describing a builder about to get out of his truck, having just returned to his backyard which is cluttered with stacks and piles of building materials. All submissions were for Painting and Related Media, the best of which grew from very good research to inform interesting developments for imaginative compositional ideas. Less successful approaches attempted to go no further than depicting the builder in his truck, unrelated to any specific surroundings.

Section C: Specific design briefs

Question 12

The logo design brief for a charity which organises fund raising events for a children's hospital was one of the most popular options in this section. However, the results were generally disappointing with few candidates achieving competent outcomes mainly because preliminary research and investigation was un-sustained and superficial. Consequently, an inadequate amount of information had been gathered to inform the evaluation of suitable images to integrate with letterforms for the development of personal ideas. Computer processes were often used as an excuse to avoid solving the problem by down-loading existing images from clip-art, rather than for the manipulation and development of a candidate's own ideas. Many of the weaker attempts offered only a basic ability to select and control media and processes, both in the preparatory work and the final outcomes, with examples of the logo shown on banners, collecting boxes and leaflets lacking the necessary crispness and clarity of graphic communication. The Examiners found it difficult to believe that some candidates were choosing this question having followed a substantive course to prepare them for an AS examination.

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Question 13

The design brief for the cover and a double page layout for the inside of a catalogue for an exhibition of contemporary furniture design attracted the fewest number of responses in this section. Several candidates achieved good levels of success, motivated by gathering sufficient information to inform an evaluation of images and typefaces to develop sophisticated layouts which integrated and balanced text in relation to image. A conscious concern for spacing, interval, scale, weight and size of fonts and a selective use of tone and colour was apparent in these more competent responses. Less successful outcomes were limited by sparse investigation and some very weak approaches were seen which consisted of nothing more than existing images from a magazine, cut and pasted, then decorated with handwriting using gold and silver pens. It was disappointing that candidates choosing this question were seldom able to offer some expertise in the use of computer processes for typographical layout. There was also very little evidence in most of the submissions of any awareness of contemporary or historical practice for such publications.

Question 14

The repeat pattern design brief for the place mats, tablecloths and napkins for a restaurant named after a renowned building or landmark was marginally the most popular question in this section. Most candidates referred to important buildings in their own localities, or one visited when on a recent trip, for research of architectural motifs and structures to inform the development of ideas. Further investigations from relevant secondary sources also motivated interest and enthusiasm for refining such information towards intricate repeat patterns, suitably adapted for the specific uses of the restaurant. Several very pleasing outcomes were seen from some Centres when candidates had actually printed their designs on cloth to create the place mats, tablecloths and napkins. At the lower levels of achievement a limited awareness and experience of the techniques for developing repeat patterns was apparent, although some concern was shown for selecting motifs from specific architectural sources. The weakest attempts, however, offered scant research and very little interest in developing an individual idea.

Question 15

The costume design brief for performers in a production set in a specific environment, such as a cave, a swamp, a jungle, a desert or a polar landscape attracted a moderate number of candidates. The majority of interpretations focused on the jungle and polar themes. Similar to all other questions, the more successful responses grew from thorough research, inventively developed through experimentations with media, including fabric and other collage materials. The most able submissions also engaged in first hand observation of the human form for exploration and selection of appropriate poses and postures of models for the presentation of the final outcomes. Mid level achievements showed competent control and organisation of colour and surface qualities but could have benefited from further depth of analysis of the forms and structures selected to interpret the chosen theme. The less successful submissions were very limited in research, depending instead on 'cut and paste' from magazines.

ART AND DESIGN

General Comments

Painting and Related Media was by far the most popular area of study, attracting almost 90% of all submissions. It is disappointing that other more specialist areas of study have seen a decline in recent years. Overall standards too appear to have declined with many more submissions falling within the mid to lower mark ranges.

However there was still some outstanding and highly original work submitted where candidates had selected individual themes or specific subjects to base their work around. In the main these provided a rich source of research material from which candidates could select, experiment, and develop their own visual language. This was especially so when candidates could investigate such themes from first hand observation and experience. When this had been encouraged within Centres, whatever the levels of ability, the work seen was always of an individual and personal nature, and this could be justly rewarded against the Assessment Objectives.

