

ART

Paper 6010/01

Drawing and/or Painting from Still Life

General comments

The Candidates were presented with two questions of which they were required to make their composition from one. One composition included more angular subjects such as an electric kettle, a teapot and an opened up tea or coffee packet and a tea towel. The other required a special flower arrangement with scissors and a ribbon. The candidates were almost equally divided on their choice.

Most of the work presented was carried out in soft lead pencil or using coloured pencils but there were examples which were in charcoal, watercolour, pastel or impasto paint.

Most candidates had familiarised themselves with the Assessment Criteria. Many still had trouble in understanding how to depict the form of the objects. Also there were often gaps in the knowledge when making accurate perspective and more particularly, the correct construction of ellipses. There was an inability to use colour skilfully or alternatively employ tones to good effect. The Examiners, when confronted with a total absence of certain criteria, have difficulty in awarding marks to otherwise quite good responses.

There was plenty of very good work to be seen at the top end of the scale. There were sensitively toned drawings in soft lead pencil and impasto painting which were second to none. However there were many candidates this year that should not have been entered for the examination, as their work was found to be minimal, formless, and shapeless and without organisation. A lot of work was freely drawn and painted with a full knowledge of the criteria together with a pleasing diversity of individuality. Some candidates in certain Centres had found it hard to control their work because of the use of coloured pencils on quite large studies. The limitation of the colours available in the pencils used often could lead to crudeness.

Particular points where excellence or shortcomings were to be seen are evaluated under the particular question headings.

Comments on specific questions

Question 1

A group which consists of an electric kettle and its flex, a tea or coffee pot, an opened packet of tea or jar of coffee and a patterned tea towel.

It should be said at the outset that all too often the objects chosen for the composition were not interesting enough to make a good overall shape or leave rewarding negative shapes as backgrounds.

However, where the group had been well composed many candidates were able to demonstrate outstanding artistry. There were some quite masterly impasto paintings of interesting teapots and kettles which had been beautifully composed and positively gleamed in their rich colouring. There were sensitive soft lead pencil drawings where a full range of subtle tonal shading had been used to great advantage. These of course were the grade A candidates who were able to exploit a full knowledge of the subject. At the lower end of the grade A range there was shown competence but less individuality.

The grade B work was that in which certain aspects of a complete still life painting or drawing were left out or considerably underdeveloped. For instance the form of objects which could be acquired by subtle tones could be quite absent or minimal. Or there could be difficulties experienced in the contouring of shapes.

The candidates' work that could acquire a grade C often showed lack of artistic confidence but overall was adequate. There could be doubts about their ability in making ellipses or their understanding in how to bring the objects together on the flat surface of a table without them encroaching on each others place in space. Teapots could look as though the potter had not quite mastered symmetry or electric kettles seemed of unlikely structure. Shapes could hold little form and tea cloths found awkwardness in lying down satisfactorily in space. Yet in spite of this the candidate could express a certain personal artistry.

Grade D work was where learning and artistry was beginning to be thin. The mixing of colours could be given no consideration and such as tones, surface quality and good shape was in scant evidence. Objects quite lost their individual standing in space.

Grade E showed the bare minimum of acceptable learning. Compositions could be leaping or falling about and shapes were left incomplete. Some work was so small in size that it hardly seemed possible that the candidates could manage to see what they were doing.

At the very lowest end of the scale the work disintegrated into flat shapeless outline of little or no artistic merit.

Question 2

A bunch of flowers lies on opened wrapping paper with brightly coloured ribbon and scissors. A glass vase with water contains just two of the flowers.

This was a question which perhaps suited the more adventurous and there were a number of individual interpretations of flower portrayal. Once again there were some exciting and quite beautiful watercolours. The colours were made to sing out in a pure and transparent way which is the hallmark of this medium. The glass container was delicately shown and the refraction of the flower stalks in the water had been minutely observed. Some flowers had been skilfully constructed to show foreshortening and growth patterns. Above all the very compositions with their relative backgrounds showed a strong comprehension of what a still life is all about.

