

ART AND DESIGN

Paper 9704/01
Controlled Test

General comments

Over half the responses were in **Section A**, but **Question 7** *Flower stems* etc. and **Question 8** *Coat and jacket or chair* etc. both from **Section B** also attracted large entries. The most popular questions were **Question 4** *Relaxation*, **Question 7** *Flower Stems* and **Question 3** *Root and Branch*. Just under a third of responses were from **Section B**. The specific design briefs from **Section C** attracted a minority of candidates with **Question 12** *Waterside* attracting the most responses. Many Graphic Design submissions also found starting points in **Section A**.

The paper gave plenty of opportunity for initial development from primary sources. Questions in **Section A** stimulated many innovative ideas while much of the strongest direct observational work came from questions in **Section B**.

Both **Sections A** and **B** stimulated the majority of the best work. At the top of the mark range there were examples of exceptional submissions demonstrating individual creativity including mature pieces of traditional painting from observation and also intelligent outcomes from more conceptual approaches.

When candidates tackled the design options from **Section C** they often appeared to lack the necessary formal teaching in this discipline. Here a heavy reliance on instant results possible from digital manipulation was seen without any really personal or original input. Marks for work from **Section C** were often only adequate or satisfactory, except for two or three submissions for **Question 15** involving designs for costumes.

Most submissions were 2D and in Painting and Related Media and these covered the whole mark range. There were also a substantial amount of Graphic Design and Photography entries. When candidates had attempted 3D in relief or models, evidence of realisation was provided through photographs to accompany sheets of 2D preparatory work. Very few submissions were received involving Textiles or Ceramics.

Developments in Computer Graphics entries always benefitted from being combined with some hand rendering. Even thumbnail sketches helped to substantiate the development of ideas.

With Photography submissions, candidates appeared to be opting for media that would give instant results and allowed digital manipulation through Photoshop etc. to dominate through the use of filters to saturate colour or to compensate for out of focus results, and high definition programmes to establish effects at the touch of a button. Formal skills gave way to digital manipulation and resulted in a lack of real personal development from what were often snapshots. Little work was done in preparation compared to submissions in other media. Most of the editing was done during the examination and some of this was minimal. Better work was technically competent but lacked exploration. Work with various transparent layers, colour substitution and more challenging functions was seen but only the few top of the range candidates had really original outcomes as well as a more in depth knowledge of software. Hardly any dark room work was received.

Some Centres are submitting work on disc through individual CDs and with the whole Centre's work on DVD. In order to facilitate clear assessments of each candidate's work, it would be appreciated if approximately 10-15 prints, including labelled main pieces and some supporting work, were mounted on sheets so that the journey of development could be evaluated thoroughly.

With Painting submissions, Centres had understood the importance of preparatory work and there were examples of exceptional preparation, but candidates had not always been able to replicate similar qualities in examination pieces. Preparatory studies ranged from highly sophisticated investigations to those that were thin and barely apparent.

Direct observation formed the basis for the most successful submissions overall and informed a range of ideas through sequential explorations. The weakest submissions betrayed a reliance on secondary sources with insufficient consideration and evaluation or even a sense of real purpose or direction. Preparation sometimes appeared disconnected or as just a collection of stand-alone drawings that did not inform the outcome.

Satisfactory and competent submissions usually included sound and effective preparation, but some candidates opted for one image (often a photograph) to work from for the examination piece. When a previous painted study was selected, the final image was disappointing as it lacked the creative impulse of the study. In Painting, photography could be used very effectively as positive support for drawings and painted studies but in many cases there was too much mere copying from a selected photograph.

In many of the best submissions preparation was substantial and often highly individual. Investigations through clear in depth analyses, strong manipulative skills allied to very effective use of media and careful selection all substantiated achievements. Better candidates were more aware of the importance of selection. Awareness of contemporary and historical practice was variable but when present this always informed or at least positively contributed to investigations.

On the whole, scripts were well presented but it would be helpful if Centres could ensure that all candidates add the number of the question answered to scripts. This information is especially helpful when assessing more esoteric outcomes.

In some cases greater clarity as to the identity of the examination piece is required. The examination piece should be on the top of each candidate's submission. Furthermore, stronger candidates often covered four sides of preparation with densely packed layered sheets when more selection would have been appropriate.

It was not necessary for all candidates to work on the same size of paper in the examination. When candidates had prepared on smaller sheets scaling up to A1 for the examination was sometimes too much for their needs or ability in controlling the whole composition.

