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FOREWORD

This booklet contains reports written by Examiners on the work of candidates in certain papers. **Its contents are primarily for the information of the subject teachers concerned.**

ART

GCE Ordinary Level

Paper 6010/01

Drawing and/or Painting from Still Life

General comments

By far the greater number of candidates opted to respond to **Question 2**, a group which included fruits of different kinds and sizes, a plate and a knife.

Whichever question chosen candidates had no difficulty in coping with it in the time allowed. Indeed it was incredible as to the amount of work some of the better candidates could accomplish in so short a time.

Most candidates used colour and the others soft lead pencil. Water colours, pen and wash, gouache colour were used and sometimes in combination.

Candidates are expected to demonstrate in their work an ability to depict form; to structure objects accurately, to compose interestingly, to use contour, to understand how to place objects in space, and to select and apply colour and/or tone. They should also be able to discern surface textures to all these aspects, they should be able to stamp their work with their own personalities.

It is always good to see the local influences brought to the work from different cultures throughout the world. This year was no exception and localities could be detected in a number of ways. It might be in the use, choice and intensity of colour or the choice of shapes and items and it could be that work had been the result of study of bygone local cultures. Whatever way, it was a real pleasure to see.

Nearly all of the candidates were well versed in what was expected of them and yet at the end of the day there was a complete range of ability shown from excellent, through good to satisfactory and down to that which was quite weak. Strengths and weaknesses are pointed out under the headings of the individual questions.

Comments on specific questions

Question 1

A patterned bowl or jug placed on a sheet of newspaper.

Most candidates opting for this question chose to use a bowl. The jug presented a different set of problems but particularly when the jug chosen was made of cut glass.

There were a lot of fine examples of work seen among the submissions and indeed many candidates could be awarded with full marks. Here candidates knew how to create ellipses in order to make their bowls or jugs stand firm and they knew how to accurately fashion the perspective of the newspaper so that it appeared to recede into space. And they could convincingly add print and photographs to individual pages. They could make the decoration on the jugs and bowls encircle the cylindrical shapes. Tones and colours were used to create the forms of the items and cast shadows had been used to enhance the illusion of depth. Subtle colours and sensitive tones had been chosen with utmost care. Sheens were made to appear on polished porcelain and cut glass was made to sparkle. The grouping of the objects had been thought out for balance of shape and surface quality. Due consideration had been given to the background spaces.

In the middle grades work was satisfactory but candidates were having trouble with one or more of the following gaps in their knowledge. Some could not relate the bowl or jug to the flat surface of the newspaper. Thus the bowls could be rounded in space whilst the newspaper was seen from above in plan form. In other work, ellipses were not understood and the rounding of form was inconsistent. The handles and spouts on the jugs could be sadly misplaced. The inside of the bowls could appear to be incompatible with the outer structure. Patterning could be failing to encircle the cylindrical shapes, the choice of colour could be random and not creating harmony, and often tonal changes were meaningless. Surface textures could become confused and even non-existent. The work could often become an exercise rather than an artistic expression. Often there could be a lack of individuality or inspiration.

In the lowest grades work could be very little more than insensitive outline, without contour or any form. Colours when used were few and straight from the box. These candidates showed little skill in the handling of their chosen medium.

Question 2

Several fruits, of different kinds and sizes, on a plate and some on the table in the foreground together with a knife.

The largest percentage of candidates opted for this question and there were many fine drawings and paintings. These often showed considerable artistry and it was evident that some works of the Old Masters such as Cezanne and Van Gogh and many others had been studied with care.

Candidates had strong advantages when the objects selected for their group had been chosen with consideration for shape and colour and had been arranged skillfully so that negative shape could be as interesting as the objects themselves.

Many showed that they knew all about making stunningly beautiful pictorial still life paintings and drawings. Above the knowledge of basic skills they had shown their own individuality and maturity in a wide variety of artistry.

Of course not everyone can dazzle and be perfect and the following are a number of the pitfalls noticed in the submissions that could not be awarded the top grades. Often the work could end up with a satisfactory mark but the more gaps exposed in a candidate's knowledge the lower the mark inevitably had to be. These are some of the areas in which difficulties were found.

Some candidates were unable to handle the making of the form of objects successfully. Others were unable to relate the objects in their spatial context. It could be that they had allocated two or more objects competing for the same space, or on the other hand they could have made rather poor arrangements so that some objects became isolated. Some candidates did not take enough trouble with the formation of shapes and the exploration of contour. Some failed to get satisfactory ellipses for dishes and some failed to structure the knives properly particularly when it was required that they were shown foreshortened. Sometimes candidates missed out on colour harmonies and often did not note textural changes.