Grade B work showed a less personal spirit but still bore the stamp of knowing how best to organise a composition and successfully use colour and tone with due respect given to surface textures, and to place objects in space with confidence.

Grade C work could show that candidates had experienced difficulty with the management of the objects so that they did not sit comfortably on the table surface. However there could still be a measure of artistic flow shown particularly with the arrangement and treatment of the flowers.

Lower than grade C the candidates work was entering an uncertain world where scissors and bunches of flowers could leave the ground and were allowed to float in space. Ellipses of the vase were seen as being straight lines or the bottom of the vase was just left unfinished and colours were used without any knowledge of selection or blending. An unusual tendency was apparent in that some candidates would see the flower stems in front of the vase instead of placed inside it.

The very weakest work showed a total disregard to the subtlety of shape and the flowers could be presented as flat and in a shapeless schematic manner, with no thought given to depth or growth structure. Here also no regard was given to the actual composing together of the items in the study.

ART

Paper 6010/02

Drawing and/or Painting from Observation

General comments

There was a slight decrease in the number of candidates entered for the paper this year. While a similar amount of work achieved the upper levels of the mark range, many more less able responses were seen compared with the last session. Of the three natural or man-made form specimens offered, **Question 1** and **Question 3** were equally popular, but far fewer studies were received for **Question 2**. However, more candidates than usual responded to the subjects for working out of doors of **Question 4** and **Question 5**.

Water based paints and soft pencil continued to be most commonly used media, with only a few studies seen which made use of pencil crayon, pastels or charcoal. Most candidates were provided with good quality cartridge paper, but some Centres offered papers with roughly textured surfaces; this created an extra difficulty for candidates when they were attempting to achieve precise definition, especially with the use of very soft pencil media. Some of the work from other Centres which encouraged the use of delicate watercolour washes also lacked definition of structures and edges; the Examiners felt that a combination of pencil and colour washes would have helped to overcome the pressures to complete the studies within the two and a half hour time limit.

Comments on specific questions

Question 1

Part of a bicycle or motor cycle.

The question allowed for a wide variety of choice. Consequently, much depended on what specimen had been selected and the point of view adopted for observation. The majority of candidates responded to complex forms, such as brake mechanisms, pedals, wing mirrors or spark plugs. Those choosing more simple items, such as a nut or a bolt, tended to be less stimulated to observe interesting relationships.

In the best work seen, the observation of forms in relation to space was deliberately planned and constructed. The distinctions between metal, plastic and rubber materials were subtly rendered through modulations of tone or colour. Detailed structures where articulated parts met or joined were meticulously analysed and defined. At mid levels of achievement the overall sense of form of the specimens was usually competently created by the observation of a directional light source, including cast shadows, but precise definition of the edges and surface qualities of materials was often left vague. Less able responses struggled to render the basic shapes of forms and found difficulty in establishing a consistent viewpoint to suggest any sense of depth or spatial relationship. The application of tone or use of line was usually heavy and unselective.

Question 2

A section of twisted creeper or cane with foliage.

Although a less popular choice, a substantial number of responses were received for this question, amongst which were several very able and sensitive studies. In the better work consideration was given to the placing of the study on the paper to create a variety of shapes from stems, leaves and the intervals between them. A sense of rhythm enhanced twisted stems to add some vitality to the arrangement. Observations of a directional light source also brought into play cast shadows to enrich the feeling of unity with the surrounding space.

Studies achieving the mid levels of the mark range offered a competent analysis of the shapes of leaf forms in terms of how they projected forward or backward in space. Crucial structures of where and how leaves were attached or grew from stems were, however, often left undefined. Weaker attempts tended to be repetitive and generalised, with all leaves rendered as the same shape without regard to their angles or projection in space. Stems were also treated in a rigid and inflexible way with the specimens usually placed in a straight line, horizontally or vertically, across the paper, and this lack of suppleness added further to the monotony of the arrangement.

Question 3

An opened packet or jar of snacks, pickles or preserves, with some of the contents on a plate.

