

# Example Candidate Responses – Component 2

## Cambridge International AS & A Level

### Art & Design 9479

For examination from 2019



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## Introduction

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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.

Other teaching and learning resources are available at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)



## How to use this booklet

Example Candidate Response – high	Examiner comments
 <p><b>Coursework</b> submitted by real candidates.</p> <p>Discuss and analyse the example coursework provided with your learners in the classroom to improve their skills.</p>	<p><b>1</b> The candidate responds to the question 'Interlocking structures' by exploring the structure of the figure and interlocking qualities of the body and people's relationships with one another. The work in the supporting studies directly informs the final piece and the candidate successfully develops a range of images, artist research and media experiments to inform the final painting of two figures entwined in fabric produced in the supervised test (AO2, AO3 and AO4).</p> <p><b>Examiner comments</b> are alongside the responses.</p>

## How the candidate could have improved

The candidate responded to the question 'Interlocking structures' with an imaginative approach which resulted in a painting of two figures entwined amongst fabric. The development was clear within the supporting studies and there was evidence of trying out a couple of different colour ways. The candidate could have explored more varieties of colour combinations perhaps having looked at the impact of using contrasting colours as opposed to harmonious colour ways. This would have allowed them to have considered the overall impact and mood the image portrays in more detail. By exploring more colour options and experimenting more with colour mixing, the candidate could have created more depth to the figures by including different types of blue within the figures.

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.

## Externally Set Assignment

### Example Candidate Response – high



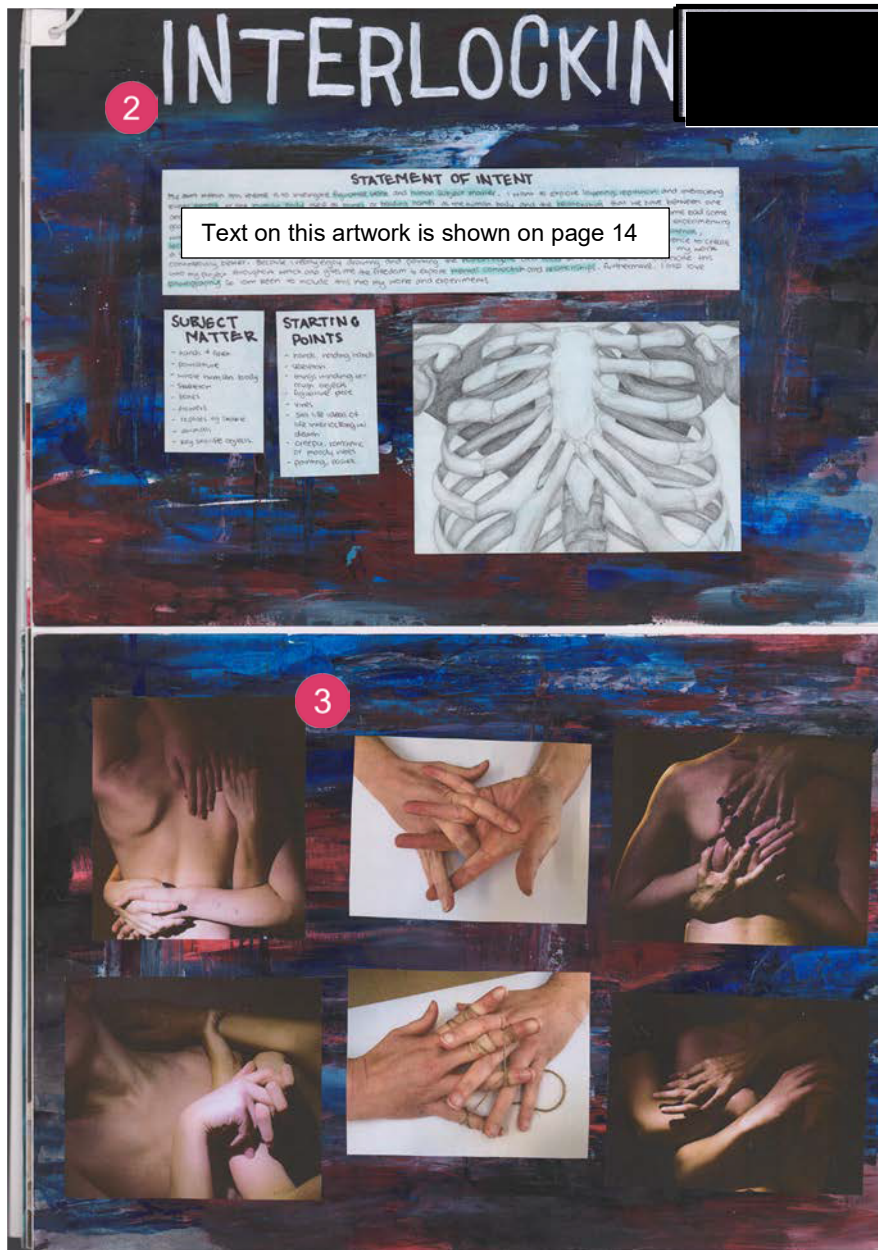
### Examiner comments

**1** The candidate responds to the question 'Interlocking structures' by exploring the structure of the figure and interlocking qualities of the body and people's relationships with one another. The work in the supporting studies directly informs the final piece and the candidate successfully develops a range of images, artist research and media experiments to inform the final painting of two figures entwined in fabric produced in the supervised test (AO2, AO3 and AO4).



### Example Candidate Response – high, continued

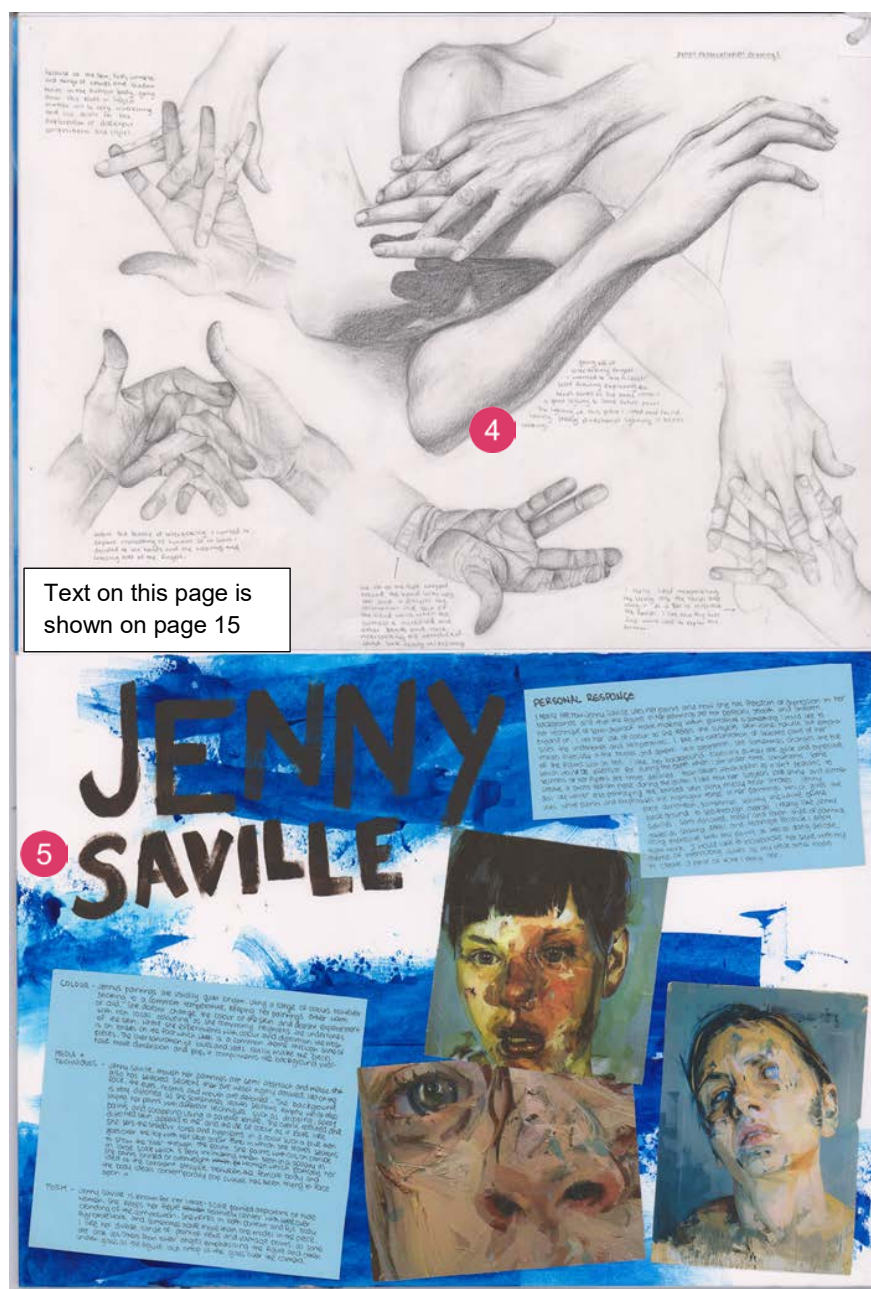
### Examiner comments



2 The candidate begins to investigate their chosen question by taking photographs of interlocking hands, fingers and parts of the body as well as a detailed drawing of a skeleton. The photographs demonstrate an excellent ability to record from observation, relevant to intentions, as the candidate uses strong lighting to accentuate the shapes, forms and shadows created. This provides a wealth of visual information to be developed and explored.