The more of the items of the Assessment Criteria which have been outlined that had been successfully coped with, the higher will be the marks and thus the final grades. Unhappily there are always those who will have produced flat featureless shapes, unsympathetically painted in primary colour or drawn in insensitive line and which will thus find themselves in the very bottom grade.

Paper 6010/02

Drawing and/or Painting from Observation

General comments

An increase in the entry numbers for the Paper this session led to more candidates achieving the mid- to higher mark levels, whereas the amount of work at the lower or ungraded levels remained approximately the same as in previous years. The manufactured form **Questions 1 and 3** attracted an equal number of responses. **Question 2**, the natural form option was however the most popular choice. As usual, no work was received for **Questions 4 and 5**, the subjects for working out of doors. Either soft pencil or water colours used by most candidates, with only a few choosing other media such as pastel and pencil crayon.

Comments on specific questions

Question 1

An opened-up or dismantled battery powered item, such as a torch, telephone, portable radio, personal stereo or toothbrush.

Torches were the most frequently chosen specimens, followed by mobile phones with only a few examples of other items. The best submissions showed a careful consideration of the arrangement of the dismantled parts seen alongside and around the casing of the object. This increased the potential for an interesting viewpoint with one part often placed towards the foreground to lead the eye into the relationships of forms and structures in space. Observation of intricate structures, such as switches, bulbs and reflectors showed a precise definition. Tone of colour were used expertly to distinguish between different surface qualities of metal, glass, plastic and rubber, as well as enhance the volumes of forms and create cast shadows correctly.

Question 2

Two different flowers with their stems placed in water in a clear glass jar.

Many strong studies were seen for which the definition of the forms, structures and angles of the flower heads, stems and glass jars were rendered very precisely. The entrance of stems into the water and the consequent refraction of space was particularly well observed.

At the mid-levels of achievement, submissions were often quite accurate in defining the leaves and centres of flower heads, but less understanding was evident in the observation of flower stems seen through the glass jar and the water. At this level, however, colour or tone were often used with confidence or sensitivity to respond to the beauty of the specimens. Weaker studies showed some ability to focus on the general forms, colour or texture of flower heads but only if seen from the front. Flower stems and glass jars were poorly observed; for example, a common error was the placing of stems in front of the top ellipse of the jar, rather than within it. This created confusion in terms of space, depth and volume.

Question 3

A small pocket container such as a wallet, purse, spectacle case or make-up set partially opened to reveal contents.

For this question, fewer candidates gained the upper range of marks with most achieving the mid- and lower-levels. Nearly all of the best examples were of wallets. As with **Question 1**, the consideration of the point of view and a concern for the arrangement of cards, coins or currency within or outside the pockets of the wallet could make a major contribution to the interest of the study. The most able candidates were also concerned to articulate the thickness of the material when defining stitching, creases, zips or flaps.

Mid-level attempts were often limited by what was chosen to be observed. For example, spectacle cases contained no spectacles, purses were firmly shut and wallets were empty and flat. While adequate skill and a competent use of line, tone and colour were apparent, such studies might have achieved more marks if candidates had thought about how to make the examination more interesting, rather than literally illustrate the object. More weaker studies were seen for this question than for **Question 1**. These submissions were flat, lacking in form, thickness or substance. The characteristics of the specimens studied were only discernible in terms of a crude or elementary diagrammatic representation.

Paper 6010/03

Drawing and/or Painting from a Living Person

General comments

With an increase in the numbers of candidates entered for the Paper this year, the results were very encouraging. The majority of submissions achieved a competent understanding or above, and most were of a very high or excellent level of ability. This indicated a serious approach to the Paper, with candidates being well-prepared through teaching and practice. Consequently, far fewer poor studies were seen compared with previous years.

More candidates chose **Question 1**, the study of the whole figure, but the fewer who opted for **Question 2**, the study of the head and shoulders were mostly very able. The most frequently used media was soft pencil and watercolours.

Comments on specific questions

Question 1

Many able studies of the whole figure were seen in which the relationship of the model to the surrounding space showed a particularly strong understanding. The use of tone and colour not only defined forms and structure, but also enhanced the unity of the whole study. Observation of contours led to selective linear emphasis to articulate foreshortening and underlying bone and muscle structures.

