

Example Candidate Responses – Component 1

Cambridge International AS & A Level

Art & Design 9479

For examination from 2019



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Contents

Introduction	4
Coursework.....	6
Example Candidate Response – high	6
Example Candidate Response – middle	22
Example Candidate Response – low.....	36

Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS & A Level Art & Design 9479, and to show how candidates' performance relates to the subject's curriculum and assessment objectives.

In this booklet candidates' work is derived from June 2019 examination series.

The work is annotated with examiner comments on how the response could have been improved. In this way, it is possible for you to understand what candidates could do to improve their response.

This document provides illustrative examples of candidate work with examiner commentary. These help teachers to assess the standard required to achieve marks beyond the guidance of the mark scheme.

The information about assessment objectives has been given below.

4.2 Assessment objectives

These are the assessment objectives:

AO1 Record

Candidates are expected to:

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

AO2 Explore

Candidates are expected to:

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

AO3 Develop

Candidates are expected to:

Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

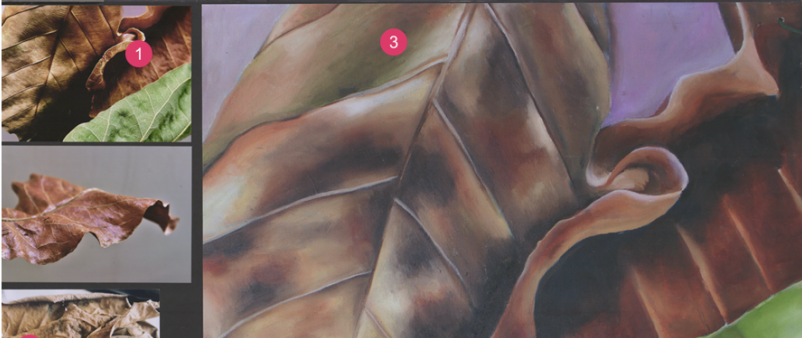
AO4 Present

Present a personal and coherent response that realises intentions, and, where appropriate, makes connections between visual and other elements.

Each of the assessment objectives is of equal importance and candidates will find there is a great deal of overlap between categories.

Other teaching and learning resources are available at www.cambridgeinternational.org/support

How to use this booklet

Example Candidate Response – high, continued	Examiner comments
	<p>1 The candidate carefully observes the folded and curled dried leaves through good quality close-up photography (AO1 and AO2).</p> <p>Relevant analysis of the artist's work is made, as is apparent in the annotation. The candidate's interest in this work is captured by the tones, and the way the lines flow and curve across the leaves. Inspired by this, the candidate uses high-contrast filters to enhance the veins and folds in the leaves in their photographs, to make them more prominent.</p> <p>The photographs are subsequently used as a starting point to develop a large-scale painting in oil which explores shape, colour</p>

Coursework submitted by real candidates.

Discuss and analyse the example coursework provided with your learners in the classroom to improve their skills.

Examiner comments are alongside the responses.

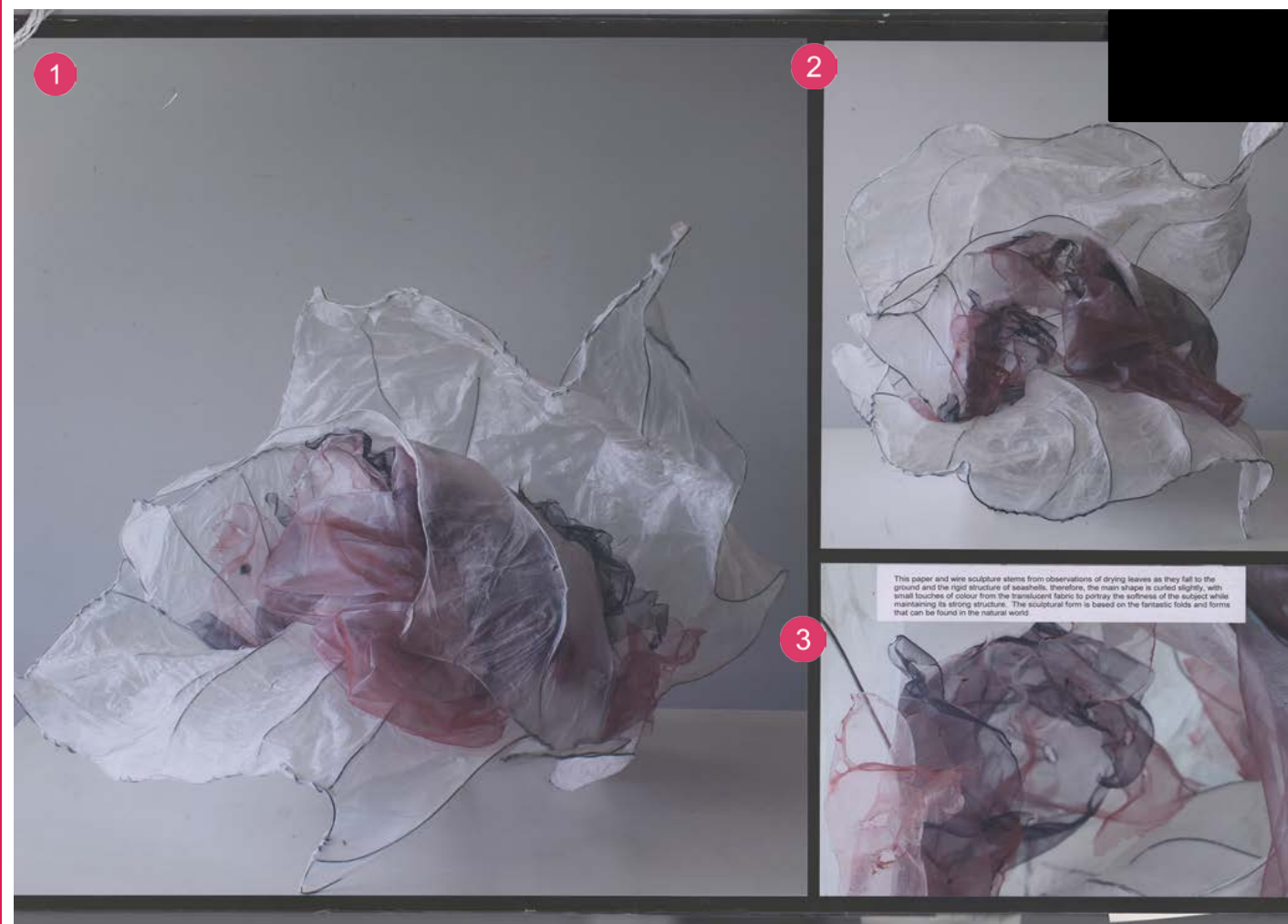
How the candidate could have improved

The candidate produced a creative approach to their coursework theme which demonstrated an excellent response to AO3. The portfolio reflected a clear exploration and progression of ideas, and demonstrated the candidate's high levels of personal engagement. The candidate focused intensely on the exploration of materials to express ideas and development. Throughout the coursework, there was continuous reference to a range of artists which clearly informed technique, design, image and methods of construction.

This section explains how the candidate could have improved their coursework. This helps you to interpret the standard of Cambridge assessments and helps your learners to refine their technique.

Coursework

Example Candidate Response – high



Examiner comments

1 The candidate produces a confident 3D outcome in response to their theme of **'Fantastic folds and forms'** for their coursework portfolio.

2 The outcome is recorded through good quality photographs which show close-up views and different angles. The photographs are well presented and the candidate gives good consideration to the setting and the backdrop to clearly communicate their idea.

3 The sculpture, which is constructed from translucent flowing fabric is layered to show different tones, and has evolved from the candidate's direct observation of drying leaves and the structures of sea shells.

The presentation of the final outcome is confident (AO4).

Assessment breakdown:

AO1 (Record) – Confident

AO2 (Explore) – Confident

AO3 (Develop) – Excellent

AO4 (Present) – Confident

Example Candidate Response – high, continued



Examiner comments

1 The candidate demonstrates their personal engagement with the topic which is reflected through the annotation. The annotation also shows the candidate's analysis and reflection of their work through a confident use of subject specific language, clearly displaying their intentions.

2 Confident recording is also evident in the charcoal drawings here, of the curled and withered leaves (AO1). Again, the candidate carefully considers the composition of the drawings by off-setting the subject matter onto the background paper. These studies have been inspired by botanical artist Susannah Blaxill, where the candidate uses charcoal to show tone, form and softness of shape (AO2 and AO3).

The presentation is confident, as is demonstrated by the written annotation which supports the visual recording and ideas. The work is clearly displayed and visually communicates intention (AO4).

Example Candidate Response – high, continued



Examiner comments

3 The photographs illustrate the candidate's interest in how the environment creates changes in their chosen natural forms. For example, how the weather over time causes the leaf to dry out and wither, and how leaves decay and are perforated by hungry insects. The candidate presents a creative set of photographs which demonstrates a good consideration of composition and focus.

The work shows a confident skill in recording information from sources that are relevant to intention (AO1).

Example Candidate Response – high, continued



Examiner comments

1 The candidate carefully observes the folded and curled dried leaves through good quality close-up photography (AO1 and AO2).

Relevant analysis of the artist's work is made, as is apparent in the annotation. The candidate's interest in this work is captured by the tones, and the way the lines flow and curve across the leaves. Inspired by this, the candidate uses high-contrast filters to enhance the veins and folds in the leaves in their photographs, to make them more prominent.

The photographs are subsequently used as a starting point to develop a large-scale painting in oil which explores shape, colour and form (AO3) whilst demonstrating skill in the rendering of another media (AO2). The candidate produces a clear photograph of the 50 x 50 cm oil painting, to present on the A2 supporting sheet. The candidate's intentions are confidently presented through clear connections (AO4).

2 The annotation demonstrates confident written language to record ideas and processes.

1 and **3** An appropriate artist reference is identified to show a clear connection with the candidate's source material. This is used to inform their own study of leaves through photography and through paint.

Example Candidate Response – high, continued



Examiner comments

This sheet shows how the candidate observes and records other subject matter which contains the qualities of 'folding', through photography and painting (AO1).

1 The annotation demonstrates the candidate's confident ability to review and refine their ideas, as they reflect on their work and communicate their intentions.

2 The candidate records Thai banana leaf folding, seen in Thai festivals, and explores folding ideas with fabric. Both are documented through photography.

A confident rendering of acrylic paint is used to record from the fabric sculpture, which illustrates the candidate's understanding of how to represent tone and texture through painting techniques (AO1 and AO2). This process evidences how an idea, manipulated in 3D media, can then be used as a starting point for recording in 2D media.

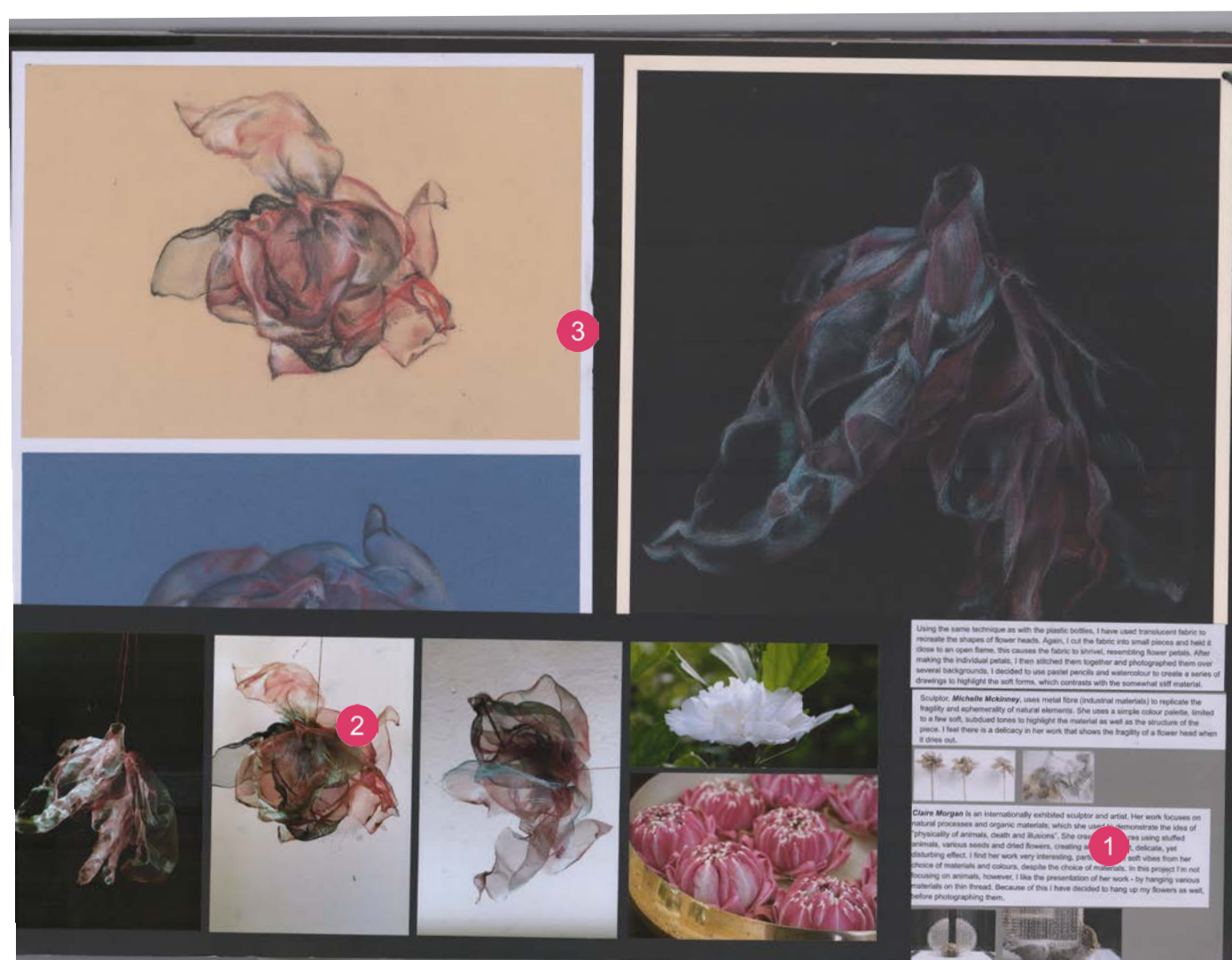
Example Candidate Response – high, continued

Examiner comments



The work of Issey Miyake is referenced to inform the candidate's manipulation of the fabric, where the source for this excellent development is clearly the flower bloom (AO2 and AO3).