3 The annotations demonstrate the candidate's mature use of language to communicate their intentions and ideas relating to the question and they identify potential subject matter and starting points that they may explore further such as bones, bodies and relationships.

## Example Candidate Response – high, continued



## Examiner comments

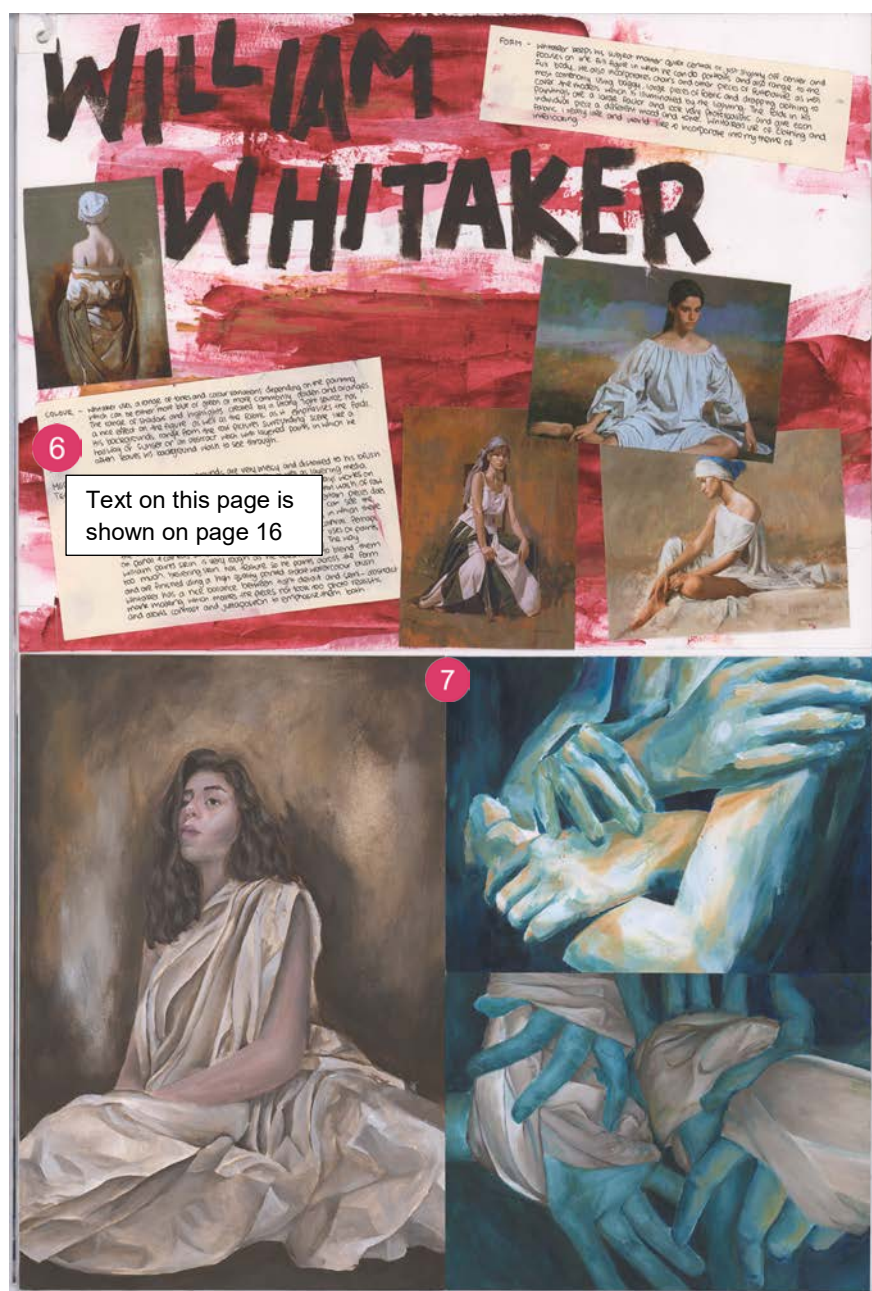
**4** The photographs of entwined and interlocking fingers inspire the candidate to draw from them as well as record additional combinations of interlocked hands. The drawings demonstrate an excellent level of skill in recording the detailed surface qualities of the skin as well as the shapes formed by the shadows on the body. Through these drawings, the candidate also starts to investigate the possibility of wrapping cord around the hands, adding a further idea to their investigations (AO1 and AO3).

**5** The candidate is clearly interested in portraying the human figure and they choose to research an appropriate artist to inform ideas of how they can use media to describe the qualities of the flesh. Their written analysis of the artist's work demonstrates a mature ability to reference appropriate work to inform their own development. The writing uses excellent visual language to communicate their ideas (AO4).



## Example Candidate Response – high, continued

## Examiner comments



6 The candidate introduces a second artist to help them explore possibilities of draping the figure in fabric. Their written analysis builds on the knowledge they gather from investigating the first artist, Jenny Saville and compares how the use of colour creates a different mood in the work. The candidate recognises how they can use this information to develop their own painting style and subject matter (AO1 and AO3).

7 These paintings are evidence of the candidate's excellent technical ability in their media choice. The colours are directly informed from the artist research as well as the application of the paint, using rough palette knife application for the flesh as inspired by the research into Jenny Saville's paintings and the smooth crisp treatment of the paint to describe the fabric, inspired by the research into William Whitaker (AO2 and AO4).

Example Candidate Response – high, continued

Examiner comments



Text on this artwork is shown on page 17

8 On this page the candidate explores alternative colour ways and positions of the figure. They are considering the different treatment of the painting style and colours in the figures, the fabric and the background. This is demonstrating a confident ability to develop ideas through focused investigations (AO3).

9 As the candidate develops their work, they continue to record relevant images and they take more photographs of the figure (AO1). They use Photoshop to experiment with combining and interlocking two of their photographs together. This informs the development of the painted studies.



## Example Candidate Response – high, continued

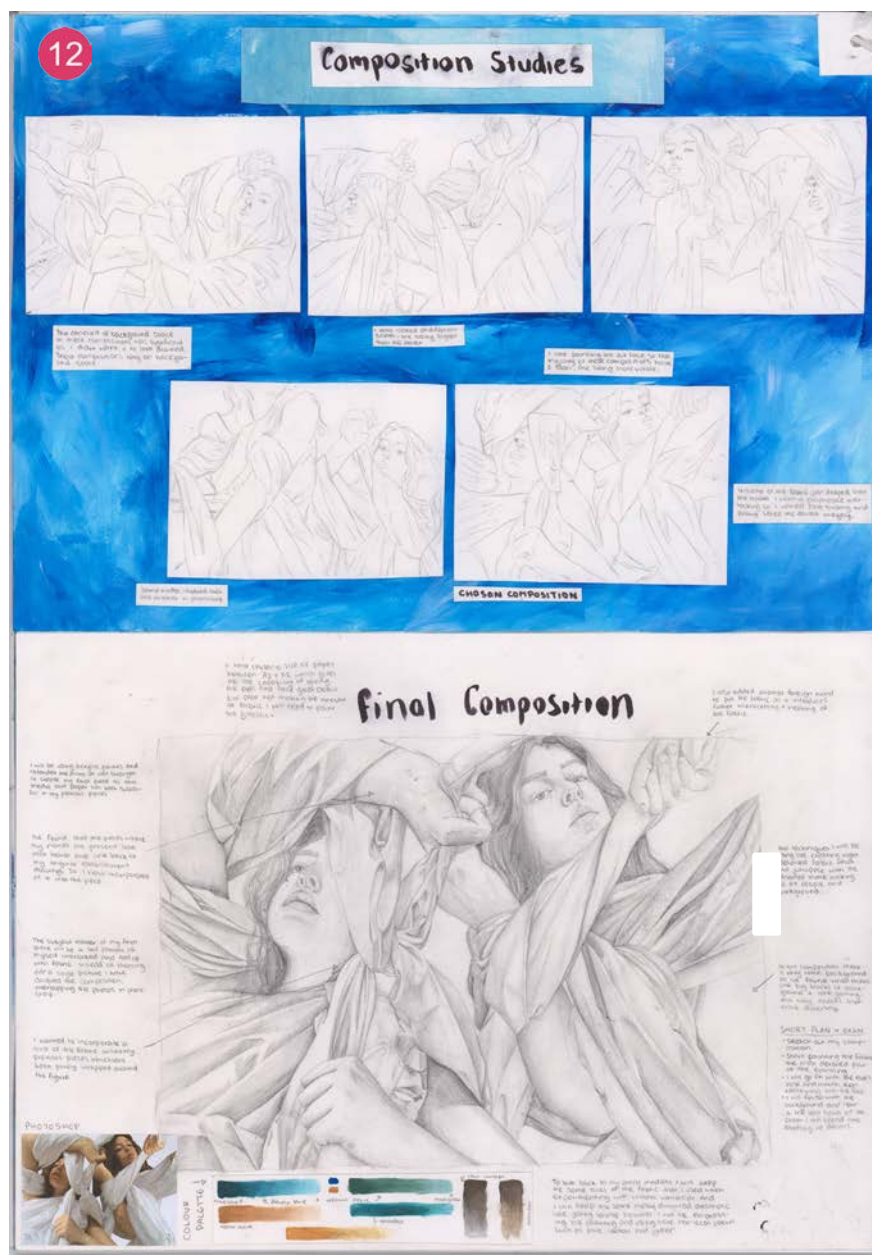
## Examiner comments



**10** Painted studies on this page demonstrate the candidate's confident ability to develop their ideas through reflection and critical analysis of their work. This is also evident in the use of written annotation, using art-specific language to analyse their work and decide on the colours and painting style for the figure, fabric and the background (AO3).

