ART AND DESIGN

Paper 9704/01

Controlled Test

General Comments

The response to the questions set for this paper was mainly positive, although only a small proportion of candidates opted to choose questions from **Section C,** Specific Design Briefs. Questions in **Section A,** Open Ended Starting Points, were more popular than questions in **Section B,** Specific Starting Points.

Most candidates opting for design questions could have significantly improved their submissions by showing evidence of a creative journey and keeping their development of ideas more open ended before reaching a final decision regarding the exam outcome. Too often the work submitted for this section was quite weak in terms of drawing ability and explorative approaches and most candidates seemed to reach a conclusion very quickly and stay with this first option without considering alternative ideas.

A good number of submissions seen in the competent to excellent range from **Sections A and B** displayed plenty of innovation and interpretation with some sophisticated and well developed ideas indicating maturity of thought, as well as some very personal and individual creative responses that were challenging to the audience.

Many candidates at the upper level showed a confident use of media and mixed media, and used influences from relevant artists which were interpreted for personal use rather than copied. A few candidates submitted film, photography or digitally manipulated work which was well considered and presented.

The three-week preparatory period prior to the exam is a crucial part of the final outcome and should never be under estimated, particularly as the work done during this period is rewarded under all the assessment objectives.

The best preparatory work showed a journey from a range of initial ideas supported by observational drawings from primary sources and personal photographs, to the development of final ideas experimenting with media, composition and viewpoint, and including research into relevant artists, cultures, art movements or social/political events. There was also an element of risk taking with some submissions at this level with candidates pushing boundaries and not content to play safe. However, there were some very good ideas and experiments with media in some candidate's preparatory work that was not recognised or used in the final exam work which gives rise to questions of judgement.

The work at the middle level often indicated some good ideas, but analysis of form, understanding of perspective and foreshortening, composition and viewpoint and a lack of dexterity in the handling of media caused many candidates problems in their preparatory work which was compounded in the final outcomes. Some candidates resorted to using secondary sources for their initial research which lacked personal qualities, and too often there was no contextual research into established artists or cultures. Some work was executed in the same medium throughout, and although there was a competent degree of skill in the handling of a single medium, these candidates would have benefited from experimenting with a range of media.

At the lower level, the three-week preparatory period was not used positively and the work lacked personal engagement in many instances. Too often only one idea was repeated throughout the preparatory work, taken from secondary sources. At this level candidates would have benefited from more practice with observational drawing and the use of a range of media, together with a greater understanding of formal elements. The importance of looking at established artists or cultures in relation to the chosen theme or genre was overlooked.

CAMBRIDGE
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Administration

Examiners are always appreciative of Centres that take the time and effort to clearly label their submissions and put them in correct candidate order, with the exam work placed on top of the preparatory sheets and the work fastened in the top left corner. Whilst most Centres follow this practice, there are some exceptions. One Centre's exam work was not clearly labelled making it difficult to distinguish from the preparatory work. All the work was folded in half and one candidate had submitted an extremely heavy final outcome consisting of an A4 quarter inch slab of steel for which the supporting work had no clear indication of the making process. Another Centre had individually packed each candidates work with wrapping paper and labelled the wrapping instead of the work.

Comments on Specific Questions

Section A

Question 1 Nocturne

This was one of the most popular questions overall with marks spread fairly evenly across the range. Subject matter varied from nocturnal animals to city life and fantasy. There were some good photographic submissions where candidates had set up night shots as a basis for their own paintings, using street lights and reflections, and some candidates had used props and models with subdued lighting in the studio. Preparatory work showed a clear journey and ideas were personal and well considered. Some painting submissions were excellent and indicated a real strength in the handling and manipulation of media.

Candidates achieving at the mid-level chose animals, often owls and cats, or city night life as their subjects with varying degrees of success. The understanding of animal anatomy was understood by many candidates, although perspective in the drawing and painting of buildings caused some problems. An expressive use of colour and tone in capturing the atmosphere of streets at night enabled some candidates to successfully push boundaries in their work.

Much of the lower level work was derived from secondary sources such as books or periodicals and lacked a personal response and the opportunity to work from primary sources. Subjects such as were-wolves, fantasy figures from horror films and dreams and nightmares were predominant ideas.

