

Example Candidate Responses – Component 3

Cambridge International AS & A Level

Art & Design 9479

For examination from 2020



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Contents

Introduction.....4

Personal Investigation6

 Example Candidate Response – high6

 Example Candidate Response – middle24

 Example Candidate Response – low31

Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS & A Level Art & Design and to show how different levels of candidates' performance (high, middle and low) relate to the syllabus requirements.

In this booklet candidate responses have been chosen from the November 2020 exam series to exemplify a range of answers.

For each question, the response is annotated with a clear explanation of where and why marks were awarded or omitted. This is followed by examiner comments on how the answer could have been improved. In this way, it is possible for you to understand what candidates have done to gain their marks and what they could do to improve their answers. There is also a list of common mistakes candidates made in their answers for each question.

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. Therefore, in some circumstances, such as where exact answers are required, there will not be much comment.

November 2020 Question Paper 3
November 2020 Paper 3 Mark Scheme

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

Important note: The word limit for the written analysis of the Personal Investigation must be between 1000 and 1500 words. Where work exceeds the word limit, examiners will not credit beyond the 1500 word limit. The examples in this booklet are drawn from authentic candidate submissions.

How to use this booklet

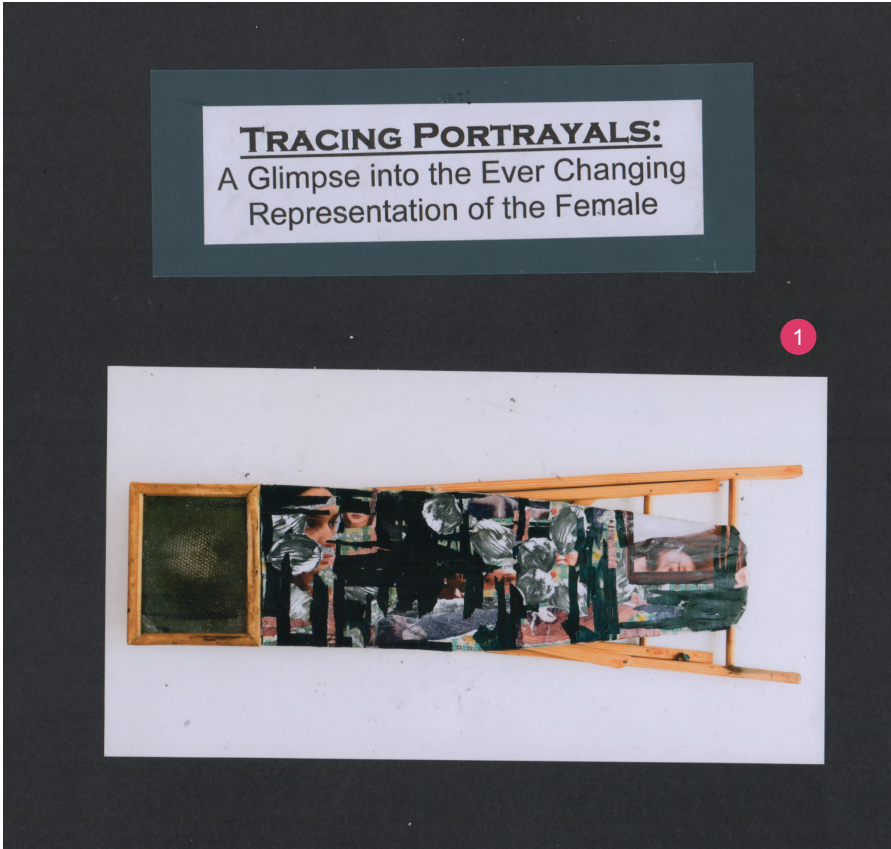
Example Candidate Response – middle	Examiner comments
 Coursework submitted by real candidates. Discuss and analyse the example coursework provided with your learners in the classroom to improve their skills.	 6 The candidate carries out further observational photography of domestic objects with different surfaces looking at reflections and arrangements. This is evidence for AO1. The candidate shows an excellent level of skill in composing the objects to create the still life. The photography captures the reflections and the shadows created by the objects. This is awarded in AO1. Examiner comments are alongside the responses.

How the candidate could have improved their answer

The candidate compared contemporary portrait artists with more traditional and historical painters of this genre. Much of the recording relied on anecdotal or biographical information and creating adequate responses based on their techniques. The candidate made some attempt to compare and contrast selected works, but this could have been carried out in more depth by concentrating on one specific image by each artist to gain a focused understanding of the work. The comparison focused only on the use of materials rather than the overall aesthetic, the ideas explored, the intentions of the artist, or the context of the work. The candidate would have gained a better understanding of the work by gathering a wider range of source material to refer to. Some of the research was limited to social media and websites. More reliable research sources would have provided a deeper understanding of the work and would have supported the development of a more personal response through the exploration of the subject.

This section explains how the candidate could have improved each answer. This helps you to interpret the standard of Cambridge exams and helps your learners to refine their exam technique.

Personal investigation

Example Candidate Response – high	Examiner comments
	1 The front cover of the investigation clearly shows the title of the study and an image of the final piece. The investigation focuses on the representation of women and explores ways to challenge this through art.

Example Candidate Response – high, continued

Examiner comments

Cambridge Assessment
International Education

Preparation – Form 8

Preparation – Form 8

Outline Proposal Form

Read the guidance notes at the end of the form before you fill it in.

Centre number		Centre name	
Candidate number		Candidate name	
Syllabus number		Component number	
Exam series	November	Year	2020
If this is a resubmission, please check the box			☐
Title of proposal Trading Portrayals: A Glimpse Into The Ever Changing Representation Of The Female			

Details of proposal (See guidance notes)

In this investigation, I will be considering how the 'female' and the depictions of 'her' has changed dramatically in the visual Arts, at first slowly and then rapidly gaining momentum to the 'modern' times.

I plan to bring this investigation into the ever changing depictions of 'the female' by looking and analyzing the 'serene' beauty of Vermeer's 'Milkmaid'. Vermeer manipulated his canvas with much tenderness in this painting and it serves as a good starting point in the consideration of how these portrayal of these supposed 'ideals' have changed with time. I will then consider works from Frida Kahlo, a devastatingly honest woman who portrayed herself repeatedly throughout her career. I will then move quickly to the feminist movement of the 1970s, where I will document works of artists such as Karin Mack and Loma Simpson – who were largely involved in the Avant-Garde.

In the work of Karin Mack entitled 'Demolition of an Illusion' the message which she is intending to portray is blatantly evident. It is a photographic series in which she is cradling a jar of homemade jam, standing in front of floral wallpaper which is commonly associated with female domesticity and working in the kitchen. The following series of photographs are of the original image which has been impaled with skewers, hairpins and nails – described as tools of self liberation. The image has then been torn apart as a demonstration of her breaking the stereotyped view of the domesticity of women and their feature in the kitchen.

I intend to compare pieces such as this, where the message is directly portrayed, with pieces of work where the message is hidden and the use of symbols is made, leaving the interpretation to the viewer.

I will closely be looking at a local artist – Virginia Chihota, particularly her pieces 'I don't see us separating' where she uses screenprints of onions as her symbols of domesticity and explores the concerns related to feminism, especially in Africa. The symbols that appear in her work closely tie to the African continent, which makes it more personal to me. Whilst mainly inspecting work by my local artist Virginia Chihota, such as her piece, 'Raising A Life in Ignorance', I will be discussing the hugely changing representation of females and work by female artists.

The work by Frida Kahlo entitled 'The Flying Bed' includes many symbols of fertility/childbearing (the ideal 'roles' for the woman) and a good deal of the interpretation is left to the viewer, but it is clear that the message given is largely negative and involves her problems with fertility and miscarriages. Another piece of Kahlo's which I intend to study entitled, 'My nurse and I' symbolises the loss and separation she had from her own mother and the lack of emotional connections between herself and her female nurture givers. In itself this is an interesting discussion, however I will be referring to these works as indicators of the 'female painting the female who deeply engages with female ideals of nurture childbirth and fertility' and how Kahlo 'freed up' the stigma surrounding the female artist's expression.

These are common problems and concerns which I would like to address through my art, by making use of symbols, as well as blatantly and directly portraying the message. By creating work inspired by my selected artists, I will be

Example Candidate Response – high, continued

Examiner comments

assessing how media, composition, and subject matter has changed dramatically over the years in the representation of 'the female'. Because of the style used by some of my artists, I intend to work with photographic images and make use of print making methods too.

I plan on decoding some of my artists works, as the majority of the representation of the female is not immediately apparent, but portrayed more through symbols such as 'the onions' that Virginia Chihota uses in her works, which represent the expected layered feminine 'roles' of domesticity. I then plan to create my own interpretation of these goes some way in indicating the changes whilst simultaneously reinforcing that 'the female' needs to be considered by the artist and the viewer in a way that has integrity and grit (rather than sentimental and unrealistic ideals).

Sources for first hand studies

1. The National Gallery, where I viewed works by Virginia Chihota
2. Gallery Delta, where Virginia Chihota's work 'Raising a life in ignorance' was displayed.
3. I intend to have an interview with Virginia Chihota in the weeks to come and discuss the symbols used in her pieces, as well as her method of printmaking and the messages she sends through her works.

Sources

Fridakahlo.org
Widewalls.ch
Designbold.com
Refinery29.com
E-flux.com

Teacher's initials

Date

Advisor's comments

This is an interesting focus for the personal investigation and a well thought out proposal. The selected Artists will provide a stimulating discussion around the representation of the female within Art, spanning historical and contemporary examples as well as cultural.

It will be useful to consider the context of the work in regard to time and social/political situation of women in relation to the work produced. It will also be interesting to consider the position of the female in art in relation to this generation – developing individual symbolism relevant to today's society.

It is good to include a local Artist and it will be highly beneficial to secure an interview, even if it is by email as it will provide insight into their creative process and working methods.

There are many sources available for research and it will be helpful to make use of a wide range to deepen the investigation and broaden understanding of the subject and the work of individual Artists. Look for gallery catalogues and interviews or articles with the local Artist and further books or reliable websites on the others.