**11** In the analysis, the candidate identifies that they will need to use a wide range of tones in their painting and that they need to use the yellow to create highlights in the blue figure painting. This demonstrates their ability to make mature connections between their visual studies and the artist research (AO2 and AO4).

## Example Candidate Response – high, continued



Text on this artwork is shown on page 17

## Examiner comments

**12** The last page of the supporting studies is an opportunity which the candidate takes to plan for their final compositions. They try out several ideas using simple line drawings and thumbnail sketches, which they analyse and review before deciding on the final idea. They take more photographs to inform the composition and this demonstrates an excellent ability to realise their intentions, making clear and mature connections between their investigations and their intentions through media use and a highly accomplished ability to review and refine their ideas as the work develops (AO2 and AO4).

Mark for AO1 = 21 out of 25

Mark for AO2 = 21 out of 25

Mark for AO3 = 18 out of 25

Mark for AO4 = 21 out of 25

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



## How the candidate could have improved

The candidate responded to the question 'Interlocking structures' with an imaginative approach which resulted in a painting of two figures entwined amongst fabric. The development was clear within the supporting studies and there was evidence of trying out a couple of different colour ways. The candidate could have explored more varieties of colour combinations perhaps having looked at the impact of using contrasting colours as opposed to harmonious colour ways. This would have allowed them to have considered the overall impact and mood the image portrays in more detail. By exploring more colour options and experimenting more with colour mixing, the candidate could have created more depth to the figures by including different types of blue within the figures.

The candidate had gathered many images initially of hands and interlocking parts of the body, as well as the skeleton. It would have been interesting to have seen some of these images manipulated, taken forward and incorporated into the developed images of the figures interlocking with the fabric. These images could have been analysed and may have provided more opportunities to make informed decisions, as many of the images of figures were repetitive.

As the candidate became interested in entwining fabric, there was the possibility of researching different fabrics, coloured, pattern or textured, perhaps exploring clothing, its meaning and use, especially within the context of women's fashion, or even the clothes women wear for different occasions or occupations. The candidate was interested in relationships between people and this idea offered an interesting element to their work, however, this could have been expanded on further, exploring the idea of tension as opposed to harmony between people. The use of colour and paint application could have been used more thoughtfully to communicate and explore this idea.

## Transcript

### Text on Page 7

#### Statement of intent:

*My aim within this theme is to investigate figurative work and human subject matter. I want to explore layering, repetition and interlocking either people, or the human body itself as bones or holding hands as the human body and the relationships that we have between one another is very special and to its own unique and personal. As humans we have many different relationships with people, some bad some good, some close, some distant and I would like to display this through the theme of interlocking using dynamic images and experimenting with the subject matters positioning and also still life techniques and styles. To do this I will experiment with a variety of materials, techniques and colour to create an expressive piece. I will evaluate which has been most successful and which suit my preference to create successful final piece. After every experiment I will reflect and evaluate so I can decide which works best for me and make my work continuously better. Because I really enjoy drawing and painting the human figure and faces so I would like to incorporate this into my project throughout which also gives me the freedom to explore mental connection and relationships. Furthermore, I also love photography so I am keen to include this into my work and experiments.*

#### Subject matter:

- hands and feet
- portraiture
- whole human body
- skeleton
- bones
- flowers
- reptiles e.g. snake
- animals
- key still life objects.

#### Starting points:

- hands, holding hands
- skeleton
- things winding through objects
- figurative piece
- vines
- still life ideas of life interlocking with death
- creepy, romantic or moody vibes
- painting, pastels

## Text on Page 8

Notes on sketches of hands:

Because of the stem, folds, wrinkles and range of colours and shadow bones in the human body, going down this route in subject matter will be very interesting and will allow for the exploration of different compositions and styles.

Going off of interlocking fingers I wanted to try a larger scale drawing exploring the hands as well as the arms which is a good segway to some future pieces. The lighting of this piece I liked and found having strong directional lighting is better looking.

Within the theme of interlocking I wanted to explore interlocking of humans so to start I decided to use hands and the weaving and crossing over of the fingers.

The use of the tape wrapped around the hand looks very cool and it distorts the colouration and skin of the hand which when the contrast is increased and other hands and more interlocking are introduced could look really interesting.

I really liked incorporating the string into the hands and using it as a tool to interlock the hands. I like how this looks and would like to explore this further.

Jenny Saville:

Personal response:

I really like how Jenny Saville uses her pains and how she has freedom of expression in her backgrounds and that the figures in her paintings are not perfectly smooth and uniform. Her technique of semi-abstract mark making within portraiture is something I would like to expand on. I like her use of colour as she keeps the subjects skin tone natural but emphasises the undertones and temperatures. I like the oversaturation of selected parts of her images especially in the bruises and general skin colouration, she sometimes changes the hue of the figures such as red. I like her background especially as they are quick and expressive which would be essential for during the exam when I am under time constraints. Some sections of her figures are more detailed than others which again as it isn't realistic to create a photo realism piece during the exam. I like how her subjects look shiny and almost doll like whilst also portraying the bruised skin using messy brush strokes. Jenny uses white paints and emphasises the highlight tones in her paintings which gives the piece dimension, sometimes leaving the white of the background to see through. Overall I really like Jenny Saville's semi distorted, messy and rough style of painting as well as showing detail and technique because I enjoy being expressive with my paints as well as doing delicate tight work. I would like to incorporate her style with my theme of interlocking as well as my other artist model to create a piece of work I really like.

Colour – Jenny's paintings are usually quiet bright, using a range of colours however sticking to a common temperature, keeping her paintings either warm or cold. She doesn't change the colour of the

## Example Candidate Responses – Component 2

skin and doesn't experiment with non local colouring as she commonly heightens the undertones of the skin. Where she experiments with colour and distortion the most is on the bruises on the face which is a common theme through some of pieces. The oversaturation of blues and reds really make the pieces have more dimension and pop, it compliments the background well.

Media and techniques – Jenny Saville, though her paintings are semi abstract and messy, she has selected sections that are in fact highly detailed, like on the face, the eyes, nostrils and mouth are detailed. The background is very distorted as she sometimes leaves sections empty while also laying her paints with different techniques such as dripping, spray paints and scrapping using a palette knife. The overly textured and distorted skin appeals to me and the use of colour as it looks like she sets the shadow tones and highlights in a colour such as blue then goes over the top with her skin colour tones in which she leaves sections to show the 'blue' through the paint. She paints with oils on canvas in large scale which is very intimating when seen in a gallery as she paints bruised or overweight women which portrays her idea of the constant struggle between the female body and the body ideals contemporary pop culture has been trying to force upon it.

Form – Jenny Saville is known for her large-scale painted depictions of nude women. She keeps her figure relatively centre with little overcrowding of the composition. She works in both portrait and full body figurative work and sometimes have more than one model in the piece. I like her diverse range of point of views and vantage points, as some are close ups, others from lower angles emphasising the figure and others under glass as the figure lays on top of the glass over the camera.

### Text on Page 9

William Whittaker:

Form – Whittaker keeps his subject matter quiet central or just slightly off centre and focuses on the full figure in which he can do portraits and also range to the full body. He also incorporates chairs and other pieces of furniture as well most commonly using baggy, large pieces of fabric and drapping clothing to cover the models which is illuminated by the lighting. The folds in his paintings are a large factor and look very photorealistic and give each individual piece a different mood and tone. Whitakers use of clothing and fabric I really like and would like to incorporate into my theme of interlocking.

Colour – Whitaker uses a range of tones and colour variations depending on the painting which can be either more blue or green or more commonly golden and oranges. The range of shadows and highlights created by a strong light source has a nice effect on the figure as well as the fabric as it emphasises the folds. His backgrounds range from the raw pictures surrounding scene like a hallway or sunset or an abstract wash with layered paints in which he often leaves his background wash to see through.

Media and technique – William Whitakers backgrounds are very messy and distorted to his brush stokes, he leaves his washes to come through as well as layering media and different colours to create depth. Whitaker almost always works on a toned ground using a warm gray which brushed with a thin wash of raw umber sometimes left to dry or worked on wet. Only in certain pieces does Whitaker paint the real

background of the piece where you can see the scene. Mostly his backgrounds are very flat in some cases in which there is nothing more than the initial stain of colour on the canvas. Perhaps the viewer thinking he ran out of paint. William Whitaker uses oil paints on panel and canvas which allows very delicate handling. The way William paints skin is very rough as he doesn't like to blend them too much, believing skin has texture so he paints across the form and are finished using a high quality painted stable watercolour brush. Whitaker has a nice balance between tight detail and semi-abstract mark making which makes the pieces not look too photorealistic and allows contrast and juxtaposition to emphasise them both.

### Text on Page 10

Trailing a wider shot at A3 scale on wet strength, following a pink theme however sticking to the local fabric colour.

I wanted to experiment with this style on canvas trailing both blue and pink colours as well as close ups and wide shots of the figure.

Creating my compositions with photoshop to allow for multiple models the interlocking of 2 images.