Question 2 Tableau

Although this was the least popular question overall, it produced some mature and sophisticated work in the mid to upper level mark range, showing personal research from primary sources and detailed artist's references to inform ideas. A wide variety of media was employed to produce inventive and exciting final results, some based on candidate's own cultures.

Lower level responses included an abstract collage with no references as to how the idea was communicated and a figurative painting that played with imaginary space and scale. Candidates attempting this kind of imaginative/figurative work could greatly improve their submissions by developing their observational/life drawing skills.

Question 3 Sequence/consequence

A relatively low number of candidates submitted work for this question although it elicited a wide range of ideas. Higher level work included an imaginative photographic submission exploring the sequence and consequence of a woman dressing up to go out for the evening. The work included a wide variety of photo shoots/locations and styling of the model as well as clearly documenting the process of digitally manipulating and editing the photographs.

A large proportion of the work took the form of film reels. Photography stills or narrative panels such as a glass of wine falling over presented as three stages on a triptych panel. Given that the subject offered great scope for a sense of movement, many submissions were rather static, and this was reflected in the preparatory work which showed little sense of a journey.

Some candidates referenced Marcel Duchamp by showing the stages of movement in diving into a pool or kicking a ball, and there were also a number of abstract responses containing development from first hand

research. However, development was not always clear due to the obscurity of some ideas, which lead to a lack of visual communication.

Question 4 Supine

This was not a popular question but marks were spread from the satisfactory level to excellent. Nearly all the work was figurative and candidates at the upper level displayed a strong understanding of form and proportion in figure drawing/painting as well as the use of media. Much of the work showed figures lying on their backs in swimming pools, on sun beds, on the ground or unusually at a Balinese tooth filing ceremony. There was some good understanding of composition, viewpoint and foreshortening of the figure seen in the best examples, with some strong thumb nail drawings exploring viewpoints and compositions in the preparatory studies.

Question 5 Articulated Forms

Marks were fairly evenly spread across the range, although this was not a popular question. Figures, hands and bones were the preferred subject matter although there were some abstract responses with original interpretations of the subject at the upper level which showed a sophisticated development of ideas and accomplished handling of media.

At the middle level, candidates displayed some skills in observation although not always from primary sources, and ideas were imaginative, but at times let down by a lack of experimentation with composition and viewpoint.

Lower level candidates were weaker in observational skills and their use of media, and showed little or no evidence of experimentation, or using other artists as a reference.

Question 6 Dilapidated

This was the most popular question overall and submissions covered the whole mark range. Subject matter consisted mainly of buildings, old cars or elderly people, and many of the higher level submissions were of the human body or face and frequently contained strong emotional content, reflecting various painful experiences. There were also a number of submissions related to the economic and social conditions in various countries with some negative political content seen at the upper level. Some very strong photographic submissions were also seen.

At the middle level, some candidates explored the effects of smoking, drug abuse and alcohol, one candidate choosing broken bottles as a metaphor for the deterioration of the body through alcoholism.

Many of the lower level candidates took buildings as their focus and whilst the level of observation of the deteriorating surfaces was relatively good, there was difficulty in the depiction of space and the use of perspective.

Section B

Question 7 Different Types of Fruit in Open Containers

This was the most popular question in **Section B** and the second most popular choice overall. It provided candidates with ample opportunities to work from direct observation using primary sources which those at the upper level did. There was also plenty of supporting personal photographs at this level in the preparatory work which explored viewpoints and different compositions, some of which were quite complex. Experimentation with a wide range of media was lively and uninhibited with some higher level candidates, alongside some sensitive observational work.

Many of the responses were at the middle level. Candidates took more inspiration from secondary sources rather than drawing from direct observation, and had problems with rendering different surfaces and describing form and spatial qualities, although some had experimented with different compositions in their preparatory studies.

At the lower level, submissions tended to focus on only two or three fruits giving candidates little opportunity to experiment with composition. These works typically used one medium and were fairly unambitious in their approach and lacked an understanding of different surfaces and form.

Question 8 A Box of Washing Powder with Clothes and a Washing Machine

This question was not particularly popular and many of the submissions were in the mid to lower levels. However, some of the upper level candidates used high or low level viewpoints coupled with a good understanding of perspective to make their compositions dynamic. There was some good manipulation of media at this level, although some candidates opted for a single medium throughout, but nevertheless showed skill and dexterity.