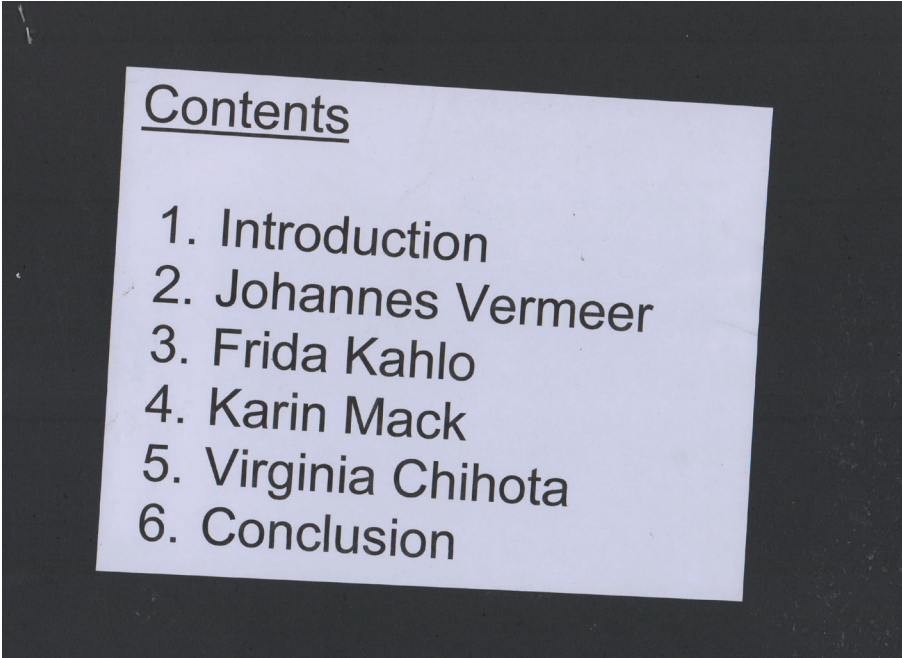
Identify ways in which the practical and creative responses will be developed, how the imagery will be informed through observational drawing and photography and use the research to inform the exploration of materials and processes.

Advisor's initials

Date

For Advisor's use only

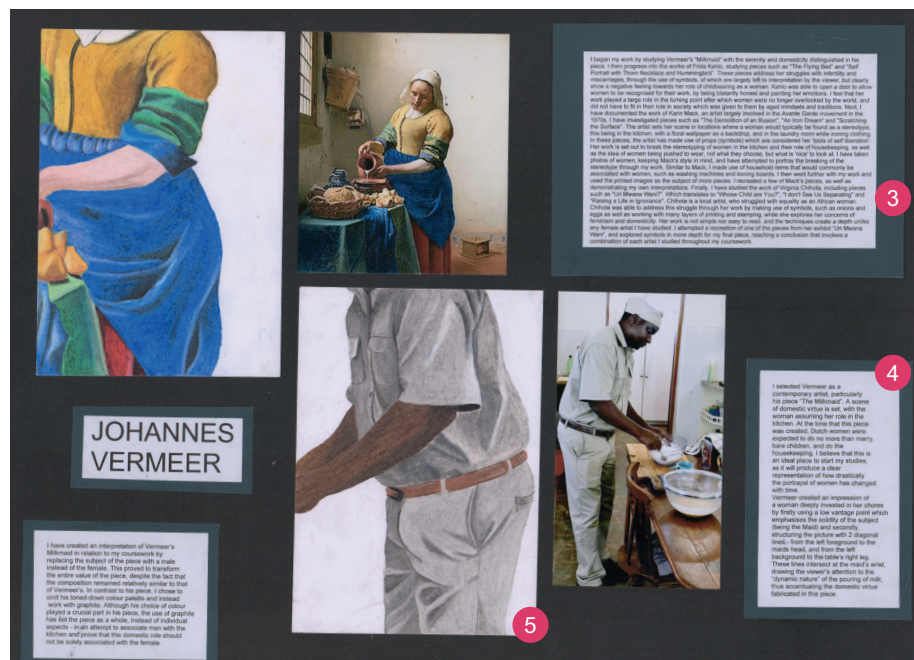
Approved	Approved (With Proviso)	Not Approved	More Information Required	Approval Not Required (See comments)
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2 The candidate includes the OPF form, which provides an insight into the candidate's intentions and the advice provided. The OPF clearly identifies the artists to be researched and how they relate to the subject. The candidate outlines how the research will support the development of personal ideas and practical work. The candidate provides a list of resources indicating that some initial research has been carried out to inform the direction of the investigation.

Example Candidate Response – high, continued

Examiner comments



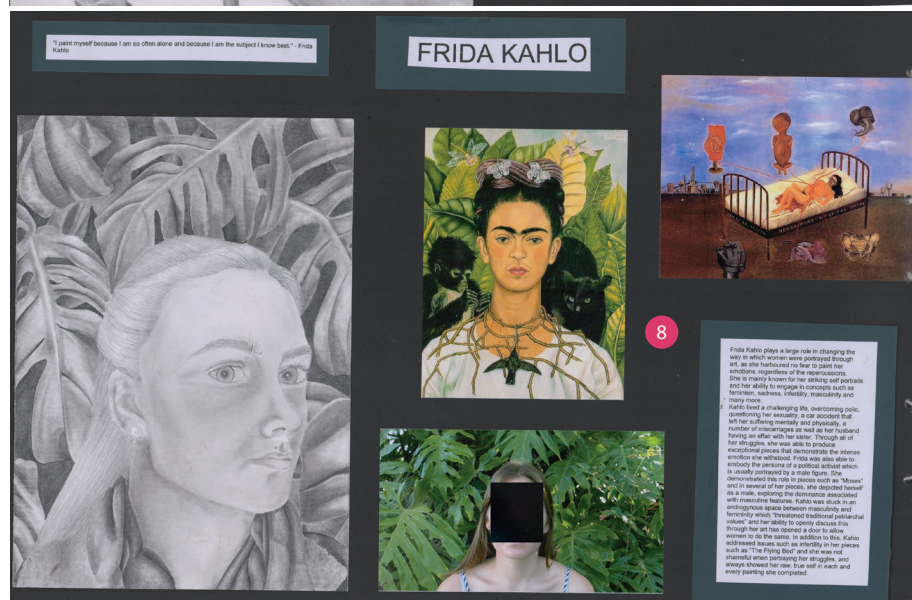
3 The introduction provides a good overview of the focus for the investigation and how the candidate uses their research into the work of others to support the development of personal creative work. This is evidence for AO2. They make strong connections between the work of others and the theme. This is awarded in AO1.

4 The candidate shows an excellent understanding of the subject, the work and the context in which it was produced. They use this to carry out a written analysis of the formal elements of the piece and to develop their interpretation by challenging the stereotypes of the time. This is evidence for AO3.

5 The candidate uses their own photography to explore this idea. They use the photograph to record their observations. The image is well composed, making close reference to the painting by Vermeer providing evidence for AO1.

The candidate demonstrates a confident ability to record from first-hand. The quality of the photograph has a direct impact on the quality of the study using coloured pencils. The drawing shows an excellent ability to control and manipulate media to express ideas. This is evidence for AO2.

Example Candidate Response – high, continued



Examiner comments

6 The candidate carries out further observational photography of domestic objects with different surfaces looking at reflections and arrangements. This is evidence for AQ1.

The candidate shows an excellent level of skill in composing the objects to create the still life.

The photography captures the reflections and the shadows created by the objects. This is awarded in AO1 for recording and AO2 for use of materials and processes.

7 Here, the candidate presents a number of different ideas in response to their artist research. The photographs explore ideas around domesticity and the female role; they demonstrate a sophisticated response to the theme. This is evidence for AO2 and AO3.

8 The candidate demonstrates insight into the work of Frida Kahlo making strong connections to the theme of the investigation. This demonstrates a confident ability to use specialist language and a highly effective ability to express ideas. This is evidence for AO1 and AO2.

The studies are from the candidate's own photographs. The drawing shows competence in recording observations through photography and drawing This is awarded in AO1 and AO2.

Example Candidate Response – high, continued

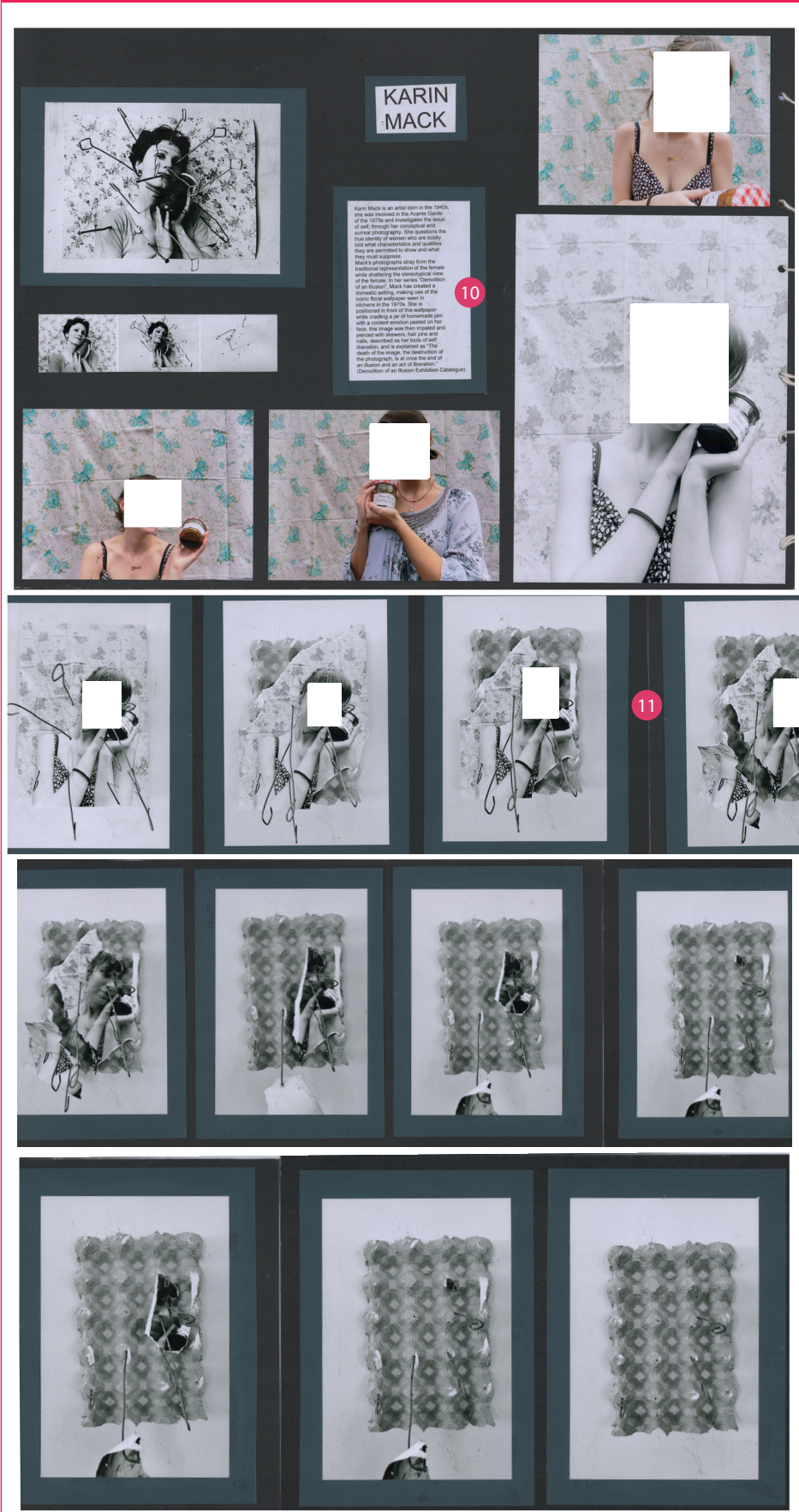


Examiner comments

9 The self-portrait demonstrates an excellent ability to explore media and an ability to render a likeness. The candidate is using their visual analysis of the work of Kahlo to explore ideas using own imagery. This is evidence for AO2 and AO3.

