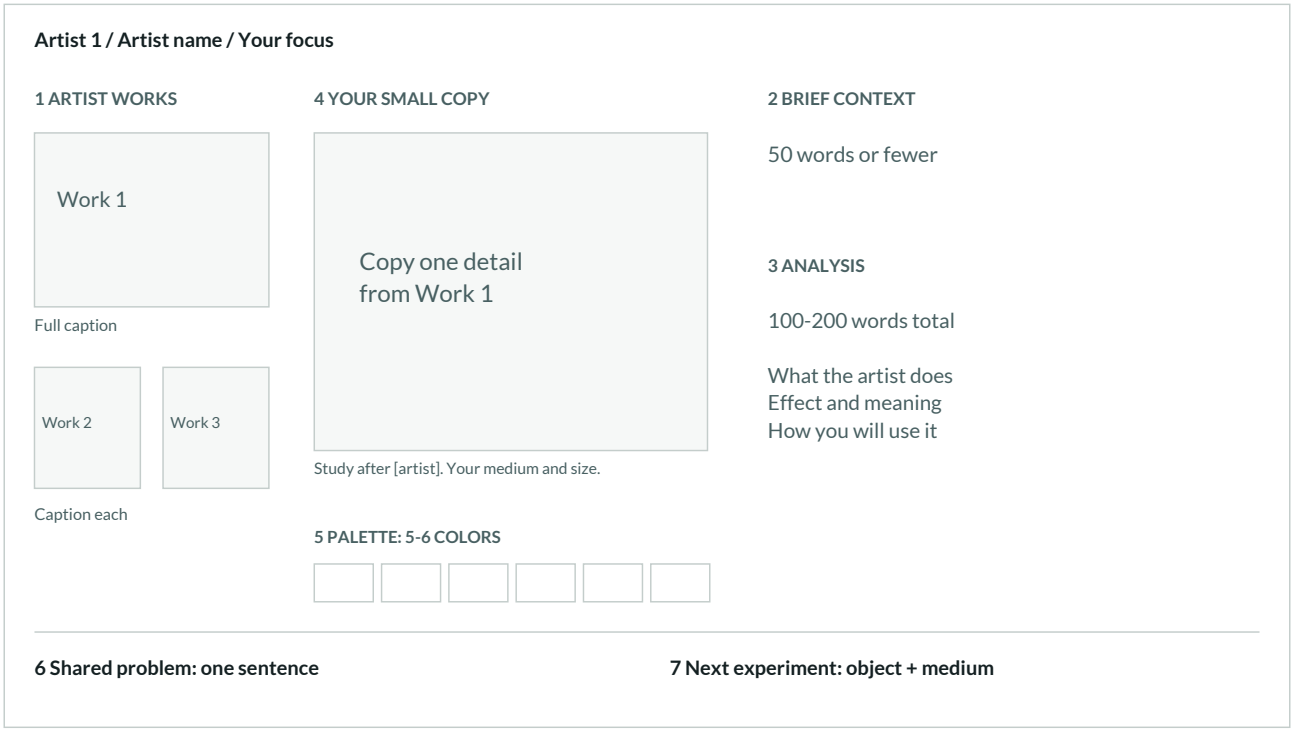
Build one artist page

Use this structure if you want clear steps. The amounts and layout are suggestions, not Cambridge requirements. You may use another arrangement and explain your choice.

ONE POSSIBLE SCREEN LAYOUT



Your copy is larger than each artist image. Keep the source beside it. Type the writing and leave room between sections.

1. Artist works	**3 reproductions.** Caption each: artist, title, date, medium and source.
2. Brief context	**50 words or fewer.** Name relevant facts. End with why the artist is useful to you.
3. Analysis	**100-200 words total.** Explain the method, its effect and meaning, and your own use.
4. Small copy	**1 detail from 1 work.** Place your copy beside its source. Label your medium and size.
5. Palette	**1 set of 5-6 colors.** Take the colors from a selected work. Keep them beside your study.
6. Shared problem	**1 sentence.** Name the problem in the artist's work and in your own subject.
7. Next experiment	**1 line.** Name your own object and the medium you will use.

The practical study here is one small copy. Your sustained personal response belongs on the following response page.