The work at the middle and lower levels indicated problems with representing space and showed little understanding of perspective in drawing objects such as the box, the washing machine and floor tiles, although at the middle level, some candidates managed to adequately render the form and undulation of folds in clothing.

Question 9 People Sitting at a Table Playing a Board Game

This figurative question was more popular than in previous years and elicited some strong responses at the upper level where some candidates had used unusual viewpoints and really considered their compositions to provide dynamic spatial effects. One Centre submitted a number of works in answer to this question which ranged from excellent to satisfactory. It was noticeable that all the candidates had produced some good preparatory studies consisting of different finished pieces of work which did not relate to the final outcomes and lacked development of a final idea.

There were also a number of photographic submissions alongside an innovative film of two people playing chess which developed into a fight. Some of the photographic submissions were well researched with different shoots and settings although one submission had taken photographs of only one set up with two figures. Drawings and paintings at the upper level showed a good understanding of proportion, form, perspective and foreshortening and composition.

At the middle and lower levels, candidates showed less development in their research and visual preparation, and had difficulty with drawing hands and facial features, and problems with proportion and perspective. Many candidates struggled with describing the form of the figure underneath clothing.

Question 10 A View Seen Between Trees

This question tested candidate's ability to render space, changing scale, contrasts in colour and tone, perspective and surface textures. Although not popular, research from candidates at the upper level demonstrated a confident manipulation of media, effectively capturing the essence of the subject and the play of light on the changing view. Personal and lively results were evident with photography used to manipulate the development process coupled with references to established artists.

At the middle level, candidates gave less thought to the view between the trees resulting in some rather pedestrian final compositions. There was less understanding of contrasts in tone and colour and final outcomes lacked depth and space.

Lower level work was often the result of copying photographs from magazines and lacked personal engagement as well as in-depth research.

Question 11 Interpret Part of an Extract (An Artist's Studio)

This question attracted fewer candidates than the other questions in *Section B*. Candidates focused their attention on working from either a corner of the art room or from still life arrangements at home. At the upper level, good use was made of high or low level viewpoints or close ups of tubes of paint and brushes, and some vigorous and expressive application of colour was rewarded. Preparatory studies at this level were engaged and full of directly observed studies and experiments with media and composition, coupled with some very strong personal photographs, all of which showed a progressive journey towards the final outcomes.

Middle level work showed some skill in the use of media but was not so successful with experiments in composition or viewpoint, and in many cases the exam work fell below the standard of the preparatory studies.

Lower level work showed a lack of development of ideas and exam pieces were often the result of copying a single idea from the preparatory studies.

Section C

Question 12 A Logo for Venture Trek

This was one of the less popular questions with many of the submissions at the mid to lower levels. There were a few exceptions with candidates achieving at the upper level who really understood the design process. These candidates produced thorough, detailed and considered research, demonstrating excellent recording and observational skills with in-depth developmental work, all of which was well presented and fit for purpose.

Most of the mid to lower level work shared the same basic weakness which was the fundamental lack of a journey with solutions being reached at an early stage resulting in very little ideas development or research. The production of text was also problematic as a significant proportion seen had been copied or traced from existing fonts without reference to the relevance for the theme being addressed.

Question 13 Poster for a Conference on Going Green

Few candidates made a response to this question and those that did were all in the mid to lower range. Work submitted included hands holding the earth, light bulbs as a source of waste and the recycling of materials often employing the well-known recycling arrow logo. Generally, the preparatory studies were more open ended than submissions for the other design questions, but all the candidates would have benefited from investigating alternative ideas for their briefs.

Some candidates managed to develop their personal ideas though demonstrated weaknesses in the control of media and in the ability to select and show awareness of successful ideas to further the design process. As a result, poor choices were made to develop into final outcomes.

Question 14 Packaging for *Heeling Process*

Again, few candidates chose this question and nearly all submissions were in the lower mark range. However, some candidates did show some understanding of the design process by indicating how they had worked through their ideas, but their judgement on the choice of the best idea to take forward to the exam was lacking. Many candidates struggled with the perspective of the box and understanding the orientation of letter forms when affected by perspective.

