

# ART & DESIGN

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Paper 9479/01  
Coursework

## Key messages

- The assessment objectives are not discreet units. Each informs a holistic part of the creative process. Some candidates had labelled the pages of their supporting portfolio with a specific assessment objective, for example 'page 1 as Assessment Objective 1', for their recording etc. This can be useful to enable candidates to reflect on their work to see where they have met the assessment criteria, but it does not accurately capture how the creative process is rewarded. Some submissions did not show the continuity between these objectives.
- The overreliance on downloaded images in some submissions was problematic and sometimes limited individuality. Candidates should be encouraged to make observational studies directly from source where possible. This should include detailed observational studies using a range of media in addition to photography to explore the theme in depth. There was good use of candidates' own photography to investigate a topic and to gather images during the initial stages of the creative process, but it should not be used in isolation.
- Where photography is included candidates should label this work to clearly distinguish between their own photographs and those images that are taken from secondary sources, such as the internet or books.
- The internet can be a valuable source for researching information but many candidates relied on this as a method of research. This sometimes limited the personal vision of the candidate and the individuality of their work.
- The development within some of the supporting work would have benefited from being more focused and systematic. It was sometimes unclear how the work in the supporting portfolio had informed the final outcome. At times, the final outcome appeared to be a larger version of an initial idea rather than the result of a series of candidate investigations.
- Candidates would have benefited from selectively editing their supporting work to avoid overlapping images in order to clearly show their achievement.

## General comments

The standard of presentation was generally very good, with some candidates demonstrating a thoughtful and sustained body of work in response to their chosen themes. Most submissions were within the area of fine art and included candidates' own supporting photography. Fewer candidates submitted work in the area of graphic communication, 3D design or textiles and fashion, but design approaches and media and material manipulation were also seen in the work.

The most successful submissions demonstrated work that had followed the natural sequence of the creative process, where ideas had been enhanced by the candidates' careful editing. The submissions that contained heavily layered work demonstrated a lack of coherence. If these candidates had presented their work more clearly, this would have benefited the communication of ideas and their own achievement.

Many candidates responded creatively to a variety of starting points, from a range of sources which included investigation of the works of other artists and practitioners. This research made a positive impact on the development of ideas and progression of work, and for some it enabled an individual and creative approach.

The supporting work contained a range of materials that had been appropriately selected and skilfully rendered into creative responses. Different recording methods were explored to manipulate images. Some submissions contained photography as a tool for gathering visual stimulus. The most successful and informed work demonstrated methods of recording from both traditional media and digital processes.

Candidates who researched from first-hand observation were able to demonstrate a personal response. This led to informed ideas from good connections which contained scope for further development. Submissions that demonstrated an overreliance on secondary-sourced material prevented candidate individuality. This work typically lacked coherence and a clear direction.

### **Higher levels**

The work at the high level was well structured and communicated intentions clearly. Thought processes were seen through visual imagery and the work was individual. Insightful annotation supported these visual ideas and enhanced the direction of the work. Themes were fully explored to ensure an excellent depth of investigation to produce an informed body of work.

At this level, the portfolio work clearly related to the final outcome to show a clear understanding of the assessment objectives. Many candidates demonstrated their strongest work in the supporting sheets, which contained appropriate first-hand observations recorded through accomplished rendering of media and strong photographic images. The selected materials were predominantly drawing and painting media such as: pastel, graphite, inks, pencil, paint and collage.

Ideas were creatively refined throughout the development process. Influences of colour, composition and technique from investigation of the works of appropriate artists and cultures informed the progress and direction of the work. Intelligent responses that highlighted both technical skill and conceptual thinking led to personal and individual outcomes. The supporting work illustrated the candidates' ability to try things out and to discover new effects as the work evolved.

At this level the work was thorough and individual, and realised intentions. The thoughtful presentation and organisation of the submissions enhanced the communication of ideas and refinement of the final outcome which demonstrated clear candidate achievement.

### **Middle levels**

Many submissions at the middle level demonstrated engaging responses to the chosen themes. Some recording was purposeful, and a range of sources had been explored in depth. Research was generated through the candidates' own photography and from drawings, paintings or media experiments. In other responses at this level there was less confidence in the handling of materials and gathering of research. This work sometimes lacked depth, focus and coherent investigation.

A range of first-hand sources were investigated. Some candidates explored observations and ideas from the local environment. Others made visits to exhibitions and galleries as a starting point for initial study, and some drew on their own personal experiences to explore ideas of emotional reflection into creative compositions.

