

# ART & DESIGN

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**Paper 9479/01**  
**Coursework**

## **Key messages**

- The most successful submissions demonstrated clear intentions, encouraging focused ideas to develop around a theme. Organised work communicated ideas clearly.
- Other submissions would have benefitted from candidates making their intentions clear through thoughtful editing, which would enable them to work towards a resolved response.
- The progression of ideas was unclear in a number of submissions, especially where there was little evidence of a clear starting point. As a result, the origins of images and ideas that evolved were uncertain.
- Many candidates would have benefitted from challenging their ideas through critical reflection, which would have demonstrated stronger development of ideas. Investigating the works of others can inform the direction of study, encouraging candidates to build on their strengths and develop a meaningful concept.

## **General comments**

Many submissions were well presented on A2 paper or thin card, and appropriately labelled. Most submissions contained a portfolio of supporting work and a connected final outcome. Candidates who coherently organised their work demonstrated clear intentions that logically followed the creative process.

Other work was disorganised where candidates would have benefitted from revisiting their intentions. In these examples, appropriate reflection and editing could have communicated clear achievement. The layering of work, pull out flaps, or excessive amounts of tissue paper covering every image, confused the presentation of their work. Submissions containing disconnected imagery prevented the depth and focus of investigation and led to an uninformed final piece.

Individual starting points were often investigated well and relevant to the candidates' interests. This enabled the development of a personal concept. A wide range of sources were chosen which encouraged accessible first-hand study to include: the local environment, celebrations, friends and family, etc., as a starting point for development, as well as subject matter found around the house and on the street. Portraiture and self-portraiture remained popular and demonstrated individual interpretations. There were many opportunities for first-hand recording, but some candidates chose to rely on secondary sourced material as a starting point for investigation which prevented a more personal response.

Ideas were often conveyed through fine art media, supported by the candidates' own photography as part of the recording or development process. Others explored their ideas through graphics, textiles and fashion design, with some 3D work. Candidates who understood the relevance of investigating appropriate contextual references developed original and in-depth ideas. Visits to galleries, local exhibitions and artist interviews positively informed the direction of the work, encouraging personal development. In other submissions, insufficient critical understanding prevented an individual response.

## **Higher Level**

At this level, the submissions were personal and demonstrated high levels of engagement with the themes. Focused and detailed observations were initiated by well-considered and purposeful intentions. The work demonstrated a clear and meaningful journey with thoughtful recording from a range of sources.

Starting points were investigated in depth providing a wealth of information to base ideas. Many candidates explored individual sources from first-hand study to create a personal narrative. This added authenticity and personal vision to the work. Accessible sources from local traditions, celebrations, festivals, foods and local

places of interest etc., enabled candidates to record from direct observation. Ideas were often sustained through continuous reflection, showing engagement with the creative process. Some of the work contained less convincing references to primary sources, but the materials rendering was accomplished. Additional recording to show different viewpoints, angles, arrangements and close-up study could have conveyed an authentic and personal response to this work, enabling candidates to achieve their full potential.

Experiments with media was highly skilled and often informed by contextual study. Candidates manipulated ideas and materials to convey the qualities of their subject matter. A range of processes successfully communicated understanding of the visual elements, and creative risk-taking sometimes pushed ideas forward. Creative applications of collage and mixed media, combined with other 2D processes, expanded ideas and skills.

Connections made to the work of others enabled new ideas to evolve, influencing original concepts and processes. Ideas were added to as the work progressed which encouraged further recording, media development and colour use. Critical analysis and reflection enabled candidates to make appropriate decisions for building on ideas and encouraged greater ambition. Personal development was consistent and communicated intentions from starting point to resolved outcome. The final outcome was a direct response to the work presented in the portfolio which conveyed a relevant realisation of intentions.

### **Middle Level**

Many candidates explored their topic with commitment and individual responses were apparent. Themes were often personal, showing thoughtful idea exploration. In the stronger work at this level, there was a good ability to identify and gather appropriate visual research, with investigations from first-hand observation that often demonstrated detailed and careful studies of the subject matter. Sometimes there was a greater reliance on copying of photographs and using secondary sourced imagery from Pinterest or other Internet sites, which prevented a more personal response. Many individual ideas were investigated, but sometimes, the depth of research was less informed and weaker in content, than at the higher level.

Most candidates explored contextual references which influenced ideas and personal direction. Others were less able to use this research to broaden their development. Stronger candidates made effective connections and developed the potential gathered from visits to exhibitions and from cultural places of interest. They used this research to inform their own skills. Not all candidates were able to apply this knowledge to inform or develop their own skills, and opportunities were sometimes missed.

Candidates often used a good range of materials and techniques, but the rendering skills were less strong. There was less ability to select and refine the most appropriate media to show intentions. These candidates seemed to be less confident in fully exploring the potential within materials and often chose to use their media in a similar way throughout the work. This limited the scope for creative exploration and impacted on possibilities for extending their technical skills.

