

# ART AND DESIGN

---

<p><b>Paper 0400/01</b> <b>Coursework Assignment</b></p>
--

## **Key messages**

- Candidates should make it clear which of the images are their own work and which are secondary sourced or that of another artist.
- When using digital media, it is vital to make it clear which images are the candidate's own creation and how an image has been produced.

## **General comments**

The majority of candidates presented a coherent project and the work in the portfolio directly led to, and informed, the final outcome. However, some submitted unconnected coursework and classwork that did not make up a focused project. Most work seen was in the area of Painting and Related media. Some candidates had taken a design approach to the work, including fashion, interior design and graphics. Photography and 3D work were also seen. Submissions explored a variety of starting points and interpretative responses were seen as well as those with an observational focus.

Submissions that included observational studies from primary sources tended to demonstrate better understanding of visual language than those that relied more on secondary sources for their investigation.

Most submissions were presented well and labeled correctly. In many cases, where work was 3D or larger than A2 size, it was photographed to a good quality and the photographs correctly presented on the A2 sheets. In some cases, submissions exceeded the required pages and the size limit for them. Some contained flaps and adjoining sections that made the work difficult to view. Editing, both in terms of content and presentation, would have been beneficial.

## **Higher Levels**

Stronger submissions were characterised by a very creative and personal response to the chosen theme. Candidates made appropriate observations from primary sources, including objective studies and their own photography. These candidates had developed a real understanding of their subject matter from close investigation. Observations in these submissions included careful studies of form and texture in a variety and range of styles and approaches. These initial observations and explorations opened up new possibilities for development. Many candidates had visited galleries, museums or artists' studios to see work at first hand.

The strongest submissions demonstrated an inventive exploratory approach to the use of media as well as manipulation of imagery. Candidates selected relevant materials to express their ideas or specific mood. Texture, tone and form were developed through an informed choice of techniques. These studies were explored in inventive ways, combining different media including collage, printmaking techniques and digital manipulation of their own photographs and studies. Media development was explored with consideration and skill. The understanding of subject matter gave these candidates the confidence to be experimental and inventive. Strong ideas led to the planning and development of final outcomes. The work at this level was purposeful and demonstrated personal enquiry.

Most submissions demonstrated the ability to develop ideas from initial research and investigation into the work of other relevant artists. Candidates showed personal connections between their own work and that of the artists. The strongest candidates used their research intelligently and imaginatively in the generation of several ideas that informed the final outcome.

Confident planning and self-analysis encouraged candidates to review their work to enable a successful realisation of intentions. These candidates confidently adapted their initial ideas in order to progress their

work. Consequently, final pieces were skilful and resolved. The presentation was clear with thoughtful selection and editing of the work, communicating clear candidate achievement.

### **Middle level**

Work submitted at the middle level was often imbalanced. Either the technical skill was strong, but development was lacking, or original ideas and concepts were expressed but without the refinement of skill to communicate them in a convincing way visually. Gathering often included first-hand study but there was a greater reliance on working from photographs, often candidates' own. Although this approach is valid, it is not a substitute for direct observation and does not further understanding of form, structure or texture.

Candidates who focused on interpretative themes for their project often found it difficult to find original images to demonstrate their ideas. For others, engaging with more accessible themes enabled a competent journey from initial research to development. Some reference to the work of other artists was seen but the research was not always used to inform candidates' own work. Visits to galleries and exhibitions often positively informed a starting point and subsequent recording.

Candidates at this level explored a range of media and techniques but often lacked the understanding needed to confidently render their subject matter and had not developed the manipulative skills to convey their ideas. More refinement in the use and control of media through practice would have helped these candidates. Media use included paint, chalk, pastel, photography, lino printing, collage and a small amount of digital manipulation to assist in the development of ideas. In many cases candidates' handling of media was skilful when copying from photographs and other artists' work but lacked the same fluency when attempting to convey their own ideas.

The development of a range of ideas was more challenging for candidates working at this level. Some produced one idea and repeated it in different media or produced ideas which were not connected to the research. Sometimes candidates went straight into developing ideas without sufficient focus on looking and recording initial observations from primary sources.