Question 15 Design Outfits for Romeo and Juliet

This question attracted only a small number of submissions but they were spread across the mark range from 'very poor' to 'very good'. The work at the upper levels reflected personal engagement, a good range of ideas, research from first hand and historical sources and a well informed and inventive development of ideas. Some candidates produced very contemporary designs whilst others chose more traditional and historical costumes. Work at this level showed a good control of media, was well composed and presented.

Work at the middle to lower levels was often the result of relying on secondary sources as a catalyst for single ideas which demonstrated a lack of ideas development and a depth of observation and creative thinking. However, there was some skill shown in the rendering of the proportions of the figure and some candidates managed to develop ideas into their own fashion designs demonstrating some understanding of aesthetic qualities and a fitness for purpose.

ART AND DESIGN

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Coursework A</td></tr>
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General comments

The standard of the work varied greatly within this component with the majority of candidates opting for Painting and Related Media.

The most successful candidates submitted work that was sustained, sensitive and personal. These candidates had usually selected individual themes to investigate at an early point in their course. Closely observed first hand studies, often including the candidate's own photography, supported technical experimentation that used a range of media. Crucially, experimentation was evaluated; consequently, it became increasingly focused as courses progressed and candidates were able to refine their techniques and interests. This process was informed by substantial research into the work of carefully selected artists and personal insights were developed. Outcomes were often ambitious, surprising and skilful and represented the culmination of a considerable learning experience.

There was evidence of visits, some far afield, other's local. These had clearly been constructive in informing candidate's understanding, and showing that Centres appreciated the importance of seeing work from other artists.

Candidates in the middle range tended to emerge from strongly structured courses which had an emphasis on developing technical skills. These candidates had undertaken a series of directed first hand studies using prescribed methods or had been introduced to a series of media processes. Usually a narrower range of media was explored and skills were generally good. Evidence of research into the work of other artists was included in most submissions but often this did not inform independent experimentation or the development of individual ideas. An understanding of different artist's compositional methods was a particular weakness and some submissions lacked a clear focus. In many submissions there was far too much writing. Good research and analysis could all be done visually. Annotation should be succinct and pertinent, and legible.

Some weaker candidates submitted competent first hand studies but their work was undermined by a complete absence of research into the work of other artists which resulted in their imaginative ideas being produced in a cultural vacuum. Other candidates displayed a high level of technical skill by producing a series of unrelated finished pieces which did not provide the opportunity to experiment or explore.

Unfortunately in many cases there was a distinct lack of observational drawing or candidates had chosen to work in media they had not practiced within their preparatory work which led to technically weak outcomes.

In the majority of Centres submissions were thoughtfully compiled and the standard of presentation was good. Individual studies had been mounted on thin card with each sheet clearly labelled. These Centres had stressed the need for careful editing to enable the work to be viewed in a sequential order, so that the "journey" which each candidate had taken could easily be read.

Unfortunately there are still a number of Centres who are failing to pay due attention to this aspect of the examination. In such cases far too much unrelated and un-mounted or poorly labelled work is being submitted. It is sometimes impossible to justify how such Centres have rewarded so highly within the mark scheme.

Comments on Areas of Study

Painting and Related Media

Still life and studies from plant and natural 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 illustrations predominated amongst submissions in the lower ability ranges.

The better candidates had worked in a very wide variety of media. They had experimented with collage, mono-print and other over printing methods; and digitally manipulated some of their own photographs to change shapes and colours. It brought a depth and richness to the work. These were not all highly finished but they showed the progress and development of the idea.

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

There were some very weak entries 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.

Photography

The general standard of Photography was very good with some Centres producing exceptional work.

All Centres began their courses with a series of tasks that explored fundamental concepts such as depth of field, viewpoints and studio lighting as well as different photographic genres. The better Centres also ensured that their candidates critically evaluated the work of a number of appropriately selected photographers with each of these tasks. Digital photography dominated however a number of Centres included 'wet' darkroom tasks in their introductions.

The most successful courses ensured that introductory tasks were presented as challenges that were tackled at pace. This enabled candidates to then spend the majority of the year on individually selected projects that followed. Project topics were very varied and reflected personal interests and choices. This practice ensured engagement and gave sufficient time for projects to develop considerable depth with candidates undertaking multiple shoots in order to refine their ideas and techniques. Additional skills and techniques were taught as necessary to individual candidates as their work progressed and the work of relevant new photographers was introduced, evaluated and informed developing ideas. Digital manipulation was used when appropriate and usually with some subtlety. Projects were sustained, often highly personal and demonstrated a very high skill level. Experimentation, exploration and insights were very well documented in accompanying journals.