The creative journey within the work of these candidates was often less coherent than in the higher mark range. Greater focus on achieving their aims, with exploration of alternative compositions and image manipulation, could have helped them to explore their ideas in depth, and with clarity.

### **Lower Level**

At this level, the submissions often lacked focus and direction, with an inability to explore a starting point in any depth. There was a noticeable deficiency of first-hand recording, but those attempting to record from primary sources using the camera on their mobile phone, produced poor quality images. Observational studies in other media were also often limited in accuracy or detail. Candidates often copied from secondary hand images, or produced a range of disconnected finished pieces which did not show the progression of an idea. The reliance on secondary sources as a starting point for investigation limited the scope for individual development.

The lack of clear intentions prevented the gathering of purposeful reference material and frequently limited development possibilities. Images were incoherent where the focus on a theme was not apparent. Research was inconsistent, preventing ideas from building into a developed body of work.

Many candidates did not have the technical ability to sustain their investigation or explore a range of media with refinement. They were less confident in exploring different materials, so they relied on what was familiar. There was some skilful media rendering, but a lack of developed ideas meant that these skills did not build.

Candidates would have benefitted from exploring contextual sources to expand their ideas to inform development. Where artist research was included, the content was often unrelated, biographical or copied which did little to inform the development of the candidate's own ideas.

Many candidates worked with a limited range of recorded information which did not sustain their interest or enable in-depth investigation. Where there was evidence of potential in the portfolio, this was not built upon and the strengths were not realised in the final outcome. The creative process in the portfolio often demonstrated little visual connections which prevented ideas from growing. Disconnections in the portfolio meant that candidates were unable to extend ideas towards an informed final piece. Greater engagement with their theme to create meaningful reference material could have benefitted the work of these candidates which may have led to a more resolved final outcome.

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

- Most submissions were organised well, labelled correctly and presented on A2 sheets.
- Painting and related 2D media was the most common area of study, mostly including photography as a form of recording.
- There was also some textile and fashion design, 3D and graphic design submissions.
- Although there was evidence of recording from direct observation, some candidates were over reliant on secondary source material.
- Artist links were mostly included although their relevance to the overall project differed according to ability.

## **General comments**

### **Higher Level**

The work viewed at the highest level was thoughtful and reflected serious interpretations of the questions. Submissions were personal, committed and contained a good balance of both primary and secondary sources. Appropriate sources were used relevant to the chosen question. Intentions were intelligent and mature. The work was focused and well organised, effectively communicating the creative process.

Media selection was purposeful and demonstrated an excellent understanding of the media and materials used. Photography was used effectively and demonstrated the candidates' clear understanding of the visual elements and technical ability. Some of the strongest work incorporated the use of found and made objects to create installations that explored conceptual ideas. These were often mature and sophisticated and pushed the boundaries of material usage in an explorative way.

Artist research informed the development of ideas and mature connections were made between the candidates' own images and those of other artists. Supporting annotation demonstrated relevant critical understanding and self-reflection as the work progressed. Candidates explored a range of compositions and image manipulation to best communicate their intentions and final outcomes were realised as a direct response to the work presented in the supporting studies.

### **Middle Level**

At the middle range of submissions, there was more reliance on secondary sourced images to investigate the chosen question. Also, at this level, candidates often copied their photographs as a way of recording from primary source rather than including a combination of approaches in their observational studies, such as using other media to record detail, as well as photography. This sometimes resulted in subsequent work which lacked depth of field, use of tone and the understanding of form.

Some evidence was seen of research into artists and cultures to help inform the submission, however, the candidates' own work mostly concentrated on the artist's style rather than using the research to explore and develop their own ideas about media use, content, meaning and composition.

A good range of materials and techniques had been explored, but manipulative skills were less confident and refined at this level. A lack of confidence was seen in the exploration of materials and techniques, which meant that candidates were less able to convey their ideas clearly.

Where annotation was included, it tended to be more descriptive and biographical than analytical. Photographs of the work being produced at various stages was often included but did not enhance the

submission. The journey in these submissions was less coherent than in the higher mark range and more alternative compositions and manipulation of images would have helped these candidates fully explore their ideas and realise their potential.

### **Lower Level**

At this level, where candidates did include recording, it was mostly from secondary sources and at times it was not clear where the candidate had sourced their recording from. If primary recording was included, the level of detail and ability to use the visual elements to record was limited.

Often the images and media studies seen in the supporting work did not inform or relate to the final outcome. Sometimes artist research was not included in the submission at all and when it was included, it often did not relate to the candidates' own work in a meaningful way.

At times media use demonstrated skill and technical ability, but the lack of focused studies and developed ideas meant that candidates were often not able to build on their strengths, and the same level of technical ability was not seen in the final outcome produced in the timed test.

More focused recording from primary sources at the initial stage of the project would have helped most candidates at this level. Relevant artist research could have been used to inform the exploration of media and the manipulation of images in order to develop ideas into an informed final outcome that reflected the progress in the supporting studies.