Example Candidate Response – high, continued

Examiner comments



10 The written content shows an in-depth understanding of the concepts explored and the context in which they were produced. They make mature references and develop ideas through a perceptive integration of visual and written observations. This is evidence for AO3.

The candidate has articulated their findings using art terminology and has responded to the research through a series of photographs that explore similar ideas. This is evidence for AO1, AO2 and AO3.

11 The candidate identifies the key aspects of the work of Karen Mack to create a series of photographs that undermine the image of woman as a domestic object. This shows highly effective use of analysis and critical understanding. This is awarded in AO3.

The images use photography and image manipulation to build the layers within the images demonstrating excellence in selecting materials to communicate ideas. This is evidence for AO2.

Example Candidate Response – high, continued

Examiner comments



12 The candidate carries out some of the most successful work within the portfolio by combining media. This is particularly evident in the images that mix photography and drawing seen on this page. This combination of materials shows excellent skill in handling a range of media to communicate ideas. This is evidence for AO2 and AO3.

13 The candidate carries out several photo shoots placing women directly next to, on or in domestic objects to explore the idea of servitude and domestic drudgery. They show the candidate's ability to make mature references to their research, evidence for AO3. Excellent use of media to express ideas, awarded in AO2.

Some images work better than others. The sequence of images of the woman ironing, the woman becoming the ironing board or the ironed object is an interesting idea. The idea being explored is clear and the image is well considered. The photographs are taken within a clear space. The range of imagery shows an excellent ability to develop ideas awarded in AO3.

14 Further experiments which attempt to show the trappings of stereotypical 'women's work' such as cleaning and sewing. The close-ups of the face with the measuring tape wrapped around the face work better than those posing with the washing machine or Hoover as the model looks defiant and there is a sense of restraint in the images. This is further evidence for AO2 and AO3 as the candidate explores different ways to communicate their ideas and develops a personal approach in a highly accomplished manner.

Example Candidate Response – high, continued

Examiner comments



15 An interesting series of photographs where the candidate extends the idea of woman as the domestic object by printing the photographs onto fabric and hanging them out to dry as part of the washing cycle. This is evidence for AO3. By doing this, the candidate creates a photographic installation using the familiar setting of the washing line and putting the images back in context. This is a good example of how the ideas have evolved and how the candidate considers the way the images are presented to communicate their ideas more effectively. This series of images demonstrates a mature and sophisticated use of media and presentation to communicate ideas. This is evidence for AO3 and AO4.

Example Candidate Response – high, continued

Examiner comments



16 Here, the candidate explores how to present the work. In these photographs, they have used only one of their images and placed it amongst the normal items of washing. These images show an excellent use of a personal visual language and realisation of intentions. This is evidence for AO4.



Example Candidate Response – high, continued

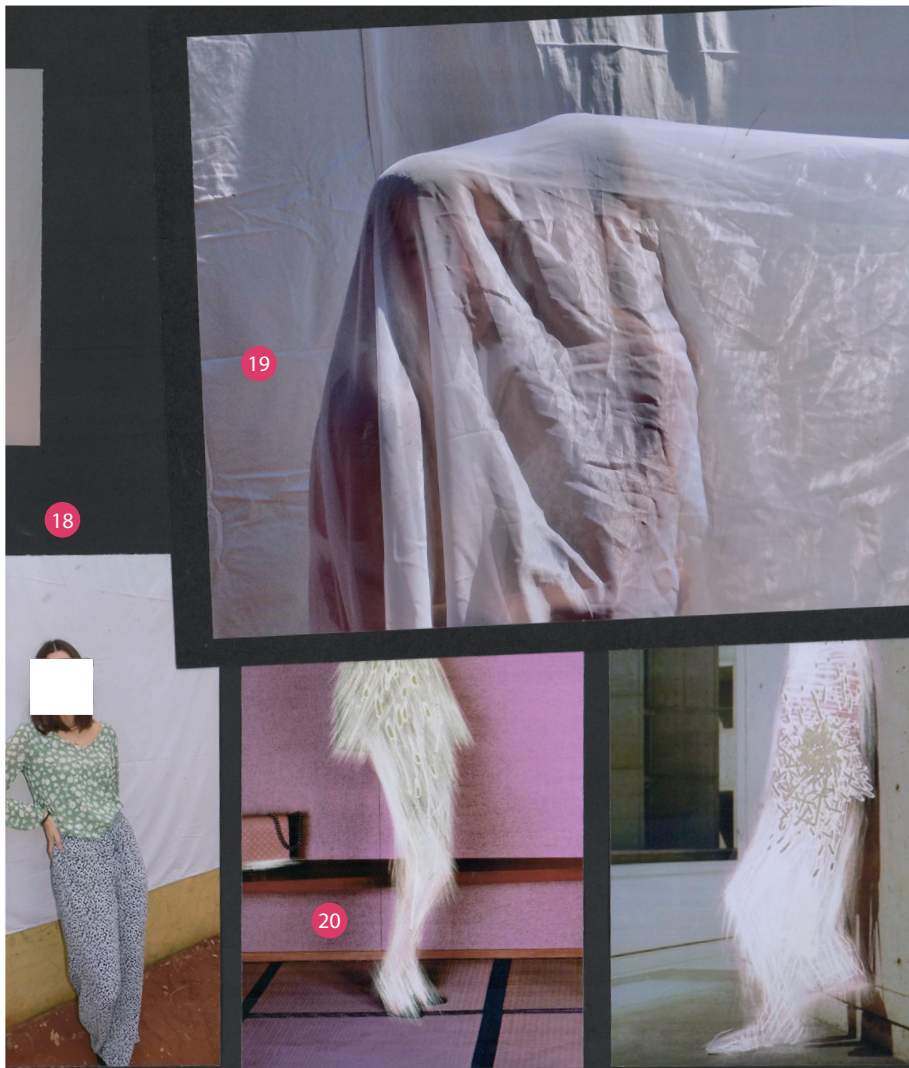
Examiner comments



17 These images explore different ways of challenging stereotypical representations of women in response to the research of selected artists. The range of ideas and materials explored show excellent skill in selecting media to communicate ideas and develop work through independent investigation. This is evidence for AO2 and AO3.

Example Candidate Response – high, continued

Examiner comments



18 The candidate makes mature references to the work of others and has developed work with perception both in written and visual elements. This is evidence for AO3.

19 The candidate carries out experimentation with ways of covering the woman's features in response to the work of Lorna Simpson. Simpson's work looks to present women without their feminine features by obscuring the body and the face. The candidate uses bubble wrap and sheer fabric to disguise the face showing an excellent ability to use research and develop their own responses. This is awarded in AO3.

20 The images by Lorna Simpson are interesting; she seems to use standard magazine style photo shoots and fashion poses and obliterates the woman by working over the surface of the image. The candidate attempts to replicate this in their photographs showing a mature use of reference material. This is evidence for AO2 and AO3.

Example Candidate Response – high, continued

Examiner comments



21 The candidate explores other techniques to remove or blur areas of the image in response to the work of Lorna Simpson, awarded in AO2. The candidate shows their ability to develop sophisticated concepts to develop personal work. This is evidence for AO3.