### Text on Page 11

Reflect & develop reflection:

After coming to what seems to be a clear path to my final exam piece as I brought together both artist models styles and incorporated a strong colour element in my work, I think what went well was the juxtaposition of the tight detailed painting of the fabric and the rough distorted look of the skin and the background. The vibrancy of the blues and pinks used in the skin and background instead of using local colours adds a surreal look and I found that I like the blue colouring more than the pink as well as the light yellow highlights.

After reflecting and developing this style I experimented with a different way of using both non local colours and the colours I see in my reference pictures by exploring coloured fabric and local skin tones and background to see if this looks more appealing. I also wanted to see what a more vibrant, saturated blue would be and if I would like it more than my previous colour choices. This I found didn't look as good and I know that I will need to have many highlights and a wide range of tones.

I also want to do my final piece on wet strength because the texture of the canvas made the ability to create the rough and distorted background and skin texture difficult as using the palette knife would bring forth the texture of the canvas.

### Text on Page 12

Composition studies:

- The amount of background space in these compositions was significant as I didn't want it to look drowned. These compositions vary on background space.

## Example Candidate Responses – Component 2

- I also looked at different scales, one being bigger than the other.
- I like painting the full face so the majority of these have the full face, one being more visible.
- Same model layered over one another in photoshop.
- Instead of the fabric just draped over the model I want to emphasise interlocking so I wanted more twisting and pulling hence the double imagery.

### Final composition:

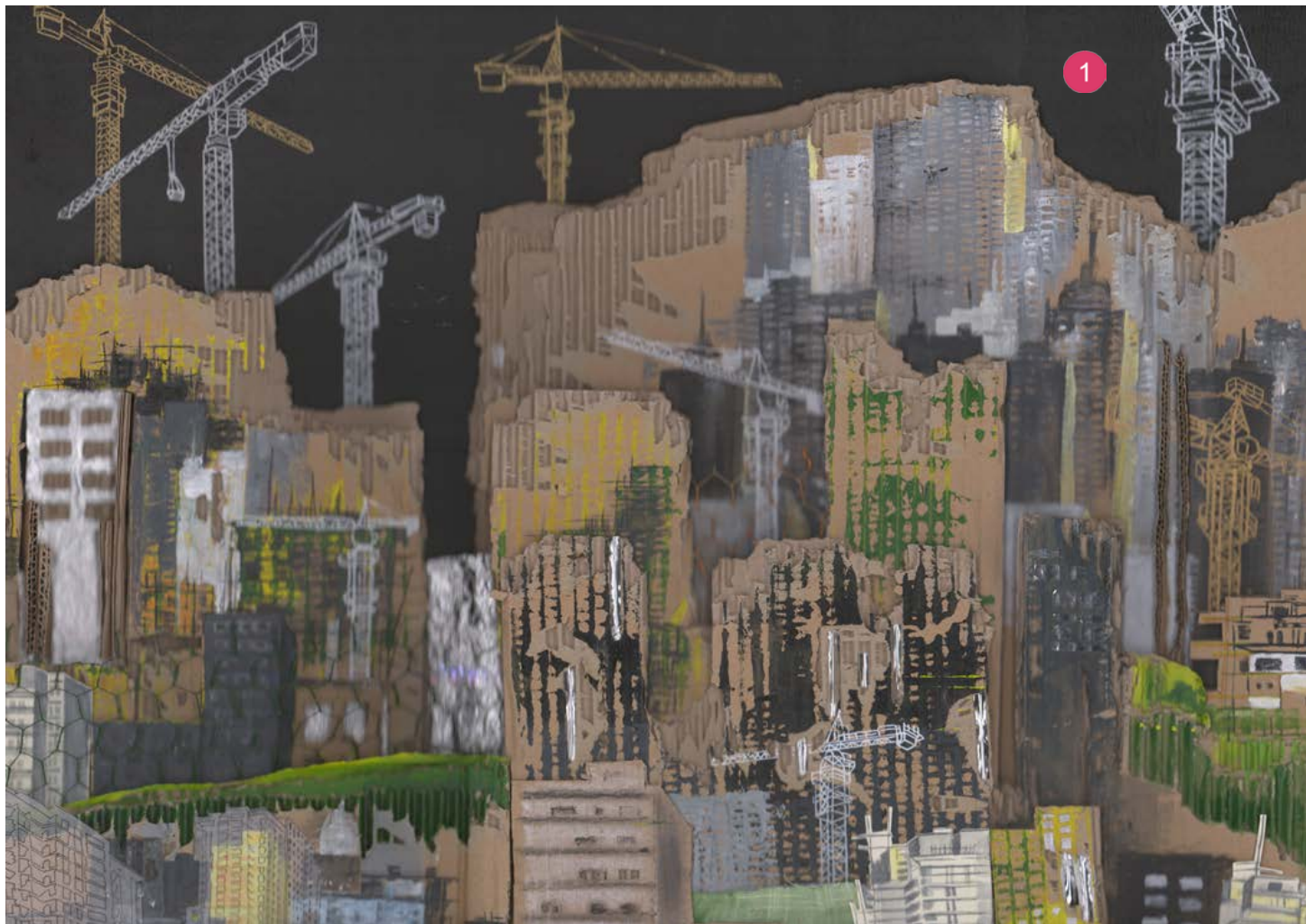
- I have chosen a size of paper between A3 and A2 which gives me the capability of giving the eyes and face great detail but also not making the amount of fabric I will need to paint too drastic.
- I also added another foreign hand to pull the fabric as it introduces further interlocking and weaving of the fabric.
- I will be using acrylic paints and retarder medium on wet strength to create my final piece as this media and paper has been successful in my previous pieces.
- I've found that the pieces where my hands are present look a lot better and link back to my original establishment drawings. So I have incorporated all 4 into this piece.
- The techniques I will be using are creating tight detailed fabric which will juxtapose with the distorted mark making of the people and background.
- The subject matter of my final piece will be a self-portrait of myself interlocked and tied up with fabric. Instead of choosing just a single picture I have doubled the composition, overlapping the photos in photoshop.
- In this composition there is very little background as I've found when there are big blocks of background. This way there's a lot more diversity.
- I wanted to incorporate a twist of the fabric unlike my previous pieces which have been purely wrapped around the figure.
- To link back to my artist models I will keep the same tones of the fabric that I used when experimenting with William Whittaker and I will keep the same messy distorted aesthetic like Jenny Saville however I will be emphasising the colouring and using more non local colours such as blue, yellow and green.

### Short plan for exam:

- sketch out my composition
- start painting the fabric, the most detailed part of the painting
- I will go on with the eyes, the nose, the mouth then continuing with the face
- I will finish with the background and hair
- In the last hours of the exam I will spend time touching up details.



