

# ART

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<p><b>Paper 6010/01</b> <b>Drawing and/or Painting from Still Life</b></p>
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## General comments

Candidates appear to have been well prepared for this examination, although in some Centres all candidates focussed on one particular question, indicating some risk of over-direction by Centres. Fortunately, this was limited to a small number of Centres. The vast majority of candidates appeared to have had free choice as to whether they attempted **Question 1** or **Question 2**.

There was an even balance between those candidates opting for **Question 1** and those opting for **Question 2**. Stronger candidates displayed a wide range of drawing skills, including perspective, form and structure and tonal control. Highly skilled candidates realised the potential of all skills in either question, the result of sound teaching and instruction. Weaker candidates tended to opt for **Question 1**.

The main area for improvement in each question was again the positioning of the group as a whole within the paper. This lack of compositional skills sometimes left large areas of blank paper, which some candidates then felt obliged to fill with irrelevant, distracting backgrounds.

The majority of work was in liquid colour, but some exceptional work was also seen in monotone (lead pencil). Some weaker candidates did not realise that the choice of an appropriate grade of lead pencil could make all the difference. A small number of dry pastel colour-work was also seen. The weaker candidates often failed to attempt any colour or tonal work at all, relying on simple line drawings.

Some Centres had specialised in watercolour, which was well taught, although some candidates did appear to struggle with this technique and may have benefited from a more personal, impasto approach to applying paint.

## Comments on specific questions

### **Question 1**

This question on the still life with fruit resulted in some exquisite and aesthetically pleasing compositions. Spatial awareness and aerial perspective, even within a group of close objects was extremely well executed by some of the more able candidates. Bunches of grapes were well drawn within space and carefully rendered to indicated tone, colour and, by the more able candidates, the reflections of light and the colours of adjacent fruits.

The background was included by a large number of candidates. This varied in the amount of detail, which sometimes distracted from the main group. A lack of spatial awareness was the main weakness in that the colour and tone of the background was sometimes much stronger than the foreground, resulting in a confused merger of the two.

The quality of drawing and handling of the chosen medium was quite high, although many candidates did not appreciate the way in which their chosen medium might be used to render not only tone, but also texture. The objects in some finished pieces all appeared to have been made from the same material, whether they were pieces of textured fruit or smooth ceramic plates. Candidates should be encouraged to investigate texture as well as tone.

## Question 2

This question, on the still life with jars and paintbrushes brought some of the highest quality work. Stronger candidates possessed excellent drawing skills and an understanding of circles in perspective. Ellipses, rather than simple ovals, helped to create a strong sense of not only form and structure, but also depth and space within the composition. The best work showed close observation of the effect of water on paintbrushes in a jar. Many candidates cleverly observed this refraction of light on an object. Weaker candidates could not distinguish between the thickness of the glass jar and the end of the paintbrush, sometimes purposely leaving a vague unresolved area.

More able candidates were able to see the negative shapes within the group as a whole, thus enabling them to create a complete, unified composition.

Tonal work was of a high quality, particularly in the depiction of clear glass. The reflection of neighbouring objects was superbly observed by many candidates to further enhance this effect.

In conclusion, there were very few administrative errors by Centres, but candidates should be encouraged to write their name as clearly as possible and exactly as it appears on the attendance register. Centres are also reminded that the candidate's name and number should also be on the top right hand corner of the front of the script.

# ART

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Paper 6010/02

Drawing and/or Painting from Observation

## General comments

The first section, Natural and Man Made objects, made up almost all of the entries. The most popular question was **Question 1**, attracting over half of the entries. **Question 3** was the next most popular question and accounted for approximately a third of the entries. There were a good proportion of entries for **Question 2**, while **Question 4** and **5** attracted far fewer candidates.