Comments on specific questions

Section A *Open-ended starting points*

Question 1: Pollution

This was a popular option, although responses were mainly in the mid and lower ranges. Lively paintings with painterly qualities and competent graphics were seen, and issue based concerns using imagery from candidates' own environments attempted political comment.

There were examples of industrial chimneys and rubbish in an otherwise natural environment expressed with texture and colour, but notions about humanity on an overcrowded planet were also investigated. Effects of cigarette smoke, polluted rivers, nuclear energy and pollution of the mind through stress were other examples explored in paintings and digital photographs. A higher standard in painting was often achieved by candidates who treated the subject matter of rubbish as a still-life. Photographs and directly observed drawings also substantiated outcomes.

While a sensitive and creative use of media with sound references were seen at the top of the mark range, weaker candidates managed to create an effective mood but lacked skills in handling media.

Question 2: Bodywork

Many responses placed too much reliance on secondary source material, although better submissions included good figurative pieces. Pictures of body building and muscular bodies were competently handled and surface effects of decoration from tattoos and henna, and the substitution with robotic forms, were explored. There were effective paintings in opaque and transparent colour as well as poster designs about body decoration.

There were some very considered photographs and paintings from the figure in strong contrasts of light and shade, with references to Caravaggio's chiaroscuro. Effects from make-up and cosmetic surgery were explored as well as references to the works of Balthus and Jenny Saville, informing a painting submission concerned with transgender issues. Other subject matter included car bodies and decorative customising.

Question 3: Root and branch

This option was one of the most popular with a good spread of responses across the mark range. Responses ranged from very basic representations of natural growth through to sophisticated painted compositions based on direct observation from primary sources, including mature use of media and sometimes abstraction.

Higher marked work demonstrated accomplished painting from trees as well as a highly imaginative design for architecture based on natural forms. In the mid range, skyscrapers appeared distorted as part of root and branch structures. Photography entries placed emphasis on digital manipulation, but ranged from ordinary out of focus snapshots to well composed outcomes incorporating contrast and texture. References to Constable, Henry Moore, Graham Sutherland and Andy Goldsworthy were appropriate and informed outcomes in painting.

Interpretative responses included family trees, where the best had substantial research to accompany explorations, often concerned with transferring cultural and religious knowledge.

Question 4: Relaxation

This was by far the most popular option. Figures were investigated in particular settings in Painting as well as being popular in Photography. Subjects included beach scenes, portraits, figures on recliners and animals in their natural habitat. Generally, family snapshots and of boy or girlfriend lacked development of ideas as well as understanding of composition and tonal contrast. Some paintings of animals relied on secondary imagery which restricted accomplishment.

Outstanding impressionist figure paintings were seen with references to Degas and Sickert. Mature understanding of colour and tone was combined with effective use of viewpoints including dramatic foreshortening.

Other responses included packaging designs for perfume and an architectural design that made reference to the Metabolist movement.

Question 5: Construction or deconstruction

This popular option covered the mark range. Examples included a child with toy bricks, considered studies from piles of books, a depiction of a builder with the emphasis on hands with bricks, a construction plan for a model kit of an aeroplane and an architectural theme that suggested the use of "joiners" through photography.

When candidates carried out primary research on specific sites, stronger work resulted with a feeling for construction taking place. A reliance on secondary sources for buildings resulted in less successful outcomes.

Examples of strong interpretative pieces in painting included the human face and skull seen as a building site surrounded by scaffolding or a workforce of ants constructing a face.

Deconstruction stimulated imaginative outcomes through lettering, representations of natural disasters and concerns with the human body. At the top of the range a mature conceptual piece involved a 3D installation of blocks of ice with the melting process recorded through photography, while an accomplished piece of digital manipulation of a crash scene made references to the Surrealism of Max Ernst.

Weaker work lacked an awareness of structure and resorted to pattern making despite references to Cubism in one example.

Question 6: Backlighting

Submissions were at their most successful when concerned with *contre jour* effects on still life items such as bottles and lay figures. The light effect was not always understood but resulted in effective painterly responses even in the lower mark range.

Variations included views with the light source from the back in images of sunrise and sunset, when light was contained within the picture from a fire or lamp or even with light from the front with shadows.

Some excellent submissions had used gauze veils and overlapping fabrics with a still-life placed between front or behind these layers to create the effect of dissolving forms.