Some Centres were less confident about giving their candidates responsibility for their own work and preferred to structure the whole year's work around the directed introductory tasks. The vast majority of candidates in these Centres had clearly understood the concepts and genres that they had been asked to explore. Within the set tasks, candidates had developed thoughtful and skilful work, supported by appropriate critical evaluations that were extensive in some cases. However, submissions of this sort rarely demonstrated the imaginative leaps or insights that arise from sustained investigation or a depth of personal understanding.

Weaker candidates tended to be heavily reliant on Photoshop rather than evaluating their own images and returning to subjects, with modified methods, in order to take better photographs. The application of filters and level adjustments to poor images rarely hides the fact that the original photographs were poor. However, it often does reveal limitations in a candidate's critical thinking.

Graphic Design

The most successful candidates had written precise and detailed briefs for their projects which provided clear points of reference for decision making throughout experimentation, development and realisation processes. Careful analysis of the work of selected designers and an understanding of branding methods informed the development of ideas.

Preparatory work was substantial and demonstrated a richness of experimentation, often using highly developed computer skills. Most initial investigation employed the candidates own photography but the very best work also included 'hand-made' experimentation using a variety of media, the results of which were 'grabbed' and imported into a digital format. This produced more dynamic and unexpected imagery and often provoked an increased interest in surface and colour. The use of typography was subtle and alternative layouts were explored thoroughly. Digital skills were matched by an ability to make sophisticated critical judgements that enabled candidates to refine their work and present a number of graphic products with a co-ordinated style and identity.

Candidates in the middle range explored the design process creatively, however, they tended to rely on simpler imagery due to insufficient investigation using their own first hand studies.

Weaker candidates had written briefs for their projects, however, these were often vague and showed a limited understanding of how graphics and branding operate in different contexts. Poor research and analysis reinforced this point. Many candidates demonstrated competent computer skills and presentation was generally good. In some cases there was an over-reliance on secondary sourced imagery which resulted in undeveloped and clichéd solutions. The understanding of typography was particularly disappointing. In too many cases, insufficient consideration had been given to choices of font, point size and colour which resulted in poorly integrated text and imagery and weak compositions.

Textile and Fashion Design

Very few submissions were received for Textile Design. Where seen, these were imaginatively developed showing good use of cultural references to inform and support candidates' own personal development.

There were a few submissions for Fashion Design. There were many references to popular culture but designers were not always referenced.

The most successful candidates began their projects with first hand studies and photographs and explored a theme using found objects and collaged materials to create 'mood boards' and well laid out design sheets with starting points, alternative colour ways, accessories, fabric swatches and lively, competent fashion drawings. These were developed into lively interpretations and occasionally handmade outfits.

3D Design

The few submissions unfortunately showed poor levels of experience of working in this medium.

Everyday objects made larger than life e.g. shoes, fruit, bottles etc. were created in Styrofoam and card. The initial ideas were inventive but there was little research, models or maquettes or evidence of previous experience working 3D media. The resulting constructions lacked understanding of form and shape and any refinement.

ART AND DESIGN

| Paper 9704/03 |
| Coursework B |

General comments

The very best candidates had clearly understood the emphasis of this component and had produced a project which was focused towards a 'finished' piece. The most successful work was very personal and inventive, and all had chosen individual themes.

There were some excellent submissions seen, where candidates had developed their knowledge from Paper 2: coursework into well researched projects with a satisfying conclusion. Some projects were very ambitious resulting in impressive large scale paintings or installations.

Good quality photography and first-hand studies informed the early stages of most projects. Principally, candidates worked in acrylics but most investigated a variety of media and some continued to use multimedia and collaged techniques throughout their projects.

Candidates had chosen an interesting range of artists to research as they explored individual themes. Analysis did inform experimentation; however, limitations in understanding became apparent as projects developed. Although sometimes ambitious and often enthusiastic about their subjects, many candidates were unable to refine their methods beyond a general level due to a restricted critical understanding of their selected artists' ideas, techniques and compositional methods. Consequently, in many cases, while final outcomes were personal, they were not resolved.