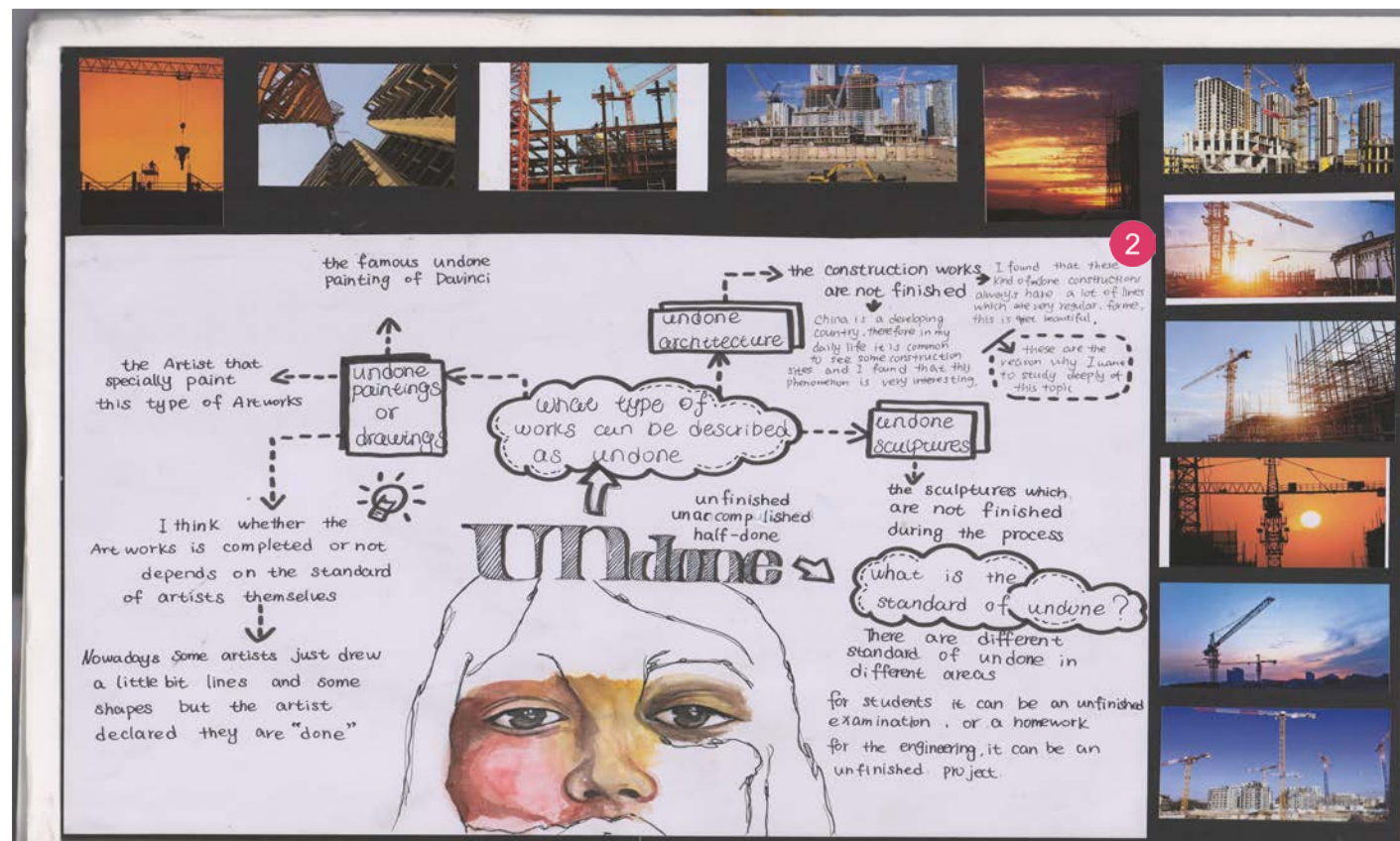
## Example Candidate Response – middle



## Examiner comments

**1** The candidate has presented a relief work using mixed media of cardboard wire, pen, pencil and paint in response to the question 'Undone'. They have interpreted the question in a personal way by investigating buildings in various stages of construction, from direct observation, and they have developed their ideas through media experiments inspired by their artist research. Their supporting studies have directly informed their final piece which has been produced to a competent level demonstrating good connections between their observational studies and their media exploration, resulting in a good resolved outcome (AO2 and AO4).

## Example Candidate Response – middle, continued



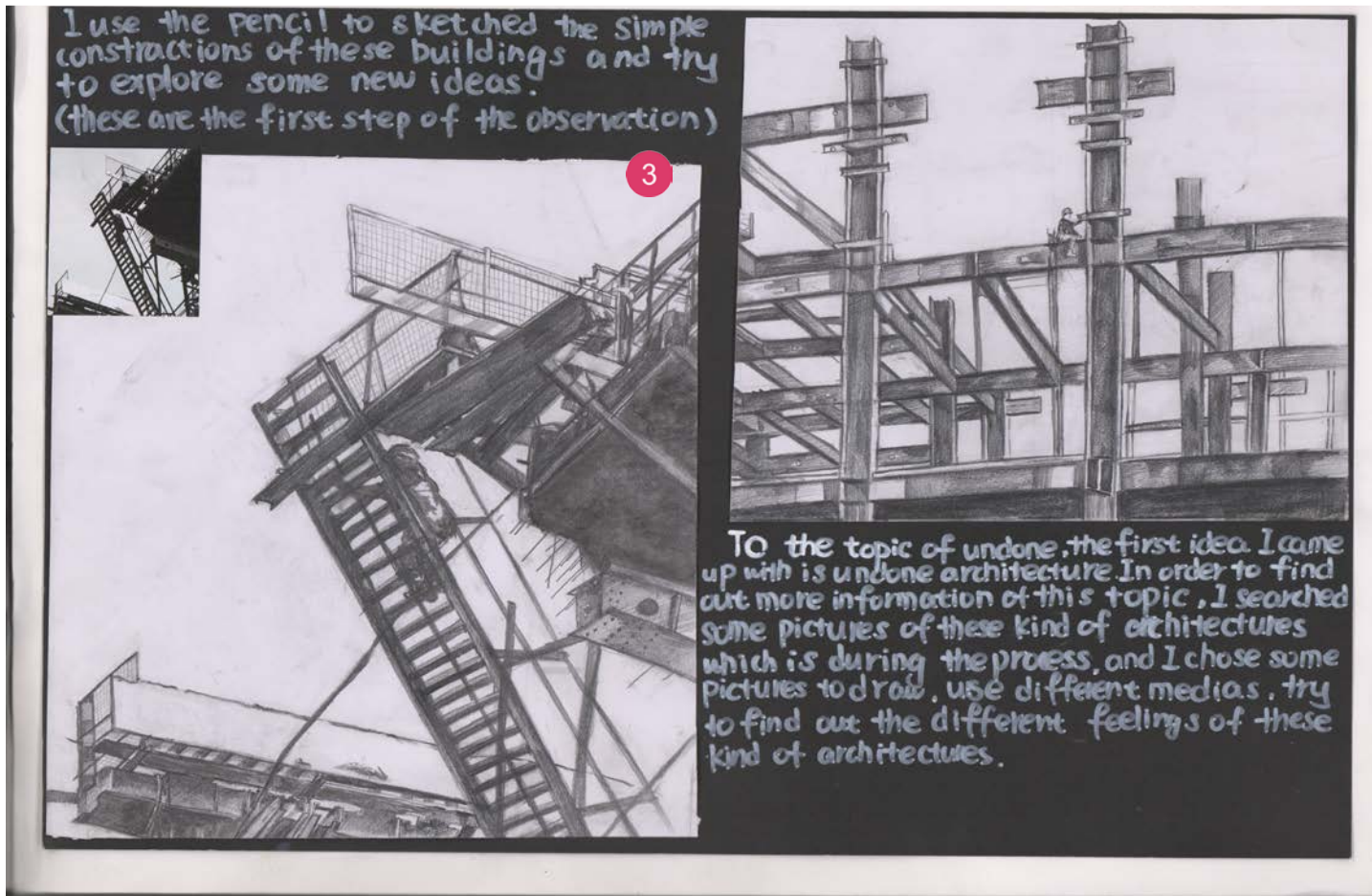
## Examiner comments

2 This page demonstrates how the candidate collects images and ideas from a variety of sources by exploring different ways of interpreting the question 'Undone' in the form of a mind map. This generates the idea of construction and how buildings are often seen in an undone state. The candidate gathers their own photographs and images from a second source as they explore the different viewpoints and buildings seen at different times of the day (AO1). This provides a good starting point from which they can develop ideas based on geometric shapes, silhouettes and colour schemes (AO3).



## Example Candidate Response – middle, continued

## Examiner comments



3 The candidate selects a couple of the images and draws them out using pencil demonstrating a competent use of technical skill using tone and detailed line work to explore the image further (AO2 and AO3).

Example Candidate Response – middle, continued

Examiner comments

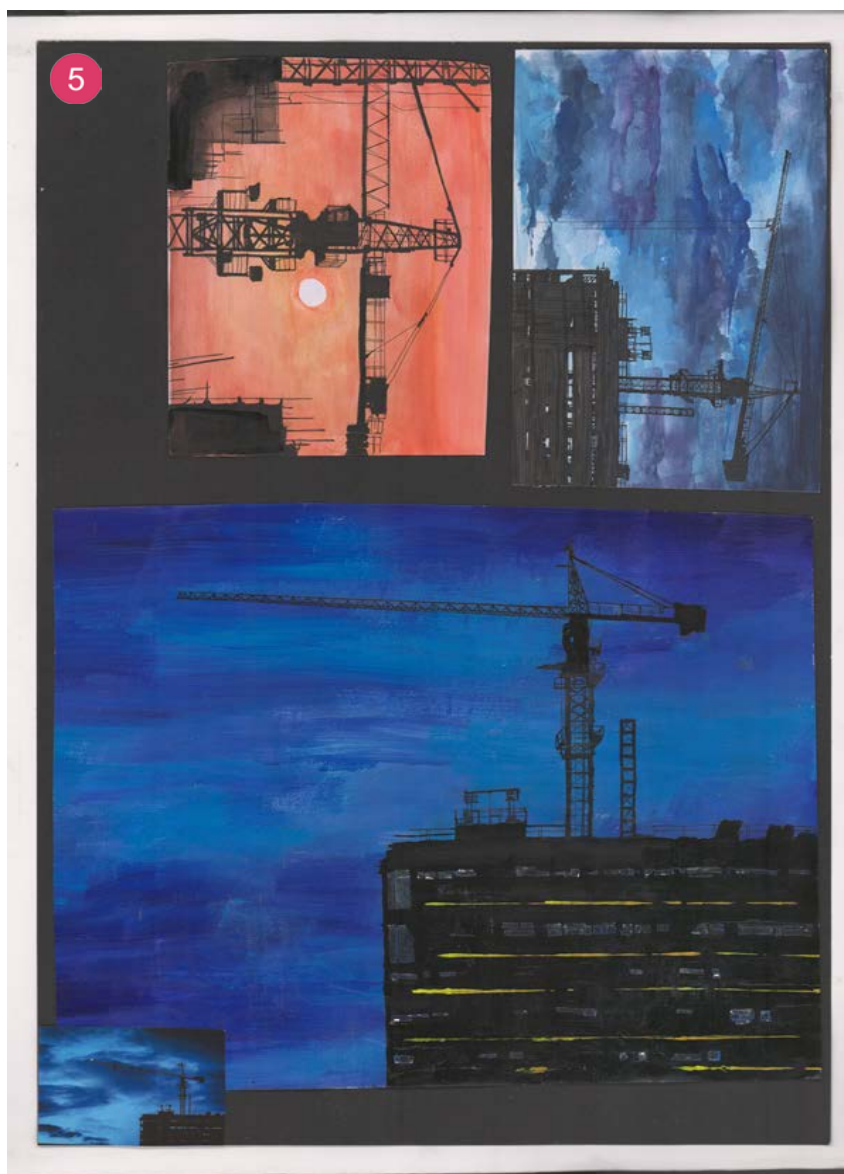
4



4 The same image is repeated using a range of media such as pen, pastel and collage. These studies demonstrate competent levels of skill exploring the intricate grid systems of the construction and a good understanding of perspective as they draw the building seen from below (AO1 and AO2).