Example Candidate Response – high, continued



Examiner comments

1 The candidate selects relevant artists to explore and they analyse their techniques, processes and ideas. The particular focus is on how these artists have used recycled materials as alternative methods to express their subject and ideas.

Inspired by the artist research, the candidate confidently explores other creative techniques while representing their sources in order to build on their previous ideas and explore different effects.

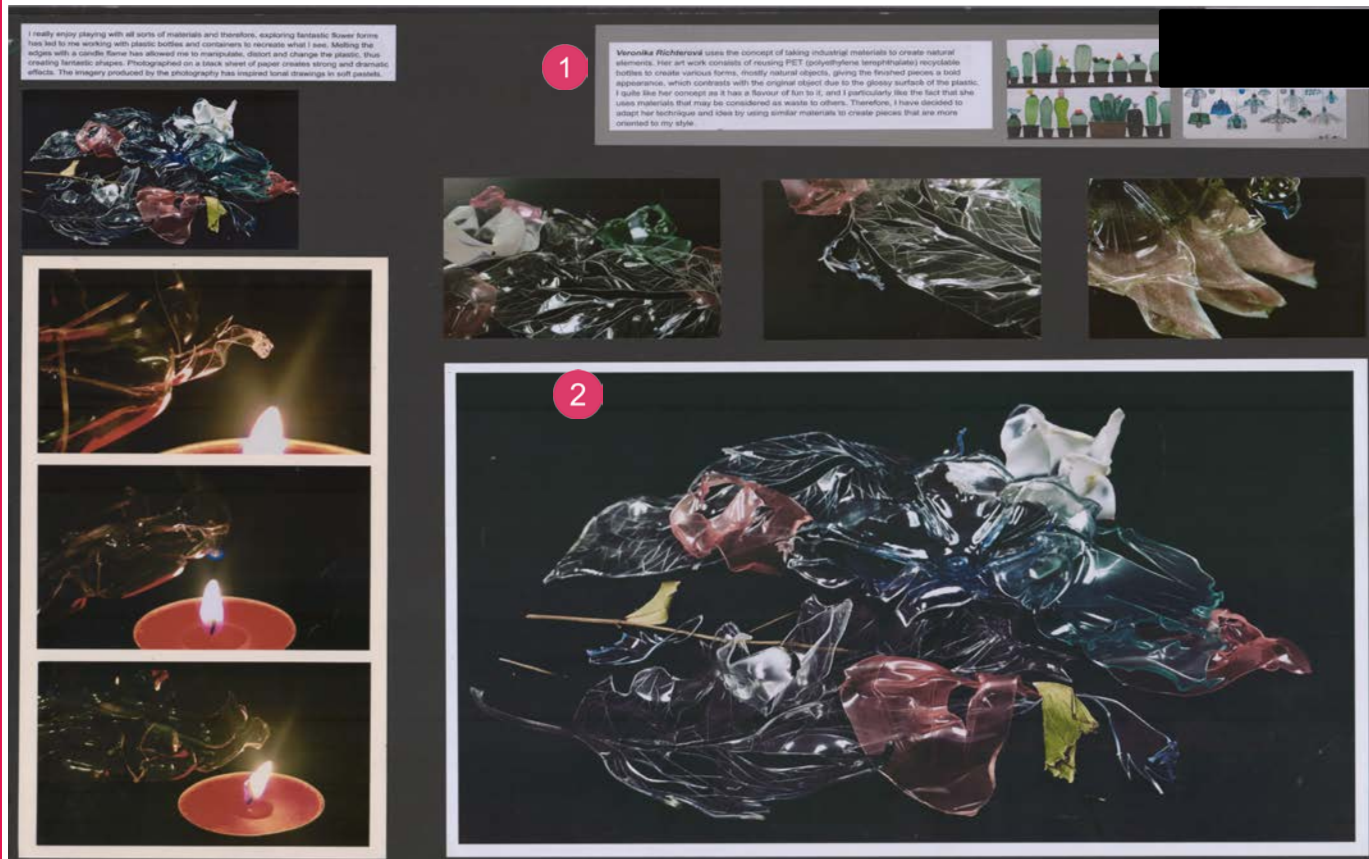
3D hanging sculptures are confidently constructed from manipulated distressed fabrics to represent the effects of the natural forms, based on the excellent development of the candidate's initial flower photographs. Documented through effective photography, it is clearly apparent that the candidate is giving excellent consideration to lighting and background.

2 (AO2 and AO3) The presentation of the 3D forms is carefully considered and recorded (AO4 and AO1).

3 The hanging sculptures are used as a starting point to produce more drawings exploring tone and form, and recorded on different coloured backgrounds.

Example Candidate Response – high, continued

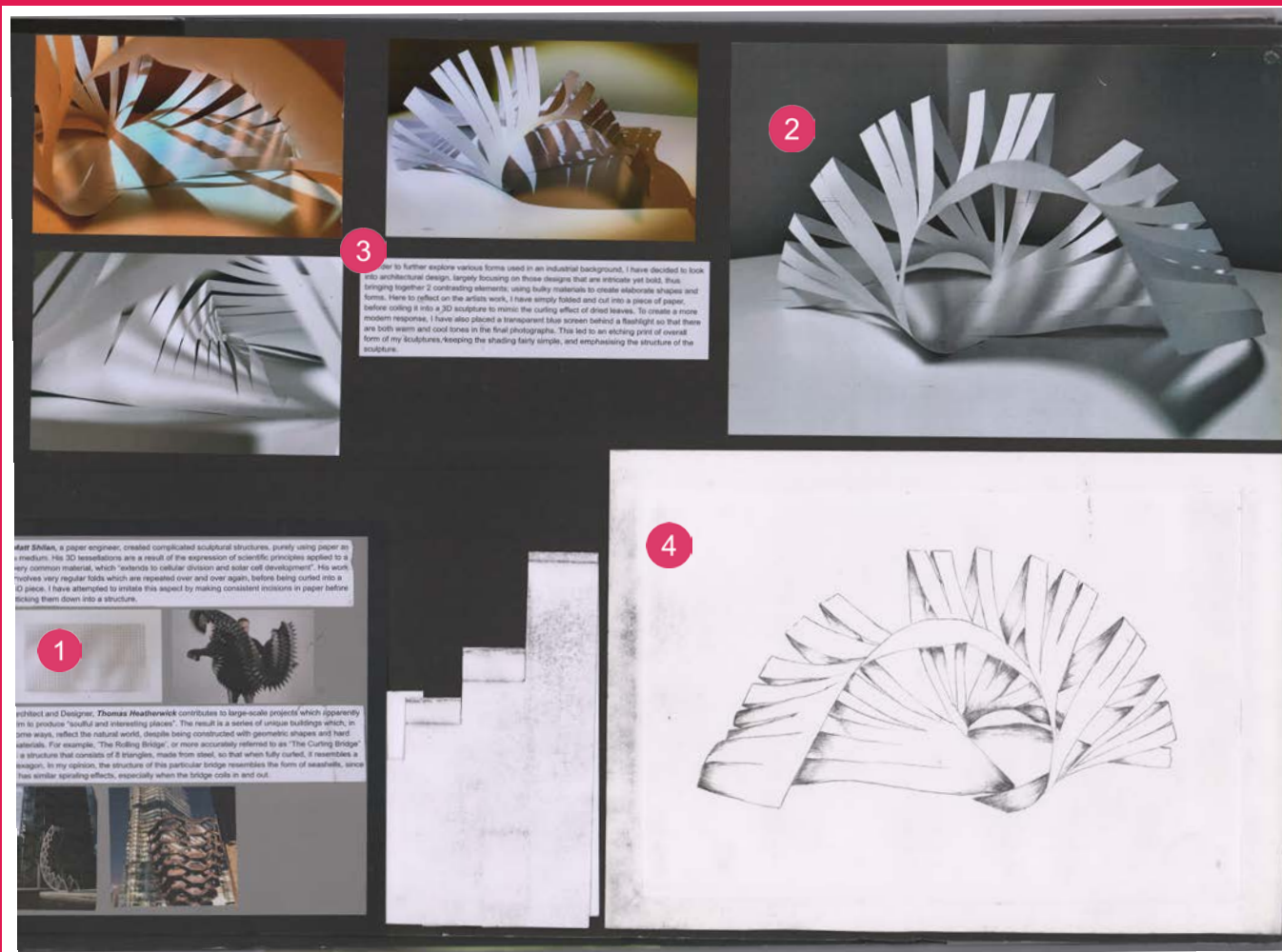
Examiner comments



1 The candidate clearly demonstrates their excellent personal engagement in the development of ideas, which is informed by continuous artist exploration and the manipulation of materials. They demonstrate their analysis and critical thinking both visually, and in written form (AO1, AO2, AO3 and AO4).

1 and **2** The works of Veronika Richterova are referenced to inspire the confident exploration of 3D processes of melted plastic techniques to create another series of folded forms. The candidate effectively documents this through photography where the excellent consideration of lighting to create dramatic effects, is apparent (AO2 and AO3). Black paper is used as a backdrop to enhance the contrasts (AO4).

Example Candidate Response – high, continued



Examiner comments

1 The candidate excellently develops their coursework in a different direction. They make references to architectural forms and paper engineering, as a source of inspiration to build on the theme of forms and folding. Two artists are selected for further study, Matt Shilan and Thomas Heatherwick, and connections are made to their construction methods and designs.

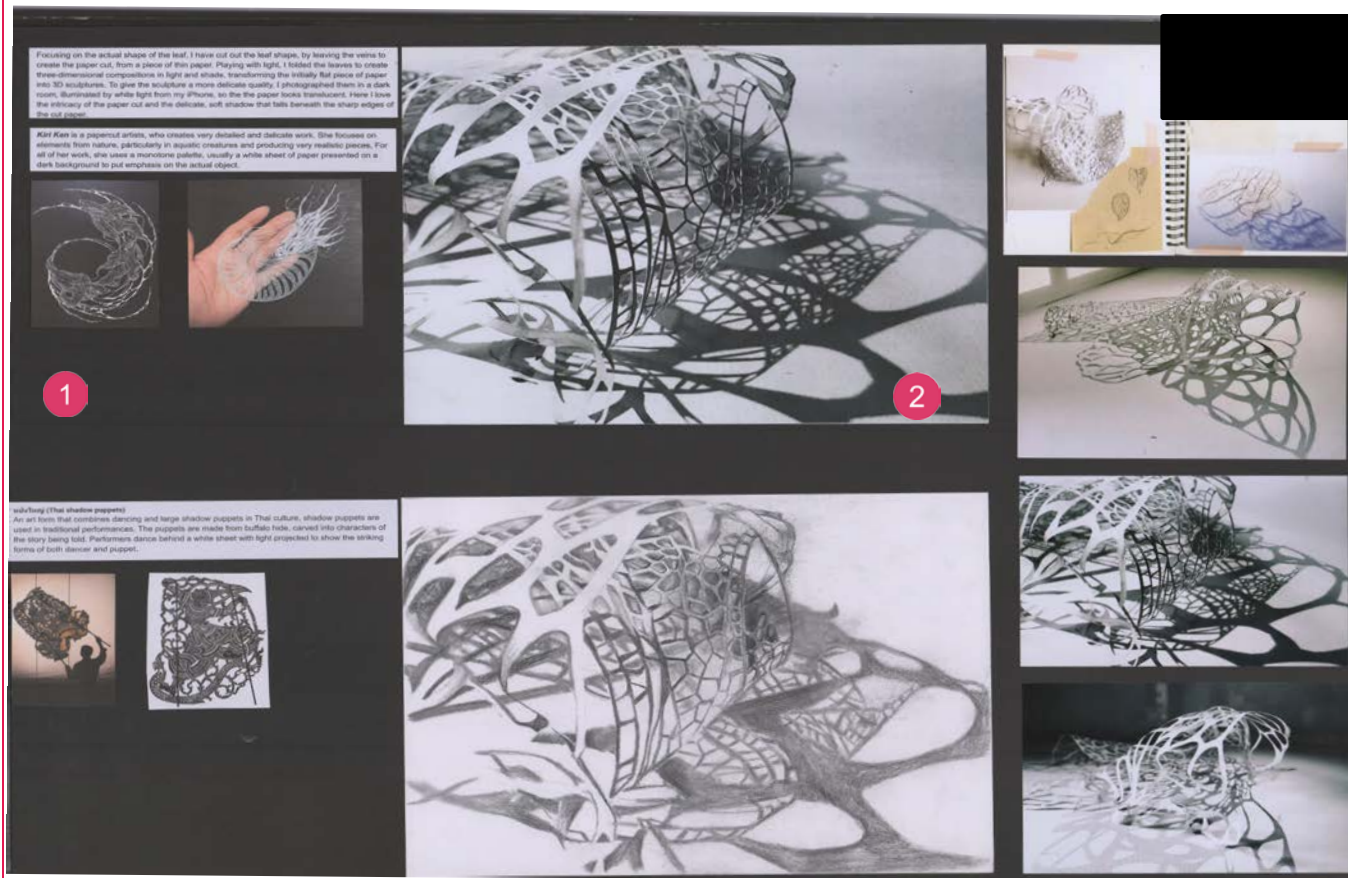
2 The candidate effectively explores ideas through confident paper-cutting and folding, in response to the artist stimulus (AO3 and AO2). They also explore other simple methods of folding, cutting and coiling paper to mimic the effects of the curled leaves to show an abstract response to the subject matter.