A wide span of ability was apparent in the work received for this question, ranging from several excellent studies close to full marks to some of the poorest submissions seen for this paper in recent years. Such work which did not merit more than one or two marks for each of the five Assessment Objectives. Snacks from packets were attempted slightly more often than pickles or preserves in jars. For both options the lettering, graphics and labelling of the containers presented one of the main challenges which the majority of candidates rose to, whatever the limitations elsewhere in their work.

The most able responses combined vitality of linear analysis with subtlety of tone or colour modulation. As with other questions, full consideration had been given to the arrangement of the containers and their contents in relation to the plate. Whether focusing on transparent jars or cellophane packaging, the observation of light reflecting from surfaces was confidently rendered. Lettering and graphic symbols were accurately seen as following the curved or undulating forms of the jars or packets, and snacks, pickles or preserves were precisely defined within the space they occupied on the plate.

At mid levels of achievement lettering and graphics were competently observed as following the forms of the containers, but there was usually a lack of relationship between jars or packets and the plate. Although some attention was given to the elliptical structures of the plate, it was frequently seen from a different viewpoint to the jar or packet, and this disrupted the unity of the study. Less able responses tended to achieve success with one part of the study but not others. The ellipses of plates were often not even attempted as candidates rendered it as seen from above, while some attempt had been made to render jars or packets from the point of view of observation. The contents of jars or packets were also vaguely defined which did not enhance the sense of space and volume of the interiors of the containers. The poorest work was flat and crudely drawn, offering little sense of form in relation to space, other than a rectangle for containers and a circle for the plate. However, some concern to copy the lettering and graphics of the objects was apparent.

Question 4

Washing hanging out to dry.

An encouraging number of candidates submitted studies for this question. The most able work was either based on a selective view of a few main items or set the entire line within its surroundings, such as a courtyard or a balcony. Mid level responses showed a competent ability to render cloth folds and creases and establish how pegs or clips attached items to a line. Less successful attempts were much flatter but often focused on the pattern or motifs on the items, adding some liveliness to the studies, although little sustained observation was involved.

Question 5

A riverside view.

Only a few submissions were received for this question, some of which conveyed a distinct sense of a particular place and so offered a genuinely observed response. Others were undoubtedly just copies of existing images, such as boats seen at sunset, which did not meet the specific demands of Paper 2 for directly observed study.

ART

Paper 6010/03

Drawing and/or Painting from a Living Person

General comments

Although only a small number of candidates were entered for this paper, the majority of submissions showed competent to high levels of observation and analysis of the forms and structures of the human figure. Most candidates chose **Question 1**, *the study of the whole figure*. The fewer submissions for **Question 2**, *the study of the head and shoulders*, were either very good or very poor. Soft pencil was the most commonly used media but some work was also received in pencil crayons, pastels and watercolours.

Comments on specific questions

Question 1

All work received for the study of the whole figure, seated and holding a large ball in the lap, achieved competent to high levels. Candidates were generally experienced in observing the complex structures of the model in relation to the surrounding space. Proportions were correctly judged and the foreshortening of limbs was accurately observed, particularly the arms and hands holding the ball. The most accomplished work used tone and/or colour to integrate the forms of the figure to create a sense of overall unity to the study. The observation of contours, seen in clothing and footwear, was clearly informed by an understanding of underlying anatomy and bone structures. At mid levels of ability some sensitivity and precise linear description was apparent, but an awareness of how to achieve the overall unity of the study through observation of light and shade had not yet developed.

Question 2

Several very strong studies of the head and shoulders of the model, wearing a hat or a headscarf, were received. One particularly mature drawing was awarded full marks for sensitive linear analysis and subtle tonal modulation. Other very able portrait studies showed an excellent understanding of the anatomy of the neck in relation to the shoulders, as well as the underlying bone structures of the skull. A few very poor attempts were also seen, offering crude caricatures, for which there was very little evidence of any former practice or experience of drawing the head and shoulders from direct observation.

ART

Paper 6010/04

Composition in Colour

General comments

Overall performance was very good with many excellent responses showing a wide variety and skill in the use of different media such as water colour, acrylic paint, inks, pencil and pastel colour .