Example Candidate Response – high, continued

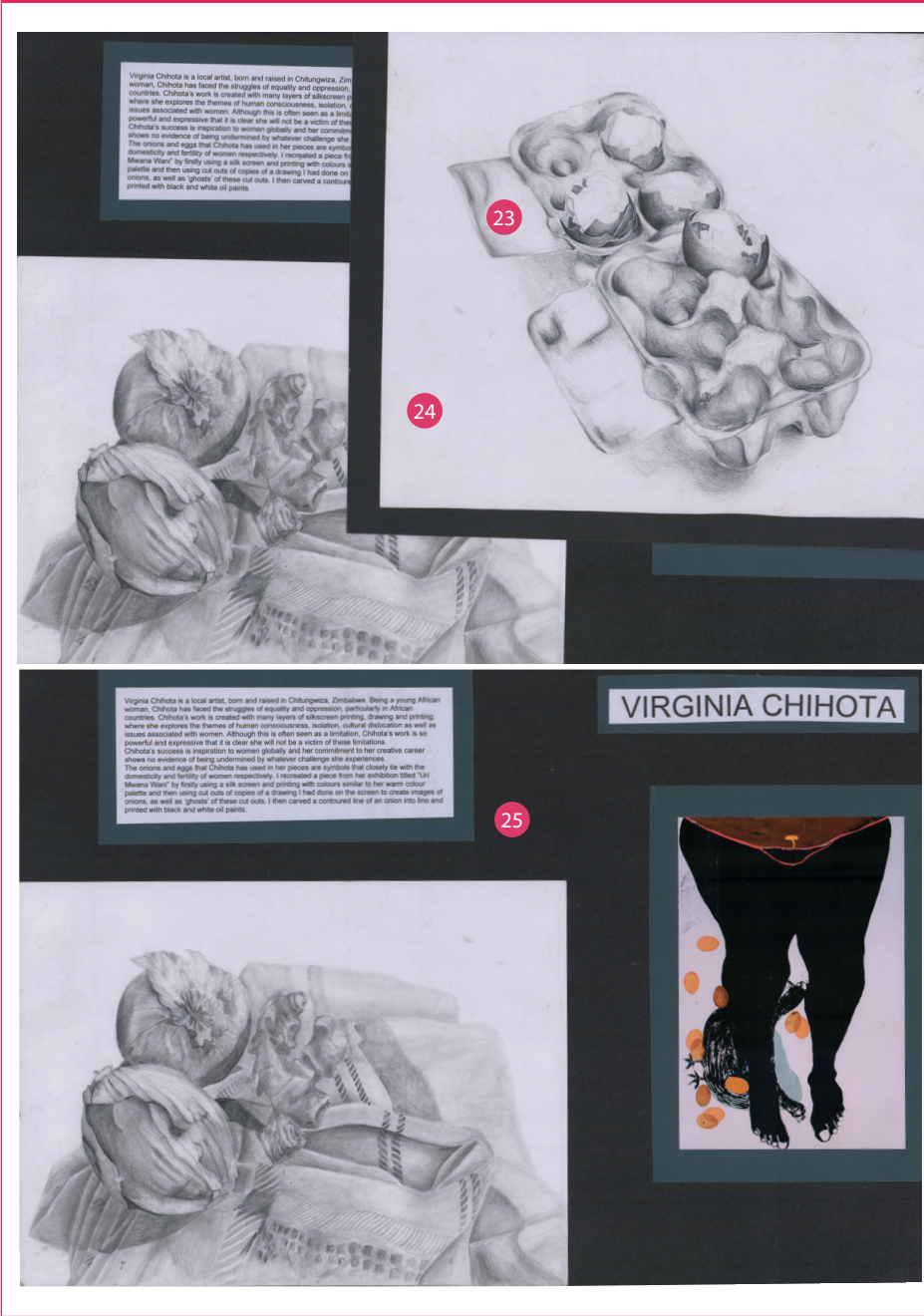
Examiner comments



22 Further exploration of materials and ideas in response to artists' research. This is evidence for AO2 and AO3.

Example Candidate Response – high, continued

Examiner comments



23 The candidate identifies key aspects of the work of the selected artist and makes strong connections between their ideas and the focus for the investigation. They make mature choices in referencing the work of others and integrate practical and written elements in a perceptive manner. This is evidence for AO3.

24 The candidate explores the work of Chihota and uses different media to record this. The handling of the materials and processes indicate an excellent level of skill and understanding. This is evidence for AO2.

25 Further visual references and responses to the work of Chihota. This is awarded in AO2; excellent use of media to explore ideas.

Example Candidate Response – high, continued



Examiner comments

- 26 The work indicates excellent skill in combining different print methods and using collage to explore ideas. This is evidence for AO2. The imagery builds up areas of tone and line informed by observational drawings.
- 27 The candidate explores the media in innovative ways to communicate ideas and makes excellent use of their reference materials. This is evidence for AO2 and AO3.
- 28 The candidate shows excellent skill and innovation with media and explores the use of positive and negative shapes. They demonstrate a sophisticated understanding of the use of colour. This is evidence for AO2. This series of images show the dissipation of the onion motif, a development of ideas in relation to the image of women.

Example Candidate Response – high, continued



Examiner comments

- 29 Presentation of resolved work, this is a culmination of excellent focused investigation and exploration of the subject and demonstrates excellent independent thought and engagement. The candidate uses various elements of their practical investigation to place the imagery in context, for example, using the ironing board as the canvas. This is awarded in AO4.
- 30 The conclusion describes the process of creating a refined outcome and how it relates to the work of the selected artists. The written and visual elements demonstrate an excellent realisation of intentions. This is awarded in AO4.
- 31 The candidate clearly identifies their intentions at the beginning of the investigation. The extensive body of work generated in response to the theme is an excellent realisation of intentions. The selection of references and use of research demonstrate a mature approach to developing ideas and perception in visual and textual analysis. This is evidence for AO4.

Total mark awarded =
84 out of 100

How the candidate could have improved their response

- The candidate compared contemporary portrait artists with more traditional and historical painters of this genre. Much of the recording relied on anecdotal or biographical information and creating adequate responses based on their techniques.
- The candidate made some attempt to compare and contrast selected works, but this could have been carried out in more depth by concentrating on one specific image by each artist to gain a focused understanding of the work.
- The comparison focused only on the use of materials rather than the overall aesthetic, the ideas explored, the intentions of the artist, or the context of the work. The candidate would have gained a better understanding of the work by gathering a wider range of source material to refer to. Some of the research was limited to social media and websites. More reliable research sources would have provided a deeper understanding of the work and would have supported the development of a more personal response through the exploration of the subject.
- The written content described the process of carrying out transcriptions or versions of the artist's work and the difficulties they encountered. There was some evidence of using art terminology to discuss the imagery, but much of the text appeared to be borrowed directly from research source material. Further analysis would have supported the development of personal opinion, leading to a more meaningful exploration of portraiture.
- Practical exploration of the subject showed an adequate ability to use visual analysis. The examples identified different ways in which their chosen artist used media and colour to create the image. The candidate was able to select and control media to a satisfactory standard. However, more intense observation and engagement with the subject to develop a personal visual language would have gained them further marks.
- Despite a good start with a clear introduction and sections with sub-headings, overall, the investigation was disjointed. The study would have been more cohesive if it had shown better integration of text and image. This would have demonstrated visual and written connections between the work being discussed and the practical experimentation.
- Within the final pages, there was an attempt to analyse the work of others looking at the formal elements such as media and technique. It would have been more helpful if the candidate had placed this within the main body of the investigation and had used it to support the development of their practical studies.
- The candidate produced a short conclusion but it was placed before the practical examples and further information about the artists. Better organisation of ideas and material, ending with the conclusion to summarise the investigation would have been beneficial.
- To improve the overall mark, the candidate would have benefited from a wider and more reliable range of source material. The submission would have achieved more marks if the candidate had developed their practical work by identifying a clear idea, carrying out direct observational studies and gathering a range of visual stimulus in relation to the theme. More focused and in-depth analysis of selected works would have supported the exploration of the theme in terms of contextual understanding, development of personal ideas and practical skills. More varied experimentation with media would have helped the candidate to realise their intentions more effectively. A more integrated approach to presenting written analysis alongside the practical exploration would have provided a good structure and would have allowed the investigation to develop in a chronological and cohesive manner.

Example Candidate Response – middle

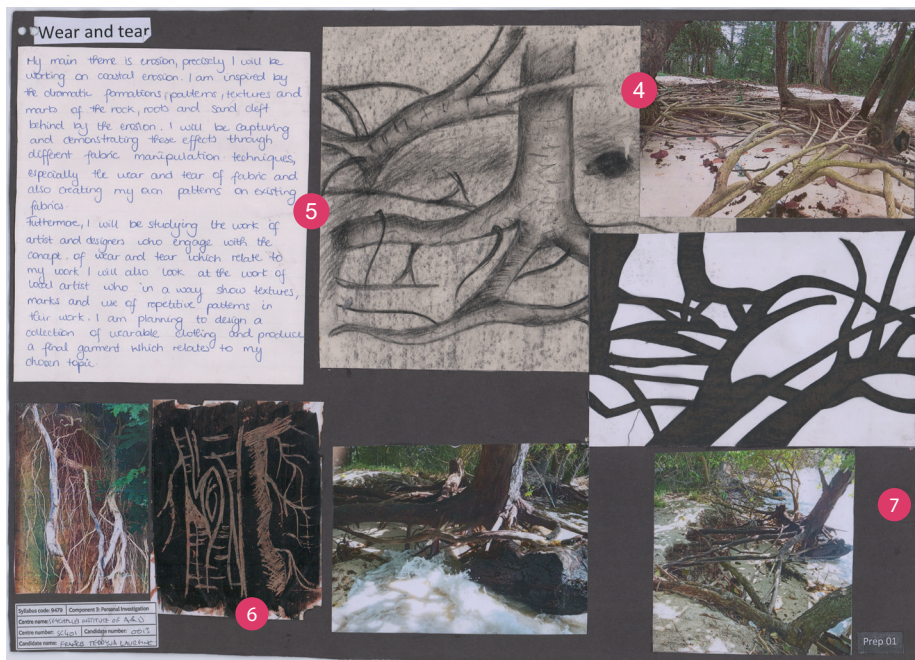


Examiner comments

- 1 This submission focuses on the development of garment design and fabric manipulation in response to the theme 'Wear and Tear'.
- 2 The investigation concludes with several photographs and illustrations demonstrating the various materials and processes explored. The candidate brings aspects together in one garment and realises their intentions in a competent manner, whilst showing a good use of visual language. The presentation of the work demonstrates a competent level of engagement and independence awarded in AO4.
- 3 The candidate considers the overall presentation of their work. They use a model and a suitable location to show their refined ideas. The photographs of the garment being worn are displayed alongside the fashion illustrations for their design. This is evidence for AO4 demonstrating a competent level of engagement and independence.

Example Candidate Response – middle, continued

Examiner comments



4 The candidate demonstrates a competent understanding and ability to record their observations and explore their ideas. This page shows first-hand gathering of visual source material and an ability to control media in different ways to recreate textures through mark making. This is evidence for AO1 and AO2.