Weaker candidates presented solid simple silhouettes of figures, whilst in higher marked work there was an awareness of the importance of subtle tonal and colour variations in forms seen against the light.

Effective digital colour photographs of models posed in the sea at sunrise could sometimes have benefitted from more consideration to composition. Photographs of clichéd images of romantic couples really required more attention to visual relationships, with the weakest lacking tonal contrast.

Section B ***Specific starting points***

Question 7: Several large flower stems arranged in a transparent container near to an ornate box overflowing with jewellery and adornments. One item of jewellery or one flower-head is placed separately in front.

This was a very popular question across the mark range, despite requiring a careful and even complex arrangement of flowers, containers and jewellery. Better submissions concentrated on representing reflected tone and colour from jewellery on to metallic surfaces of containers, even though inconsistencies were discernible in the treatment of structure and form. Adequate to satisfactory levels of work often demonstrated an effective use of colour and surface qualities, but were less convincing in rendering forms in space with painterly qualities helping to provide unity to compositions.

Weak candidates lacked the necessary understanding of form to be able to compose effectively. Nevertheless, candidates were often quite ambitious with scale, and used colour and plastic qualities of paint to create presence and mood. Analysis of elliptical forms, boxes and petal arrangements betrayed weaknesses in understanding.

Question 8: A coat, jacket or shirt hangs over the back of a chair. A hat or a small bag is placed on the seat of the chair, and a pair of boots or shoes on the floor beneath. A folded umbrella or sunshade leans against the chair.

This was another popular question which showed strengths with handling of tone and colour. The preparatory studies conveyed better levels of resolution, but the larger examination pieces tended to expose weaknesses in understanding of structure and unity in space and depth.

Lack of preparation was a factor in candidates not fulfilling their potential. Some references to David Hockney's work informed developments. In Photography, an awareness of compositional arrangement when present helped to establish at least an adequate level of accomplishment.

In the mid range, structures were conveyed well in Drawing although there were inconsistencies with directional light and compositional unity. Even sound painterly representations sometimes lacked resolution in the handling of the structure of the chair standing in space, although individual forms such as boots were often resolved well.

Only in the upper mark range in Painting were candidates able to convey colour and light as unifying elements. Here sound understanding and perception, often demonstrated through dramatic viewpoints and eye levels, reinforced the mature use of media and colour. The treatment of cast shadows with reflected colour was only apparent at the highest level.

Question 9: The whole or the upper half of a person dressed in the costume and headdress for a ceremony.

Submissions were spread across most of the mark range. Most submissions were competent and satisfactory. Again, the use of colour through effective handling was a very positive quality. Candidates appeared to be well prepared with considered use of viewpoints, sources of light as well as accurate representations of the figure and head.

Any weaknesses in drawing were balanced by good use of colour, light and shade. Some submissions relied on photographs or on photographic secondary resource materials.

The costume and headdress elements added to compositional, decorative and surface qualities and were informed by appropriate references. However, lower marked candidates resorted to copies from various cultural sources rather than working directly from a model, thereby limiting achievement.

In the mid range, placing of the figure was well considered even if details of features of hands and eyes were less well resolved. The highest marked work had sophisticated observational recording skills.

Questions 10: An outside eating area with a table, chairs and sunshade at a café or in a garden or courtyard.

A moderate amount of submissions were seen across the mark range. Preparatory work was often limited and prevented higher marks being awarded. Poor drawing of tables and chairs characterised lower marked work while sound responses to effects of sunlight and shadow were apparent in the best.

Question 11: Interpret the whole or part of an extract

There were very few responses. Work ranged from paintings that showed inconsistencies in the treatment of the human figure and in the use of perspective of roof tops to an excellent photographic visual essay that explored the sequential aspects of the subject matter.

Section C *Specific design briefs*

Question 12: Design three logos for activities using the company name Waterside.

This option was the more popular one in this section, but attracted work placed mainly in the mid and lower ranges. In lower marked work Clip art was common with images appearing without evidence of research. Primary sources required validation through recording and experimentation. Stages in refinement and simplification of an image to arrive at a logo were not so apparent in lower placed submissions.

There was too much reliance on simple computer usage without development of designs through drawing. Research was often poor despite some hand rendering. Photographic elements did not go beyond the use of snapshots. The inability to balance the positioning of lettering within the whole design was a main weakness.