Most submissions at this level demonstrated evidence of a coherent journey, but would have benefitted from a much wider range of initial observations and exploration of media. Self-evaluation at all stages of the project would also have helped candidates to identify areas of strengths and weaknesses. This would have informed candidates of the best way to progress in order to enhance and promote their intentions.

### **Lower level**

At the lower mark level, candidates demonstrated an over-reliance on secondary sources and lacked sufficient first-hand research. This limited their ability to develop an understanding of their subject matter. At the lowest level of this mark range candidates often produced images purely from their imagination.

At this level, only a few candidates made connections with artists' references in an attempt to influence their own ideas and media exploration. Where artist references were made, the research was often limited to biographical information rather than analytical studies about the artwork. The research was often without visual evidence to support the comments and there was often only a limited connection to the candidates' own work. Sometimes an artist's image was copied and presented as the final outcome. Understanding the relevance of making connections with artist referencing would have informed an individual and creative direction in the submissions seen at this level.

Manipulative skills were weak at this level and a limited range of media was explored, often restricted to pencil or paint. Much more practice with a wider range of media and technical approaches would have informed the projects.

The exploration of ideas and manipulation of imagery was also very limited. Often the submissions showed no evidence of an idea or journey based on the research, with repetitive images or a selection of random unconnected ideas. Some appeared to have been copied directly from the Internet.

These submissions were limited by their lack of coherent direction through all the stages of research, exploration and development. Consequently, the final compositions were not sufficiently thought out and candidates were not able to demonstrate a coherent presentation and journey from the gathering of initial images to the final outcome.

# ART AND DESIGN

---

Paper 0400/02  
Externally Set Assignment

## Key messages

- Many candidates copied from photographs they had taken. Although often skilfully rendered, the understanding of form, structure and texture was limited. Direct observation is always a superior method and promotes a deeper understanding of visual elements.
- A body of work that has been through a thoughtful editing process helps to communicate candidates' intentions and journey of exploration in a succinct and clear way. This is preferable to having unrelated work and class studies included within the submission.

## General comments

Successful submissions demonstrated clear intentions. Recording was purposeful and derived from first-hand study. The lower-level work lacked cohesion due to preparatory work being insufficiently explored and not progressing to inform the final outcome. Many submissions were cohesive, demonstrating a logical journey from initial ideas to a final outcome. However, some opportunities were missed by others to gather first-hand observational information, which could have aided development. There was an over reliance on secondary-sourced imagery which often dominated the research. It is important that candidates cite their sources to enable accurate assessment. Many candidates stated whether images were primary or secondary, but there were others that did not identify the origin of the source. There was evidence of a variety of software programs used to create digital images. These were often combined with other hand-made images that provided interesting possibilities for development and presentation. Candidates were overall good at indicating where this software had been used.

A diverse range of media was apparent throughout the submissions, but most candidates realised their ideas in painting and related media. There were examples of photography, 3D work, print-making, textiles, graphic and fashion design. Many candidates used photography and digital media as a means of recording information or developing ideas.

Many candidates explored the work of other artists but not all used the references to improve ideas or choice of media. Many candidates focused on the style of the artist as opposed to a deeper understanding carried into their own work. Visits to exhibitions sometimes informed candidate ideas and this was indicated with annotation. Many candidates included an image of an artist's work, often with a little biographical information but this had little impact on the works progression.

Presentation was generally of a good standard and work was labelled clearly. Some candidates submitted work on heavy card, sheets larger than A2 or multiple sheets with layered sections, flip out pockets and appendages which were difficult to handle and often distracted from the work rather than enhancing it.

Responses were seen to all five questions. Each topic inspired examples and candidates often approached the themes with originality and imagination. All questions allowed opportunity for direct observation and a connection to artists work.