At the mid-levels of achievement, the relationship of the seated model to the surrounding space was sometimes neglected, or treated as an afterthought, rather than in conjunction with the analysis of form. Such work was usually correct in proportion, but the rendering of forms and surface qualities tended to be achieved in isolated parts rather than throughout the study as a whole. In the fewer less able studies received, difficulties were apparent in establishing proportions of head to body, foreshortening of limbs and the relationship of the model to the chair and the base plane of the floor.

Question 2

Compared with previous years, fewer candidates undertook the study of the upper half of the model. However, most of the work seen, showed a competent understanding of forms and facial features, informed by a knowledge of underlying bone structures. Consequently, an appreciation of the relationship of the head to the neck and shoulders within the surrounding space was apparent. Facial features such as the eyes, ears, nose and lips were rendered as forms in relation to the three-dimensional structure of the head, whereas, in the very few weaker studies seen, these were treated as flat shapes on a two-dimensional mask.

Paper 6010/04

Composition in Colour

General comments

Candidates achieved a high level of ability and confidence in this examination and produced some very interesting and imaginative work with good use of colour and various media. Non-representational composition was offered by more candidates in response to the questions, and these final works showed a maturity and level of sophisticated understanding of design and abstract form that was very exciting to see at this level of examination.

A huge variety of media was used by candidates including: collage, mixed media, paint, oil and soft pastel, coloured pencils, charcoal and inks. Work was well presented, occasionally on large sized papers which sometimes presented difficulty for a few candidates in terms of scale and composition. Some collage materials were not secure, especially smaller glued objects such as sequins. Very thick cardboards for use as mounting for candidates work should be discouraged due to the final weight of work from the Centre.

Understanding of assessment objectives and the demands of the examination was good and it appeared that candidates gained somewhat in confidence to that of previous years with the increased level of abstracted and non-representational work.

Each of the questions presented attracted a good response with **Questions 3** and **5** proving to be the most popular. Candidates of mid-range ability were clearly able to show their response and understanding of imaginative ability to develop their ideas visually. Less able candidates showed some level of understanding but with more difficulty in representing their chosen theme. Poorer candidates attempted very little in terms of interpretation and use of materials. One or two candidates submitted blank scripts.

On the whole, candidates showed a high level of achievement based on good technique and understanding of at least two or more different media, and a level of personal commitment which was evident in the imaginative and original responses to the themes presented to them.

Comments on specific questions

Question 1

Making music together

Candidates presented a huge variety of work in answer to this question depicting lively use of different mediums and mixed-media. Most candidates chose to show musicians and dancers which therefore involved the depiction of the human form, and the strongest work showed inventive and original imaginative interpretation, occasionally developed into works of abstraction, with strong and colourful design forms appearing. Collage was used often in answer to this question with bright and colourful fabrics and papers imaginatively brought into the final composition. It would perhaps be advisable that candidates do not use sequins for their collage work as these invariably fall away from the work.

Some interesting design work appeared also in response to this question using musical notes and language, musical scores and musical instruments to suggest the form and structure of melody and song.

Question 2

An early start

This question appeared to be less popular, but a more considered approach was taken by candidates choosing to answer, and some interesting work appeared, depicting landscapes in the dawn light of early morning. Candidates produced paintings showing a good level of technique and use of various colour mediums such as paint, inks, pastels, acrylic and even oil paint, with some beautiful studies of colour within the natural surroundings of sky, sea and land.

In the other extreme, candidates portrayed the hustle and bustle of domestic life in the depiction of families preparing for work and also of various different workplaces depicting the cultural context of the candidates own life. The most advanced and mature studies showed an understanding of the human form in movement and indeed, one or two candidates began to develop themes of abstraction of form with some very exciting work emerging at this level. Some inventive and also humorous final work using animal images appeared with some well composed and finished work showing an obvious enjoyment of the subject matter.

Candidates who tended to rely on secondary images from magazines or images downloaded from the internet lacked the original and spontaneous approach of more able candidates and the poorest work in answer to this question used cartoon-like drawings, quite possibly even traced.

Question 3

Planting or harvesting

A very popular question with some wonderfully evocative images of rice being planted and corn harvested. Again, the more able candidates produced images of the human form, in groups, singly, and even some convincing and strong portraits of people engaged in the activity of producing food. Strong and accurate analysis of plant forms and also landscape were used to develop the work, sometimes into abstraction very successfully. It appears that candidates' knowledge of particular areas of their environment informed and enhanced their development. For example, candidates depicting their relatives in their own gardens growing vegetables, and picking flowers.