Mid range work was competent in layout and candidates had tried different typefaces with wave forms. Abstraction often did not go beyond silhouettes. Attempts at changes in tone and hue were apparent when experimentation with abstraction as a refinement from direct observational studies was seen.

A few candidates resolved shaped and folded leaflet formats with designs applied on both surfaces.

Question 13: Design the cover and a double page layout for the inside of a pamphlet for an association concerned with the preservation of the architectural heritage

Only a few submissions were received and these only merited mid and low range marks. Competent level work included the candidates' own photographs of buildings while lower marked submissions relied on secondary resource images, often of famous buildings. Good research into subject matter was let down by designs where information was indistinct because of lack of consideration given to tonal contrasts of colours when overlaying typefaces over imagery.

A poor integration of typography with the design limited achievement. There was little exploration of typefaces and in some cases, folds had not been measured or considered as they cut across the titles.

Question 14: Design a large banner to be carried by two people at the opening parade of a flower festival.

Again, just a few mid and lower achieving submissions were received. Work lacked depth in development. Typography was more of an addition rather than integrated within designs. Submissions resembled elongated paintings with some good techniques rather than emphasising design or structural considerations.

Photography candidates merely resorted to superficial surface qualities through Photoshop manipulation and the relationship between lettering and image lacked resolution.

Question 15: Design the costumes for two participants in a ballet based on the idea of toys, dolls and puppets being magically brought to life.

This option attracted responses across the mark range.

Innovative ideas through research and lively preparatory studies were seen in submissions that encompassed textile and fashion design, illustration and more painterly renderings.

Mid range work had vitality of ideas and effective use of media. Clarity of visual information could have been improved and weaknesses in form and structure of designs were apparent when costumes were observed from different angles. The relationship of swatches to drawings was somewhat confused.

Cut-outs and tracing from fashion design photographs were present in lower marked work where there was only a limited understanding of how fabric fitted the figure's form.

The best work demonstrated developments through accomplished figure studies from various angles with close-up studies of parts of the design to show construction and decorative features alongside swatches - all of which would have provided necessary information for production from designs.

Higher marked work also made references to regional dance traditions and to forms of birds and flowers through excellent development of ideas and presentation.

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Coursework A

General comments

As usual the vast majority submitted work for Painting and Related Media area of study. Fashion and Textile Design, Graphic Design and Photography were equally the next most popular; followed closely by 3D Design.

Centres should be reminded that whatever discipline is being studied, the emphasis for this component is on a breadth of experience, with evidence of a range of personal research, experiments with media and approaches, exploration of themes, and the development of original ideas, rather than a portfolio of 'finished' pieces. This aspect was found to be rather neglected in the studies within Graphic Design and Photography where many candidates failed to do enough research, exploration and experimentation.

The very best work showed research from direct observation and experience, often using the candidates' own photographs; experiments using a range of appropriate media, techniques and processes, often annotated to give the assessors an understanding of the decisions being made. In the spirit of true exploration there was also evidence of the selection and rejection of alternative ideas and pathways. Many entries at this level had been informed by references to other artists and cultures. Well versed practical skills were coupled with an enthusiasm, engagement and determination. Development of personal ideas did not always lead to a single outcome. A set of outcomes is acceptable, such as a series of Still Life studies, alternative colourways in textile or graphic design, or a set of photographs on a specific theme.

The exploration seen in mid-range submissions tended to be produced in isolation and failed to develop towards a final outcome. Experiments in media were for their own sake and did not grow out of a spirit of exploration. Usually there was only a single idea rather than a theme which had been explored. In some cases, candidates had clearly produced a 'finished' piece and had worked backwards to provide some evidence of supporting work. Strengths were seen more in the domains of Manipulative Skills and Aesthetic Qualities than in Critical Knowledge or Personal Qualities. Contextual references were not entirely relevant and often comprised of pages of downloaded biographical details with poorly printed illustrations.

Evidence of research and exploration at the lower end was minimal, or more often simply comprised of sets of unrelated finished images. Experiments, if included were repetitions in different media but did little to inform the candidates' decisions. Much of the work appeared to have been produced over a short period, rather than showing developing artistic skills as a result of a well structured course of in-depth study.

Most submissions were well organised; the work had been edited and presented in an orderly fashion, with individual studies secured effectively on thin card. Candidates who had produced large scale work on canvas or complex 3D sculptures, or had created fashion garments had submitted good quality photographs with an indication of scale and dimensions. Very often additional photographs were submitted of work in progress accompanied by notes on technical processes.