Make each section specific

Use your reviewed writing and act on the feedback. Build the page in this order. Keep your subject in view while you work.

1. Select three works

Choose three works by the artist you are studying that help with the same problem. Compare a repeated choice and one difference. Save each image's original source. Caption it with the artist, title, date, medium and source.

2. Write the brief context

Use no more than 50 words. Include facts that help explain the selected works. End by saying why this artist is useful for your subject. Put the full website and access date in your bibliography.

3. Write the analysis

Write **100-200 words across all three moves**, not that amount for every image. Use specific works as evidence.

A. Describe the method. Name a visible choice in a selected work. Compare it with another of your three works.

"In [title], the artist uses … In [second title], this changes to …"

B. Explain the effect and meaning. Explain what the choice does. Connect it to an idea or intention. Use a reliable source for documented intentions; identify your own reading as an interpretation.

"This makes … The artist's account explains … I read this as … because …"

C. Apply it to your subject. Name what you will test and what you want to find out.

"My [object] has … I will test … using … to see whether …"

4. Make one small copy

Choose a detail that shows the method you want to learn: an edge, shadow, texture, pattern or mark. Copy it by hand. Put it beside the source and label it "Study after [artist, work title]", with your medium and size. Add one line on what you learned.

5. Make one palette

Select five or six colors from the work you are studying. Paint or draw the swatches. Compare them with one another and the image. For a painted copy, note useful mixtures. A screen image is a guide to relationships, not an exact paint recipe.

6. Write the two closing lines

Shared problem: "Both [artist's work] and my [object] involve …"

Next experiment: "I will study my [object] in [medium], testing …"

For Artist 2, explain which problem in your previous response led you to this artist.

Check the page

- ☐ 3 works have complete captions.
- ☐ The context stays within 50 words.
- ☐ The analysis has all 3 moves, including meaning.
- ☐ 1 copy and 5-6 swatches are visible.
- ☐ The closing lines name my object and medium.
- ☐ My source records and labels are complete.

Vocabulary. Method: a way of making or arranging work. **Intention:** what the artist aims to express or investigate. **Response:** your own work testing something learned from an artist.

Read every sentence again. Replace general praise with a detail the reader can find in the work.

Connect method and meaning

Perfection: research into María Berrío. Cambridge's examiner assessed the development as Excellent. The student connects the artist's ideas to her own subject.



Cambridge International, Component 1, Example 10: Perfection. Artist-research spread, source image 6.

Read the left side

The student captions Berrío's works and discusses their imagery and ideas. She explains her own connection to the figures, their relationships and their hopes. The small copy and material samples help her investigate collage.

Follow the work across

On the right, the student stages her own photographs, chooses birds to represent particular people, and tests patterned papers and textures. The references lead to decisions about her own images.