The best work presented some very fine and detailed paintings which were original and colourful and showed confident use of different media and techniques to organise and compose ideas to meet the assessment objectives. Many candidates sought to portray an unusual and original viewpoint, such as an aerial view in response to **Question 1**, Kite Flying, and a few candidates chose to present their work as colourful abstract designs.

Good practice in teaching at most Centres provided candidates with helpful support in their choices, and much work showed individual and creative responses to the subject, the ability to communicate ideas within the forms of colour, shape and texture in a likely narrative; thus enabling personal expression and interpretation of ideas and responses to a given theme.

The portrayal of the human form presented some difficulties, especially the human form in movement, such as in **Question 5**, Busy street, and distance and perspective presented problems for less able candidates, Generally candidates portrayed people competently in a colourful and lively fashion, in a variety of different postures; standing, walking and climbing.

For many candidates the examination questions appeared to stimulate interest and enjoyment, with some candidates including extra sheets of preparatory work and written explanations of their choices, which although commendable, is not a requirement for this paper.

Comments on specific questions

Question 1 Kite Flying

This proved to be a very popular question and generated many colourful and lively paintings across the full ability range, often depicting a single person or group of people flying kites in various scenic locations such as sand dunes, on top of buildings, fields and on the seashore. Some very beautiful and well-controlled images were presented by candidates who were able to portray kites dancing in the wind, and some excellent scenes of cloud formations and sky-scapes balanced over convincingly developed landscapes and oceans were shown, with the horizon lending distance and depth to the final paintings.

A number of candidates chose to produce images concentrating on the shapes and colours of the kites, showing strong design elements leading into abstraction, with colourful and skilful representations of the tension between the wind and the kites in movement. The best candidates showed their ability to record their observations from memory and vividly portray these thoughts and images in colourful and well composed scenes, showing very high levels of skill and imagination.

Some candidates struggled to develop a convincing composition to describe their ideas, but most used colour in a considered and lively manner.

Question 2 Wanderers

This question produced some interesting and personal responses from candidates, who interpreted the question variously as pilgrims wandering the earth, or refugees lost in difficult terrain such as a desert or a jungle. Often the candidates chose to depict vividly the event that caused the people to wander, such as an earthquake or natural disaster or man-made event such as war. Some colourful and bold depictions of fire, water and confrontations were portrayed.

A strong symbolic and religious theme often appeared in response to this question with candidates showing pilgrims visiting sacred sites and buildings with colourful and imaginative portrayals. Good drawing of the human form in a variety of walking positions was depicted, as figures walked and climbed in the various landscapes of desert, rock and jungle. Interestingly, a few candidates chose to present their work using a night time theme with wanderers or refugees escaping into the darkness of the night, and these paintings showed a subtle and careful use of colour and tone.

A few candidates dispensed with background and depicted religious icons and leaders of faith floating in a dream-like manner as a beacon to bring the wanderer home in a symbolic manner.

Question 3 Against the Clock

There appeared to be very different interpretations in answer to this question, with less able candidates simply presenting a still-life drawing or painting of a watch or clock, without considering an alternative interpretation. The best candidates showed their ability to record their creative thoughts and imaginatively portrayed images of races against time in terms of ageing, running a race or completing a task such as an examination.

The interpretation of this question produced many and various depictions of the human form in activity such as running and climbing, and also capturing the mood of anxious tension as a single figure struggles to complete a task within a set time. Colour and tone were used very effectively to show the interior of rooms, the outdoors, and to evoke movement and atmosphere.

Question 4 Legendary

This question proved to be popular with many candidates providing colourful and exciting submissions based on the theme of a well known or local legend, with the focus on ancient costume, masks and exotic figures in imaginative scenes from stories and legends. Excellent use of colour and different media was employed by the best candidates to show impressive monsters from the sea, large snakes and various witches and other mythological figures.

Candidates were able to describe atmospheres of a dream-like or nightmarish quality, using colour very effectively to convey evening light or night-time scenes. Some beautifully decorative and detailed painting appeared in the descriptions and dress of the legendary creatures and people.