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

The most successful submissions contained a body of work developed through in-depth exploration of a chosen theme, with wide ranging research and analysis. The work was supported by first-hand experience and a range of reference material. The candidates recorded their observations through textual and visual responses.

Some submissions did not demonstrate a clear intention and candidates were unable to make purposeful connections between the work of others and their own ideas to develop their personal investigation.

## **General comments**

Work was presented in a coherent manner and labelled correctly.

Many candidates had taken the opportunity to visit galleries or museums. In most cases candidates made good use of opportunities to view work first-hand.

Most submissions focused on traditional media such as drawing and painting. However, it was good to see candidates exploring their ideas through more diverse media working across 2D and 3D, with some creating installations.

Candidates that recorded direct from observation using their own photography or hand drawn studies to inform their ideas were able to develop more engaged personal responses.

Some submissions discussed the work of a chosen artist but did not present any practical work by the candidate. Other submissions developed personal, creative work with very little reference to the work of others.

Development was the weakest area in many of the submissions. Candidates did not generate a body of work in response to their investigations and their ideas were limited.

Many submissions contained only one piece of work by the candidate. This was carried out towards the end of the investigation and the piece was not developed through extensive and in-depth exploration, informed by the artists they had referred to.

Many submissions contained an overview of the art history timeline, however this was not helpful to the investigation and did not develop personal ideas or responses.

Many submissions were more like the Coursework component but lacked an in-depth personal engagement with the wider context of their subject or theme.

## **Comments on specific questions**

### **Higher levels**

First hand, purposeful gallery visits or meetings with an artist formed the basis of the higher achieving submissions. Candidates working at this level were able to make insightful observations and develop clear links between the different aspects of their ideas in relation to the work of others.

They recorded their ideas through clear and articulate written responses but also communicated their observations through various visual means.

Candidates were able to progress in their ideas through the interaction with and exploration of the work of others.

The visual observations and exploration of media demonstrated an excellent ability to select and control a range of materials and processes. Candidates were able to take creative risks to communicate their ideas more effectively with consideration to the concepts being explored.

The written work was coherent and the dialogue was a continuous discussion moving between observation, research, reflection and development. The written work reflected the progress being made in the visual and practical responses. There was a clear integration of written and practical work evident within the layout and the connections made between image and text.

### **Middle levels**

At this level, candidates experienced the work of others first-hand through gallery or museum visits. In many cases this was to the benefit of the candidate as they were able to make strong connections between work seen and the development of their own ideas. However, there were some examples where the gallery visit was placed at the beginning or the end of the investigation, appearing to have no impact on the development of the discussion or the practical work produced by the candidate.

Whilst submissions at this level contained a range of source material this was more in the form of gathering rather than recording. Candidates would have benefitted from taking a more focused approach to selecting their reference material and making more focused observations in their hand-drawn studies, photography and in their written responses.

Some submissions contained evidence of lots of drawing and photography but the work did not have an underlying idea or intention to support the development of a body of personal work.

Candidates demonstrated a competent ability with a wide range of media but this was not always relevant to the artists they had referenced. Some of the experimentation lacked sensitivity and did not make use of the media's full potential. The candidate would have benefitted from exploring media with consideration to the inherent qualities of the materials and processes being used by others to inform the direction of their work.

Much of the development came from copying the work of others without making personal connections between this experience and their own ideas. In-depth analysis of the work of others would have led to more engaged outcomes. Many scripts used imagery from Pinterest without looking at the work in detail or understanding anything about the artist's work, which may have supported individual ideas.

The written content at this level was variable; some candidates were able to communicate their observations and creative process effectively, carrying out purposeful research to support their ideas. Most candidates were able to use art terminology within their discussion.

Some submissions presented a number of finished works with very little understanding of the work of others or any contextual or cultural references. Some presented a single final piece in response to their research rather than a body of work.

### **Low levels**

Candidates working at this level gathered a limited range of source material in terms of their written reflections and their visual imagery.

Recording was mainly carried out through secondary sources and the observations lacked depth in the written analysis and in the visual communication. Secondary material can help to understand the subject matter but recording from direct observation helps to develop a more personal response.

Many at this level showed a satisfactory ability to apply materials and processes but often this was in isolation and not relevant to the work of their chosen artists. Candidates were not using their understanding or observations of others' work to inform their approach with or in their selection of media.

Some submissions included a gallery or museum visit but the candidates were not able to establish any clear links between works viewed and their ideas.

The written content of the submissions relied on biographical detail and descriptions of the artists' careers, the candidates did not focus on any specific piece or pieces of work by their chosen artists to discuss in depth. Some were able to use subject specific language to describe the work but this was not analytical. A deeper understanding of the works through critical analysis would have supported a more personal and creative investigation.

The journey of the investigation was very brief, with many candidates creating a final outcome as the culmination of their project. They would have benefitted from looking at the work of others in more depth to gain insight into the working methods and ideas behind the imagery. Analysis of the work would have provided a better understanding of the visual elements. This may have led to more purposeful observations recorded from first-hand material to inform and generate a range of responses.