## Example Candidate Response – middle, continued

## Examiner comments

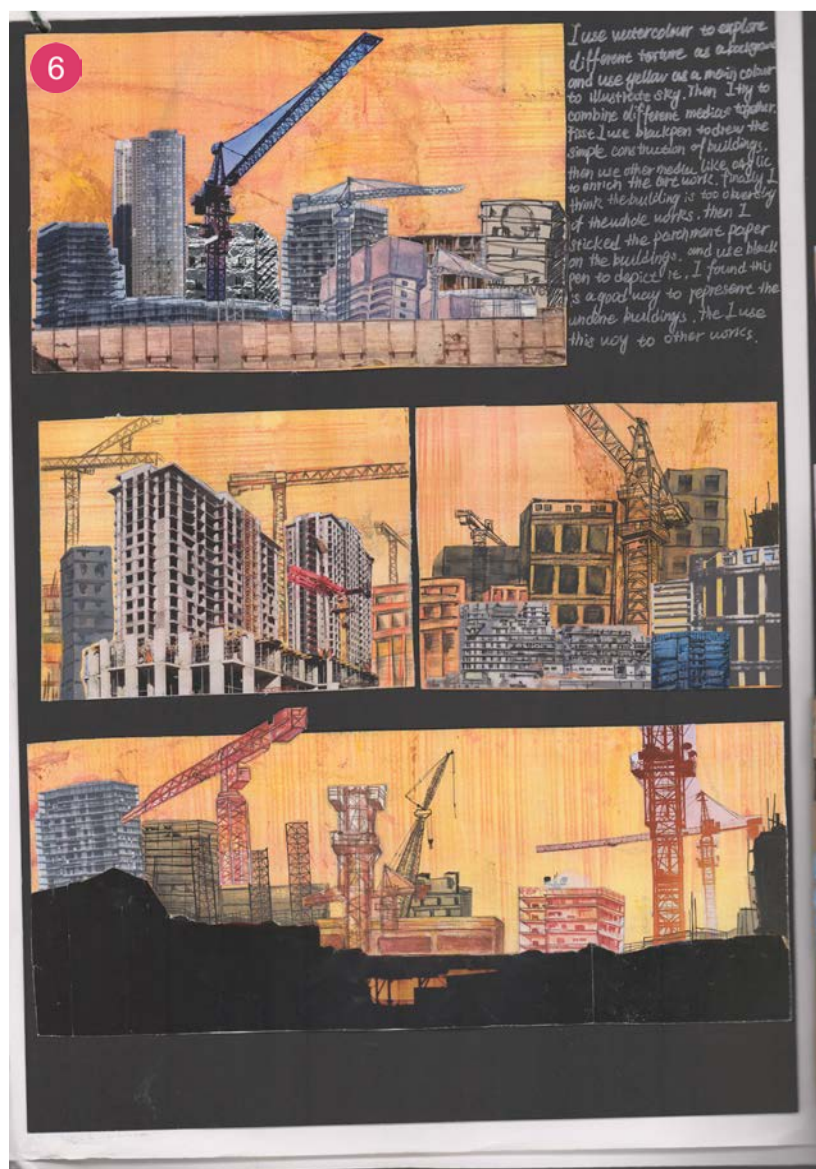


5 The candidate continues to explore different media such as paint and collage material, refining their use of media and trying out a range of colours and paint application, demonstrating a competent level of exploration and selection of relevant media and processes. This is also evidence of a good ability to review and refine their ideas as their work progresses (AO2).



Example Candidate Response – middle, continued

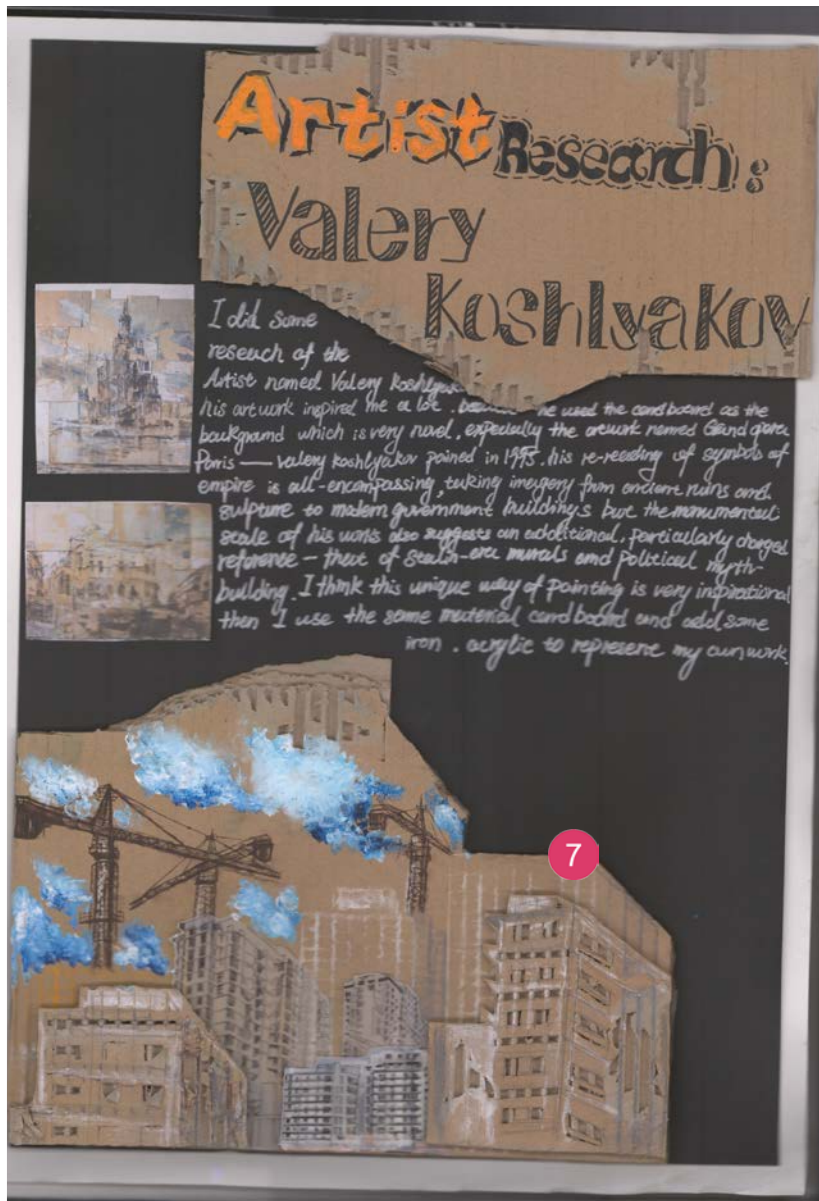
Examiner comments



6 To help develop their ideas further, the candidate researches the work of an artist that also includes buildings in their work. This is used to inform the candidate's media experiments and develop their ideas, exploring alternative colours such as yellow, browns, white and blue. The candidate recognises the potential in breaking the image up into sections, as the artist has done, and takes this idea further by competently using different media to experiment with creating texture in the work. For example, they are cutting into the cardboard to represent the windows of the buildings, painting onto the textured cardboard and layering cut-out shapes to create the illusion of a busy city construction site (AO2, AO3 and AO4).

