

ART & DESIGN

Paper 0400/01
Coursework

Key messages

- Stronger submissions included research of other artists or cultures to inform the candidates' own development of ideas and media use.
- It was sometimes not clear how work in the portfolio had informed the final outcome. More planning was needed.
- Stronger submissions used a range of approaches, such as drawing as well as taking photographs to record from observation, rather than relying on copying directly from own photography.

General comments

Many of the submissions were well presented and demonstrated a thoughtful and sustained body of work. The majority of candidates choose to explore painting and related media, but there were also some photography, graphic design, textiles and 3D submissions.

Many candidates were able to demonstrate their ability to successfully develop ideas from initial observational studies and these led to resolved final outcomes. There was evidence of candidates exploring and experimenting with a range of media as they attempted to develop their ideas. However, sometimes candidates were unable to develop their ideas fully and may have benefited from looking at the work of other artists to inform and inspire ways of manipulating their images and exploring media and processes.

Centres are reminded that any work that is fragile, three-dimensional or larger than A2 should be photographed and these presented on A2 sheets. When compiling their portfolio of work, candidates should present all images directly on the A2 sheets to avoid the need for layering and flaps.

Higher levels

Most candidates at this level demonstrated good engagement with their themes, which they explored in depth. Submissions demonstrated a clear journey with thoughtful recording from a range of sources. Meaningful initial research was combined with relevant artist or cultural referencing to produce inventive work. This research helped to inform ideas, composition development and choice of media, to present a personal response in the final outcome.

A wide variety of media was used from paint, pencil, pastel, and ink to collage, 3D, photography and digital media. At this level, candidates were particularly experimental with their choice and use of materials, pushing boundaries and using less obvious materials. Digital media was often used productively as a quick way of comparing and contrasting compositions or colourways.

Candidates demonstrated excellent skill in recording from observation at this level. They were able to interpret their own photography successfully by changing scale, colour and combining different elements from several images to create a new composition, rather than making exact copies of own photographs.

There was an ability to evaluate work as it progressed which enabled candidates to refine techniques and compositions before producing the final outcome. The presentation of the portfolio was thoughtful and candidates had carefully selected and edited their work to clearly communicate their intentions.

Middle levels

Candidates working at this level also explored their chosen theme with commitment, showing individual responses. Their intentions were often less clear, but there was evidence of good ability to gather visual research from a range of appropriate sources. Many candidates demonstrated a commitment to their work but some submissions lacked focus and intention. Many candidates at this level struggled to develop and manipulate their initial recording to create new imagery.

There was an ability to select appropriate media relevant to intention, but some candidates lacked the confidence to take risks in the exploration of materials and this limited the scope for creative exploration. Taking inspiration from other artists' work may have helped with exploration of media.

At this level some candidates were less able to critically analyse their work and to identify their strengths. With more thoughtful evaluation as the work progressed, candidates may have been more able to communicate the ideas and intentions seen in the portfolio, to present a more resolved final outcome.

Lower levels

Candidates working at the lower levels were often not able to demonstrate adequate observational skills and often relied on secondary-sourced images downloaded from the Internet as their visual research. Sometimes it was not clear where images had come from as candidates had not referenced the source.

There was often an inconsistent use of media throughout the submission and candidates were unable to recognise strengths seen in the portfolio. Some submissions contained several different projects that were not related to each other or the portfolio was a series of class studies that did not inform or lead to the final outcome.

Many candidates would have benefited from more sustained drawing studies from direct observation in the initial stages of the project. Referring to the work of other artists would have helped them to experiment with ways of manipulating their drawings and to generate potential ways to develop ideas, as well as providing ideas on how to explore a range of media and materials.

ART & DESIGN

<p>Paper 0400/02 Externally Set Assignment</p>
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Key messages

- Candidates should clearly identify examples of their own photography in order to differentiate it from secondary-sourced imagery.
- The strongest work included work from direct observation in the initial stages, which prevented a reliance on secondary-sourced imagery.
- Some candidates would benefit from a more in-depth study of artists' work in order to develop their own visual language and repertoire of approaches to apply to their own work.
- Candidates would benefit from working from direct observation rather than from their own photograph of the subject.

General comments

Overall the work submitted was of a good standard, presented in a logical format and correctly labelled. Where examples of the work produced were larger than A2 or of a 3D format, they had been photographed clearly and reflected a satisfactory representation of the work.

The majority of the work submitted was created within the painting and related media area of study and included printmaking and collage processes. However, there were also examples of 3D which had been photographed, photography, and graphics work.

Many candidates responded to their chosen starting point in thoughtful and imaginative ways, often developing unique and personal narratives. For example, the most popular question was **Question 1: Peeled away** which included examples of observational studies of peeled fruit, vegetables and tree bark but also inspired imaginative interpretations such as the peeling away of time and the peeling through the layers of life and fading beauty. Stronger candidates were able to sustain these initial findings and develop them into a thorough body of work in support of a final outcome during the timed test.

Those candidates who struggled to develop original ideas or maintain momentum as the project progressed may have benefitted from research into the work of relevant artists in order to inspire various approaches to their supporting studies.

Higher levels

At this level candidates recorded a large collection of source imagery from a variety of sources. In most cases this included working from direct observation. Investigation and experimentation into the ways in which this could be presented were also explored effectively by altering viewpoints, adapting scale and using various lighting techniques as examples.

A range of media was also explored using experimental techniques and varying approaches such as quick sketches, photography, collage and detailed observational studies.

At this level some excellent exploration of media was seen. Confident selection of materials and strong technical ability was evident.

However, the strongest candidates still attempted to broaden their experiences by being inspired and guided by the artists and cultural references they had investigated. As a result these candidates were able to develop new and exciting responses in an explorative way and did not just rely on a medium or technique that they were already proficient in.

Candidates were engaged with their themes and explored ideas thoroughly and in depth.

Critical analysis and self-evaluation were evident through the stages of image development and annotation helped to make this explicit. Intentions were realised in a personal and confident manner, and this demonstrated an effective understanding of visual language.

Middle levels

Initial responses at this level were original and varied. Recordings were made with drawings, photography and collected imagery.

Often candidates showed competent ability to select and control media and techniques but were unable to maintain the depth of investigation and quality of observation as the work progressed.

Repetition of imagery was sometimes seen and weak links to artists were made when the style of working may have been replicated but a deeper understanding and connection was not made.

Candidates at this level were less able to critically analyse their work and develop the most successful ideas. With stronger self-evaluation, candidates may have been more able to produce a final outcome during the timed test that demonstrated their potential as seen in the initial stages of the supporting studies better.

Lower levels

The majority of submissions at this level relied heavily upon second-hand imagery and there was a lack of direct observational study. This resulted in the initial recording being less purposeful and often lacking in a personal connection. Therefore, the scope to develop meaningful and coherent ideas was narrow. This often resulted in repetitive and somewhat stilted imagery.

Some candidates at this level recognised the need to explore artists' work in order to broaden their ideas. This was often achieved at a superficial level where copies of the artists' work were made but showed little relevance to the candidates' own work. If a deeper and more appropriate study been made at this point, these candidates would have been able to expand their ideas.

Technical skills at this level were often limited and candidates were less confident in exploring alternative mediums and techniques. There was little evidence of understanding of the visual elements or how to apply them.

Self-evaluation would have allowed these candidates to identify their strengths and would have encouraged a more logical progression of ideas into a final outcome.