3 The process is documented through effective photography, with consideration given to lighting in the form of the blue screen behind the flashlight to create warm and cool tones (AO3, AO2 and AO4).

4 The photographs lead to the confident execution of an etching print which focuses on the structure and shape to enhance the form through line (AO2).

Example Candidate Response – high, continued

Examiner comments



1 This shows another of the candidate's ideas, a detailed paper-cut of a leaf, following on from the paper manipulation in the previous sheet, inspired by paper-cut artist Kiri Ken and by the lacy qualities of shadow puppets.

2 The candidate confidently manipulates the cut paper into excellent designs, then develops the natural form sources and places in a setting which has been effectively lit to create shadows. Black and white photography is used to capture the patterns of the shadows (AO3, AO2 and AO4).

Example Candidate Response – high, continued

Examiner comments

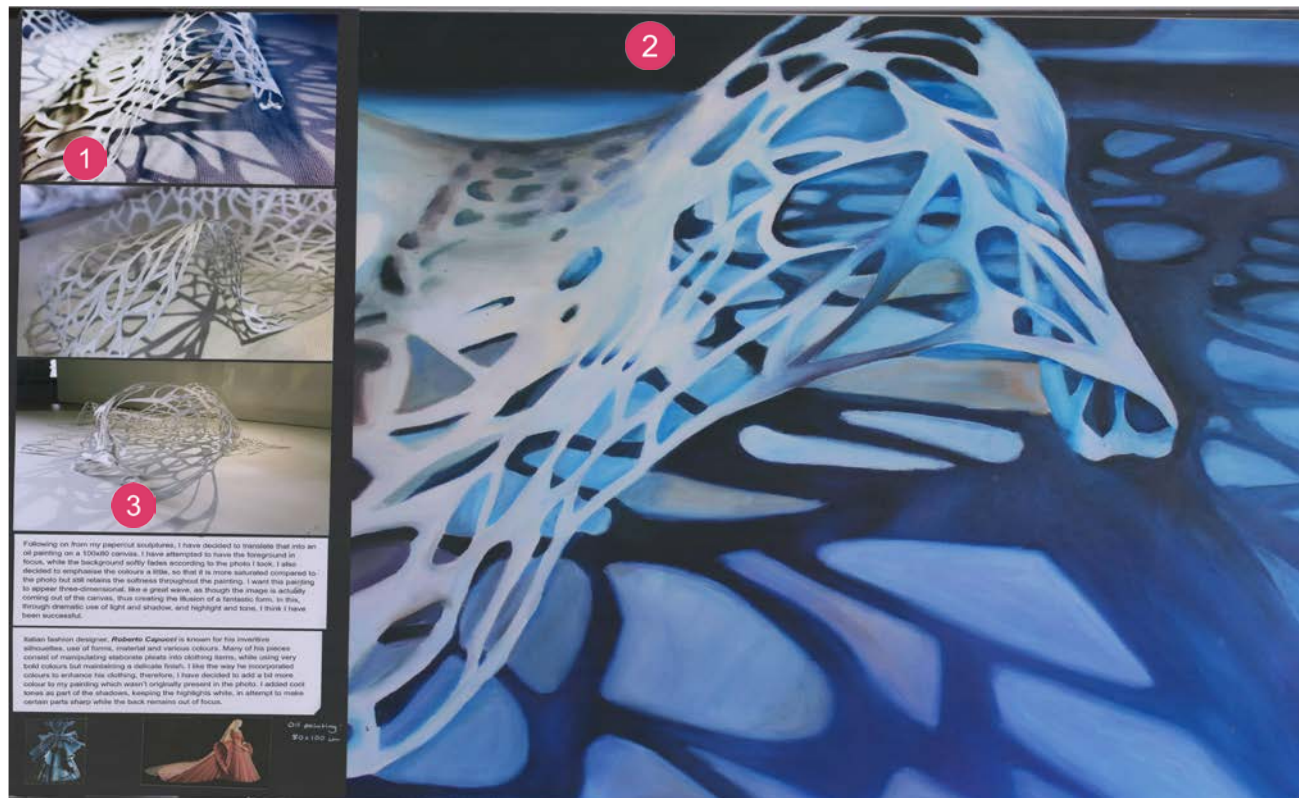


3 These are used to record form in pencil, to present a black and white abstract drawing, demonstrating another example of a 'made' object used as inspiration for further recording and development into other media (AO2).

4 The photographs show different designs and shapes (AO3).

Example Candidate Response – high, continued

Examiner comments



1 The photographs once more show confident skill in the use of light to create colour effects and creative shadows (AO2).

The candidate confidently up-scales their work into a successful oil painting – 80 x 100 cm, then photographs clearly, for submission. There is a strong demonstration of skills in the use of colour and in the observation of tone to give an illusion of 3D.

2 The candidate develops an excellent painting which is informed by their own manipulated cut papers and sculptures.

3 Clear annotation stresses the candidate's intentions and their excellent refinement of ideas.

Example Candidate Response – high, continued

Examiner comments



The main focus of this supporting sheet is the candidate's further exploration of 3D forms in situ, in the environment, and is documented through photography (AO2, AO3 and AO4).

1 The candidate considers 3D construction methods and materials to capture the appropriate effects of the dried and curled leaf. Against the background, the white sculpture emphasises the form (AO2).

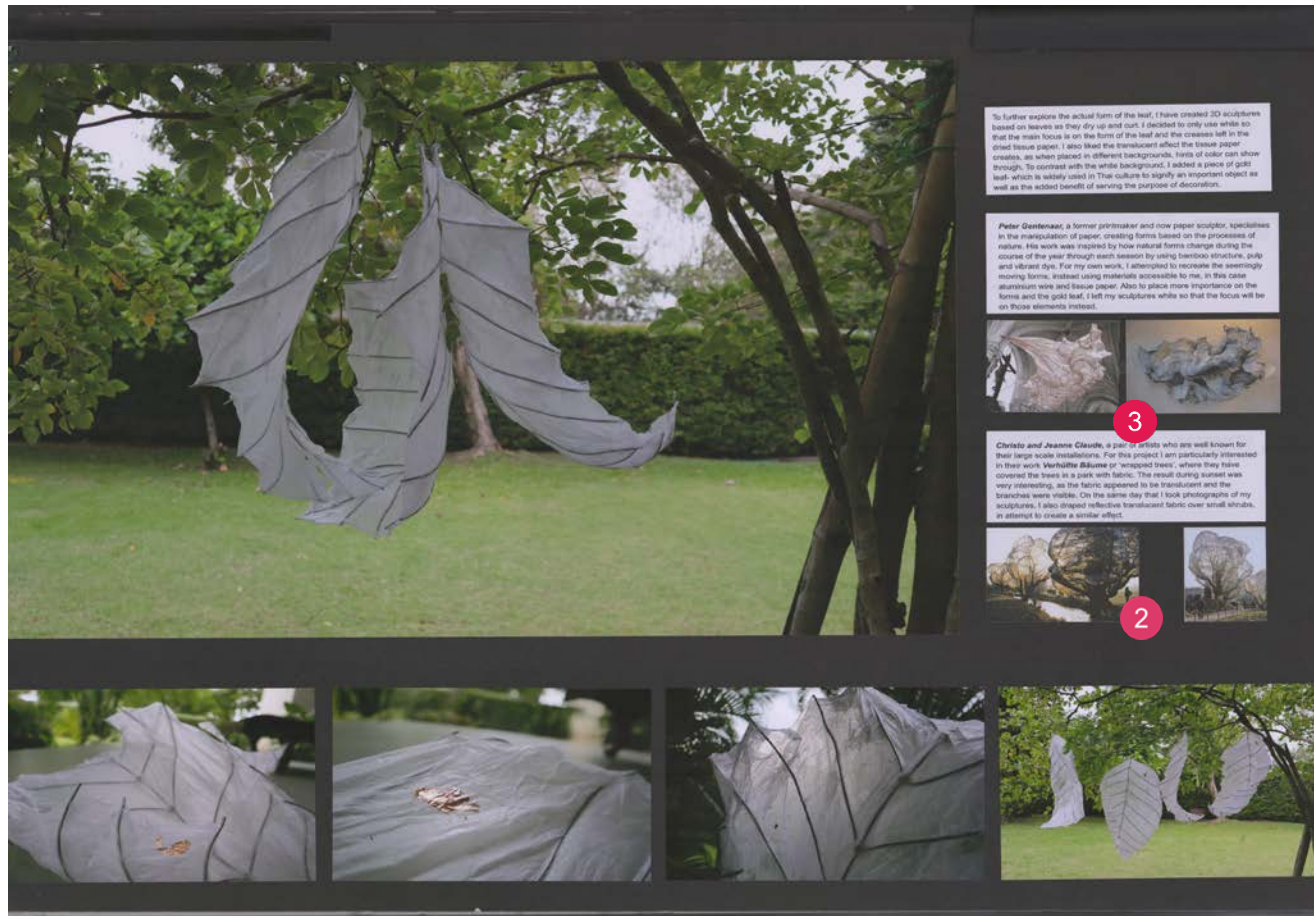
Example Candidate Response – high, continued

Examiner comments

2 The candidate makes references to artists' works which are used to inform the candidate's manipulation of paper, wire and tissue paper to form the sculptures (AO3).

3 The candidate makes references to the 'Wrapped Trees' works of Christo and Jean Claude, informing their confident sculptural works in the environment by including actual natural forms as part of the sculpture/installation (AO3 and AO4).

The candidate continuously develops excellent ideas informed by the works of others, through a wide range of media (AO2 and AO3).



- 1 The candidate further explores 3D ideas using other materials, also referenced in the annotation (AO2).
- 2 The candidate's research of installation artists Berta Fischer and Nahoko Kojima illustrates their investigation of construction and suspension methods and scale and expresses and presents an idea (AO3 and AO4).
- 3 A range of construction methods are explored: hanging, floating upwards, etc. to inform the candidate's best approach for the final outcome and presentation (AO2, AO3 and AO4).
- 4 The work is well presented through clear photographed images showing surface detail of the fabrics and the form (AO4).
- 5 The final supporting sheet demonstrates the candidate's planning and development for the final outcome, as is evidenced in the annotation (AO3).