Pencil and watercolour were the most commonly used media, but charcoal, coloured pencil, soft pastel and acrylic paints were also sometimes seen. Where the pencil was used, candidates generally used an appropriate soft grade, which while allowing for delicate line work also gave the well-observed and controlled shading in the best black and white work a rich range of tones. The very best work seen was almost all where colour was used, especially watercolour. The sensitivity to the subtle if vibrant colours in **Question 1**, 'Sweets, Cakes and Confectionary' was often outstanding, and this was also seen in **Question 2** as well, with the greens, yellows and browns of the vines or creepers done with acuity of vision and colour mixing in some entries.

Carefully detailed work with pencil was especially well used in the drawing of the man made objects chosen for **Question 3**, 'A small domestic gadget'. The perspective of the forms in such items as corkscrews and staplers provided a worthy challenge to many very able candidates, as well as the rendering of shades and reflection of light through a good use of a range of mark making to create tonal qualities, with some quite solid looking and convincing form in better work. Less able candidates typically relied too much on outline and the use of tone in an arbitrary way that merely filled in shapes rather than defined form.

Many candidates organised their pictorial space very well, placing the chosen object or objects with sensitivity on the paper to create an interesting composition. Mid-range candidates tended to think less about scale on the paper, and the object was placed in an almost arbitrary manner in the centre of the picture space. In the weaker submissions very small objects floated like a small island in a sea of white paper: no thought had been given to the potential aesthetic quality of controlling the size and placement of the object in its surrounding pictorial space. **Question 1**, with packets of sweets opened and spilling out their contents provided for some very interesting compositions, as did the better work done for **Question 2**, a vine or creeper or sprouting cane plant, with leaves and tendrils organised really sensitively to create a dynamic layout.

All Centres without exception were very efficient in their labelling and in filling in attendance registers. In a few Centres candidates submitted more than one sheet of paper: they included work done before the examination and this is not part of the requirements. Only one sheet of paper is to be submitted, that done in the examination time itself. Similarly, there were a few examples of work not being submitted in the correct numerical candidate order and entries were mixed up.

## Comments on specific questions

### **Natural or Man-made Objects**

#### **Question 1: Sweets, cakes or confectionery in, and emerging from, wrappers.**

This was an enormously popular subject and there was a really good range in the sweets and other confectionery used. Many candidates used watercolour very effectively, observing the strong and vibrant colours in the wrappers, and in the sweets themselves, with skill in mixing and applying colour. The quality of plastic wrappers, reflecting light, was dealt with great dexterity by some, using the white of the paper together with colour and tone to great effect. Also notable were some superb studies of cakes, with excellent renditions of the colour and textures seen, making them appear luscious, soft and even delicious!



Some candidates mixed packets of sweets and cakes to create quite interesting compositions. The strongest work of this kind organised the composition so that different objects overlapped to create a unified, interesting study. Others, often but not exclusively in the mid range, dealt with the different objects separately creating several independent studies rather than an organised whole. This was perfectly acceptable, but one wonders if any advantage in terms of the final submission was gained from attempting to treat several different kinds of objects separately: almost making the short examination time even more difficult than it need be. Most submissions were in colour, usually watercolour. At the upper end of the mark range, keenly observed paintings had good recognition and excellent colour mixing of the strong reds, pinks, oranges, greens and blues of the typical plastic wrappers of sweets. Other candidates mixed luscious chocolate browns, deep yellows, oranges and ochres to record the colour of cakes. Icing on cakes, the shiny quality of sweets out of their wrappers and the quality of silver foil was also very often dealt with strongly and with confidence.

Lettering on packets of sweets proved to be a challenge to some, with the letters floating off the surface or not flowing around tubes of sweets in a convincing manner. Illustrations of the sweets and other pictures on the wrappers often caused similar problems. Weaker candidates tripped up on this. They also often failed to use tone convincingly to set their studies firmly on the picture space, merely creating an unconvincing shaded area around the object almost randomly rather than using tone to suggest the three dimensional quality.