There were some lively sketchbooks containing numerous media experiments, photographs, and artist research relevant to the project seen. Candidates had also visited galleries to see the work of other artists in person and this clearly informed their practice in a positive way. These sketchbooks demonstrated a vigorous approach where candidates had clearly been on a creative journey which often led to innovative and highly personal work.

Some sketchbooks were merely a collection of studies without any obvious development towards the final piece. Some candidates were not very good at making judgements about their successes and weaknesses and did not demonstrate learning through the development towards their final outcome.

The weaker submissions lacked focus or often produced a final piece with little supporting work or simply reworked the final. Some candidates had experienced highly structured courses that allowed insufficient room for personal choices to be made during the development of individual projects. It was also surprising, at this level, to find instances of candidates relying almost entirely on secondary sources to inform their projects. Both of these trends severely affected performance.

Comments on areas of study

Painting and Related Media

The most successful work was very personal and was clearly aided by researching the painting techniques of other artists. These candidates had used their sketchbooks to fully explore their chosen media combining their own ideas to lend the work originality and a fresh approach.

Portraits were popular but in some cases were subverted by use of colour, scale or perspective to make the outcomes more personal and interesting. These submissions were aided by use of candidates' own photography.

There were many landscape paintings which were technically proficient but lacked originality of approach. These would have benefitted greatly from varied artist research to produce a less predictable outcome.

There was some very interesting work based on architecture which demonstrated a keen interest in the subject and a curiosity to play with media and pop-up paper techniques.

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.

Photography

It was good to see such a considerable variety of work with candidates choosing individual themes to investigate. Centres had encouraged their candidates to be ambitious and most submissions were substantial and sustained. Many candidates demonstrated a considerable depth of cultural understanding and had researched the work of a large number of relevant photographers. Usually this was well documented in sketchbook journals that tended to be more written than visual.

In the best Centres, candidates' insightful evaluations of their own images at each stage of development meant that this conceptual interest was married with a sustained technical enquiry which produced work that was personal, skilful and mature.

Although achievement was generally good or very good in other Centres, the potential for ideas was not always translated and fully realised in photographic terms. Sometimes promising final images were let down by disappointing technical qualities that should be fundamental at this level; for instance, examples were seen of unresolved compositions, 'flat' images with poor contrast, poor focusing and depth of field. To be convincing and achieve the higher marks, candidates need to be able to apply critical judgements to the refinement of their own practice as well as identifying them in theory or the work of others.

In some Centres, rather than letting formats for final outcomes develop naturally out of individual projects, it had become a requirement that all candidates present their work as an installation. While this can be entirely appropriate and significantly enhance some projects, in other instances it is disruptive and adversely affects the process of refinement in an individual candidate's work. It is questionable whether such a prescriptive approach is appropriate for most candidates at A Level.

Only a few weaker submissions were seen. Usually these candidates had experimented with a number of ideas but had found it difficult to focus on a particular theme to investigate in depth.

Graphic Design

The general standard of submissions was very good due to well defined project briefs that led to thoughtful and skilfully produced outcomes.

Some outstanding work was seen that demonstrated a thorough understanding of professional graphic design practice and employed highly developed digital and critical skills. Candidates had experimented extensively and produced complete branded identities which successfully adapted design elements across multiple graphic products. The importation into the digital environment of a variety of drawings and textures, as well as the candidates' own photography, enriched the more ambitious projects.

Weaker submissions were competent but tended to lack originality. Generally, there was insufficient research at the start of these projects with only one idea researched. First hand studies and outcomes appeared highly derivative. Development of ideas could have been better with different layouts, font choices, and colour-ways considered. There was a competent level of skill in both hand drawn work and digital manipulation.

Textile and Fashion Design

A few stencil patterns were submitted based on traditional African designs. They demonstrated an understanding of repeating patterns across fabric but lacked exploration, development and experiments with colour.

Fashion design was generally successful due to a solid foundation of observational drawings at the start of the project which were then developed into lively textile or fashion designs using fabrics and printmaking techniques.

Sources of inspiration were a strong feature and included architecture and other cultural influences such as Op Art and *The Beatles*. Despite these successes, it would still be beneficial for candidates to research relevant designers in order to aid the creative process. One candidate in particular had taken their designs through to a handmade dress.