Centre assessments were variable and there were many cases this year where the order of merit could not be justified. This was particularly noticeable where Centres had bunched their marks and awarded a number of candidates the same mark despite clear differences in quality of outcome. Centres with large entries should take great care over the selection of the sample to be sent and follow the detailed instructions given in the syllabus. There were several cases this year where the sample had gaps in the mark range or where the weakest or strongest work had been omitted from the sample. Another area of concern this year was from Centres with large entries comprising of different teaching groups and offering different areas of study. In some cases it was clear that no internal moderation across the teaching groups had taken place, so that when the sample of ten was received, including work from different areas of study, it was impossible to conduct a fair assessment. In these cases the results had to be withheld until all the work was received and a moderation of all the submissions across the different areas of study had taken place.

Comments on Areas of Study

Painting and Related Media

Submissions covered the full ability range as well as a varied choice of subject matter which was explored in an equally varied range of techniques and processes.

The best submissions had researched ideas through drawing from direct observation as well as their own photographs. A wide variety of drawing media was seen and ideas were explored through experiments with paint, collage, mixed media, mono-print and increasingly through digital manipulation.

This research was based on accessible subjects that could be revisited and recorded at different times of the day, night or seasons. Self portraiture was also a popular choice as was the still life or study of natural forms. There were also some highly original themes expressing the candidates' response to more emotive, conceptual or abstract subjects. However their research always made good use of first hand resources where possible.

Manipulative skills were well practiced and media was used with confidence to accurately render form, structure and space, as well as convey a sense of mood or atmosphere. Compositions were adventurous with many exploring the unusual viewpoint.

There was evidence of evaluation, both of their own work in progress and, of research into the relevant work of others, both from the past and contemporary sources.

Weaker submissions were heavily reliant on secondary sources, photos from magazines and downloaded images of subjects often far removed from the candidates' own personal experience. Many ideas were far too ambitious for the candidates' lack of technical competence, whilst others had resorted to slavish copies of these secondary images with little or no evidence of their own personal development. The influence of fantasy illustration was very popular at this level, but this was usually poorly copied or even created purely from imagination.

Graphic Design

The general standard of submissions was better this year. There were designs produced for restaurants, shops, logos, letterheads, posters, CD and DVD covers. Some of the best and most personal had used local or cultural sources such as package designs for Japanese musical instruments; designs for a deck of cards using school images; or a poster based on graffiti.

The best submissions were outstanding both in the range of research and exploration of ideas, but in technical skills particularly in the use of IT processes. Ideas were explored through the candidates' own drawings and then refined and developed using digital manipulation. A wide range of colourways and effects had been explored. Care had been taken with the choice of font and relationship with font and image. All this was clearly presented on well organised design sheets.

Weaker submissions provided little evidence of real design ability or of design development. Submissions were lacking in starting points. Research was often scrapbook sheets of photographs from magazines and clip art. Finished designs based solely on downloaded images were over-complicated and fussy with too many different typefaces.

Some Centres had simply sent in work based on a single design brief. Whilst this is perfectly acceptable there still needs to be evidence that the candidates have explored several alternative solutions to their brief and also explored different technical processes in order to meet the requirement that this component should cover a range of work and ideas.

Fashion and Textile Design

Fashion proved to more popular than Textile Design. The most successful fashion submissions had worked from specific design briefs such as a 1950's project or fashion from other cultures. The supporting work clearly showed the development process and a wider understanding of contemporary fashion. The standard of presentation was excellent and included designs for both the front and back of garments as well as fabric swatches.

Weaker submissions had some excellent ideas which were unfortunately not taken far enough. There was little depth research or evidence of source material, just pictures from magazines. Although there was some development of ideas, few showed studies of details, trimmings, accessories or different colour schemes. Few had considered the design from both back and front.

Very few candidates had explored ideas through textiles, but those who did had achieved an excellent standard. There were some impressive African silkscreen pieces, technically proficient and developed from the study of objects in their daily life (a set of pots, seed heads, cooking implements). Another excellent entry consisted of appliqué banners using abstract shapes and bands of bright colours.

Photography

This was a popular choice this year. Of course many candidates are using photography in other areas of study as a recording tool, or combining photographic images in mixed media work.