Use this in your page

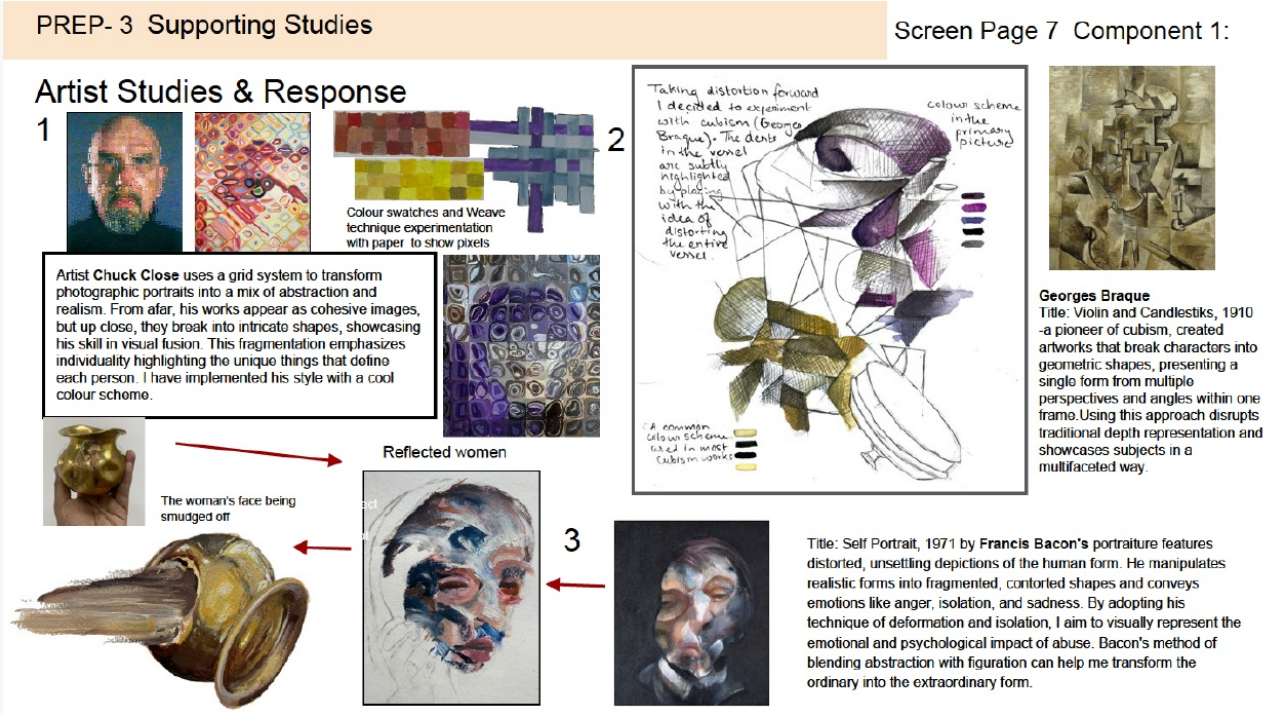
Give the artist's meaning a place in your analysis. Show how the method helps you express something about your own subject. This spread demonstrates the connection; its quantity of work is not a target to match.

Basis: Cambridge International, Example 10 marking rationale, Perfection, pp. 2-3. The guide uses the examiner's confirmed assessment; the schematic and exact quantities are teaching suggestions.

Carry the method into your work

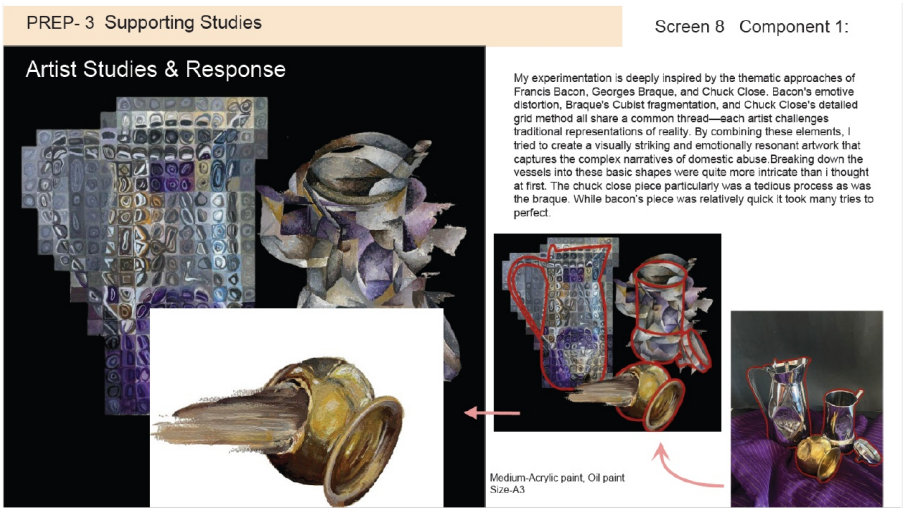
Impressions: artist study followed by a personal response. The domestic vessels remain the student's subject as she tests different ways of showing distortion.

ARTIST STUDY



Close, Braque and Bacon provide different ways to organize, fragment and distort an image. The student connects those methods to her own vessels.

PERSONAL RESPONSE



Follow one connection.

On the study page, Close's grid sits near the student's patterned vessel. On the response page, she develops that grid in a larger study of her own jug.

The method changes what she makes.

Cambridge assessed this portfolio's development as Excellent. The examiner praised how artist research informed original ideas, experiments and the final outcome.

Source: Cambridge International, C1 Example 10 (2025), Impressions, screens 7 and 8. Original annotations are retained. Check artwork facts against original sources.