Total mark awarded = 80 out of 100

How the candidate could have improved

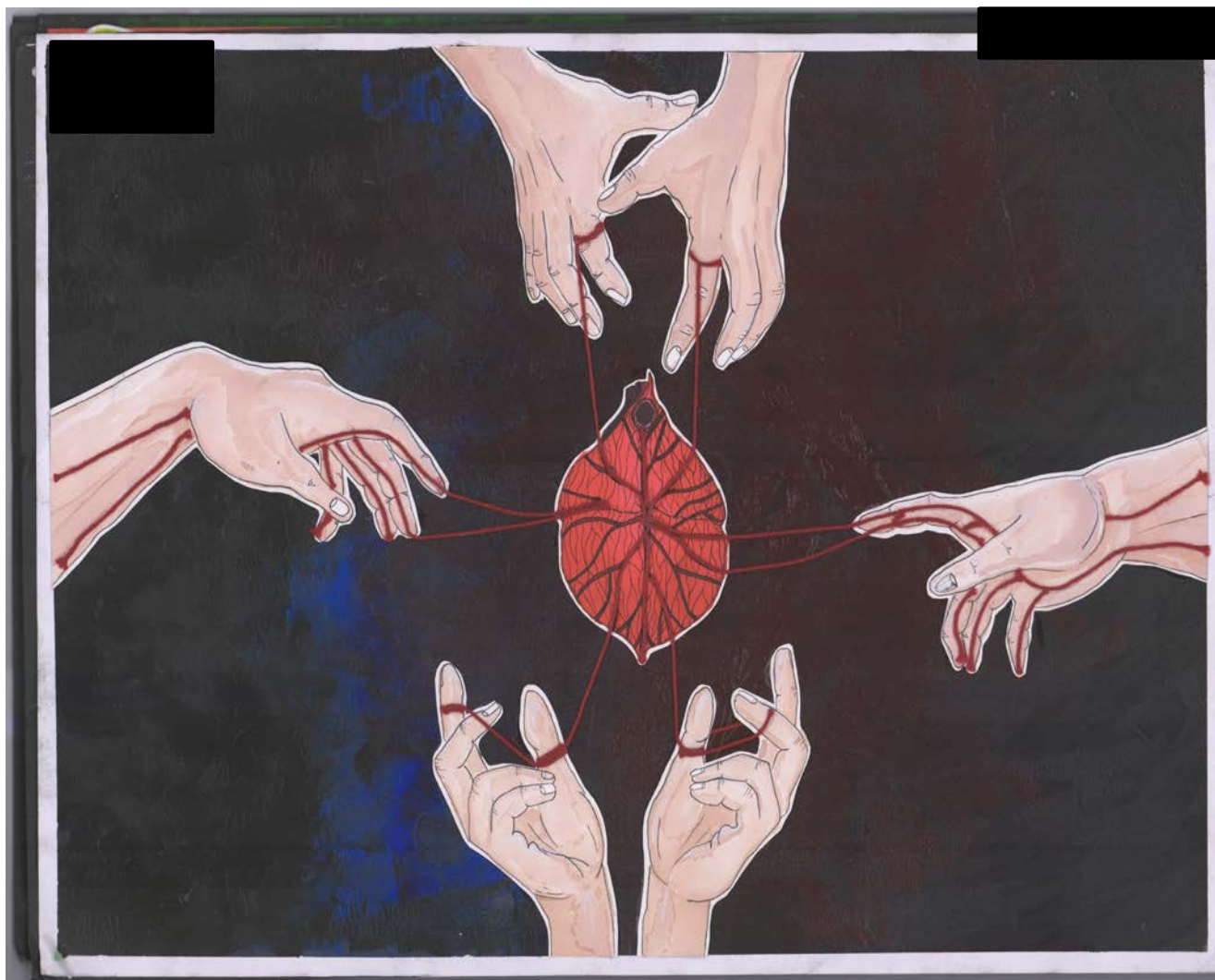
The candidate produced a creative approach to their coursework theme which demonstrated an excellent response to AO3. The portfolio reflected a clear exploration and progression of ideas, and demonstrated the candidate's high levels of personal engagement. The candidate focused intensely on the exploration of materials to express ideas and development. Throughout the coursework, there was continuous reference to a range of artists which clearly informed technique, design, image and methods of construction.

The work could have benefited from more depth of recording and investigation. Whilst this was a very creative submission, the candidate could have explored more visual recording during the initial stages of the project. Recording from folded drapes or fabrics and other natural forms through taking photographs, or drawing and painting would have provided them with more visual imagery to develop. As the strength of this candidate was in the manipulation of materials and the creation of 3D forms, they could have made their own 'folded form' abstract subject matter, from which to record, to add to their direct observations of natural forms and fabrics.

Whilst the ideas that the candidate explored were creative and inventive, focus on the development of fewer ideas could have encouraged a more in-depth exploration of media. This would have built on the candidate's technical ability, and skills in the rendering of materials. The strength in the way that the ideas informed each other was clear to see, particularly when a 3D experiment was then used again in a 2D drawing or painting. The work contained exciting shapes and forms, and there were many ideas that could have been developed in more depth. Rather than diluting the ideas by attempting to explore so many, with more focus, the outcome could have demonstrated not only creativity, but greater technical skill.

Example Candidate Response – middle

Examiner comments



The candidate presents a competent illustration as their final outcome for their coursework portfolio using fine art materials such as paint, thread and ink, in response to their theme of **'Heart Manipulation'**. They demonstrate an abstract idea, informed by the recorded forms, exploration of media and development of imagery, as is evidenced in their supporting studies.

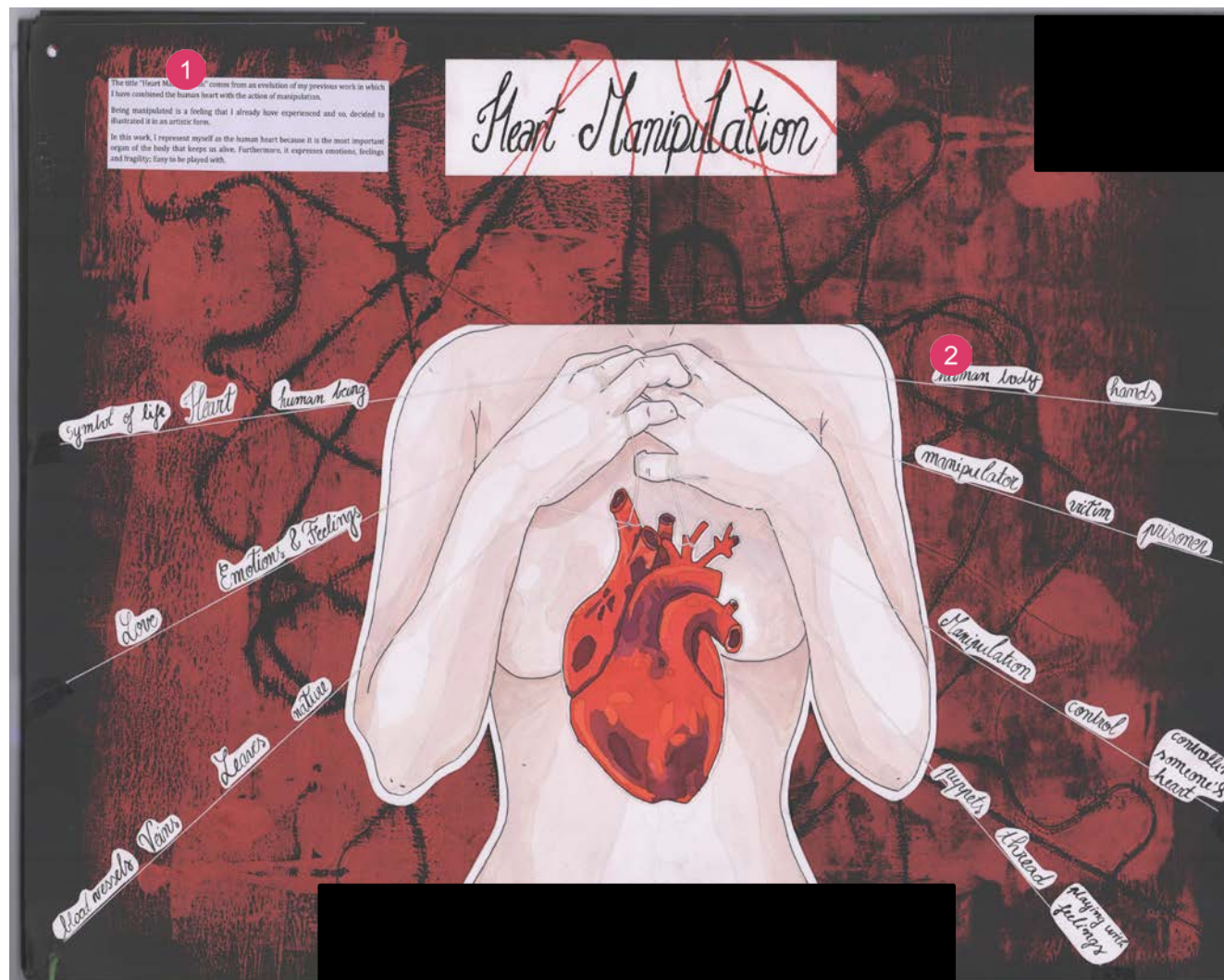
The work illustrates a competent realisation of intentions which evolves from the candidate's composition planning in the supporting work, reflecting their personal and creative ideas (AO4).

Assessment breakdown:

AO1 (Record) – Competent
AO2 (Explore) – Confident
AO3 (Develop) – Confident
AO4 (Present) – Competent

Example Candidate Response – middle, continued

Examiner comments



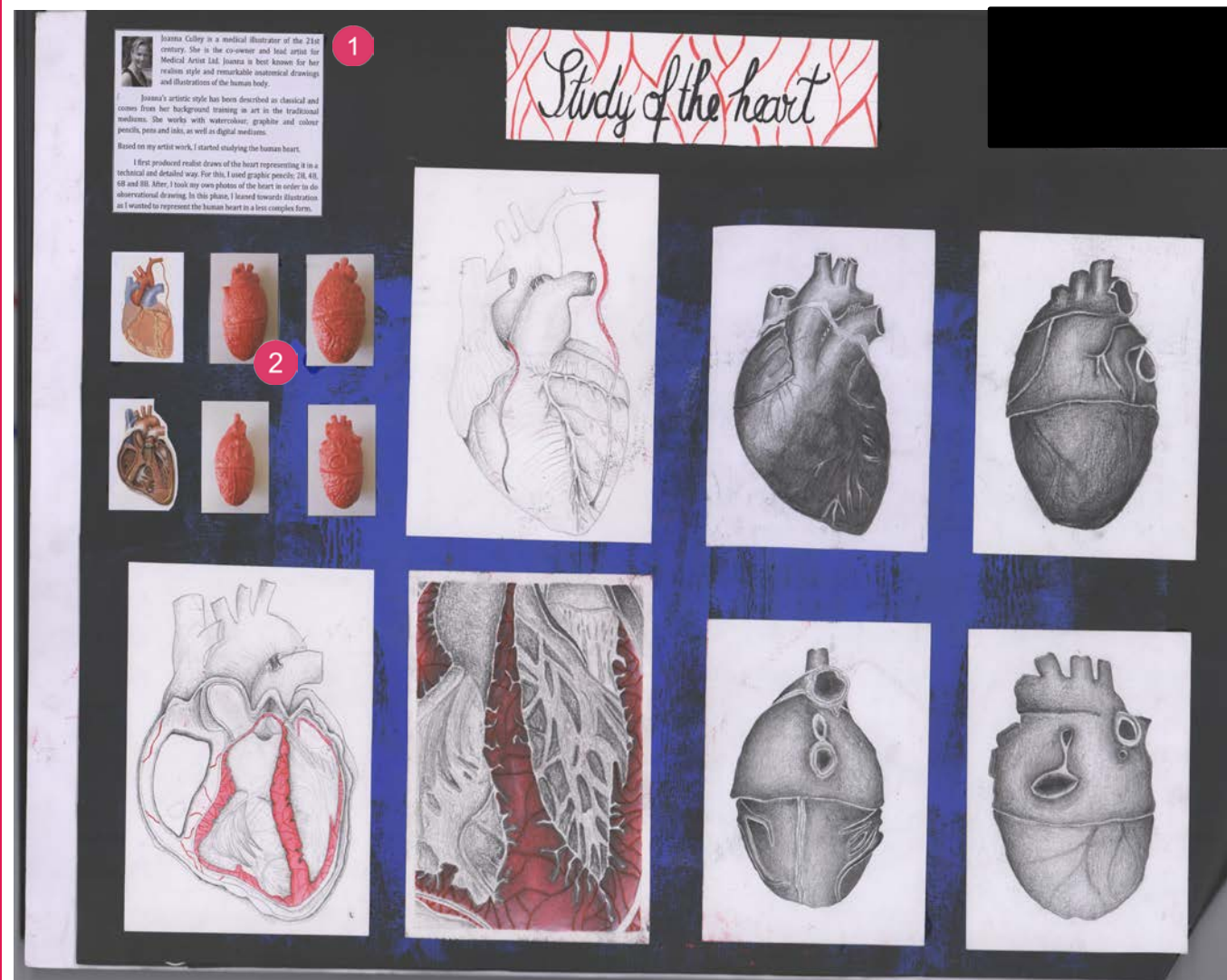
1 The brief annotation outlines the candidate's approach to their theme which provides a personal context and reflects their ideas.

2 This illustrates a mind map of the candidate's interpretation of the human heart as: 'the organ that expresses emotions, feelings and fragility'. This illustrated diagram represents the ideas to be explored through the coursework project.

The presentation of this worksheet simply communicates ideas and intentions (AO4).

Example Candidate Response – middle, continued

Examiner comments



1 Reference is made to medical illustrator Joanna Culley, whose work is of interest to the candidate, due to the artist's rendering of graphic media to express realistic qualities.

The annotation describes the candidate's recording process as well as their intentions relating to the connections made with the artist's work.