The responses to **Question 1: In a crowd** demonstrated a range of ideas from figurative to abstract and interpretative solutions. **Question 2: Colour clash** included the juxtaposition of colour demonstrating the understanding of basic colour theory and complimentary colours. There was little evidence of a deeper understanding of colour and few candidates responded to the question in a conceptual or personal manner. **Question 3: Parklands** mostly explored nature, trees, plants, and flowers. The inclusion of candidates' local environment sometimes helped to demonstrate a personal involvement. **Question 4: The journey** inspired ideas such as car, plane and boat journeys with good photographic observations. When candidates ventured

into abstract journeys through emotions or the body, they were often unable to find sufficient relevant sources to work from. **Question 5: Inside out** gave opportunity for a variety of imaginative work. The inside of heads and bodies, looking out through windows and eyes, plus images of skulls and hearts, as well as other inventive responses.

### Higher levels

Submissions were well presented, coherent and showed candidates' progress throughout the work clearly. The creative process demonstrated intention through the careful selection of work. Assessment objectives were consistently explored and responses effectively planned to show individual interpretations of the topics. Throughout the work, thought processes were highly intelligent and mature. Personal projects were compiled, embracing the theme.

Purposeful recording evolved from relevant sources, and initial studies were logically developed. A personal engagement was often evident at this stage with the orchestration of scenes, props or models to photograph and use to inform development.

The selection of contextual referencing was pertinent, enhancing research and development. Candidates demonstrated accomplished material use, whilst expanding on existing skills and ideas. They analysed and interpreted what they had seen and learnt, from looking at other artists.

Strong photography was also seen, with candidates combining their own photography, direct observational studies and found imagery to develop personal and individual responses, showing high levels of understanding of the visual elements. Digital media submissions reflected excellent understanding of how to construct an image using traditional hand skills, prior to the digital translation.

Candidates working at this level demonstrated balance across all the assessment objectives using each category to inform and define the others.

### Middle levels

Candidates working at this level demonstrated an imbalance in their ability to meet assessment criteria across the assessment objectives. Many submissions contained good potential for exploration, but some lacked the range of visual material from which to develop ideas. In other work, the recording of observations demonstrated intentions effectively. A range of recording consisted of the candidates' own photography, combined with observational research and a range of other relevant influences. For some, focused observational studies would have supported further ideas in the development stage. In some work, there was an overreliance on secondary sources with a confusion in the differences between primary and secondary references.

Candidates often demonstrated good technical ability, but less understanding of the creative process. The referencing of other artists was less appropriate than that at the higher level, and the inclusion of other artists was less considered. Stronger analysis and further in-depth, relevant exploration could have enabled the interpretation of material more effectively.

Many candidates demonstrated a competent or confident ability in their appropriate exploration of a range of media. They were able to select and combine materials and processes to communicate ideas, showing understanding of the potential in their media. Often, the media use was more successful in the preparatory work, where further planning and the exploration of scale could have been beneficial. Candidates did not always think critically about their work or recognise their strongest methods. However, the majority of work was well explored and selected, with the layout and organisation demonstrating a clear journey from recording to outcome.

### Lower levels

Much of the work at this level consisted of secondary-sourced imagery gathered from the Internet, from which candidates recorded or developed ideas. The use of these types of images limited personal development and the opportunity to demonstrate candidates' understanding of visual language or a personal connection to the theme. Other submissions appeared to be entirely compiled from candidates' imaginations without evidence of sources or the development process and some were totally unrelated to the final outcome. Some candidates also relied on a preconceived idea and so direct observational work was very limited in these submissions.

Candidates missed opportunities to obtain information from first-hand study, even for those questions that provided the most obvious possibilities for first-hand research. Some candidates included their own photography but this often did little to inform the work.

There was little purposeful contextual referencing to inform ideas. Submissions would have benefited from the inclusion of research from the works of other art practitioners in order to support idea development and media use. Where references were made to contextual sources, these tended to be superficial. Candidates did not always have the skill to analyse or interpret the work they had seen. Sometimes, copies of the works of others were used as final outcomes, bearing little relation to any initial intentions.

Insufficient depth in recording prevented effective media exploration. Candidates relied on materials and techniques that they were comfortable with rather than experimenting with others. These were often colour pencils, marker pens and water colours. Technical ability was often weak and media use was basic. Development was frequently limited due to a lack of clear intention or insufficient purposeful visual reference material. Many submissions tended to be disconnected and incoherent, and lacked direction.