The best wholly photographic submissions were exceptional, with inventive, personal work developed from well structured courses. A variety of subjects had been researched; plants, reflections, the body, the sea. There was evidence of an experimental approach using basic darkroom processes, photogram, pin-hole cameras, collage and stitching and drawing over photographs. As expected there were also many examples of digital enhancement and manipulation.

Less successful submissions still had high levels of technical competence but there was little development or enough range of ideas or depth of exploration.

The weakest entries comprised of images of unrelated themes taken on a 'day out', or pictures of friends which were little more than snap-shots. Basic skills such as composition, tonal contrasts, processing and printing were minimal.

A few Centres only submit work entirely on CDs. With no notation or indication of what is the candidates' original work, or what has been selected as final images.

CDs are appropriate only when there is no other way of presenting the work; such as animated works, which we are now seeing more of.

3D Design

Both the range of processes and standard of submissions were very varied. There were some very good modelled sculptures based on the human figure and details of hands. Although there was a lack of first hand observation the work was lively and the understanding of 3D form was good. There were some architectural models with excellent technical skills and a very unusual 3D installation, well documented with extensive notes, drawings and photographs of the completed piece.

Many mid-range entries had used a number of processes; modelled relief cast in fibre-glass, modelled clay sculpture, and wire sculpture. All of which demonstrated an engagement with the making processes but lacked research or awareness of aesthetic qualities.

There was some very weak work based on fantasy creatures. Supporting drawings were basic and there was a minimum of research and no development using a range of processes.

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Coursework B

General comments

Around 90% of the submissions were for Painting and Related Media but it was encouraging to see an increase in numbers entering for Graphic Design and Photography. A whole range of topics were covered; landscapes, still life, figure work, abstract and figurative; poster design, product design; colour and black and white photography as well as digital; textiles, fashion plates as well as mixed media presentations.

Most candidates understood the different emphasis in this component and the best were more engaged and enthusiastic. There was more research and sustained development of ideas than for component 2, coupled with strong manipulative skills and aesthetic awareness. Whatever area of study was chosen, the best entries invariably included evidence of research from direct observation, and the presentations showed a clear and structured 'journey' from original stimulus to final outcome.

Very few sketch books reflected the high standard of folder work, although there were some showing real creativity and intelligent inquiry beyond work relevant to their chosen theme. There was a welcome increase in references to gallery visits and to the work of other artists and cultures.

There were many submissions demonstrating excellent skills in technical control and aesthetic awareness in composing a final outcome, yet they failed to justify the Centres' high levels of marking as there was little evidence of in depth research of their chosen themes or of any consideration of alternative ideas or exploration of different compositions.

Mid-range work demonstrated competence in all domains and the supporting work revealed practice rather than research and development. Sketchbooks comprised collections of cut and paste images from within the course, or secondary source material. Submissions were much more reliant on images developed from photographs or other secondary sources, and generally there was a lack of focus. There was little evidence that the candidates' investigations for Paper 4 had informed their own work.

The weakest work showed minimal evidence of any development of original ideas or the exploration of themes. Sketchbooks were disorganised with unrelated rough doodles which did little to inform either the candidate or the Moderator.

Comments on Areas of Study

Painting and Related Media

A wide variety of subjects was seen; the local landscape or cityscape was popular as was the human figure, particularly portraiture; and still life was used by many.

The most successful submissions contained extensive research and sustained development. Candidates had experimented with different media, sometimes combining two or three. Ideas were imaginative and ambitious both in scale and content. Many chose to resolve their ideas as large paintings on canvas. These demonstrated confidence in controlling media and combining imagery to create powerful compositions. The influence of research for Paper 4 could be seen in the best submissions. There was also evidence of evaluation of work in progress, and this could be rewarded within the assessment domain of Critical Knowledge and Understanding.

It was pleasing to see work of a more conceptual nature, consisting of ambitious large scale installations on a variety of subjects: good and evil; the homeless; barriers. These were all very well executed and thoroughly documented with good photographs showing a mature understanding of this art form. Some candidates produced competent videos of their work.

Mid level submissions were also ambitious in intent, but levels of understanding in some areas of the assessment objectives meant that intentions were not always carried through successfully. The study of the work of other artists was more superficial, and influences were not always reflected in candidates' own work.

Weak entries lacked a focus and subjects were not explored in any depth. Much of the work had been copied from photographs and reworked in different media, losing all vitality in the final piece. The use of colour was very literal with the least successful simply using coloured pencils or felt pens.