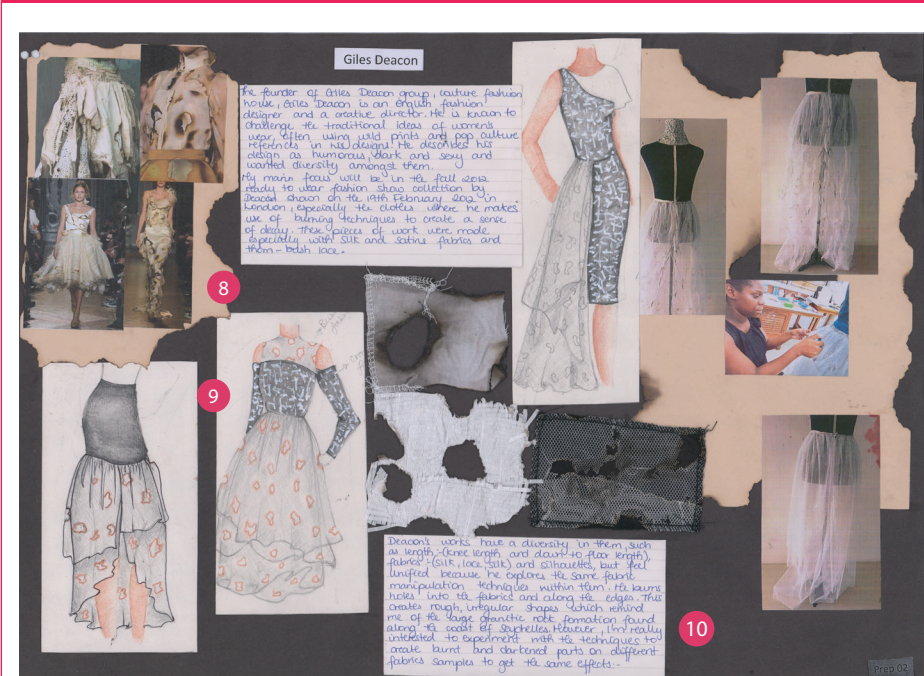
5 This gives a clear introduction and the candidate states their intentions. This is evidence for AO2 as the candidate clearly communicates their ideas. The candidate shows a good ability to communicate their intentions through written and visual means.

6 The candidate uses a range of media to record their observations using charcoal, pen and oil pastel. They look at line, tone, shape, form and colour. The candidate shows a competent ability to explore materials and techniques and communicate ideas through visual forms. This is evidence for AO1 and AO2.

7 The candidate shows a competent ability to record their observations through initial drawings and photographs of trees, looking at the bark and twisted forms of the roots and branches. This is evidence for AO1.

Example Candidate Response – middle, continued

Examiner comments

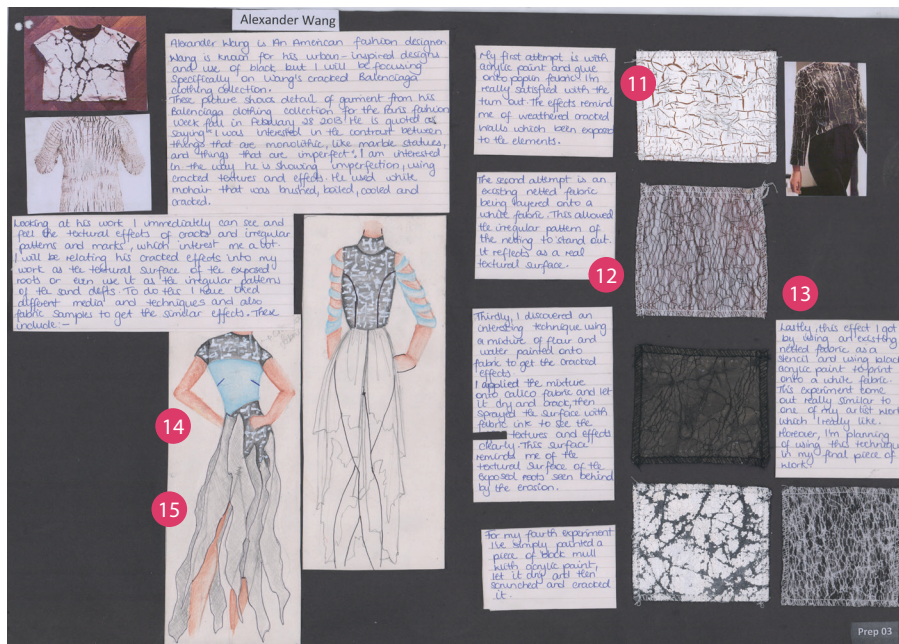


8 The candidate makes relevant connections with the work of a number of designers who are appropriate to the theme. This research into their work focuses on the appearance of the fabrics used and textures. The candidate demonstrates a good ability to analyse the work of others to inform their ideas. This is evidence for AO3. The candidate shows a good ability to communicate ideas through the integration of annotation, reflection and illustrations. This is evidence for AO2.

9 The fashion illustrations demonstrate how the different fabrics can be integrated into the design of a garment. The candidate explores different options in response to their chosen designer showing good communication of ideas and competent development. They display good analytical skills and the ability to make good use of reference material. This is evidence for AO2 and AO3.

10 The candidate experiments with burning different fabrics in response to the work of Giles Deacon showing a competent exploration of media. This is evidence for AO2. These are relevant to the theme of 'wear and tear' but it is not clear how this relates to the observational studies of the trees.

Example Candidate Response – middle, continued



Examiner comments

11 The candidate explores different materials and processes to achieve similar effects to their chosen designer. They make good use of their visual analysis and understanding of materials demonstrating a competent ability to develop ideas. This is evidence for AO2 and AO3.

12 The use of language demonstrates good understanding of analysis and how to use this to develop ideas. The candidate uses annotation well to show a good ability to use reflection to progress in their practical work, providing evidence for AO3.

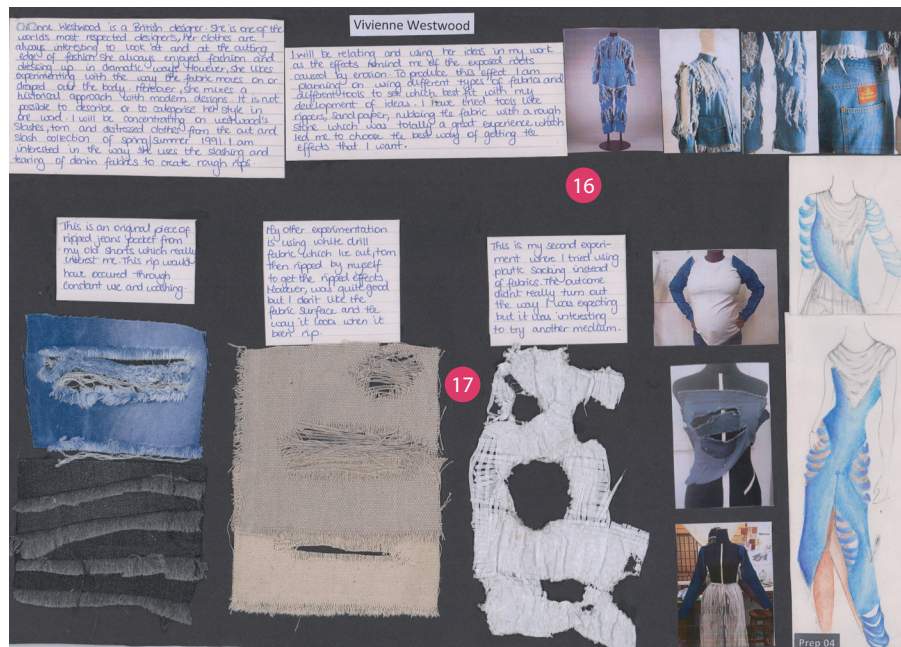
13 The candidate demonstrates a good ability to review and reflect on experiments and to select examples that were effective in communicating their ideas and intentions. This is awarded in AO2.

14 The portfolio demonstrates good integration of practical and written work throughout. The annotation and reflections are purposeful and helped the work progress. This is evidence for AO3.

15 The research and annotation support the development of experimentation and fabric manipulation. This is evidence for AO2.

The candidate presents different ideas for how to use the fabrics within a garment. This is evidence for AO3.

Example Candidate Response – middle, continued



Examiner comments

16 The candidate describes the different methods used to distress a variety of fabrics in response to the work of Vivienne Westwood. They make competent observations between the torn, ripped surfaces and that of the tree roots. This is evidence for AO2. This shows good use of analysis and critical understanding and this is awarded in AO3.

17 This page displays different aspects of the assessment objectives. There are examples of designers' work, observational studies and samples created by the candidate. The page also includes sketches of ideas showing the progress of the work and its influences collated on one page. This helps to show the thought process and development of the work in a holistic way. This is evidence for AO2, AO3 and AO4.

The presentation demonstrates a competent level of engagement with the work and independence in developing ideas from different sources. This is evidence for AO4.

Example Candidate Response – middle, continued

Examiner comments



18 Here, the candidate shows a competent ability to combine their experimentation in one garment. The illustrations and samples show the processes used and the fabrics selected to carry this out. This is awarded in AO3 and AO4 as it shows a competent realisation of intentions.

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

How the candidate could have improved their response

- The investigation focused on the development of garment designs in response to the theme 'Wear and Tear'. The portfolio contained some initial observational drawing and photography which aimed to inform the development of personal creative work, a range of samples exploring fabric manipulation, references to the work of others and ongoing review to refine ideas.
- The portfolio began with some drawings and photographs of trees, looking at the bark and twisted forms of the roots and branches. Further research into other distressed surfaces would have helped the candidate to develop a broader range of responses to inform experimentation. The overall mark could have been improved by gathering a wider range of visual research and recording observations using a broader range of media.
- The candidate made good connections with the work of a number of designers appropriate to the theme. The research into this work focused on the appearance of the fabrics used and the surface design. It would have been more useful to carry out in-depth analysis on a select number of designs and to consider the influences on the shape and form of the garment, to support the development of personal ideas and designs.
- The candidate experimented with a range of materials and processes, but they could have gained further marks with closer observation of visual stimulus making a stronger relationship between observational studies and fabric manipulation samples.
- The use of language demonstrated some understanding of analysis and how to use this to develop ideas. The annotation showed the candidate's ability to use reflection to progress in their practical work. In-depth analysis of the samples and experimentation could have led to more refined outcomes showing clear intention.
- The supporting pages displayed different aspects of the assessment objectives. There were examples of designers' work, observational studies and samples created by the candidate, alongside sketches of ideas showing the progress of the work and its influences collated on one page. This helped to show the thought process and development of the work in a holistic way.
- The layout of the portfolio presented a continuous, engaged and coherent journey.
- The candidate considered the presentation of their refined design using a model and a suitable location. Photographs of the garment being worn were displayed alongside the fashion illustrations.
- It would have been useful to include a written conclusion making links to the work of others and their influence on the development of ideas.
- To improve the overall mark, the candidate would have benefited from gathering visual source material from a wider range of stimulus to inform their ideas. More in-depth experimentation with materials and processes linked to the observational studies would have led to more accomplished samples. Investigation in more depth into the work of selected designers would have led to design outcomes being developed more strongly, helping the candidate to achieve their aims more successfully.

Example Candidate Response – low

Examiner comments

Portraits: comparison- traditional vs contemporary

For my personal investigation I have explored 6 artists ,3 who produce work today and 3 who had produced work in the late past. In my investigation I looked into the differences, similarities and connections between the older art and the newer art as well as all the artists compared to each other regardless of when they were produced.