Many more Centres appear to be adopting a formulaic approach where all candidates work to a common theme and process. Whilst this does ensure that all candidates gain knowledge and understanding in skills and technical processes, their outcomes are all very similar and lack individuality and personal qualities.

Whilst most Centres understand the difference in emphasis between the two components, the notion of experimentation in a variety of media or processes was not always evident in many submissions for this component. There were many examples of the same piece of work repeated in different media, and each time this was repeated the image lost its 'freshness' and detail.

In the majority of Centres submissions were thoughtfully compiled and the standard of presentation was good. Individual work had been mounted on thin card and in folders with each sheet clearly labelled. These Centres had stressed the need for careful editing to enable each sheet to be seen in a sequential order, so that the 'journey' which each candidate had taken could easily be read. Moderators need to be clear about how a Centre has applied the mark scheme in arriving at their assessments. This can only be checked against the evidence provided in a candidate's folder. Clear mounted work, carefully arranged, and with the addition of a few explanatory notes or good quality photographs of work in progress can only assist the moderators.

Centres need to pay due attention to the presentation of the coursework, in too many cases far too much unrelated and un-mounted or poorly labelled work is being submitted.

Comments on Areas of Study

Painting and Related Media

Submissions were very varied in style and use of media and they covered the full ability range.

Still Life or studies from natural or man-made forms provided the most popular choice of subject, although many candidates had made good use of their own environment to produce work based around urban or rural scenes. Others had used themselves or friends and family in exploring themes based around the figure. Fantasy and comic book illustrations predominated amongst submissions in the lower ability ranges.

A wide variety of media was seen; oil, acrylic, gouache, watercolour, inks, charcoal, pastels, as well as a variety of collage techniques. The use of digital photography was used as a means of gathering information and was also useful in exploring compositional arrangements and different viewpoints. Some Centres had encouraged candidates to experiment with printmaking processes and there were also some very successful attempts at combining photographic images with painting and collage.

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Candidates who had experimented in a variety of media were often the most successful. Within these better submissions there was evidence of research and recording from first hand observation. Ideas had been developed from initial drawings and photographs. These candidates had not been afraid to experiment and take risks, or even to make mistakes. The ability to incorporate ideas gained from the research into the work of other artists or cultures could also be detected.

The majority of submissions fell within mid-levels of achievement. Initial research and investigation of chosen themes was limited, leaving little information from which to develop ideas. Images created in one medium were often repeated in a different media or technique without showing any evidence of further development. There was a lot of copying from photographs, even when they were the candidates own photographs there was very little supporting exploration or personal development. Whilst good levels of competence within the domain of Manipulative Skills could be rewarded there was little evidence of critical judgement or the imagination to develop original ideas. Consequently the evidence of meeting the objectives in Personal Qualities and Critical Knowledge and Understanding was much weaker.

There were many very weak submissions which failed to meet the minimum assessment criteria. Such work showed little or no research or first hand observation. Folders consisted of a few unrelated studies of copied images or of compositions made up from imagination.

Printmaking

Some excellent mono-prints were seen, based on the landscape. A sense of atmosphere and space had been achieved through transparent overlays of colours of rich greens, terracotta browns, with additional linear detail picked out in black and burnt umber.

Other submissions fell within mid levels of achievement. Etching, screen-prints, lino cuts and collotype all demonstrated competent levels of craft skills. There was some experimenting with abstract shapes and different colour-ways especially in the screen-prints, but generally folders were lacking in research, investigation and development.

3D Design and Sculpture

Submissions covered a wide range of processes and techniques.

There was some excellent work combining wire forms with plaster. Another excellent submission had used papier-mâché forms which had been embedded in wood.

A number of candidates had based work on the human figure. The preparatory work tended to be rather superficial or was over reliant on photographs. Final outcomes lacked an understanding of 3D shape, form and spatial relationships. Greater practise with materials in the form of trial pieces and maquettes was needed.

Graphic Design

Most candidates had ideas that were relevant to their chosen area; posters for AIDS awareness and other social themes, music and cultural events; logos for fitness clubs and game parks; illustration and calligraphy; and CD, DVD cover designs.