Example Candidate Response – middle, continued

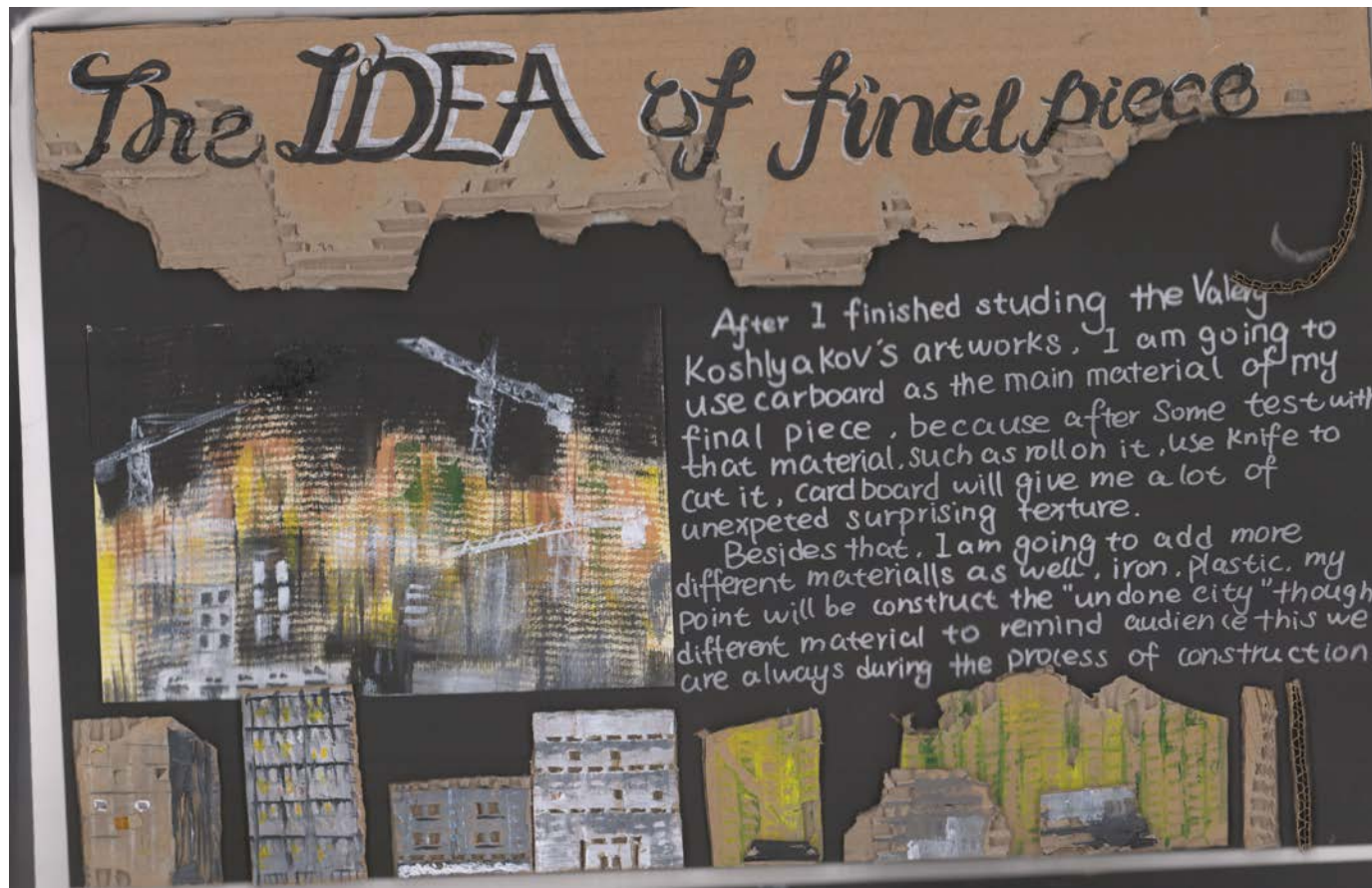
Examiner comments



7 Using a combination of media and techniques such as layering cut out images of buildings, paint, pen work and drawing over see-through parchment paper, the candidate competently explores the various possibilities of different compositions and the effects of a range of media combinations to develop their ideas further. Written annotations help to explain their ideas and makes connections between their own work and that of their artist (AO2 and AO4).

Example Candidate Response – middle, continued

Examiner comments





## Example Candidate Response – middle, continued



## Examiner comments

**8** The final page in the supporting work brings all of the media experiments together and the candidate is refining their technical skill and planning a composition in preparation for the final piece produced in supervised test. This demonstrates a competent ability to make connections between their media experiments, the artist research and their initial observational drawings and photographs (AO4).

Mark for AO1 = 13 out of 25

Mark for AO2 = 14 out of 25

Mark for AO3 = 14 out of 25

Mark for AO4 = 14 out of 25

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

## How the candidate could have improved

The candidate responded to the question in a unique way by linking the word 'Undone' with the various stages of buildings as they were constructed. They were able to access images for this investigation from observation as they had access to building sites around the city. Although they had included various images seen from a variety of viewpoints and at different times of the day, the candidate could have expanded on this opportunity to explore different textures and shapes seen within the constructions sites by taking close-up photographs and doing detailed observational studies. By changing the scale of the investigation, the candidate would have been able to develop their images more fully, demonstrating more mature and confident insights from a variety of sources relevant to their intention. A more in-depth visual investigation could have informed sensitive observational studies of different surface qualities seen in construction sites such as metal, glass, stone and concrete.

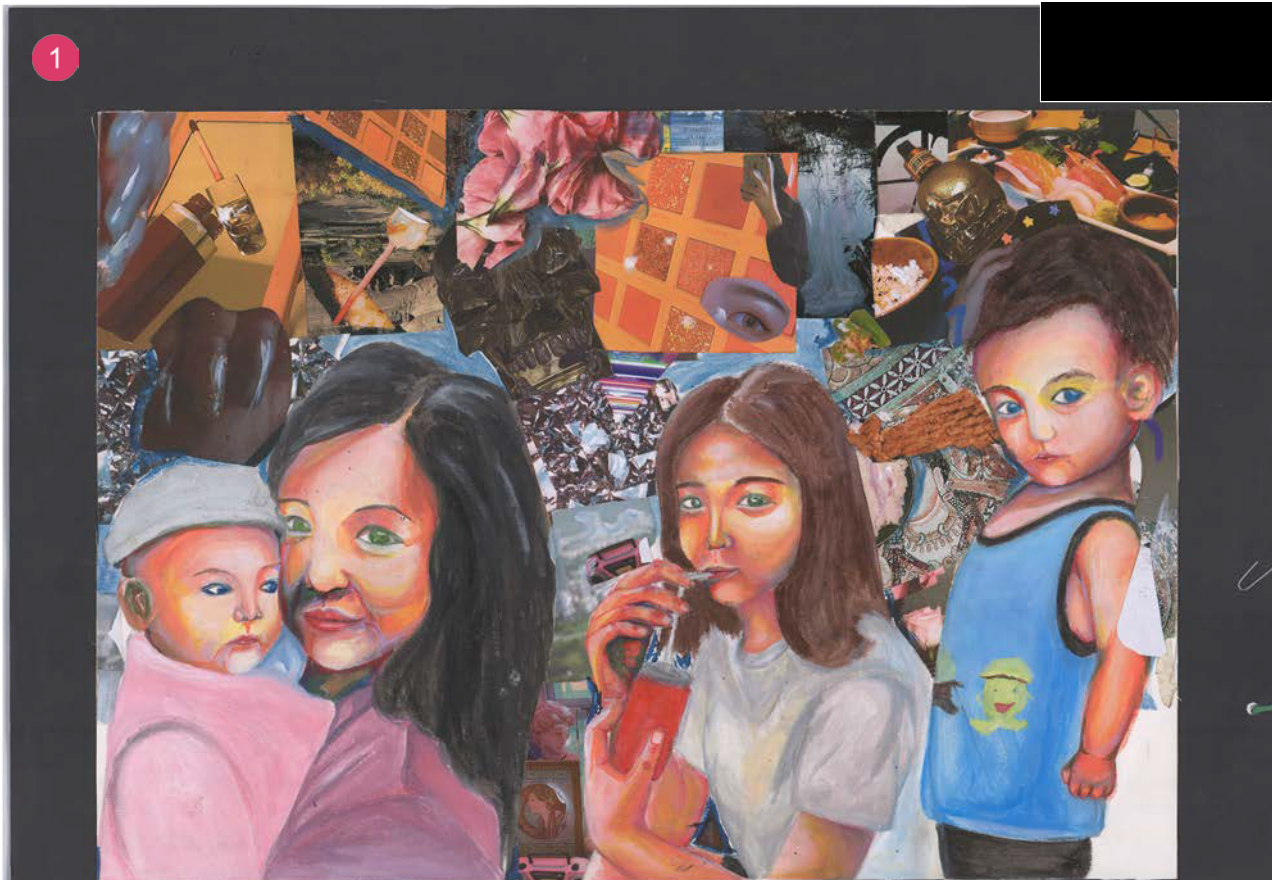
The artist research was important in helping the candidate develop their media use and inspired them to work with cardboard and exploring ways to create texture in their work. There was the potential to develop this idea of texture more fully, working perhaps with printing onto different surfaces or incorporating different colours within the work to create a range of colour options. Once the candidate had decided to work in relief, they may have benefited from researching an additional artist that worked in this way, perhaps offering alternative ideas for breaking up the composition into basic shapes, lines and patterns.

The candidate had initially explored a variety of viewpoints, for example, buildings seen from below. They could have developed a wider range of compositions as possibilities before deciding on the final composition, which were all rather linear. This would have demonstrated a more accomplished ability to make connections between their initial images and their media experiments. Simple thumbnail compositional sketches could have helped this stage of development and a couple of ideas could have been taken forward into media experiments before deciding on the final composition.



## Example Candidate Response – low

## Examiner comments



1 The candidate presents a final outcome using paint and collage that shows a personal response to the question 'Passing by' and relates to the work in the supporting studies. There is satisfactory evidence of an understanding of composition in the arrangement of the figures, although the collaged background is less well considered (AO4). The painting demonstrates a satisfactory ability to mix a range of tones to create depth, especially within the fabric and there is an adequate understanding of facial proportions (AO2).

Example Candidate Response – low, continued	Examiner comments
 <p><b>2</b> Here, the candidate is exploring the idea of time passing by gathering images of a watch from childhood and comparing it with an image of a watch from the present day. They are also looking at images of a friend from when they were young. They are beginning to consider a personal response to the question and thinking what it means to them (AO1).</p> <p><b>3</b> There is adequate skill in their drawing from the photograph of the friend and the candidate is trying out a range of media to record their ideas including photography, paint, pen and pencil (AO1).</p>	



## Example Candidate Response – low, continued

## Examiner comments



**4** The candidate is continuing to explore the idea of childhood by drawing from more photographs of a child and his toys using a range of media. They are demonstrating an adequate ability to develop their ideas through investigations of a range of toys (AO3).

**5** The study of the boy's face has been done in pencil contrasting with his brightly painted clothing. This is intended to represent the fact that the image of the boy is in the past and is evidence of an adequate exploration and selection of media to refine their ideas as the work progresses (AO2).