Portrait art is personally my favourite form of art to do and to look at. So, when thinking of a topic for this investigation I knew that to me a study and exploration of portraiture would be a perfect choice and could also benefit my art in the future.

For this investigation I tried to step out of my comfort zone and for me that meant focusing on artists that use paint as their main medium. I prefer doing pencil sketches mostly and haven't had much practice with painting previously so looking into these artists while also trying out their techniques and styles (as best to analyse them) proved to be a difficult task.

1

The investigation and exploration

Looking into the modern artists proved to be more difficult than looking into the traditional artists.

With the limitations caused by lockdown and just some plans not pulling through I was unable to obtain first-hand information from two of my modern artists. I emailed them with questions but did not receive an answer so because of that i had to look deep into the internet for information and luckily they have both shared videos showing their technique and process on their social media so by looking at those I was able to get answers to some of my questions.

With the traditional artists I found a lot of information on the internet and the only trial was sorting the facts from the fiction. I also had visited museums previously and had viewed Botticelli and van Gogh's works in person.

With the information I had obtained I started my exploration. To do this to the best of my ability I created 6 artworks over the course of a couple weeks in which I explored the styles and techniques of my artists. Since I'm a visual person this helped me see the differences and similarities better.

This was also a beneficial task for me to learn more about painting techniques and see which ones I felt most comfortable with.

The first artist I explored was **Tomasz Mro.**

He mainly works with pen, pencil, and watercolour but also sometimes acrylic or adobe photoshop.

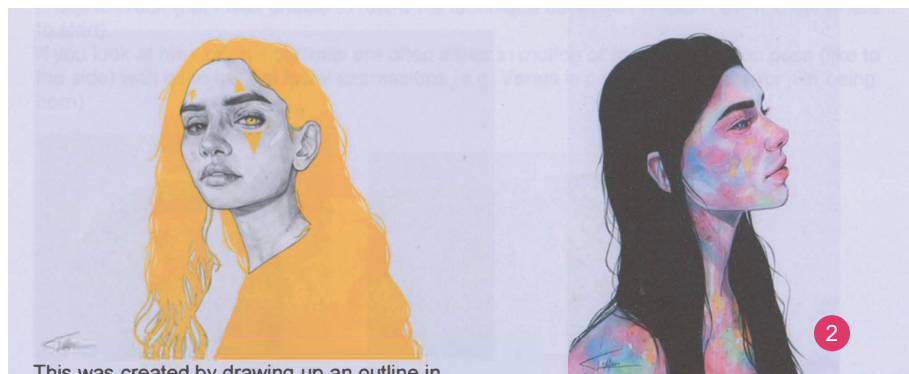
His portraits are predominantly of women and are also very stylized, and polished. He uses a variety of bright colours to create eye catching pieces.

When i experimented with his style and technique I chose to focus on his specific style of using grayscale (pencil and pen) with a bright solid colour for extra details like hair or eyes.

1 The candidate states that they compare contemporary portrait artists with more traditional and historical painters of this genre as the focus for the personal investigation.

Example Candidate Response – low, continued

Examiner comments



This was created by drawing up an outline in pencil and then going over with a pen to make the picture stand out more. After the main sketch is finished you go in with a watery watercolour and paint the details.

My second experiment was with **Vincent van Gogh's** style. I've always been drawn to his art and his story, so I was both excited and scared to try it out.

He uses oil paint, which I had never worked with in my life before this and found really difficult to get used to. He was said to use the paint straight from the tube and liberal, often thick brush strokes. His use of colours was very new for the time and a lot of people claim he had some eye problem that made him see things differently and therefore paint differently than what was conventional.

I used these techniques in my attempt and had quite a lot of difficulty with the oil paint, especially with the fact that it's winter and the paint took forever to dry. So, I ended up having to go back to it and fix things days later when the paint had dried.



Because **Sandro Botticelli** was known to also use oil I decided to do both the Van Gogh and Botticelli experiments on the same day so as to not waste paint. He was known to be a bit of a follower of trends early in his career so most of his techniques were common ones from the time, except for his way of mixing his own paint which kept the paint soft and less

2 The candidate provides examples of work to illustrate the written content. This is evidence for AO2.

3 The written content describes the process of carrying out the transcriptions or versions of the artist's work and the difficulties the candidate faced. This shows a satisfactory ability to communicate ideas providing evidence for AO2. The candidate is able to apply their research to their reflections demonstrating an adequate ability to analyse the work of others and their own. This is awarded in AO3.

Example Candidate Response – low, continued

Examiner comments

prone to crack (but I was unable to follow his technique because I wouldn't even know where to start).

If you look at his work his portraits are often either in motion or in an uncommon pose (like to the side) with quite neutral facial expressions (e.g. Venus is pretty emotionless for just being born)



When I was doing my experiment I had trouble with pigments and had to keep adding layers to find the right one (almost sickly pale but not quite). I also could not reach the level of intricacy Botticelli had with his art, especially because I worked on a smaller board.

4

I then attempted **Henrik Urdalens** style and technique which was the one I felt least prepared for. His technique is to take a paper sheet and without any outline start painting a portrait. He uses gouache and paints the edges and dark parts first and then builds up the lighter ones. His style looks messy at first but as it develops part of it becomes clear and a face is formed (like magic really).



5

I had never done a portrait without reference before, but I think I ended up emulating his work quite well.

My last two experiments were with **Lional Smit** and **Johannes Vermeer**. I did them both in acrylic even though these artists mainly work/ed in oil because I knew that if I used oil again I wouldn't be satisfied with the outcome and would probably worry more about the paint blending and not drying than the actual style and techniques of the artists.

4 The annotation is descriptive of the process and problems faced using materials and techniques in response to the selected artists. This is evidence for AO2.

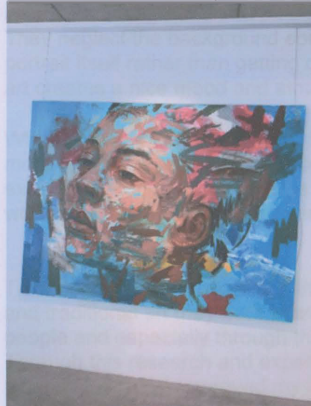
The candidate is able to use their visual analysis to inform their practical attempts and to recognise the use of materials within the work of their chosen artists. This demonstrates an adequate ability to use analysis and make personal references, and this is awarded in AO3.

5 The candidate identifies characteristics of the work by their chosen artist, looking at technique which then informed their exploration of materials. They demonstrate a satisfactory ability to communicate ideas and to develop work through focused investigations. This is evidence for AO2 and AO3.

Example Candidate Response – low, continued

So, I started with Lionel smit who is known for his large-scale portraits of mostly South Africa women and he's splashes of colour.

I started with the portrait and then went in with the colour. I found it difficult to portray an accurate face in his style with a smaller scale, but the colours did brighten it up.



Johannes Vermeer is well known for his portraits set next to a window so when experimenting I used a setting with a window and used underpainting to bring out the scene.



Comparing

From what I have explored I have seen many similarities and many differences between traditional art and contemporary art.

One of the main similarities is the way of going about painting the portrait.

For example, in Lionel Smits, Sandro Botticelli's and Tomasz Mro they all start with building up a realistic face with dimension and depth to it as well as the neutral facial expression and they then go on to add their personal style.

The only differences in technique can be found in the way Henrik Uldalen creates his portraits and the composition he chooses. Unlike the artists who I have mentioned he starts with shadows and builds up the lighter elements as he goes. He also doesn't start in the conventional way you would a portrait (from the eyes outward) and he creates an almost unrecognisable piece that with added details turns into a face.

The use of colour is significantly different between the old and the newer artists. Other than Van Gogh the older artworks are dark and plain. Although it might be a case of the colour

Examiner comments

6 The annotation focuses on the process and technique. the candidate showed an adequate ability to apply different media to communicate ideas to a satisfactory level through their observations and practical explorations. This is evidence for AO2.

The candidate gains some understanding of the work by carrying out their own versions and showed an adequate ability to explore materials and carry out visual analysis.

7 The candidate refers to their attempts to recreate the style of their chosen artist. The annotation shows a satisfactory ability to review ideas as the work develops and this is awarded in AO2.

8 The candidate uses art terminology to discuss the work of others. They show an adequate understanding of the processes involved and the effect that is given. This is awarded in AO1 and AO2.

Example Candidate Response – low, continued

Examiner comments

fading overtime but for the benefit of the doubt I'm going to compare based on what they look like now and not what they could have looked like when first created.

A significant difference between the older art and the newer art is the format. The older art all adds a background and puts detail in the background as well, but the newer art doesn't. They neglect the background completely and it almost makes it feel more focused on the portrait itself rather than getting distracted by the setting. However, I also feel that the older art creates a nice mood and atmosphere by adding the background.

When it comes to texture I think that modern art has more of it, probably because of the more experimental approach a person can have with their art nowadays. Van Gogh is an exception of course because his art was ahead of its time in many ways so it makes sense it wouldn't fit all the same categories as the older paintings.

To conclude I would say that although there are many differences between contemporary art and traditional art they both share fundamental elements, and both create vivid images of people and especially through the artists own personal interpretation and style. Through this research and experimentation, I have learned many techniques and tips for painting that have improved my understanding and process of painting.