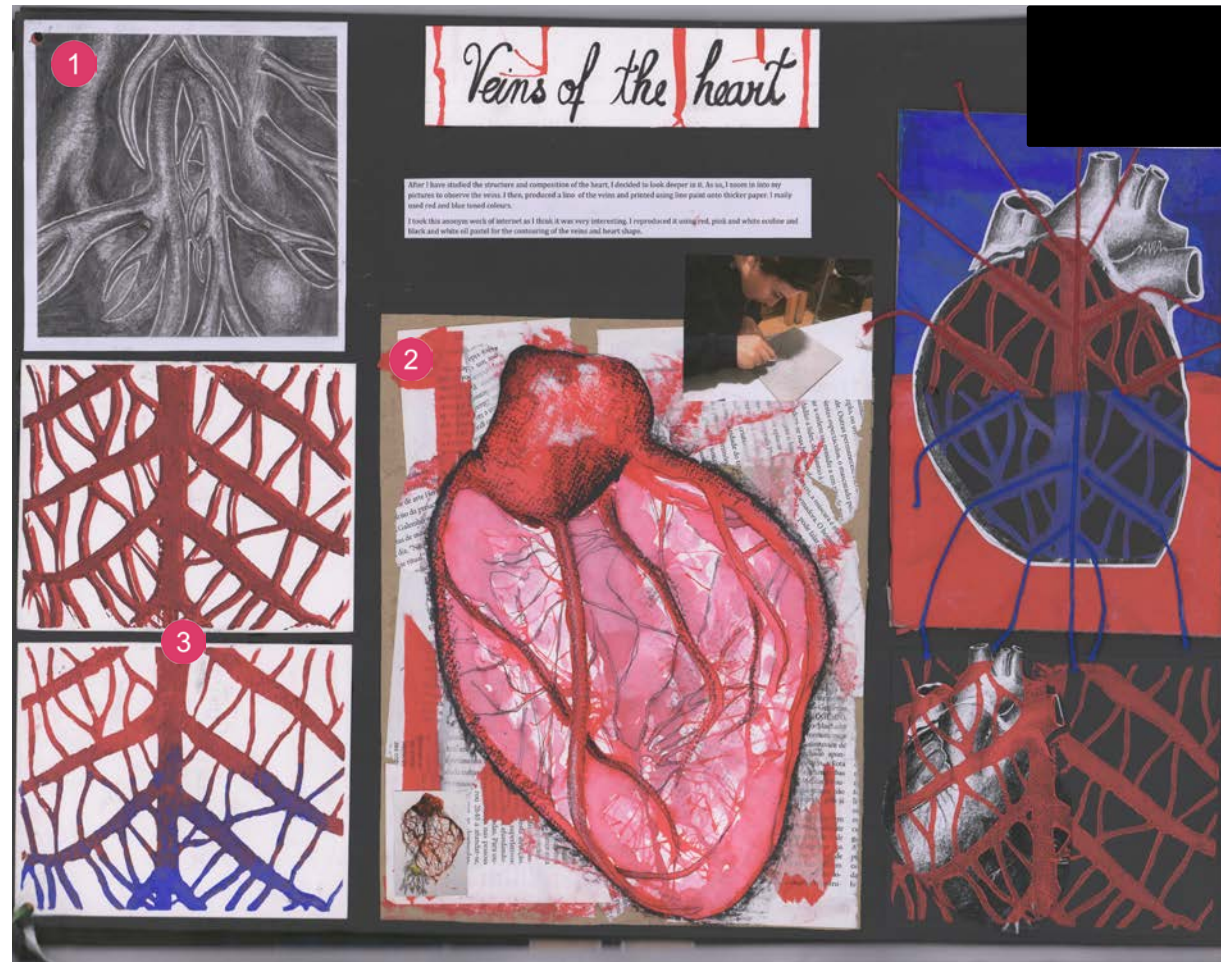
The supporting sheet is clearly presented and shows good evidence of visual language (AO4).

2 The candidate presents photographs of a plastic heart model on which to base their tonal drawings (AO1).

3 In response to the artist research, the candidate produces a series of drawings from different angles using soft 'B' pencils and paint from first-hand observation of the heart model. The confident rendering of pencil demonstrates strong tonal qualities, and the candidate's understanding of how to represent the crater-like surface and form of the heart (AO1 and AO2).

In other studies, they create cross-section images of the heart, informed by the artist imagery through more diagrammatical tonal drawings, overlaid with veins in soft pencil and brush pen (AO2 and AO3).

Example Candidate Response – middle, continued



Examiner comments

This sheet demonstrates the candidate's confident exploration of ideas and manipulation of images, using a range of fine art media. The annotation reflects their intended ideas.

1 This illustrates a close-up tonal study of enlarged veins which are executed in soft 'B' pencils to illustrate the form and structure through tonal contrast. The candidate simplifies the pattern of the veins to translate into the lino prints, with a simple overlay of colour.

2 The qualities of the secondary image are represented through the lively rendering of paint, pastel, brush pens and collage, in an attempt to confidently explore another idea and materials (AO2).

3 A collected secondary artist's image of a heart from the internet demonstrates painterly qualities. The image informs the candidate's creative rendering of media, into the execution of a mixed media composition (AO2).

Example Candidate Response – middle, continued



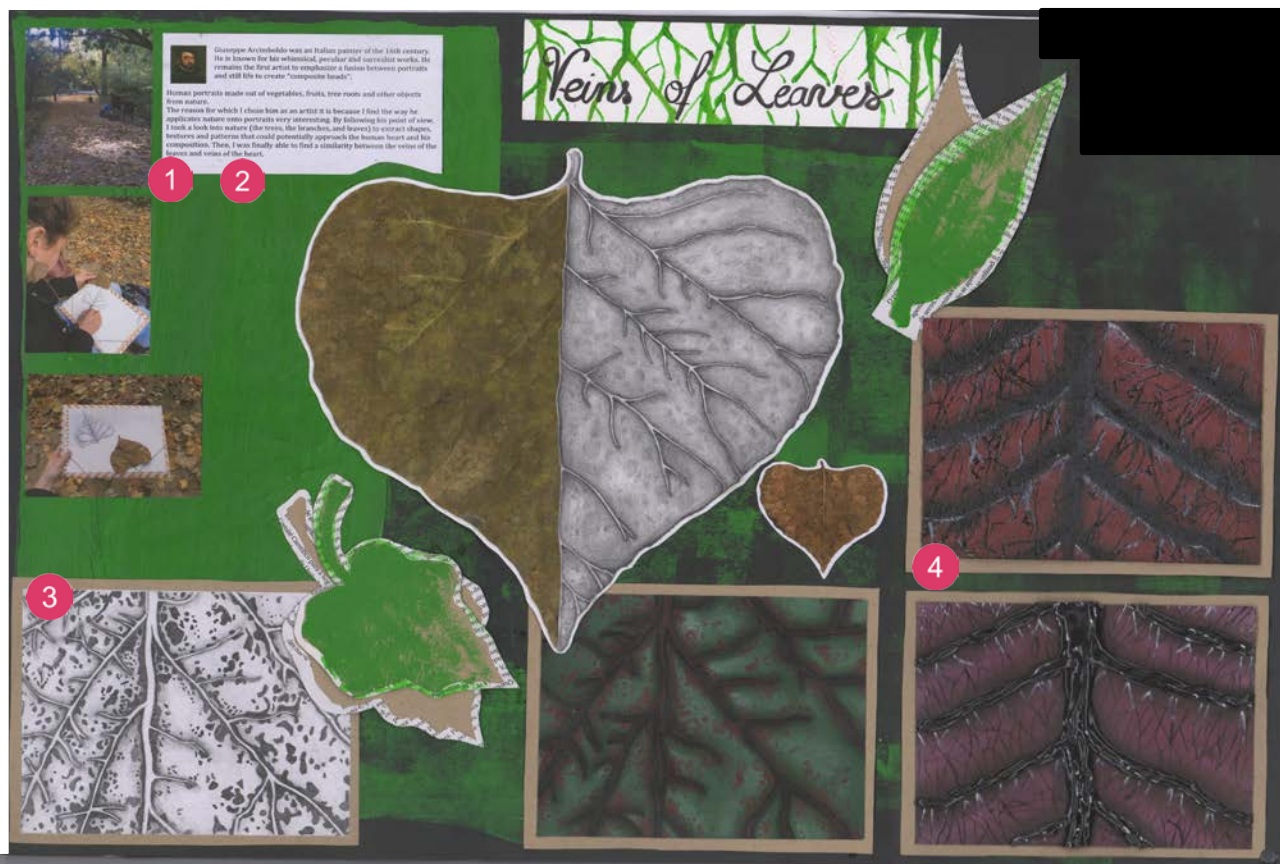
Examiner comments

4 The candidate develops abstract ideas by manipulating copies of their initial heart studies into alternative designs by adding different media and overlaying with cut out print patterns and thread. The candidate recognises other possibilities in their imagery and demonstrates a confident exploration of media and development ideas (AO2 and AO3).

Once more, they clearly present the work to communicate their ideas (AO4).

Example Candidate Response – middle, continued

Examiner comments



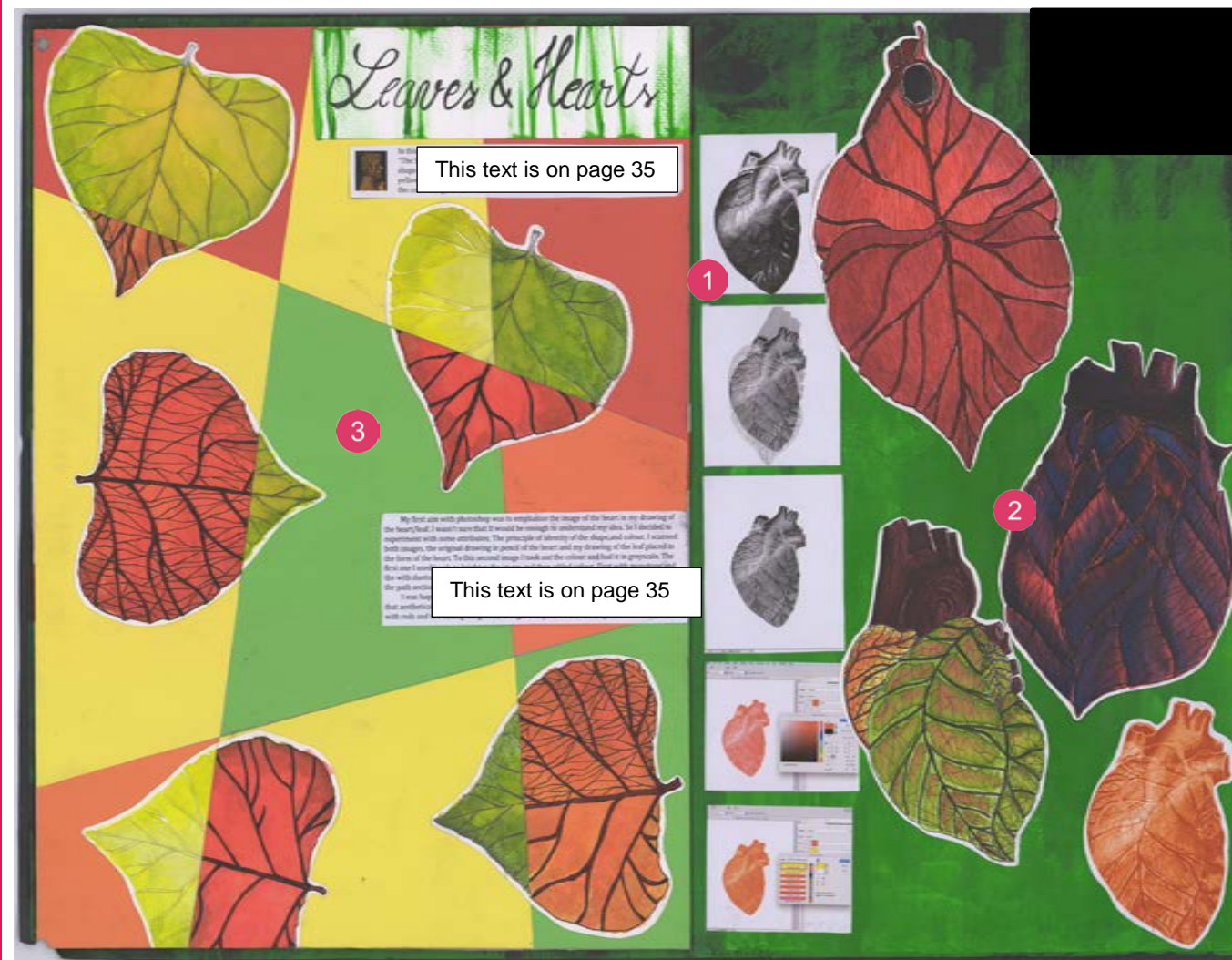
1 2 The reference to the work of Arcimboldo's portrait heads made entirely of natural forms, inspires the candidate to competently record other sources in nature. They attempt to capture the shapes, textures and patterns from leaves with the intention of integrating and layering over the surface of their initial heart imagery, to form links with their artist (AO1).

3 In response to this, the candidate carefully records leaves through pencil drawing. Sensitive tonal shading confidently represents the areas of decay, the crinkled surface qualities and the vein structures into pattern (AO1 and AO2).

The candidate is making connections with the veins of the heart.

4 The candidate shows the translation of the shapes and patterns from the drawings into relief media and are painted in alternative colour combinations. Here, the candidate represents the patterns of the veins in mixed media in an attempt to explore another idea (AO2).

Example Candidate Response – middle, continued



Examiner comments

This sheet demonstrates the candidate's creative exploration of different possibilities within their theme such as pattern, shape and colour. Ideas are confidently developed through image manipulation, abstraction and colour exploration (AO2 and AO3).

The annotation once more refers to their interest in Arcimboldo's portrait heads. This informs their layering ideas, where they place the leaf patterns into the shape of the heart, derived from their first-hand studies.

1 Colour and shape are also explored (AO3).

2 Digital processes are used to manipulate and combine the drawings to confidently create different arrangements by layering and rearranging the image (AO2 and AO3). This exploration develops the manipulation of forms into alternative arrangements through fluid and painterly washes of pen and inks. The candidate is carefully considering the placement of colour which is confidently explored to show different ideas.

3 The candidate also explores the fragmentation of the leaves within an abstract background, used to divide the leaves into areas of different media and colour (AO3). The developed ideas are clearly presented to show their intentions (AO4).