Again, poorer submissions tended to be derived from magazines and secondary sources and lacked the imaginative connection and interpretative skills of the more engaged candidates.

Use of colour was notably more striking in answer to this question with the bright vibrant hues of outside life depicted very beautifully in paint and pastel, colour pencils and oil paint.

Question 4

An unexplained happening

This question was chosen by far fewer candidates, but the images produced were evocative and intriguing. Mostly indoor scenes of ghostly apparitions, sudden appearances, and shocked reactions. Again, understanding of the human form and also face, became important modes of expression to convey the event unfolding, and to develop ideas in visual terms.

Some candidates were unable to really convey the theme successfully in their work and the level of expressive communication became somewhat limited.

Some delightful works were offered showing detailed studies of life's small events, such as a hat blowing off one's head due to a gust of wind, and these works achieved a quiet and thorough observation of life reflected in the candidate's response.

Colours tended to be more subdued in answer to this question with more able candidates concentrating their efforts on the mixing and application of paint and use of colour to convey mood, and the less able candidates sometimes offering monochrome work as an easier solution.

Question 5

Sheltering from the storm

This question proved to be the most popular and candidates produced the most consistently good work in response, with some very exciting depictions of stormy weather, lightning and washes of rain and overflowing streams and rivers. Some very able responses were seen with imaginative interpretations of sea and shipwreck. Strong analysis of structure as in the portrayal of trees and boulders and monumental waves.

More able candidates showed their strength in their attempts to convey the human form and natural form in movement. Colour washes and sophisticated mixing of colour to produce the tones of darkened landscape led to some success in final outcome for many candidates. Occasionally candidates' work became obscured as colour mixes darkened and merged too much. Running figures often portrayed stylistically and in miniature added depth and scale to the work.

Question 6

'The Voyage of the challenger'

A less popular choice, but nevertheless answered well by candidates, showing lively village scenes filled with figures and birds and animals. Most candidates choosing to depict only a few birds and animals, especially parrots and concentrating their efforts on exploring in detail the feathers and colouring of the birds and of one or two figures. More ambitious candidates attempted to portray the whole village with varying levels of success, often achieving a sincere level of focus and understanding, but sometimes failing in the ability to compose a cohesive whole.

Paper 6010/05

Craft A – Design on Paper

General comments

The Question Paper this year provided excellent opportunities for candidates from all ability ranges to respond to areas of study, which appealed to both imagination and expertise. All questions were attempted and quite evenly with the exception of **Question 6** which prompted a small but nevertheless significant number of responses. The use of secondary source material appeared to increase slightly. This is acceptable providing that candidates are using it as a base upon which to develop their own personal responses. However, it was noted that more candidates this year appeared to depend upon secondary source material as a substitute for personally developed final pieces.

Liquid colour was the main medium utilised, but pastels and chalks appeared to be becoming more popular. Collage work is also increasing to good effect, as are mixed-media pieces. Stronger candidates combined a range of materials with good drawing skills to very good effect, such as glitter, coloured paper and textured paint.

Preparatory work must be securely fastened to the back of the final piece and should also bear the Centre and candidate number. Candidates might also be encouraged to be more experimental when considering colour schemes and compositional possibilities. This will certainly help to promote a strong personal response.

Comments on specific questions

Question 1

This question on the design for a book cover produced a wide range of responses. The most popular, and perhaps the most obvious solution was to place a simple illustration of an external view of a house, which was centrally placed with little or no other design consideration.

Poor perspective often created final pieces that did not fully illustrate the candidates' design ability. A greater understanding of perspective is desirable if a question is being approached in this way.

Many candidates omitted to include the author's name. Candidates should be reminded of the need to adhere to the rubric. The question is designed to imitate the real world of work where deviation from design brief would not be tolerated. This applies also to the spine, which was omitted by the majority. The author's name should not be added as an afterthought, but included at the initial planning stage.

Question 2

This question on the poster design for a jewellery exhibition brought responses of the highest standards. Excellent researches were also seen; candidates showing evidence of focused and investigative analysis of imagery associated with this type of question, such as clocks, precious stones and cogwheels.

Weaker candidates were unable to produce convincing imagery or lettering, whereas stronger candidates combined text and design motifs into well-balanced and aesthetic compositions. Weaker candidates, who displayed little spatial awareness, ruining what might otherwise have been reasonably competent solutions, often added additional text almost as an afterthought.