Links

<https://www.youtube.com/c/TomaszMro>

<https://youtu.be/4K6gY3f1po4>

<https://www.studentartguide.com/featured/enjoy-a-level-art-exam>

<https://www.studentartguide.com/articles/a-level-art-personal-study>

<http://annebobroffhajal.com/category/drawing/portraiture/traditional-vs-contemporary/>

http://www.essentialvermeer.com/technique/technique_underpainting.html

<https://www.forbes.com/sites/felicitycarter/2018/11/10/the-dark-arts-of-henrik-uldalen/amp/>

https://www.artble.com/artists/vincent_van_gogh

https://www.artble.com/artists/johannes_vermeer

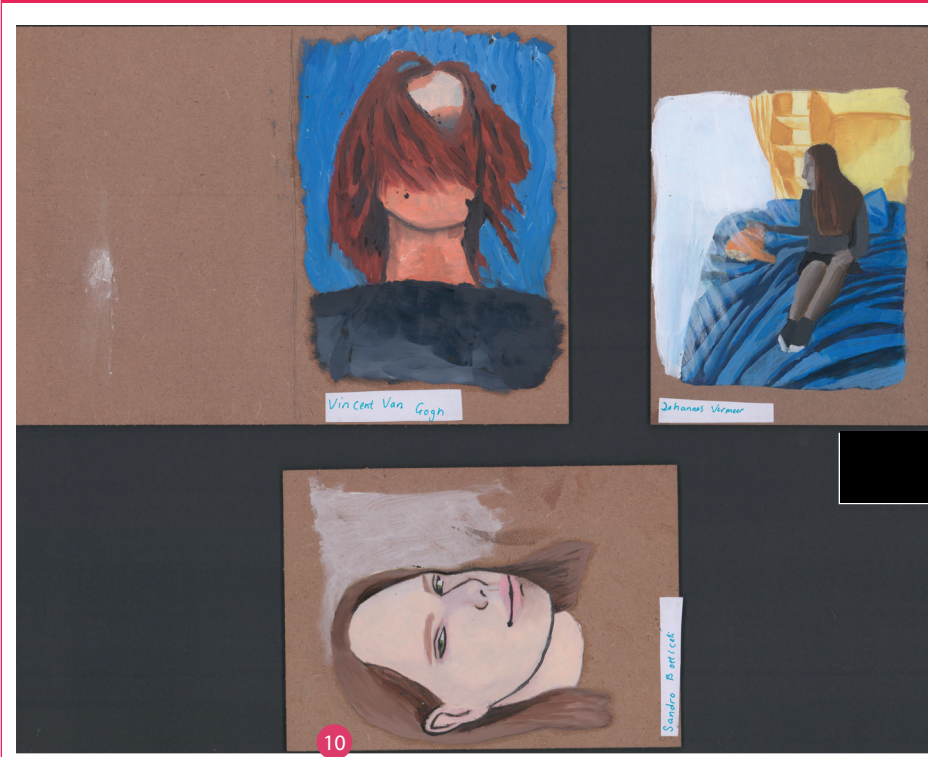
https://www.artble.com/artists/sandro_botticelli

<https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/greek-pottery/v/ancient-greek-vase-black-figure-technique>

9 The written content shows an adequate understanding of the work and an satisfactory ability to develop ideas in making comparisons between past and present approaches. This is awarded in AO2 and AO3. The candidate concluded their comparative study by identifying common characteristics between historical and contemporary examples of portraiture. This showed a satisfactory realisation of intentions and an adequate level of engagement. This is evidence for AO4.

Example Candidate Response – low, continued

Examiner comments



10 Here the candidate presents their responses to their chosen artists. The application of different media and techniques show an adequate ability to explore media to communicate ideas. The candidate labels the examples with the relevant name of the artist. The range of approaches taken show a satisfactory ability to develop ideas through focused practical investigations. This provides evidence for AO2 and AO3.

Example Candidate Response – low, continued

Johannes Vermeer

Media- oil

Techniques- To create the astounding effects of light and shadow, it is believed that Vermeer used the camera obscura - a box with a hole with a lens in it. The inside of the box would be painted white and using a series of lenses and mirrors it would reflect the outside image within. This would intensify the light and shadows of the reflection, allowing the artist to see finer detail of light and shadow on surfaces and objects.

- Although Vermeer held nothing original in his artistic interpretation and subject matter, he was extremely skilled in creating superb pieces of art
- This technique assisted Vermeer in capturing minute details and highlighted aspects of surfaces and objects in dimmed or stark lighting conditions that created spectacular effects through the various lenses and mirrors.
- This contraption also allowed for shadow lines to be much harsher and bold and this can be seen in the artist's take on clothing and fabrics. Another benefit of using the camera was that Vermeer did not have to constantly move around to catch finer detail for close-ups - he would continue looking inside the box without interrupting his flow of work.
- usually had to be hand ground each day before setting out to work. Moreover, some pigments were not mutually compatible and had to be used separately. To overcome the scarcity of pigments and the inherent limitations of available materials, artists had learned to compensate

11

intention/focus- Vermeer's paintings focused on everyday life scenes from neighbourhoods in the city of Delft

- subject matter depicts ordinary people and narratives of domesticity in the 17th century.
- realistic paintings

Moods-

Information about artist- didn't create many self portraits, focusing instead on objects that took the viewer to an image as he saw it.

- was a master in aspects of space and dimension and his ability to effectively use the colour palette with all its limitations of the time demonstrates his talent and competency in overcoming obstacles and creating scenes of photographic quality with just a paint brush.
- Vermeer was not only a master in capturing life objectively; the camera allowed the artist more flexibility in creating moods and atmospheres in the scenes. This would give the spectator an ultimate three-dimensional, realistic and in depth psychological experience of the captured moment.
- This technique made Vermeer the revolutionary he is today, as he surpassed artists of the time and invented groundbreaking methods in pictorial aesthetics.

12

When and how they developed their art style-

Do they use underpainting or pre production or more freehand- Inventing corresponds to the modern idea of an initial drawing on the untouched canvas, dead-coloring to underpainting and working-up to the application of color and detail

Examiner comments

11 The candidate presents biographical details and statements about the work of each artist. This is evidence for recording observations and is awarded in AO1. There is some good analysis used to interpret the work which is evidence for AO3.

12 The annotation demonstrates a satisfactory ability to record observations and insights. This is evidence for AO1. The candidate identifies different aspects of the artist's work and their contribution to the development of art history showing a satisfactory ability to communicate ideas. This is awarded in AO2.

Example Candidate Response – low, continued

Sandro Botticelli

Media- oil, tempera

Techniques- Botticelli's early works followed the then popular style in Florence which placed importance on the human figure rather than on space.

- Many aspects of Botticelli's Birth of Venus are in motion.
- He prepared his own tempera pigments with very little fat and covered them with a layer of pure egg white in a process unusual for his time. His painting resembles a fresco in its freshness and brightness. It is preserved exceptionally well and the painting today remains firm and elastic with very little cracks.
- Roughly halfway through the first decade of the 16th-century, Botticelli's art would have seemed old-fashioned compared to the works of Da Vinci and Michelangelo, even though it had been widely copied and revered during the 1490s

intention/focus- historical/mythological characters and events

Moods- The characters in Botticelli's work are displayed as melancholy and thoughtful.

13 Information about artist-

When and how they developed their art style- Botticelli continued using his early style after 1480, but a new method soon emerged in frescoes such as St. Augustine in the Church of the Ognissanti, Florence, and the three frescoes in the Sistine Chapel. These frescoes show a concern with the construction of stage-like spaces and stiffer figures, also seen in a series of altarpieces from 1485 and 1489.

- After 1490, Botticelli concentrated on paintings with numerous small figures, so that the entire picture surface seemed more alive. After Botticelli became crippled in his later years, he failed to receive painting assignments. He may have continued to work on his set of drawings (never finished) illustrating Dante's Divine Comedy.

Do they use underpainting or pre production or more freehand-



Examiner comments

13 The candidate presents further information about each of the artists. They demonstrate an adequate ability to visually analyse the work and to select good references to support the investigation. This is evidence for AO1 and AO2.

Example Candidate Response – low, continued

Examiner comments

Vincent van Gogh**Media-** oil**Techniques-** distinctive, liberal brush strokes, definite brush work and contoured forms, began experimenting more with colour and technique

- He was famed for his bold, dramatic brush strokes which expressed emotion and added a feeling of movement to his works.
- It's thought that he often used paint straight from the tube (impasto)
- He began experimenting more with colour and technique and many feel that his new style changed not only his work, but also the history of art in general.

intention/focus- greatly influenced by Impressionism and Post-impressionism.

- Everyday people he saw in his life and himself

Average time to do one- approximately a day**Moods-****Information about artist-** Hometown: Zundert, Netherlands

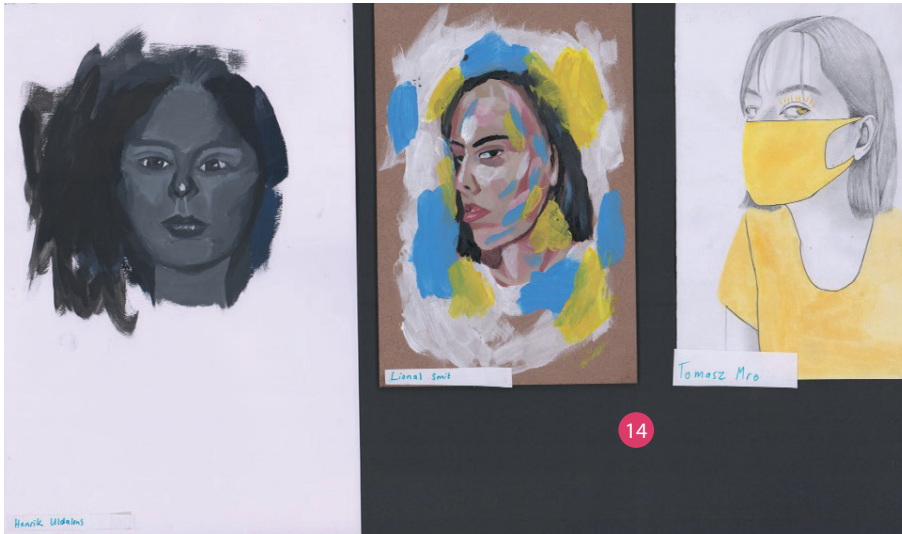
- The majority of his most renowned paintings were produced in the two years before he committed suicide.
- 30 self portraits from 1886 and 1889 (because he lacked models)
- Vincent van Gogh painted portraits throughout his career from 1881 through 1890.
- van Gogh was deeply troubled by mental illness throughout his life and the degree to which this impacted on his work has been the subject of much speculation.
- Modern critics agree that van Gogh was an artist who was deeply disturbed by his condition and this is believed to have impacted somewhat on many of his great works.
- He created Expressionism
- Often referred to as the 'Mad Artist,' van Gogh is today regarded as one of the most popular Post-impressionist painters
- Despite only selling one canvas during his lifetime, he is famous for his expressive and emotive use of vivid color and brisk application of impastoed paint.
- definite brush work and contoured forms have massively influenced Expressionism, Fauvism, and early abstraction as well as various other aspects of 20th-century art

When and how they developed their art style- the fact that he was overwhelmed with failures and rejections in his early life that had lasting effects on him may have provided further inspiration for his most creative offerings.**Do they use underpainting or pre production or more freehand-** often the case that he would sketch out his vision for a painting before starting the painting itself.