**Question 2: A section cut from the stem of a twisted creeper or from a sprouting cane plant.**

Strong candidates gave a great deal of thought to the placing and arrangement of their chosen stem on the paper. Some worked at quite a large scale, and generally this was a successful strategy allowing them to deal with the roundness of stems and tendrils and forms of leaves more easily. Several capable candidates did make the work even more difficult that it might have been by not planning out the page properly and ending up trying to do the creeper or sprouting cane far too small, giving themselves very difficult tasks in trying to record detail and form.

Where colour was used, it was often mixed and applied with great sensitivity to record the greens, yellows and browns seen. The harmonies and subtle gradations of colour were sometimes done with great confidence. Where leaves had variegated colour, the blending and definition of the pattern created by different greens and yellows was often done with skill. Especially noteworthy were the well-observed differences in yellows and the browns in the sprouting cane. The colouration of the subject matter especially was a problem for weaker candidates whose mixtures of green, for example, fell some way short of being a convincing leaf colour. Surface qualities of reflection in the shiny leaves provided a challenge to some, but the better candidates, as in **Question 1**, where reflective qualities of plastic wrappers was done, coped very ably with this part of the observation.

**Question 3: A small domestic gadget such as a tin opener, corkscrew, stapler or secateurs.**

This option had great appeal, and some candidates chose a wide range of different objects other than the four suggested by the question. Whilst most did one of the four suggested topics, some tackled objects like pliers, box cutters, spanners and screwdrivers. There were a great many very strong submissions that were very bold, strongly drawn, confidently painted or shaded and which tackled the complex forms seen with confidence. There were many candidates whose observation of secateurs was first class, especially where colour was used to record different materials such as plastic handles and stainless steel or chromed metal. The spiral form of spring between the handles was often a good indicator of the acuteness of observation. This was a key element seen in the rendering of the thread in corkscrews as well, with strong candidates getting to grips with its inherent difficulty and weaker ones, to varying extents, struggling to make the thread turn in space convincingly.

Some of the most successful submissions tackling either secateurs or corkscrews were done larger than life size, which gave opportunities to study details such as threads, nuts and bolts and other fine parts of the object with some success. The choice of subject matter as well as the size at which it was done also had a bearing on the success of some mid range and weaker candidates. The choice of a stapler was a challenge to many weaker candidates whose ability to see the stapler as a series of three dimensional rectangular forms linked together to form a coherent whole was limited; the resulting confusion with angles of perspective in drawing handles, bases and arms was a pity.

The quality of metallic forms was often done really well. Shiny, matt and even rusted surfaces were done with great skill, whether colour or pencil was used. Pencils that were slightly harder than normal soft



sketching grades did make accuracy and clear definition possible to achieve. Nevertheless, there was some very accomplished work in soft pencil as well. In higher and better mid range work, edges, highlights and tones were brought together into a well-observed whole.

Some candidates seemed only able to cope with outlines with shading applied without any awareness of the effect that it was having on the form. Others used pencil in what may have been an effective manner but then proceeded to hide their achievements with thickly applied opaque colour that hid any subtlety of structure or form.

**Subjects for working out of doors or from a sheltered position**

The few submissions received all seem to have been done from memory rather than observation.

**Question 4 A table and chairs outside a building**

Too few submissions were received to be able to make meaningful or detailed comment.

**Question 5 Washing hung out to dry**

Too few submissions were received to be able to make meaningful or detailed comment.

**There is a very useful area on the CIE website where work for this Syllabus may be discussed. There are also examples of work from previous years:**

[http://teachers.cie.org.uk/login/login\\_form](http://teachers.cie.org.uk/login/login_form)

# ART

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<p><b>Paper 6010/04</b> <b>Composition in Colour</b></p>
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## General comments

All questions had been used on this paper. The majority of candidates chose either **Question 1 Music Makers**, **Question 4 Bathers** or **Question 5 Kite flying**.

Most candidates clearly stated which question they had chosen on the label and all but a few responses had names and other details on the front of the script.