Question 3

This question on the design for a repeat pattern was answered by candidates from across the ability range. The stronger candidates produced excellent motifs, abstracted from thorough analysis of shape, form and structure of bicycles and associated imagery.

Weaker candidates tended to rely upon obvious bicycle wheel motifs, only to discover great difficulty in maintaining the regularity and accuracy of wire spokes, often resorting to heavy brushwork.

Candidates should be reminded of the need to be as accurate as possible when constructing repeat pattern grids. Weaker candidates simply used grids to allow an approximate positioning of each individual design motif. Grids, which are too large for the motif, should be avoided.

Question 4

This question on the design for a logo was mainly answered by weaker candidates who relied upon secondary source material as the principle image. Photographs of animals were crudely traced and often became indiscernible when seen in silhouette.

A few stronger candidates combined simple but highly effective imagery with appropriate text to create eye-catching designs. It is important to appreciate the way in which simplified imagery can often work better than a laboured, painterly approach in a question of this type. Candidates should be reminded of the need to consider the logo in a variety of anticipated sizes.

Question 5

This question on calligraphy was not as popular as anticipated but nevertheless, brought a number of excellent responses. There was evidence that candidates had followed sustained courses in this particular skill with much practice and concentration along the way. Borders and illustrations were generally very well considered with evidence of sound researches and analysis.

Colour schemes were highly appropriate and candidates displayed great thought and personal consideration in this question. Weaker candidates tended to have difficulty with calligraphy as a discrete skill with little evidence of knowledge or practice.

Question 6

This question on the design for a container for fruit dessert pots resulted in only a few responses. Most simply produced a single facet with little or no evidence of the relationship between the different facets of an opened out container. The candidate is encouraged to consider how a container would look when opened out and seen in a plan form.

Paper 6010/06
Craft B - Coursework

General comments

Not many entries but the work made very interesting viewing. A number of different crafts were submitted and ideas were varied. Skills ranged from poor and scrappy work to thoughtful and accomplished presentations.

The area where candidates too often fail to excel is weak initial development of their ideas, they often have not developed sufficient drawing and designing skills in order to express their ideas.

Comments on specific crafts

3D sculpture and carving

The most rewarding sculpture seen concerned the concept of war and decay. The workbook material showed careful planning and sensitive attention to drawn detail. The work had been assisted by computer planning and manipulation of shapes. An assemblage of found materials assisted in the initial development of the concept and the final work consisted of skilfully modelled head masks in relief.

A coloured string and nail relief had been quite well conceived. The overall design was well balanced and the mingling of coloured strings made for pleasing harmonies. However there was not much preliminary design explanation.

Another model consisted of a papier mache and wire construction of a seated figure. This had been painted bronze. The work lacked sensitive detail and was a little unrefined, which was a pity. The original concept, as developed in the workbook, showed a quite strong sense of design and sensitive drawing ability.

Some paper relief constructions were quite elementary. Other materials such as seeds had been added to the painted gold finish in the case of one design of a female figure. This particular example had not been helped because of weak planning and development shown in the early designing stages.

Another candidate had submitted a boldly structured wood carving of an eagle. This had been textured in a rather rough fashion and there was little signs of any initial planning. The supporting material was mostly written and generally it was a rather weak submission.

Designs on fabric

There were a number of entries where candidates had used either block or stencil or batik techniques. These were usually in the form of repeating patterns. Some were very well organised in the balancing of shapes, the flow of one motif to the other and the care taken in the registration and actual printing. Subject matter included tigers and other wild life and there was an interesting design based on a festival theme. Some candidates had augmented their work by printing their designs on the back and front of T-shirts.

Once again it was a pity that more care and experiment had not gone into the developments to be seen in the workbooks. Some candidates offered no preparatory work and in other cases it was entirely written.

Mosaic

Mosaic work had been carried out using either torn coloured paper shapes or by using seeds.

The most successful paper mosaic was of a native lady wading in a river holding a large water pot. The colours had been carefully selected and the shapes quite well composed within the picture frame. Another design was of a water bird. This had been carried out with care and a good sense of design. It was a confessed copy of a magazine photograph and perhaps a pity that it had not been inspired by the candidate's own photograph or drawings. Another was of a native dancer, on the whole it was a satisfactory picture but which could have improved by planning both in colour and in the balance of shapes. Some of the work suffered through lack of definition between colours. This often left the viewer with an uncertainty as to what was what.