Graphic Design

Most of the submissions seen here were of a high standard. The very best produced work of a professional standard and had benefited from seeking advice from professional designers. They had worked to realistic, clear design briefs. Research was extensive and had been carried out using the candidates' own photographs and drawings. Mounted sheets were full of experiments with alternative ideas being explored. These had then been refined and developed using computer programmes to produce strong personal and original final solutions.

Weaker submissions were far too reliant on technical processes producing images which were repetitive and predictable. An industrious use of IT skills often masked a lack of basic design knowledge. The relationship between image and text required more thought and exploration.

Some very weak submissions were seen comprising simply of a finished piece for a finished product such as toothpaste package, with only a flattened out existing example in support.

Photography

There were some really excellent submissions using traditional black and white photography and digital work. There were some very expressive black and white prints based on the female body, and demonstrating an excellent knowledge of studio lighting to produce some highly atmospheric shots.

Some Centres are now using Photoshop extremely successfully. Candidates at these Centres had documented every stage of the changes they made. They selected and rejected some images and showed a progression towards final outcomes. Many had an interest in combining word and image and their work had a strong personal identity.

Some video work was seen; mature ideas had been fully explored through excellent and well documented research processes, although final outcomes were not fully resolved.

Fashion and Textile Design

The best fashion designs had submitted complete presentations. Extensive research showed evidence of good cultural references taken from a variety of first hand sources. These had been developed into lively and inventive fashion drawings demonstrating a sound knowledge of the human form as well as contemporary modes of illustration. Other themes based on playing cards or fantasy subjects such as *Alice in Wonderland* had developed ideas into commercial garments. One had arranged for a photo-shoot in various settings derived from the novel to illustrate the final garments.

Some very competent screen prints were developed into fabric prints. Imaginative ideas were made into bags, printed t-shirts and tablecloths. Another had researched patterns from African pottery, printed these onto cloth which had then been constructed into pot shapes as a means of presentation.

Other less successful entries had used Batik and silk painting processes with a good sense of design, but with little references to any observed imagery.

3D Design

It was encouraging to see some very innovative and personal outcomes in a variety of different areas.

Jewellery design was seen this year, demonstrating excellent levels of research and development in the form of drawings and the manipulation of materials. Highly original and elegant final outcomes had been achieved using corrugated beaten metal and molded fabric dipped in resin.

Work in papier-mâché and slab built ceramics demonstrated well practiced making skills. Alternative forms and a variety of decorative motifs had been explored although ideas were less original and research was based on secondary sources.

There were some very mature product designs developed into storage shelving based around the idea of cocoons.

Imaginative architectural designs were seen that had evolved from studies of ladies' high heeled shoes. The brief was to design an auditorium with stacked seating. Another entry had designed a tower structure developed from studies of a lady's boot.

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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 more than 30% of all submissions achieved the upper levels of the mark range. Such success is, of course, highly dependent on the teachers' understanding of the syllabus and the Assessment Objectives, and how they encouraged topic choices appropriate to their candidates' interests and abilities. The advice and guidance given to candidates from the majority of Centres was clearly very positive, encouraging and appropriate.

Nevertheless, 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 OPF (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 additional pieces of Coursework. Some of the investigations received were on topics which had no relation to Art and Design issues but were focused on such themes as Tourism, Botany and Sociology, without any reference whatsoever to existing artworks, let alone the 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 the 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.

Once a candidate has identified the title, sources and intentions for the proposed Study, an OPF 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 OPF must 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 ensuring that all illustrations are identified and notated. Teachers need to emphasise to candidates that they are creating an Art and Design investigation: consequently, the layout 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 work of artists or designers should be encouraged, as much as written comment. If Related Studies are organised on a CD they should also still be submitted as a printed version, to avoid computer incompatibility when they are assessed.

Comments on various levels of achievement

Higher Levels

The best Studies were sustained with confidence, independence and enthusiasm, communicating 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-size format. Critical judgements, arising from the enquiry, were firmly linked to the candidate's own coursework experiences.

Mid Levels

At the mid levels of achievement, a commitment to sustain the investigation and to focus on specific examples of work was apparent. However, candidates tended to lack the understanding and confidence to analyse the compositions and structure of works for their 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 preference and 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. Occasionally, 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, broad general histories, chronological lists, questionnaires of the public and extended 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 at this level. 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 A-level Related 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 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 on-line help and support services, for which a discussion group: (http://teachers.cie.org.uk/login/login_form) with an experienced Examiner, is available.