Example Candidate Response – middle, continued

Examiner comments



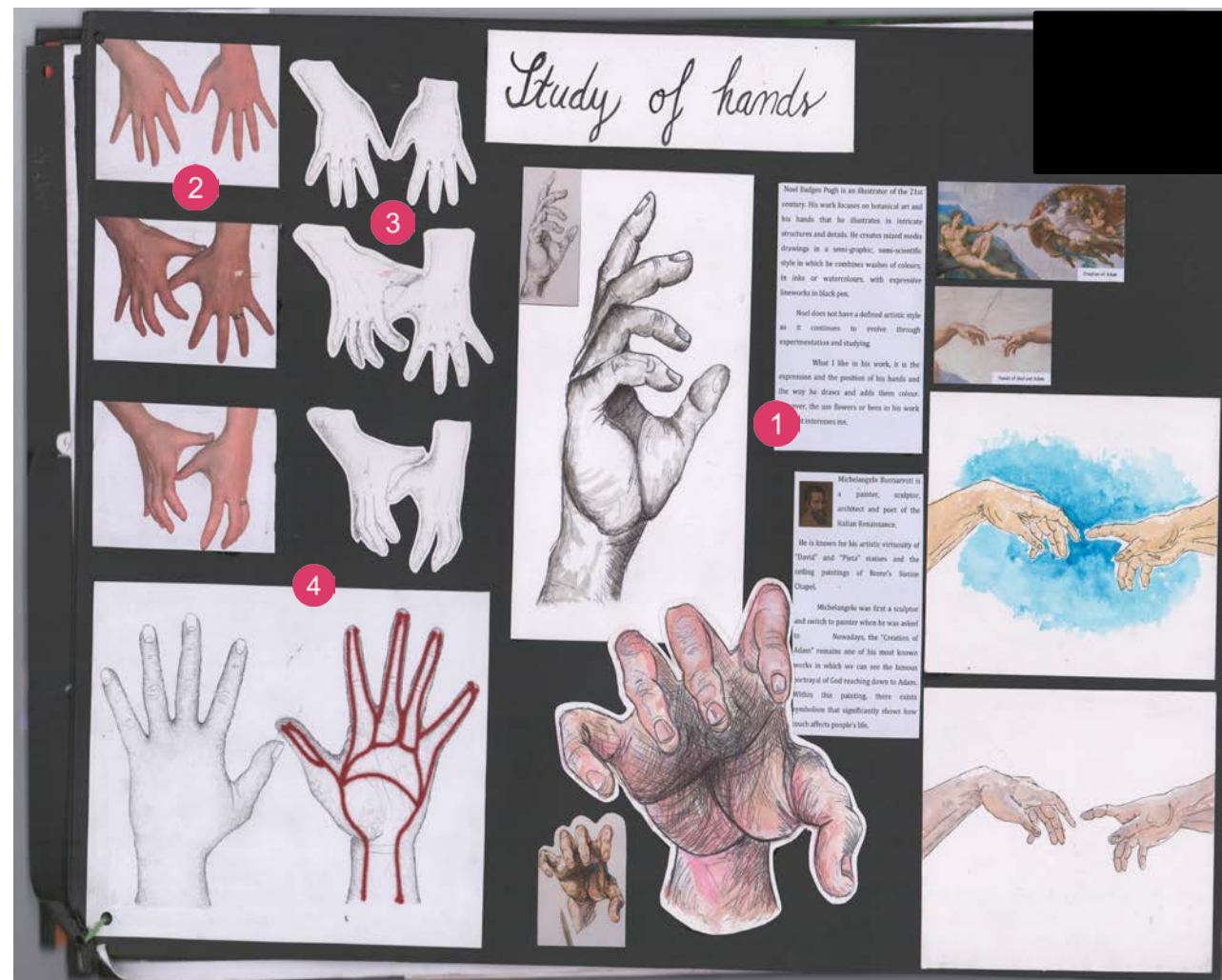
The manipulation of imagery through Photoshop creates a composition showing the exploration of colour, line and pattern.

1 The annotation explains processes and ideas to outline the candidate's aims. Clear connections with the heart are made to suggest ideas about linking it to the veins. There is a confident use of both written and visual language where evidence can be seen that the candidate is evaluating their progress and refining ideas (AO2).

2 The process of layering and building the composition using their previous designs is evidenced through the Photoshop process. Contrast and intensity are manipulated to create the desired colour palette, and consideration is given to the placement of the colours (AO2 and AO3).

The candidate demonstrates personal engagement in the development of their theme (AO4).

Example Candidate Response – middle, continued



Examiner comments

The candidate decides to introduce the study of hands into their work and researches the works of two artists to inform approach and technique. Inspiration is taken from the methods of contemporary artist Noel Badges Pugh and Michelangelo (AO1).

1 The annotation reflects their interest in Badges Pugh's washes of colour, ink and pen to create an image, as well as the expression and character in the positioning of the hands in the works of both painters. The intentions to adopt these methods are apparent in the annotation and in the further study of hands.

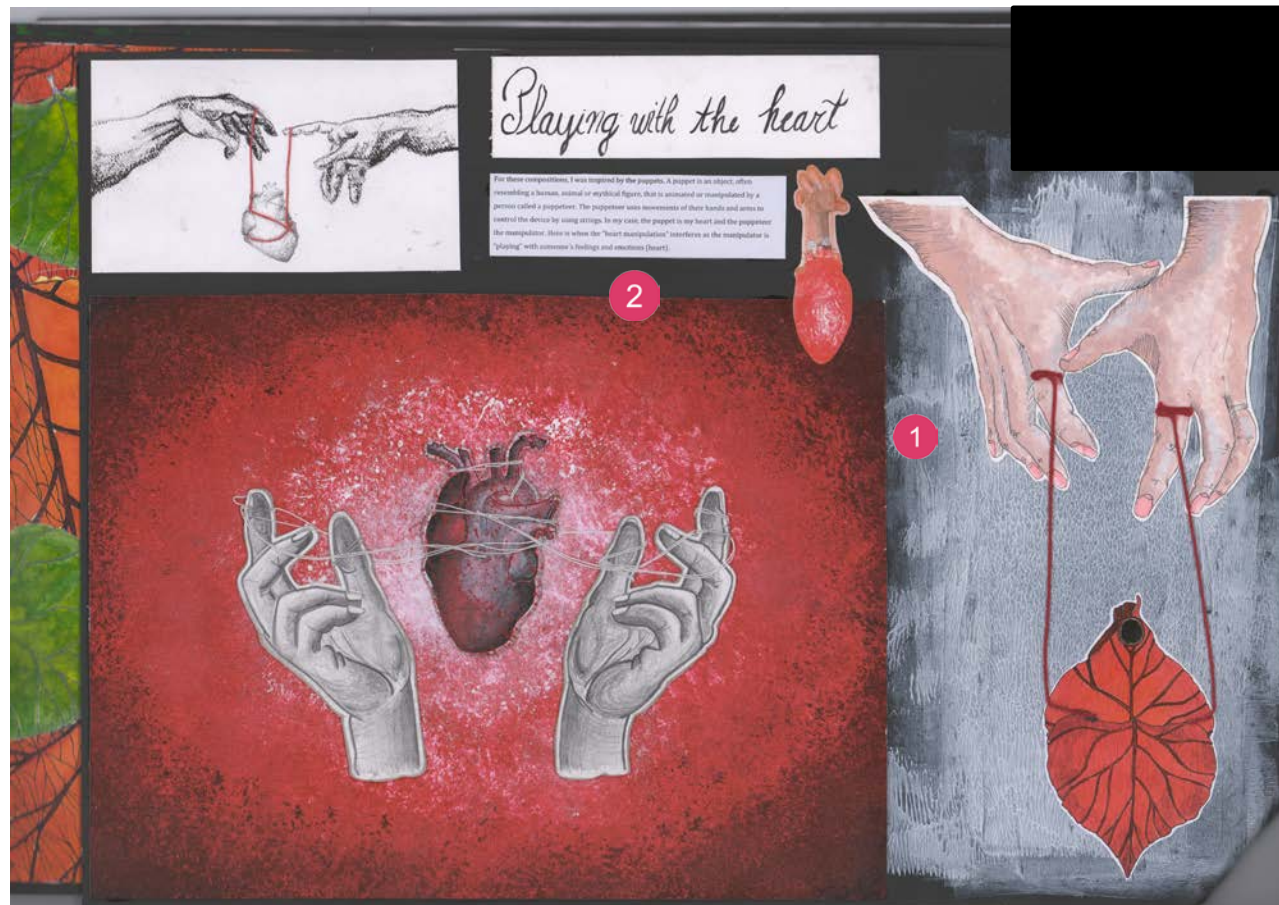
2 The candidate explores the different positioning of the hands through photography in an attempt to capture a similar effect to the artist examples. Simple line drawings with cross-hatching are attempted to explore line as a way of creating tone.

3 The candidate makes copies of the artist's works in an attempt to explore their technique and use it in their own work (AO1, AO2 and AO3).

4 The candidate is carefully applying the thread onto a sensitive study of the hand, to simulate the veins (AO2 and AO3). There is a clear visual demonstration of the creative processes through a confident rendering of media. The presentation is clear, which effectively communicates ideas (AO4).

Example Candidate Response – middle, continued

Examiner comments



1 A confident ability is demonstrated to successfully draw together the different strands of the project, through photography and mixed media. Compositions are explored through mixed media such as: paint, collage brush pens, ink, pencil and thread, which connect the hands to the heart like a marionette to produce lively abstract ideas (AO2 and AO3).

2 The annotation outlines the candidate's concept of the hands manipulating the heart like a puppeteer, as though they are playing with someone's emotions – as was referred to on the previous page.

Ideas are clearly expressed in both written and visual form (AO4).

Example Candidate Response – middle, continued

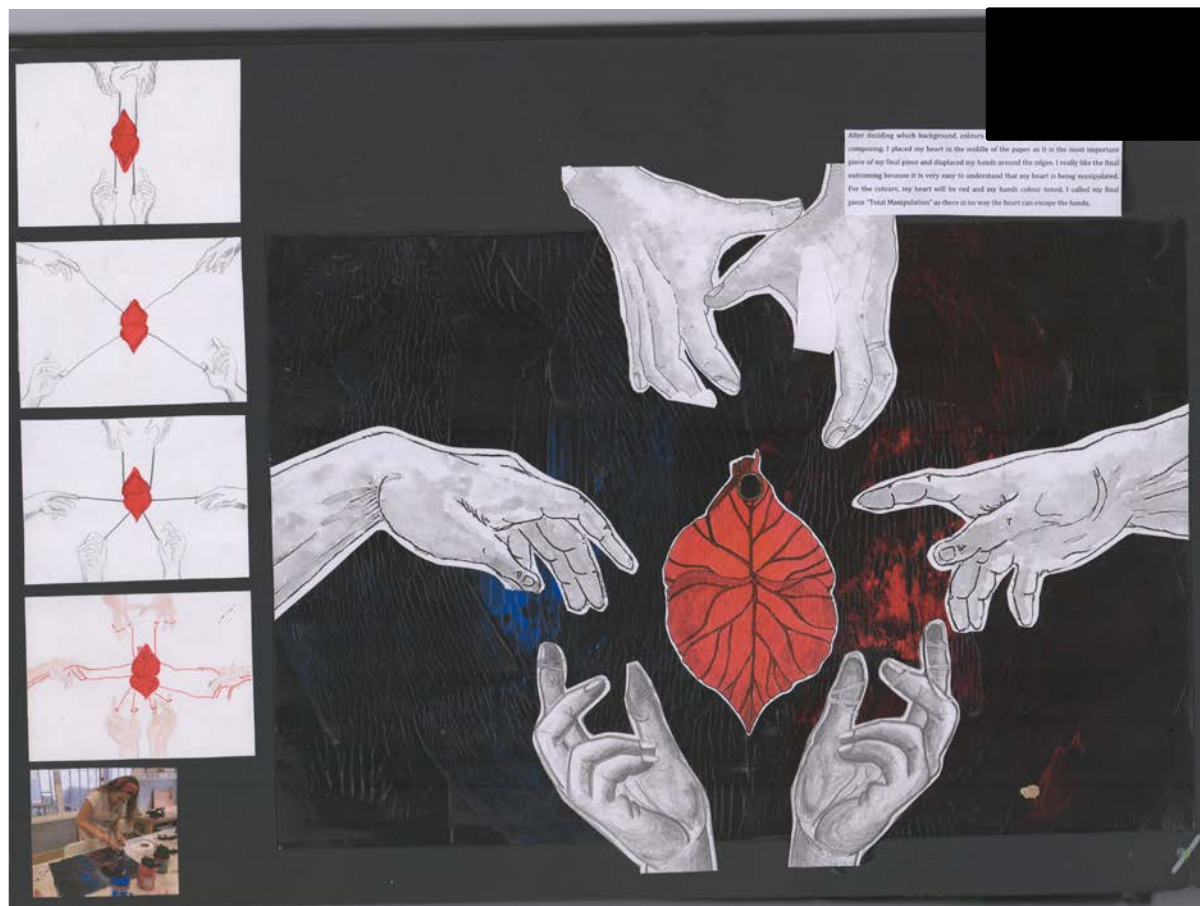


Examiner comments

1 This sheet references the exploration of backgrounds and settings in which to construct the final composition. The candidate is considering colour combinations and how the background can be divided through shape and pattern (AO3).