It was clear that there were some well structured courses which had emphasised the need to work from appropriate primary and secondary sources, experimenting, layout, and use of digital technology, typeface and the relationship of design elements within a composition. These candidates had been encouraged to explore widely and to make considered judgements based on the results of their experiments.

Less successful submissions were let down by a lack of design skills; poor hand drawn lettering or inappropriate computer fonts. Also the relationship between image and text had not been sufficiently considered. Some candidates produced competent logos but the application of these on letterheads, business card and the like lacked exploration.

Weaker entries also lacked thorough and relevant research. Supporting sheets consisted of images cut from magazines, news papers, and food labels or opened out cartons. This created a scrap book effect with little or no personal qualities. These are only useful when relevant, and one well organised and a single sheet is probably enough.

Many candidates are becoming too reliant on computer generated imagery. Whilst the work is generally sound and there is a competence in computer skills, there is a profound lack of judgement in selection and personal development. Candidates are reliant on the PC package to produce alternative logos, colour ways, layouts and so on without any discrimination, personal interpretation or critical judgement on the part of the candidate. The sources of the original images were often doubtful and in many cases, where downloaded, photographs and other secondary images were the only sources used.

Photography

Most submissions fell within the upper mark range. The best work had a thorough grounding in all techniques and technology including traditional black and white "wet" processes. There was a sense that these candidates were prepared to explore beyond the traditional boundaries, and there was evidence of using the medium as a vehicle for personal expression rather than merely a way of recording the visual world.

There was an excellent submission of stop-frame animation. Charcoal drawings of a figure emerging from a wall in the school corridor, parts rubbed out and changed, and then filmed; and another animation of a line going for a 'walk' on a white board. There was evidence that inventive ideas, using simple materials, can be very effective.

Some more traditional black and white prints were unnecessarily large and lost definition and became grainy.

Fashion and Textile Design

The very best textile designs were screen-printed repeat patterns, each with seven or eight cut stencils. They were based on traditional designs and plants and flowers. The standard of printing was excellent, almost to a professional level. There was clear evidence in some work that had used photography, that candidates had benefited from working in a commercial studio.

Weaker textile work lacked a depth and range of research and design development.

Very little Fashion Design was seen with most submissions falling within the lower range.

ART AND DESIGN

> **Paper 9704/03**
>
> **Coursework B**

General Comments

The majority of Centres had prepared their candidates well for this component, and many demonstrated a good understanding of producing a project from a starting point, through development and culminating in a final outcome. It was clear that many had been able to build on skills gained from their experience in Component 2, and this had given them the confidence to produce work of an ambitious nature in both scale and complexity of concept.

There were some excellent submissions showing a maturity of thought, skill and critical knowledge. Final pieces were fully resolved in a totally original way.

The better work nearly always demonstrated influences of the Component 4: The Related Study. The research into the work of other artists, designers or cultures had a positive effect on these submissions, both in the technical handling of media and in the choice of themes to explore.

Unfortunately there was less really outstanding work this year. Whilst chosen themes had been explored with much the same degree of depth, the work was weaker in the assessment domains of Personal Qualities and Knowledge and Critical Understanding. A failure to use first hand observation and research undermined the final attainment level.

Weaker work lacked a depth of research and development of personal ideas. The final outcome often lacked a freshness and vitality because the image had been reworked several times in the supporting studies.

There were also a number of much weaker submissions where it was difficult to see very little difference between the work produced for Component 2 and Component 3. Such folders consisted of sheets of unrelated studies with an over reliance on working from secondary sources.

There were a few very personal and well developed sketchbooks which had really informed the development of a candidate's work. However the majority had little relevance to any work seen in folders. They were not genuine sketchbooks but just a collection of class based exercises cut out and pasted in.

Comments on Areas of Study

Painting and Related Media

As is the case in Component 2, this option accounts for most of the total number of submissions. The more successful candidates had relied upon strong first hand drawing from the start. Others had supplemented these with equally extensive research through photography. They had all used starting points which were accessible, such as the local landscape and architecture, natural and man made forms, or work from the figure. Some equally excellent work had evolved from issue based themes centred about the family or wider issues of concern to the candidate. Some had used their own cultural traditions as themes within their work. The best of these had still relied upon primary sources as their starting points.