Example Candidate Response – low, continued	Examiner comments
The artists (traditional) For the traditional artists I looked online at some portrait artists and looked into their history and at their artwork. After collecting info about a couple of artists that interested me I narrowed them down to two I had previously known about and had experience looking into and one I knew very little about. Because the artists I looked into are not alive today I had to rely mostly on second-hand information from the internet. Vincent van Gogh He has been a personal favourite artist of mine since I saw his art on the internet about 5 years ago ,so much so that when I visited Paris a couple years ago I dragged my dad to the Musee d'orsay (he's not a big fan of art museums) just to view his works in person. I have also watched many documentaries and movies on his life and his work and read countless articles describing he's techniques and style and I have watched videos on people who have studied his work and are able to reproduce it in his style (like the artists used in the movie Vincent). Johannes Vermeer When I first came across Vermeer I was researching underpainting and I saw his work and looked into his techniques. When I was later looking into portrait artists i came across him and thought I should explore more about him. Sandro Botticelli When I visited Italy with my family a couple years ago I couldn't help but notice his work and influences everywhere. my mom and my sister both work in artist fields, so we were all interested in going to art galleries when we went to Italy. We went to Florence and viewed a couple of his works most prominently his depiction of Venus and many depictions of Mary and baby Jesus.	

Example Candidate Response – low, continued

Examiner comments



14 The candidate carries out studies in the style of the selected artists using different approaches. The candidate identifies the different ways of using colour and brushstroke to a satisfactory level. This is evidence for AO2. Their ability to apply visual analysis to carry out these experiments are to an adequate standard. This is awarded in AO3.

Example Candidate Response – low, continued	Examiner comments
Research <u>Tomasz Mro</u> Media- watercolour, pencil, pen, acrylic, adobe photoshop and illustrator Techniques-leaves open white spaces for highlights, the hair is generally less detailed than the face, the artist usually chooses a colour or colour scheme for a project and sticks with it ,it's more expression than realism, his portraits are usually abstract but in the case of his pencil and pen drawings they are more realistic depictions. Their style is quite stylised. Moods- his portraits mostly portray people with sombre or neutral expressions, but he uses very bright emotive colours, so the elements contrast each other to create an eerie effect. intention/focus- his portraits mostly portray people (mostly women) with sombre or neutral expressions Information about artist-My works are highly influenced by graphic design, which I studied for 2 years at college. Used to not sketch but now has whole sketch books filled with portrait study sketches. When and how they developed their art style- they were inspired by Agnes Cecile; their art style is prominent in earlier work but it has evolved to be more polished and professional. before they found out and experimented with Agnes Cecile's style they never liked doing portraits now it's their main medium. Do they use underpainting or pre-production or more freehand-he draws up a thumbnail sketch of the project before he does the actual piece for his watercolours he draws up a rough sketch of the person and then layers the watercolours, in older works they layered in one section first and then moved on the rest but now they seem to have developed more onto the use of underpainting by doing all the undertones first and then the details <u>Henrik Uldalen</u> Media- gouache ,oil Techniques- gouache painting: uses a fan brush to begin with ,most of the time for the hair around the face or the face itself. Then goes in with flat brush for details (hes gouache work is usually done on a smaller scale on a4 paper) they are mostly in dark colors in limited color schemes Moods- dark ,melancholy ,sad , because of the use of dark colours and often the eyes are covered intention/focus- mostly female ,some male ,with neutral or anguished expressions Information about artist-"I have always thought of myself as an expressionist painter trapped in the body of a neoclassicist painter. • no formal art education. • "My work has always been a product of an existentialism that I've been struggling with since I was a young boy. I have gone through most of my life feeling lonely, afraid and confused" When and how they developed their art style-"I started out painting almost hyper-realistic paintings, with all the details, backgrounds and subjects you can imagine. I spent months and months painting a single tedious painting. It's slowly transitioned into an unorganized hybrid of chaos and confusion that suits my temperament much better. Now I have no vision or plan for the pieces I make, but I think it makes it a much more honest piece of work. It's a true expression straight from my heart." Do they use underpainting or pre production or more freehand- gouache: freehand ,unknown if he uses models or reference photos	

Example Candidate Response – low, continued

Lionel smit

Media- mainly oil ,sometimes acrylic

Techniques- gestural brushstrokes, splattered and dripping paint with patches of color applied on the heads of his subjects.

- The opaque softness of the paintings
- The avant-garde approach to the medium has allowed him to constantly move the limits of his expression. Each of his works offers an insight into strong emotions of the faces, whether applied in paint or bronze.

intention/focus- Lionel Smit's art explores the identity and ever-changing nature of South Africa's social landscape. The dialogue between expressive and figurative in his work, reveals the understanding of identity in a context of the multicultural environment -mostly female portraits of a mixed or malay background

Moods-

Information about artist- He started developing and exhibiting straight after art school at Pro Arte Alphen Park.

As a son of renowned sculptor Anton Smit, Lionel has made his first artistic steps in his fathers' studio, and by the age of twelve, he was already working in clay.

When and how they developed their art style- Guided by influences of Francis Bacon's, Lucian Freud's and Andy Warhol's work, -he was inspired in initially by Dutch artists and worked specifically on the smoothness of brush strokes in dutch art

Do they use underpainting or pre production or more freehand-



Examiner comments

15 At the end of the portfolio there is an attempt to analyse the work of others looking at the formal elements such as media and technique. This is evidence for AO1 and AO3.

Example Candidate Response – low, continued	Examiner comments
The artists (contemporary) When it came to choosing the modern artists, I went to my Instagram and looked at the artists I followed as well as on Pinterest at the art pictures I had saved. In the end I had a long list of artists that I narrowed down to three that have vastly different styles. When researching I looked mainly online for information because of the lockdown restrictions and the fact that two of my artists are from countries nowhere close to mine. I looked at their individual websites, Instagram pages and YouTube channels as well as articles written about them and even emailed them with questions. I also had past information from previously visiting Lionel Smits studio before the lockdown. Tomasz mro I've been an avid follower of his on Instagram for a while now and have always been intrigued with his style and the way he makes portraits magical so because of that i decided to look in him more. Henrik Uldalen I have followed him on Instagram for a couple years and he mostly posts speed paintings of his work and I have always been interested in his style of art and the technique because it is not anything I'd ever seen before. Lionel Smit I visited his gallery with my school on a trip, we also got to meet him and ask questions. I was very intrigued with his art and him as a person so when deciding who to include I thought he would be interesting to look into.	Total marks awarded = 23 out of 100

How the candidate could have improved their response

- The investigation focused on the representation of women and explored ways to challenge this through art. The candidate explored an interesting range of reference material and ways of looking at the theme. They gathered a variety of appropriate images by these artists to support the development of a personal response. The research into these artists informed new directions in practical and conceptual exploration. The portfolio demonstrated a mature approach and understanding of the research material. The candidate made thoughtful and analytical responses to the work of the other artists that showed a clear understanding of the context and how this was relevant to the overall theme of the investigation. They showed skill in exploring their ideas through a range of media and they considered the presentation of their imagery using installation and photography.
- The candidate used good source material and observations to inform ideas. However, they could have achieved a higher mark if they had recorded from a broader range of visual stimulus and used a wider range of media to develop ideas. This could have included looking at the portrayal of women in magazines, advertising, descriptions within literature and past photographs of different generations of women within the family. Broader initial gathering and recording would have led to a more in-depth development of a personal visual language in relation to the theme.
- The research material was well selected and the candidate made insightful connections through the concept, image and use of materials using the information they gathered. They were able to identify key aspects of the work looking at concept and context and used analysis to interpret the ideas. They would have benefited from looking at further examples of contemporary women artists to explore their ideas from their own perspective and time. The annotation of the development of the work focused on the influences of the artist. It would have been useful for the candidate to have looked at other sources outside of art, such as current affairs and news articles. This would have helped them to develop a visual language and motifs of female oppression relevant to their experience and generation.
- The candidate carried out a number of experiments using photography and photo manipulation, painting and drawing. Many of the images were quite similar to each other and stronger evaluation would have led to more effective refinement of ideas early on in the investigation.
- There was evidence of reflection and evaluation throughout the portfolio but there were some pages that had no explanation. Here, it was unclear what the candidate was trying to communicate and further analysis of what was achieved would have been beneficial.
- Some of the most successful work within the portfolio was carried out by combining media. This was particularly evident in the images that mixed photography and drawing and explored print media and collage. Further exploration of combining media could have led to the development of a more intense visual language.
- The portfolio was well presented, clearly labelled with integrated text and images to demonstrate the creative journey. In places, there were repeated images where the idea had not progressed beyond the initial thought. Closer editing of imagery and more effective evaluation could have led to an even stronger body of work that would have showcased the candidate's full potential.
- To achieve their full potential, the candidate could have developed their own motifs to communicate their response to the stereotypes of women. Wider research of the theme through a range of research material would have supported the development of personal ideas earlier on in the investigation. Further in-depth experimentation (combining media), continuous evaluation and critical analysis would have led to more fully realised intentions

Common errors made by candidates

- It is important to label photographs and other research clearly in order to differentiate between the candidates' work and that of their chosen artists. Often the artists or artworks referred to were found online and required referencing. Good quality reference material can help candidates to be more ambitious in their work and improve the quality of their outcomes.
- Submissions at the middle level displayed many of the qualities of higher-level work, but the content lacked the thoroughness and maturity, particularly in the range of exploration in the practical work.
- Work within the middle range often presented an inconsistent approach towards the assessment objectives.
- Candidates carried out transcriptions of selected works by artists to gain insight into the use of materials and processes. Clearer identification of which aspect of the artwork they were investigating would have provided in-depth understanding of technique as opposed to a more general approach. This would have informed a more focused written response.
- Presentations were generally well organised although many could have benefited from further editing, particularly when presenting material downloaded from secondary sources.
- At the lower levels, some candidates included artist research but none or very little of their own art work in response to this research, or others included their own drawings and photographs around a theme but did not include much, or any, artist research.
- More in-depth research and understanding of chosen works would have enabled candidates to make stronger connections and to generate more personal and developed responses.
- Some candidates submitted an investigation that was purely text based. These submissions would have benefited from a practical exploration or response to their chosen subject and the research.

Cambridge Assessment International Education
The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA, United Kingdom
t: +44 1223 553554
e: info@cambridgeinternational.org www.cambridgeinternational.org

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