Investigation into the works of other practitioners and cultures influenced the creative direction of the portfolios. Insightful analysis supported the stronger examples, showing understanding and intention. However, sometimes the connections between the candidates' work and that of the chosen artist was unclear. A selection of more appropriate examples would have better supported their ideas.

Coherent submissions contained outcomes that successfully combined ideas to reflect the understanding of composition. Focused planning in the supporting work and an understanding of the assessment objectives led to resolved final forms. However, in other work sometimes a chosen media translated less effectively into a different scale, or the elements of a composition were not successfully organised. Sometimes the outcome demonstrated a lack of awareness of the potential within the supporting studies. The inability to analyse, identify and evaluate the most promising ideas and intentions seen in the portfolio sometimes led to poor decision making in the final work. Many candidates would have benefited from experimenting with alternative compositions before attempting their final pieces to inform their visual understanding.

## Lower levels

The responses at this level were varied. Some candidates produced cohesive submissions and had recorded from direct observation, but with unrefined technical skills. Other work was incoherent with little continuity within the supporting portfolio and a lack of first-hand recording, or sometimes no recording at all. The starting point was often vague and many candidates relied heavily on the use of secondary sources.

Some candidates were inspired by the works of other practitioners or cultures. These references informed their choice of colour, techniques and composition. However, in other work this investigation was either limited or unrelated and did not inform development. Many candidates would have benefited from analysing and evaluating their work as it progressed, to achieve the sufficient depth and content to produce informed or purposeful development.

A range of fine art media was explored as well as candidates' own photography, but there was a lack of refinement in the rendering of the materials. Many candidates attempted to develop images without researching from initial sources, which prevented development of a body of ideas. Consequently, the work often lacked the scope to show a meaningful exploration of the topic. The outcomes often remained disconnected from the supporting work, or were scaled-up versions of an initial idea rather than the result of a series of investigations. In other examples, it was the unrefined skill in the rendering of and selection of materials that prevented success.

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<p><b>Paper 9479/02</b> <b>Externally Set Assignment</b></p>
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## **Key messages**

- Recording of visual material should be relevant to the chosen question, but observations should be made from a variety of sources using a range of media in addition to the candidates' own photography. Candidates should be encouraged to research from their own locality or experience. Relying on images from secondary sources should be avoided as it limits individuality.
- Notation should provide evidence of some degree of critical analysis of their work in progress.
- Evidence of planning for the submitted work, such as sketches exploring alternative compositions or colourways, help candidates realise their intentions with confidence.
- The submission should clearly show how the initial research material was explored through experiments with media and process, how images were combined and manipulated and ideas developed to produce a personal and coherent response.

## **General comments**

Most candidates produced painting or drawing compositions as their final outcomes, with a few large-scale works submitted as photographs. A few candidates used the questions as starting points for design briefs, developing posters for their final outcomes.

All submissions contained evidence of supporting material. Visual studies were often supported by insightful notation demonstrating analytical and critical understanding. Weaker candidates included too much material, with overlapping studies and lots of written notes explaining ideas and processes, or long biographical details of chosen artists with little critical evaluation. Some preparatory work did not relate in any way to the final outcome and appeared to be a series of earlier classwork exercises.

## **Higher levels**

There were some strong submissions which demonstrated confident abilities in meeting the assessment criteria across the four assessment objectives

The local environment and the use of friends and family provided good starting points for research from first-hand observation. Many candidates made good use of their own photography, supported with accomplished sketches, drawings and colour studies. This formed a strong body of research from which to develop.

A range of media, techniques and processes was seen. Candidates at this level took the opportunity to explore new areas and then reviewed and refined their work with a degree of critical awareness. Research into the work of other artists and cultures informed their own work in the use of colour, processes or style of rendering. There was planning for the final work with alternative compositions explored and analysed. This enabled these candidates to approach their work with confidence to fully realise their intentions. Chosen questions were developed beyond the obvious into compositions that were both imaginative and personal.

## **Middle levels**

Candidates at this level made good responses to their chosen questions. The work generally demonstrated the candidates' understanding of how to generate ideas and use visual stimulus to develop a range of responses.

The range and quality of research material varied greatly. The most successful candidates researched from a variety of relevant sources, recording with some degree of accuracy, using photography and a range of drawing. However, many candidates relied heavily upon selecting images from secondary sources.

There was evidence from some candidates of competent skills in exploring a range of media and processes, but others lacked the ability to refine ideas as their levels of basic drawing and painting skills were more limited.