Example Candidate Response – low, continued	Examiner comments
 <p>The original picture is a memory, but I want to show the passing by how a person changes. So I show the same girl in the mirror to show this idea. She is the same person at 6 and 17 years.</p> <p>You can see there is a lipstick on the girl's mouth. The background is done in watercolours with drops to represent the passing of time.</p> <p>The stairs symbolize moving forward. I have placed a wheel gear here to show time moving this way.</p>	<p><b>6</b> The candidate attempts to develop their idea of representing the passing by of time by combining two images of a woman; one from the present day and one of when she was a child. These images are reproduced using pencil for the young child's image to represent the past and bright colours using paint for the woman to represent the present (AO2 and AO3).</p> <p><b>7</b> An alternative idea is being tried out using stairs and cogs to represent the idea of moving forwards. The candidate continues to combine paint with collage and shows a satisfactory ability to manipulate and combine relevant images in response to the question (AO1).</p> <p><b>8</b> Ideas are explained through written annotations and the language demonstrates a satisfactory ability to communicate their intentions. For example, the candidate refers to the drips in the background symbolising the passing of time but does not explain this idea in any depth (AO4).</p>



## Example Candidate Response – low, continued

## Examiner comments



**9** This page includes research into a relevant artist who uses collage in their work. The candidate is able to analyse this work to a satisfactory level to help them develop their own ideas. This leads them to the decision to include collage in the background of their image (AO2 and AO3).

**10** The candidate starts to source images that represent day and night such as the city in the daytime and at night, continuing with the idea of time passing by (AO1). There is adequate evidence of technical skill in cutting out and consideration of the placement of these images to create a background to the painted face (AO2).

**11** The candidate uses written annotation explaining their intention, demonstrating satisfactory analytical skills as the connections between the artists use of collage and their own media use is adequate (AO4).

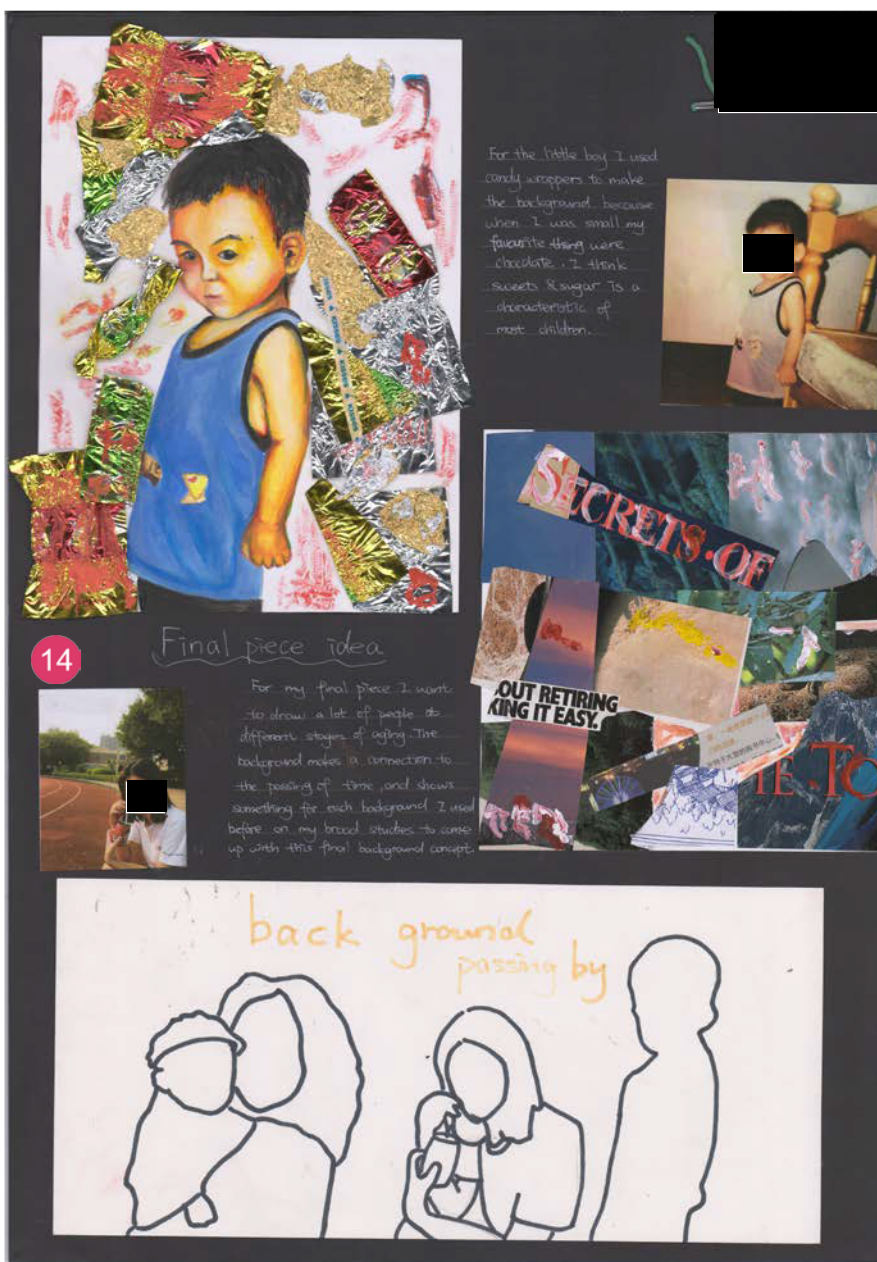
**11** I studied Jesse Treece's style to make my backgrounds more interesting. He is a collage artist and I think his works are whimsical. The way I interpreted his work was to use collage to represent a interesting new picture. In my picture I used collage to represent day and night in background. I think that the hour of the day are moments when children & teenagers imagine their stories. The road in this picture shows a moment with a start and leading to somewhere. The passing of time will change a lot like the days they played with. I used water color to painted this man. He is looking through and this is the memory of meditation.

Example Candidate Response – low, continued	Examiner comments
<p><b>12</b></p>  <p>This broad is about my final idea the first girl is a selfie photo used to show how she is 16 years old and she has that has aesthetic... appreciation for a team. In the background I used pink paper and I put of her on it show her interest in make-up &amp; lipstick.</p> <p>This picture is a mother taking a baby into her arms. I used a magazine for the background to show a comparison of time and age and a new life. The reason I used a magazine is because my mother likes to read them &amp; you can see the background is connecting with the picture about family love.</p> <p><b>13</b></p> 	<p><b>12</b> On this page more images are collected of the candidate and her mother from the present and the past, and the candidate reproduces these using paint. The technical skill is of a satisfactory level and there is some attempt to combine images such as the lipstick in the background to show her interest in makeup and to develop the composition for the final outcome (AO1, AO2 and AO3).</p> <p><b>13</b> The candidate is practising their media techniques using paint and collage and there is some evidence of adequate analytical skills in their selection of these collaged images taken from a magazine (AO2 and AO3).</p>



## Example Candidate Response – low, continued

## Examiner comments



14 The candidate experiments with different compositions in preparation for creating the final piece in the supervised test. Written annotations explain to an adequate level that they are analysing the use of collage material for the background and the placement of the figures. They make connections between the photographs of people and the images used in the background to bring a conclusion to their response to the question (AO3 and AO4).

Mark for AO1 = 10 out of 25  
 Mark for AO2 = 10 out of 25  
 Mark for AO3 = 9 out of 25  
 Mark for AO4 = 8 out of 25

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

## How the candidate could have improved

Overall, the candidate has presented a straightforward response to the question 'Passing by' in their supporting studies of paintings taken from the candidate's own photographs of people through different ages. These studies led directly to the final outcome. Although there was satisfactory evidence of recording their observations through gathering these photographs, the candidate could have expanded further on this idea by recording from a wider range of sources, such as photographs of different people seen from different angles, exploring light sources, positions and facial expressions, for example. Including mirrors or reflective surfaces may have added more interest to the work and allowed the candidate to experiment with a wider range of materials rather than just paint and collage. They could have benefited from looking at the work of an additional artist to inform these developments.

The use of media is quite repetitive throughout the submission and they could have experimented more fully by experimenting with mixing different colours, trying out alternative ways of applying the paint or introducing a completely different medium such as coloured oil pastels. This would have provided the candidate with the opportunity for reviewing and refining their work, selecting the most appropriate media to best communicate their intentions.

The candidate successfully selected a relative artist to help inform their use of collage of their work but they did not take this idea beyond a satisfactory level. They could have experimented more with restricting the colour of the selected images, for example, allowing them to create a uniformed background against which the figures would have stood out more. Or they could have experimented more with the scale of the collaged images, perhaps overlapping more and taking more thought of the shape of the images. The positioning of the collaged images could have been used more creatively and with more purpose to add to the idea of passing time, arranging them in a spiral or in such a way that could lead the viewer's eye from one age to the next. The candidate referred to the idea that the images used in the background represented time and love, but they did not explain how they did this or explored this idea more. They could have looked in more depth at the relationship between the images in the collage and the figures in the foreground, perhaps including more of their own photography.

The final page of the supporting studies showed a satisfactory level of thought to the composition of the figures by drawing out one compositional plan. To help make a more informed choice of composition, the candidate could have included three or four simple line drawings of composition ideas, adding blocks of colour in the background to try out the effects this would have had on the mood of the work. This would have demonstrated a more effective ability to review and refine their work as it developed.



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