Most compositions were carried out in water-based paints but many pastel and pencil crayons works were also seen. Soft chalk pastel needs to be fixed before sending or the colour quality can be affected, especially where a highly textured paper is used.

Well over half the submissions achieved competent to high levels with a high number of good and very good entries with some outstanding work being seen.

## Comments on specific questions

### **1. Music makers**

This was a very popular question. A range of interpretations was seen including many scenes with groups of figures making music. Some of the best work succeeded in evoking the sense of music, rhythm and movement through considered composition of figures, rich colours and texture of clothing, fabrics and instruments, decorations and facial expressions. A large proportion of the strongest responses to this paper were for this question.

The candidates' ability to draw figures and create the illusion of form was key to success in many of these responses and the use of secondary sources did affect personal qualities in the less strong submissions.

There were some abstract responses where the composition had been created by juxtaposing staves, notes and clefs with instruments and parts of instruments, for example the keys of a piano, or musicians' hands. These were reasonably successful although flat colouring in of the shapes did not add much visual interest in some cases.

The less successful responses depended heavily on simple outlines of a single figure or figures with an instrument, seen from the front and poorly observed or developed, often sitting awkwardly within the pictorial space, or 'floating' in a vague background.

### **2. Guiding Light**

This was a fairly popular question with a range of subject matters from lighthouses to lamps, streetlights, candles and car lights. Strong and dramatic composition supported by expressive use of colour, line and texture characterised the best responses, exploring the light source and the atmosphere created by this focus. Some examples chose to interpret 'light' in a religious sense or 'guiding light' to mean a parent for example.

Weaker responses suffered from a lack of understanding about the light source and less effective use of composition, leading to flat, centralised images and the weakest examples consisted of quick crude sketches of imagined lighthouses or candles, with poor ellipses and flat, unconvincing triangles of light.

### 3. Congestion

Fewer responses were noted for this question. Some abstract interpretations were noted using patterns of shape to express ideas of 'busyness', and there were some street and traffic scenes, as well as one or two images of sneezing or people with colds, although in most cases these were uninformed by any original study.

Where candidates accessed their own personal imagery there was a much greater sense of visual communication

### 4. Bathers

This was very popular. As figures and animals often featured in responses, the candidates' preparatory investigation was essential for gathering information, and where this had been less thorough the resulting composition was less effective.

Many responses showed good personal qualities and interesting ways in interpreting the possibilities of water, figures, the movement and sparkle of the water, family scenes of washing, the distortion and reflections in the water. It was evident where the candidate had really looked at the subject for themselves, as this allowed the composition to develop in a personal direction.

Weaker responses lacked any information leading to flat, awkward figures and suffered from poor compositional planning, resulting in the figures or animals floating on a flat blue background.

### 5. Kite flying

This was a very popular question. In most cases figures, in open landscapes or on buildings, held kites up against large colourful skies.

In the best examples competence in linear and aerial perspective, along with a sensitive use of shape, colour and texture, created a good deal of depth in the compositions. Control over materials with the potential to describe space and movement through colour and composition was a key strength at this level. As with **Question 4** candidates' ability to depict figures was a factor here.

Less strong responses showed lack of understanding of the space and the composition with the horizon parallel to the picture plane and flat poorly observed figures lined up across the composition in a row. Some simply showed the flat shapes of the kites, as if stuck flat to the paper, rather than trying for any sense of flying or space or movement.

### 6. Wasteland

Not a very popular question but some strong responses were noted including some excellent watercolours depicting people at work in rubbish dumps or isolated in lonely and evocative landscapes. The best examples reflected the candidates' ability to create a landscape space, and use colour or tone to explore and express mood and emotion, through composition and mark-making.

Not many weaker responses were noted for this question which seemed to attract the more able candidates.

# ART

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**Paper 6010/06**  
**Craft B Coursework**

There were insufficient entries for this component for us to be able to produce a report.