Contextual referencing was included by most candidates at this level. Relevant connections helped to further ideas and stimulate new ways of observing a subject to achieve an individual response. Less successful submissions were lacking in development of ideas or evidence that alternative compositions had been explored. There was a reliance on copying a single image from research material without combining or manipulating this with others.

The final outcomes sometimes lacked the qualities seen in the supporting work, demonstrating an inability to critically analyse the work in progress.

### **Lower levels**

Many candidates at this level relied on the use of secondary sources. Where there was evidence of recording from direct observation, it was usually confined to a few photographs of poor quality, often unrelated to the chosen question.

Evidence of researching the work of other artists or cultures was either limited, unrelated or not included. In addition, there were long biographical notes about the artists which did little to inform any practical exploration or development of the candidates' ideas.

Technical skills at this level were limited. There were many examples of traced images badly filled in with unmixed colour. Where candidates had attempted their own drawings, they displayed only a basic understanding of the formal elements such as proportion, perspective, or ellipses.

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<p><b>Paper 9479/03</b> <b>Personal Investigation</b></p>
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## **Key messages**

- Where photography is included, candidates should label this work so that it is clear which are the candidates' own images and photographs, and which are second source, such as downloaded from the internet.
- The work submitted for this component should be distinct and unique. Work for the other components must not be submitted for this component as well.

## **General comments**

The most successful submissions fully integrated the written element of the investigation with the practical work to present a coherent and in-depth investigation into an aspect of art and design of the candidates' choice. The intentions were clear and candidates demonstrated the ability to communicate their ideas generated from their artist research within their practical work. In order to do this successfully, candidates carefully edited their work and made thoughtful decisions regarding the selection of work and where to place it within the submission.

The personal investigations showed that candidates were committed to their investigation and demonstrated engagement and independence. Many submissions showed a thorough investigative approach and a willingness to explore and try out new techniques and processes from the research candidates had undertaken and incorporated with their own practical work.

Where practical work was larger than A2 or was 3D, candidates had submitted clear photographs shot from a variety of angles, including close up sections of detail where necessary and had presented them on the A2 sheets.

## **Higher levels**

Work at this level demonstrated candidates' ability to realise their intentions with confidence as their work evolved and developed in response to their investigation into their chosen aspect of art and design. The submissions at this level had a strong focus and there was evidence of analysis of other artists' work used to inspire the candidates' practical work.

The presentation of the written analysis and the practical work was highly effective. Elements such as the position of the written analysis on the A2 sheets between the visual images demonstrated candidates' level of understanding, as they were able to make clear links between gathered information and their own observations.

The artist research was often from first-hand sources and candidates were able to make appropriate links with secondary sources where necessary to add to their artist research and investigate their chosen area in more depth.

Where candidates had included interviews with a chosen artist, they investigated elements such as inspiration, media and technical approaches and they then explored these areas in their own practical work. Often the analysis resulted in several outcomes; some were more refined while some were more explorative.

Submission at this level clearly demonstrated the candidates' ability to edit their work to present a sense of focus to the investigation.

### **Middle levels**

Submissions seen at this level included in-depth analysis into the chosen aspect of art and design and this was evident in the written work where the candidates were able to communicate using relevant subject specific language. Candidates' own ideas and understanding were often reflected in the practical work done in response to the research. However, at times there were missed opportunities for extensive exploration of their own work at this level. For example, research into an artist may have generated observations regarding technical processes and media use which could have led to interesting media experiments exploring new approaches to materials.

Some candidates had gathered a lot of information at this level but they were not able to effectively edit this material and use it to inform their own practical work.

### **Lower levels**

Some candidates did not produce any practical work in response to their investigation of an aspect of art and design photography or craft, but instead only submitted written work. Often this was in the form of an interview with an artist or designer and the candidates working at this level were not able to take inspiration from this research to inform their own work.

More reliance on secondary images was seen at this level. Candidates needed to include some first-hand studies from primary sources, such as visits to local galleries, studios or buildings as part of their research. While many candidates included interviews with artists or designers, they were often descriptive, including photographs of the artist, for example. This was an opportunity to analyse the artists' work and consider what they might take from the research to inform their own practical work. Candidates at this level were less able to communicate their ideas through their practical work.

The presentation at this level was often poorly considered with images that were badly cut-out and written work that was difficult to follow. Written content should be presented with the practical work in an integrated and cohesive way. Candidates were unable to use specialist language and vocabulary effectively to communicate ideas and demonstrate their understanding.

There was little evidence of the work being edited, and instead submissions included all the work they had produced. Greater selection and presentation of work was needed and there was less evidence of candidates being able to integrate the practical and written elements of the investigation.