Methods for applying the paint to the background surface are explored to create textures and mark-making, integrated with thread (AO2 and AO3).

Example Candidate Response – middle, continued



Examiner comments

2 The candidate explores the different compositions and alternative arrangements of their forms, on a smaller scale, ready for the execution of the final outcome (AO3).

The ideas are simplified as the candidate demonstrates their ability to be selective about the imagery they intend to use.

They have an intention which they are attempting to express through their conceptual idea.

**Total mark awarded =
59 out of 100**

How the candidate could have improved

The candidate produced a creative response to their coursework which demonstrated strengths in AO2 and AO3. The candidate presented clear intentions and had developed creative ideas which have been executed in a confident handling of appropriate materials.

Research had been gathered from relevant sources and explored to develop ideas. However, the candidate's work would have benefited from the recording of further visual research to have generated more initial images to develop. The candidate could have used their own photography or drawing and painting to record a wider range of natural forms. Different leaves could have been observed to show shapes and vein patterns, as well as the observations of veins in flower petals. Close-up observation could have been made through photography from veins in parts of the body such as the hands, arms or ankles etc. A visit to the meat market to photograph and study the veins in animal organs would have provided much potential for creating exciting and appropriate visual research of colour and pattern. References had been made to artist's works, but the candidate's observations of the examples selected, lacked depth. The potential in these works could have inspired the candidate to look at other old anatomical studies or medical illustrations. Artists such as Da Vinci or Haydon could have been referenced to inform further exploration.

The candidate had developed ideas through a focused exploration of media with confidence. Had the initial research contained greater range and more artist's works investigated, the ideas could have developed in greater depth and variation. Some of the initial manipulated images contained potential, but tended to be repetitive.

While the work demonstrated good personal engagement and the studies had been clearly presented onto the supporting sheets, the presentation of the final outcome could have been improved. Some of the ideas in the supporting work contained more potential and scope than the finished piece. While the candidate had demonstrated a progression of ideas, supported by exploration and development, the decisions for the composition and content of the outcome lacked the vitality of some of the portfolio explorations. The techniques used by the artists could have been emphasised, as these did not appear to inform the final work. The candidate could have considered combining more of the methods, media use and imagery evident in their supporting work, to plan a wider range of possibilities for the conclusion to their coursework.

Transcript

Text on Page 28

In this page, I was inspired by one of Arcimboldo most famous work: The “Winter” from “The Seasons”. I first drew one of the leaves I found in the garden in Lisbon and try to shape it into the human heart. I then, added colour to the leaves using red, orange, yellow, green, purple, blue and dark ecoline. At the end, I just used a thin black pen for the contouring and the veins.

My first aim with photoshop was to emphasise the image of the heart in my drawing of the heart/leaf. I wasn't sure that it would be enough to understand my idea. So I decided to experiment with some attributes; the principle of identity of the shape and colour. I scanned both images, the original drawing in pencil of the heart and my drawing of the leaf placed in the form of the heart. To this second image I took out the colour and had it in greyscale. The first one I used levels to brighten the image and then added colour. First with monotone and then with duotone. I placed the image of the heart on top of the second drawing and placed in the path section I had already created fitting the outline of the image below. I was happy with the outcome but trying it further on to fit into my composition, I found that aesthetically the original version was better. Probably because I had the image in duotone with reds and not mixing the greens, oranges and yellows like the original.

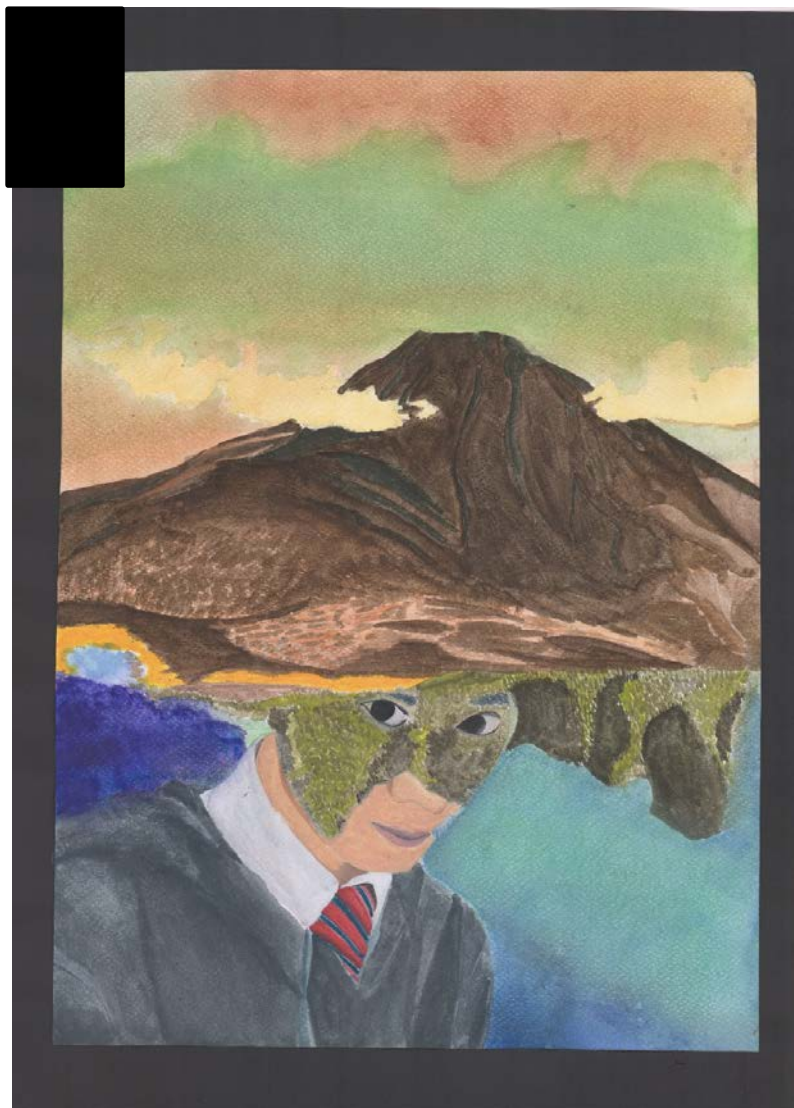
Text on Page 28

Noel Badgers Pugh is an illustrator of the 21st century. His work focuses on botanical art and his hands that he illustrates in intricate structures and details. He creates mixed media drawings in a semi-graphic semi-scientific style in which he combines washers of colours, in inks or watercolours with expressive lineworks in black pen. Noel does not have a detailed artistic style as it continues to evolve through experimentation and studying. What I like in his work, it is the expression and the position of his hands and the way he draws and add them colour. However, the use flowers or bees in his work does not interesses me.

Michaelangelo Buonarroto is a painter, sculpture, architect and poet of the Italian Renaissance. He is known for his artistic virtuosity of “David” and “Pieta” statues and the ceiling paintings of Rome's Sistine Chapel. Michaelangelo was first a sculptor and switch to painter when he was asked to. Nowadays, the ‘Creation of Adam’ remains one of his most known works in which we can see the famous portrayal of God reaching down to Adam. Within this painting there exists symbolism that significantly shows how touch affects people's life.

Example Candidate Response – low

Examiner comments



The candidate presents a painting as their final outcome for their coursework portfolio, in response to their theme of '**Nature approaches**'.

Their creative response to the theme is informed by supporting studies, artist referencing and the exploration of traditional fine art materials and digital processes.

There is a satisfactory realisation of intentions which evolves from the candidate's experimentation of layered imagery during the planning stages of the final composition to reflect their creative ideas (AO4).

Assessment breakdown:

AO1 (Record) – Satisfactory
AO2 (Explore) – Competent
AO3 (Develop) – Competent
AO4 (Present) – Satisfactory

Example Candidate Response – low, continued



Examiner comments

1 Through the annotation, the candidate clearly outlines their intentions to explore anthropomorphism through a range of new ideas.

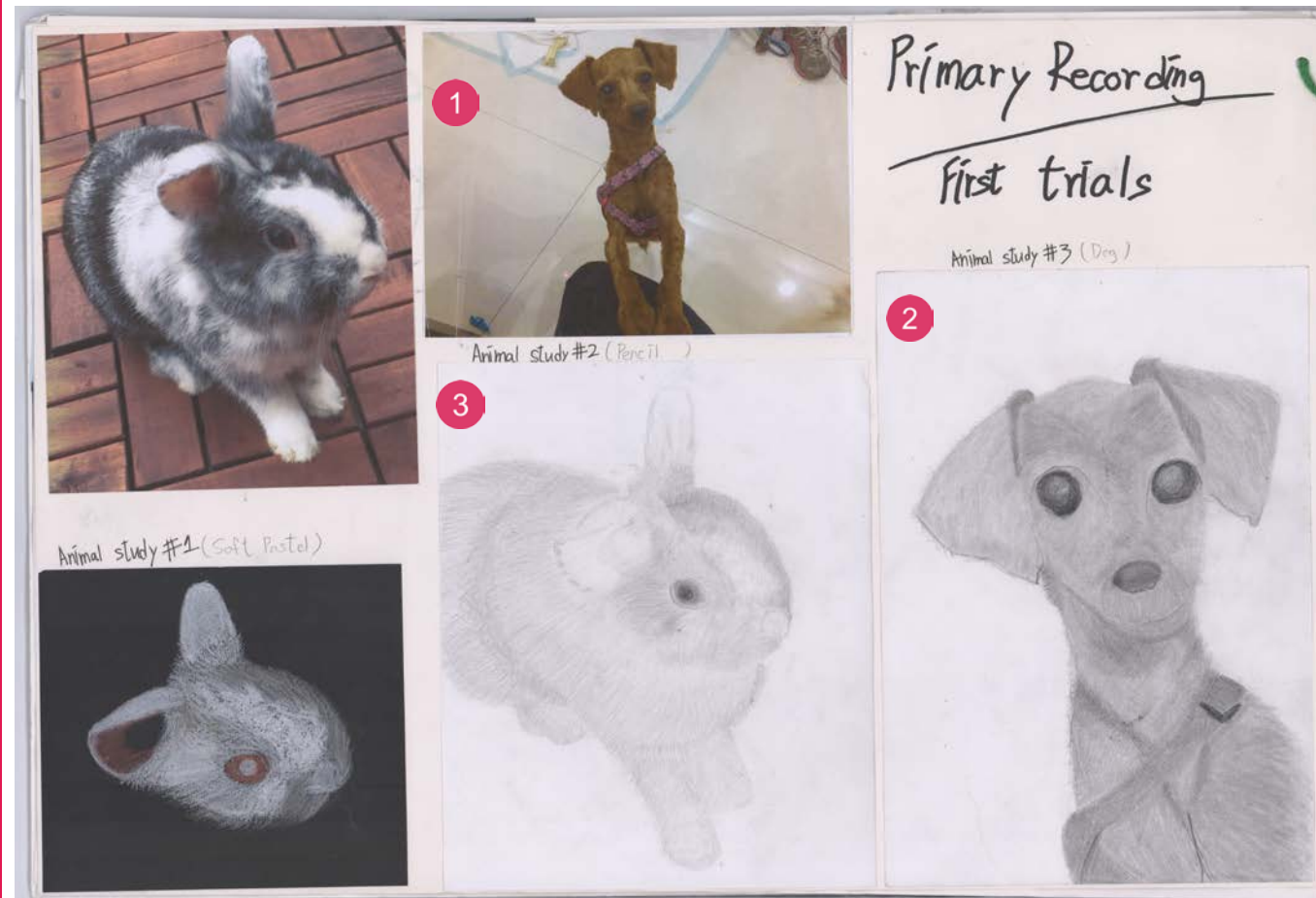
2 Simple drawings and photographs of animal and human portraits from direct observation are the candidate's starting points for the initial stages of the work. These simple drawings begin to explore the candidate's ideas of combining animal with human form (AO1 and AO2).

The manipulation of materials is inconsistent. While they demonstrate stronger skill in the application of watercolour in one of the images, the rendering of pencil is less strong.

3 Watercolour is combined with pencil to represent the animal fur through gentle brushstrokes. This image also illustrates a sensitive application of subtle tones and colour (AO2).

The presentation of this sheet communicates ideas and demonstrates a satisfactory engagement with the theme (AO4).