A wide variety of media was seen. There were several ambitious finished pieces in oil pastel where the colours had been skilfully overlaid without becoming muddy. In a few paintings colour had been used in a very expressive and emotive way. There was evidence that they had looked at other artists' work. Some had produced work on an ambitious scale, even producing murals; or had combined images in different media; photography, screen-print with drawn and painted overlays. In every case there was skill in controlling such media to realise the candidates' intentions.

Mid range work displayed plenty of evidence of good technical skills. Still life subjects predominated, where the use of colour was much more literal. Folders tended to contain lots of finished studies of individual items of the same subject (buildings, people, fruit, plants etc.). They were all of a similar standard with little evidence of progression or development.

There was some much weaker work which was lacking in focus or personal direction. Whilst there appeared to be some initial enthusiasm candidates had been unable to sustain this through to final conclusions.

Graphic Design

This was a popular choice this year. There was evidence of some mature and assured work which was built upon good teaching within this specialism. Most submissions fell within the higher mark ranges.

One outstanding folder was based around the theme of blindness. Using both drawing and photography the candidate had developed the idea of combining photographic images with text. The standard of presentation was of a professional quality.

Other excellent entries were all well presented. There was evidence of a logical progression of ideas seen within the design sheets. It was good to see some skilful hand drawn lettering. Local culture and local arts and crafts provided excellent themes which had been developed into packaging designs. There were also some very sensitive drawings for book illustration.

A few entries failed to adequately meet the criteria for this component. Graphic design skills were very limited with images being downloaded from the Internet or clip-art. Supporting sheets were mostly rough pencil sketches which were very weak indeed.

3D Design and Sculpture

There were a couple of outstanding submissions where the influences of contemporary practitioners had informed their research and final directions. One had produced a modelled human leg and photographed it in a number of surreal situations. The other had created an installation containing, among other items, animal intestines within plastic bags. Both had used excellent quality photographs to document work in progress as well as final outcomes. Another highly placed entry had ideas from direct observation which had developed into printmaking and from these had provided the stimulus to construct finished pieces of jewellery.

There was also weaker work using a variety of materials including wire, cardboard and modroc. These displayed little understanding of manipulating these materials, or of understanding three dimensional form. Finished work was also submitted as photographs of very poor quality.

It is important that where photographs of the work are sent in they are of a high standard. There needs to be good lighting, sharp forms, a plain background and something to show the relative size of the piece.

Photography

Most of the entries had benefited from a thorough grounding in their earlier coursework studies. They had added to their skills base by closely combining their research for the Related Study with their own research of themes in this component. What was interesting was that their choice of photographers and artists were all contemporary, and all pushing the boundaries in terms of media use and subject matter. These candidates were intelligent and sufficiently well taught to get the very best from their influences without slavish copying.

Other examples had produced accomplished work using digital technology and the exacting journey each candidate took was well recorded and presented, leading to some stunning outcomes.

There was little if any really weak work was seen.

Fashion and Textile Design

Fashion design was more popular here than in Component 2. These submissions were far more comprehensive and much more successful. Starting points had been researched, details had been sewn and stitched, colour swatches included, and in some cases garments made. Cultural influences were a key feature of this work.

There were some printed textile designs which achieved mid level success. Some repeat patterns for wrapping had also been adapted for application onto fabric. Technical skills were of a high standard but research and development was limited, although there were apparent influences from the Related Study.

One particular batik submission suffered from the reverse; good research based around the study of flowers was undermined by a lack of experience with the medium.

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ART AND DESIGN

> **Paper 9704/04**
> **Related Study**

General comments

The majority of Related Studies offered competent to high levels of achievement. Among these were several outstanding and many excellent studies and approximately a third of all submissions were worthy of the upper levels of the mark range. Such success was highly dependant on teachers' understanding of the syllabus and how they encouraged investigations which *related* to their candidates' coursework interests. The advice and guidance given to candidates from the majority of Centres was clearly very positive and appropriate.