3D Design

There were only a few submissions seen but they were all ambitious and impressive in scale.

Some candidate had explored the human form using cardboard or papier mâché, working on a life-size scale. The fact that they had trialled their ideas through numerous maquettes helped to make the final outcomes a success.

One candidate had produced some very good installation work backed up with relevant artist research and showed originality of approach.

Less successful submissions still worked on individual themes such as a dress made from cardboard, an oversized clay handbag, light installation of an alleyway at night, a large toy rabbit. The more conceptual ideas were not sufficiently researched, documented or understood. Potentially inventive ideas were let down by lack of practice and experience with the various media chosen.

ART AND DESIGN

The presentation of studies varied enormously, ranging from A4 illustrated texts, to very large practical investigations. The use of various software packages is now firmly embedded and there were some excellent examples where the design of the actual study itself was outstanding.

All candidates using images which have been downloaded from the Internet should supply captions to the actual image - it is not acceptable to simply give the address of *Google*. Equally, those who relied heavily on secondary source material (from *Wikipedia* or other open sources) should be advised that plagiarism can lead to the issue of a 'no result'.

Some Centres traditionally encourage candidates to produce very physical investigations in which the visual analysis is very strong, through transcriptions, copies and annotations - and this certainly helps the candidate to understand the works they are analysing.

Conversely, some presentations became over-complicated, with instructions to *'lift', 'pull'* and *'open'* on every page. Whilst some of these were appropriate to the layout and did enhance the text, too many were badly glued and became an intrusion to the clarity of communication. Overlaying images with writing on acetate becomes extremely difficult to read or may even become rubbed away. Equally, the burning of the edges of pages; or the use of glitter rarely supports and enhances the overall topic.

The inclusion of a Bibliography was welcomed, but candidates should, at this level, give full details of materials taken from the Internet - *Google* or *Wikipedia* is not sufficient. A number of submissions were presented on DVDs, CDs and Memory Sticks and this is entirely acceptable, but Centres are asked to also provide a printed version.

A significant number of inappropriate submissions concerned wholly or mostly with analyses of the candidates' own coursework and the processes employed, with little or no reference to the work of others were received. There were also a small number of studies that concerned themselves with entirely inappropriate topics with no references to any works of art or design at all, including aspects of tourism, green issues and political themes. Teachers are advised to submit Outline Proposal Forms (OPF) for guidance on the suitability of the candidates' proposals before work begins on the study. http://teachers.cie.org.uk/login/login_form

COMMENTS ON VARIOUS LEVELS OF ACHIEVEMENT

High level

An excellent level of personal appreciation was seen, both in the research for the chosen theme and in the candidates' first-hand experiences. This included visiting many different artists and designers, exhibitions and studios, and these experiences clearly informed and influenced all aspects of the Studies at this level. In particular, the presentation of the visual and written material was appropriate and often very inventive. In addition, the visual material was frequently very personal and highly impressive; the work reflected both the style of the chosen artists as well as developing an individual aspect of the theme. There was also a strong sense of development throughout; from the initial ideas, leading to a strong conclusion that showed a real sense of understanding and awareness of the chosen topics. At this level, the themes were often unusual and individual with a strong cultural awareness that was considered and personal.

Mid-level

The importance of first-hand experience as a method of developing their theme and achieve a greater sense of understanding was clearly reflected in the work seen in mid-range. The high standards seen here were achieved due to strong and often very personal visual material that had clearly developed from the research; although some candidates had relied more on the visual material, and the studies lacked a sense of analysis, indicating the importance of achieving a balance between the visual and written material. When used in a considered manner, the influence of local artists helped many candidates, particularly those at the lower end of this group to achieve a more personal response, which allowed them to make informed points of view in their written material.

Low level

Submissions at this level often reflected an uneven and inconsistent approach and a lack of personal engagement. There was also an apparent lack of first-hand experience or, as seen in some cases, any visits that had taken place had simply been recorded. The purpose of any visits that had taken place was not recognised and in some cases the visits that had occurred were unrelated to the selected topic. Some submissions at this level had a sense of planning and were mostly coherent, but many candidates were unable to make any informed personal comments. Frequently the written work was very limited, reflecting biographical details of artists, which were often of an Art Historical nature.