Example Candidate Response – low, continued



Examiner comments

1 The candidate presents other recorded animal imagery from direct observation, through photography.

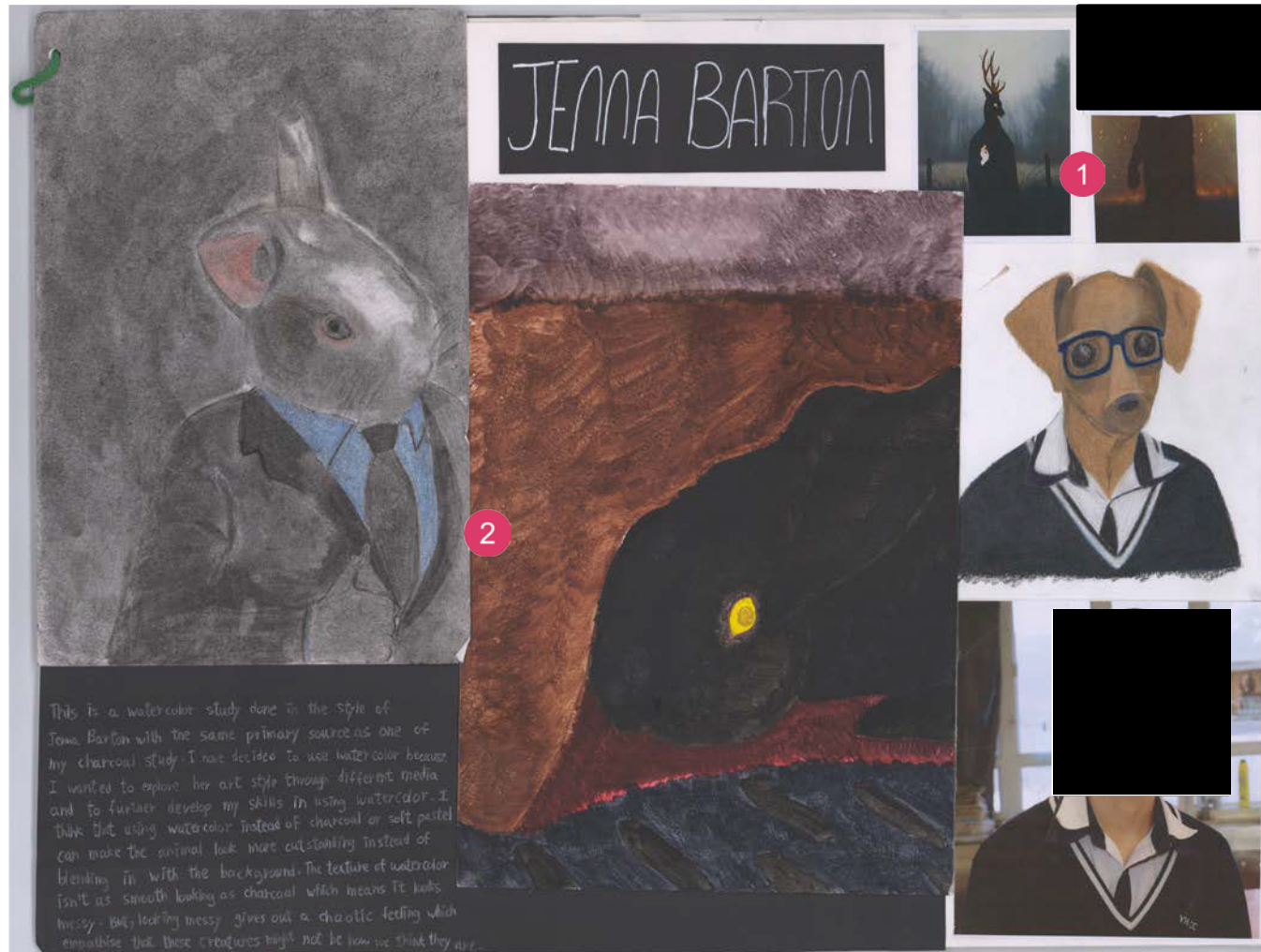
2 The candidate makes a satisfactory attempt to record from these photographs, through drawing (AO1).

The candidate explores the effects of working on different backgrounds with black and white media, and demonstrates more success with white pencil crayon to record the qualities of the fur to indicate some tonal understanding.

3 (AO2) The grey pencil study however, lacks tonal contrasts where the candidate is unable to identify areas of dark and light while translating the image. This is partly due to the lack of tone in the image that is being copied. In this instance, the candidate is unable to apply tone to demonstrate form. A little directional shading, in pencil, indicates the texture of fur; though stronger marks would have better represented the surface quality of the animal (AO1).

A satisfactory supporting sheet which visually communicates intentions is presented (AO4).

Example Candidate Response – low, continued



Examiner comments

This sheet demonstrates the candidate's manipulation of imagery which is informed by the reference to artist Jenna Barton.

1 The candidate makes visual connections with the work of the artist and their own ideas (AO3).

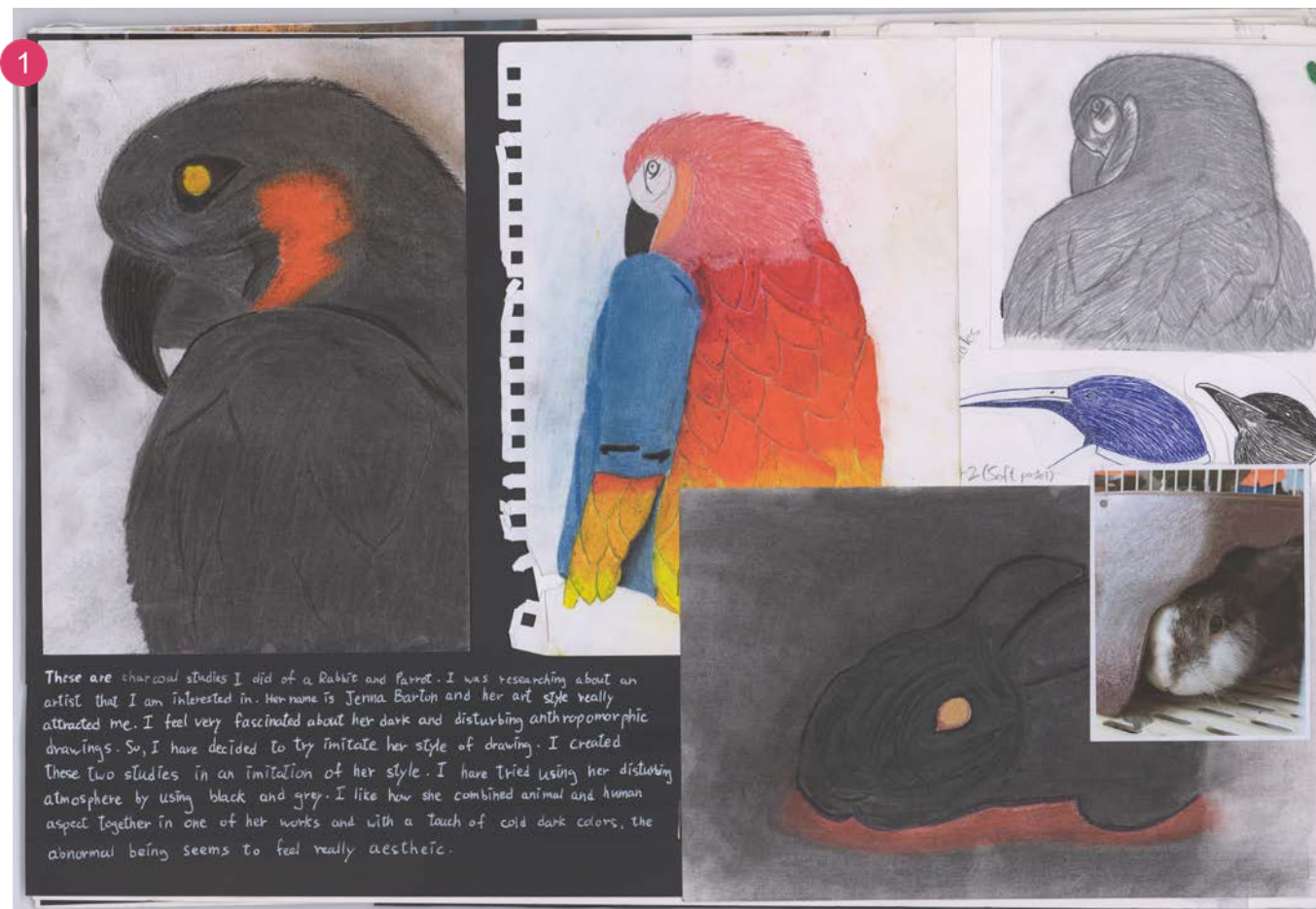
The initial photographic recording forms the basis for development, where they explore the integration of forms and also make reference to the artist's dark mysterious backgrounds while exploring a muted colour palette.

2 The candidate competently selects relevant materials and techniques to explore their ideas, but while there is evidence of them reviewing their media choices, they are less able to effectively evaluate their decisions (AO2 and AO3).

There is evidence that the candidate forms an appreciation of the artist's work in terms of style and image, but the analysis in their annotation does not reflect their full understanding of the artist's intentions.

A visual communication of ideas is presented and connections are made (AO3 and AO4).

Example Candidate Response – low, continued



Examiner comments

1 Further ideas are presented in the style of the chosen artist (AO3).

The candidate explores other features and characteristics of the artist's work, as is evident in representation of dark figures with contrasting eyes. There is an attempt to imitate the style of the artist's imagery through their own animal images, illustrating the abstract forms through black and grey (AO2 and AO3).

While the images show clear connections, the development is obvious.

Example Candidate Response – low, continued



Examiner comments

1 This sheet demonstrates further idea development from the candidate's response to the artist's work. Primary sources are used to create the imagery which display a controlled handling of paint (AO3).

Their annotation demonstrates some evidence of analysis of ideas as well as making critical comments about the artist's examples using satisfactory terminology.

There is evidence that the candidate uses the artist's creative processes to inform their own development (AO3).

2 Another idea where the animal form has been divided into brightly coloured patterns is shown. There is an attempt to represent the tones through the colours, which demonstrates less success.

The presentation is clear and reflects the exploration of ideas (AO4).

Example Candidate Response – low, continued



Examiner comments

Digital manipulation processes are used to explore imagery through the process of layering and combining first hand observations with secondary sourced forms. Alternative compositions are explored to try out different ideas. Some have been continued from the previous sheet.

- 1 There is competent skill in the rendering of media and composition exploration, and paint is carefully applied to represent detail, colour and form (AO2).
- 2 The candidate demonstrates an aesthetic awareness through the layering of the figures and animals against the landscape, in their digital imagery, while exploring alternative compositions (AO2 and AO3).

The annotation is apparent throughout the sheet which shows the candidate's analysis, refinement of ideas and progress.

A personal engagement in the development of their theme is demonstrated and their ideas are clearly moving forward (AO3).

Example Candidate Response – low, continued



Examiner comments

1 The candidate is making a reference to another artist, Andrea Costantini, who focuses on photographic manipulation and the blending of portrait images with architecture or city views.

A visual connection is made between this artist's work and the digital image on the previous supporting sheet.

This new inspiration is used to produce a range of manipulated images combining architecture and figures. To explore the idea of nature always being with us, the candidate superimposes small areas of the natural landscape into parts of the figures or areas of the city views.

2 and **3** The candidate's ideas are now becoming more personal as the candidate competently manipulates a different series of creative images.

The annotation expresses ideas and intentions to a competent level.

Example Candidate Response – low, continued



Examiner comments

The candidate is exploring further creative ideas of integrating nature with other backgrounds as is evidenced in this sheet of manipulated ideas and images.

1 Painting, drawing and digital media processes are used to execute ideas into compositions. There is evidence of a competent exploration of images through appropriate materials throughout this supporting sheet. The candidate competently builds on their technical skills as the project develops (AO2 and AO3).

Again, the sources used are a combination of first hand and secondary images, and websites have been cited.

Ideas are clearly presented and the annotation supports the ideas to communicate candidate achievement and intention (AO4).

Example Candidate Response – low, continued



Examiner comments

1 and 2 This supporting sheet demonstrates the candidate's consideration of the final outcome. The planning stage helps them to decide what to include in the final composition. They choose to include the figure within the natural environment, which is explored to a competent level through further digitally manipulated pieces of work.

It is clearly apparent that the work is informed by the artist Andrea Costantini, who inspires the candidate's most successful responses. Discovering this artist and researching their work provides them with a more effective personal direction, engagement and focus on the development of their ideas (AO2 and AO3).

Layers of imagery are competently formed into abstract compositions (AO2 and AO3).

The annotation evidences the candidate's awareness of the importance of being selective when planning the final outcome, to benefit their development.

Example Candidate Response – low, continued



Examiner comments

Different compositions and alternative superimposed arrangements continue to be explored on the final sheet in preparation for the outcome. The candidate uses the landscape to obscure the figure in different ways (AO3).

Four compositions are trialled where they decide what to emphasise in the final form (AO3 and AO4).

The analysis in the annotation outlines the visual effects that the candidate is trying to create, in an attempt to review and refine their ideas for their final outcome (AO3 and AO2).

How the candidate could have improved

The candidate had explored flowers through drawing, taking photographs and researching the flower paintings of Georgia O'Keefe. Although they had taken some interesting photographs of a lily as it progressed from coming into bloom to dying, the candidate could have explored their theme in more detail by taking more photographs of different types of flowers. They could have included more observational studies exploring the form, colour and texture of the flowers, varying the scale and media they used more fully. There was an attempt to experiment with the images by manipulating them using overlapping and repeat techniques. Some of these showed some promise and the candidate could have expanded on them. For example, they had begun to create a repeat pattern using printing techniques but only tried one set of colour combination. They could have experimented with different rotations and flipping techniques to build more of a pattern, changing and trying out different colour ways to see if this accentuated the pattern.

The candidate's technical skill using oil pastel was developing well in the supporting studies and they had begun to explore different mark making techniques taking inspiration from the style of Van Gogh. By continuing to practise and experiment with, and combining different marks, perhaps working with a variety of images and on a range of coloured paper, they would have been able to reflect on more outcomes and assess which worked best. They could have considered a variety of different compositions before completing the final outcome.

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