However, a considerable proportion of the studies did not achieve an acceptable standard for an Advanced Level submission. The Examiners noted that these weaker responses were invariably linked to the absence of an Outline Proposal Form, where intentions are stated and primary sources for investigation are identified. The studies from some Centres showed so little understanding of the requirements that they consisted of little more than further pieces of coursework. Some investigations were seen on topics which had no relation to Art and Design issues but were focused on psychiatry, botany, geography or social customs without any reference whatsoever to existing artworks, let alone a candidate's own coursework interests.

The best approach for teachers to encourage successful outcomes is to introduce the Related Study to the candidates *at the beginning* of the academic year in which the A Level components will be examined. Teachers need to discuss with their candidates which aspects of their coursework experiences have stimulated and motivated them the most, 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. Although the use of local sources will always foster the strongest interest and enthusiasm, comparisons can still be made with *relevant* mainstream or international examples resourced from books or the Internet.

As soon as a candidate has identified 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 must be sought, if only to reassure both the teacher and the candidate that the intentions are sound in relation to the Assessment Objectives. A copy of the relevant Outline Proposal Form should always be included with the Related Study itself.

Once a candidate has accumulated sufficient visual and written material further guidance from the teacher about the structure, sequence and presentation of the study is desirable. 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 all illustrations are identified and notated. Teachers need to emphasise to candidates that they are creating an Art and Design investigation; consequently, the lay out and integration of text and image is an essential part of the way they organise and present their research. 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. Practical analyses of the works of artist or designers should be encouraged as much as written comment. If studies are organised on a CD they should still be submitted as a printed version to avoid computer incompatibility when they are assessed.

It is important that the *related* aspects of the investigation are established from the start and 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. If they are not the Examiners will not understand what is being referred to as they do not see and are not involved in moderating the Coursework components.

Comments on various levels of achievement

Higher levels

The best studies were sustained with confidence, independence and enthusiasm, communicated a strong sense of involvement. Focused analysis from both primary and secondary sources was used selectively to inform personal evaluations of cultural contexts, stylistic influences, the organisation of visual elements and the use of materials and processes. Thorough planning of the layout of a variety of visual materials integrated with text, headings and notations resulted in lively visual presentations, often exploiting the double page spreads of an A3 sized format. Critical judgements, arising from the enquiry, were firmly linked to relevant coursework experiences.

Mid levels

At the mid levels of achievement a commitment to sustain the investigation and focus on specific examples of work was apparent. Candidates, however, tended to lack the understanding and confidence to analyse the compositions and structures of works for their formal visual elements, offering instead descriptions of what was depicted. Practical studies also tended towards copying the whole of a work rather than a selective analysis of a particular aspect of the composition or structure, such as form, space, line, colour, pattern or texture. Critical evaluations were communicated in terms of personal preferences which were unsupported by comparisons or references to coursework experiences. Computer processes were generally used very competently to integrate written and visual material, but presentation was invariably confined to an A4 format which restricted the flexibility of layout and the inclusion of a variety of supporting illustrations. Sometimes hand written presentations were rather rough and ready with areas of illegibility. On the other hand, computer processed text printed onto transparent sheets also led to obscured rather than enhanced communication.

Lower levels

A lack of direction, structure or focus was common in the studies achieving the lower levels of the mark range. There was a noticeable tendency to include material which was irrelevant to the analysis of specific works. For example, lengthy biographies, general art history, chronological lists, questionnaires of the public and interviews with practitioners were frequently used to bolster the contents. This approach contributed very little to a candidate's understanding of Art and Design issues because the lack of references to the qualities of particular works did not encourage personal evaluations. Little concern for the presentation of the material was also apparent. Illustrations were given no identification or notation and often placed in an unrelated sequence separate from the text which referred to them; some illustrative material consisted of poor quality photocopies added at the end of the study, with no attempt to integrate image with text. The investigations of some candidates went no further than technical manuals, travel brochures or catalogues of works without comments.

Unsatisfactory levels

Submissions which failed to offer a satisfactory response for an Advanced Level study have already been referred to, and the most advisable route to a more acceptable level of achievement, adopted by most Centres, has 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.