Less able candidates struggled with process and technique to convey their ideas, but most candidates managed to capture the mood of these startling and often frightening monsters and creatures very well.

Question 5 Busy Street

A popular question with some colourful and exciting submissions based on the theme of a busy street. Some impressive stories of city life appeared in answer to this question with various vehicles such as cars, motorbikes, and lorries parked on the sides of the streets or being driven, and some likely paintings of the human figure walking and running in front of shops and buildings.

Perspective difficulties arose in the candidates' depictions of high-rise buildings, and also street corners and distance. In the main, candidates presented interesting and detailed scenes of decorative shop fronts and shop windows, high rise flats, houses and markets. Less able candidates tended to arrange the elements of their paintings, such as cars, figures, etc. across the page as they struggled to compose a convincing street scene colour without being able to create space and depth.

There were wonderful paintings of street vendors, selling fruit, ice-cream, etc. portrayed in paintings and some candidates were able to express their interest in fashion and clothing in their renderings of shop fronts and also of busy shoppers in the street. A few very sophisticated and mature studies of modern architecture were attempted in contrast to the human form.

Question 6 Balcony Scene

This question proved to be the least popular on the whole, although the responses that appeared were from very serious and able candidates who made worthy and sincere attempts to create compositions based on the question. These candidates showed mature levels of understanding and translation of the theme and showed a mastery of perspective and distance. Technically accomplished drawings and colour studies and compositions of the view from the window looking down at the roofs and gardens of the surrounding area appeared, and although perspective proved to be the most difficult aspect of this question, some candidates rose to the occasion extremely well.

Many candidates produced pattern-like designs of railings and rows of windows using colour and shape in a symbolic and abstract manner.

A more intellectual response was noticed in answer to this question translated successfully in terms of colour, tone, like and form.

ART

Paper 6010/05

Craft A - Design on Paper

General comments

All questions were answered by candidates across the whole ability range with the exception of **Question 6**, which attracted only a small number of responses.

An apparent lack of formal training in some specialist areas resulted in a significant number of weak entries. This was particularly noticeable in areas of analysis, composition and draughtsmanship.

As in previous years, colour appears to have been used straight from the tube, without consideration of the potential for a more personal approach to colour schemes.

There was some over-reliance on secondary source imagery, particularly by weaker candidates, who simply copied downloaded material or magazine pictures, without any development towards a personal interpretation.

Computer generated lettering was less evident this year. Candidates found difficulty in integrating this with hand-drawn imagery/ motifs.

Comments on Individual Questions

Question 1 Book/DVD cover

This was the most popular question and was generally well answered. Many candidates, although technically competent, failed to consider the potential offered by this question. Stronger candidates analysed and investigated very closely, both singular and repeated shapes found in plants and shells for example. Honeycombs were also a common theme, although weaker candidates found difficulty in constructing accurate hexagons.

Question 2 Poster design

The design for a poster was the second most popular question. Stronger candidates utilised dark paper as a background for bright contrasting colour-work to represent fireworks. Some inventive mixed media such as paint, glue and pastel was employed to great effect.

Figure-work featured frequently, but a lack of appropriate drawing skills often ruined otherwise competent compositions.

Some good letter-forming skills were seen in a number of pieces.

Question 3 Repeat pattern

This was the fourth most popular question and resulted in responses across the whole ability range. It is important that formal training should be undertaken to respond to this question effectively. It appeared that weaker candidates viewed this question as a potential 'easy option'.

Whilst most candidates attempted a grid/net, this net was merely cosmetic, bearing no relation to the dimensions of the motif. As a result an evenness of pattern was indiscernible.

Undoubtedly, the best work was seen from candidates who had investigated a range of less obvious repeat possibilities.

Colour schemes in this question was of particular concern, the majority of candidates both strong and weak opting to use colour straight from the tube. This question offers excellent opportunity for personal and individual colour schemes.

Question 4 Logo design

The third most common question and the majority of candidates largely ignored the notion that the company in question was an environmentally friendly one.

Some effective designs were seen which would work on a variety of scales and colour schemes were generally well considered.

Weaker candidates did not appear to appreciate the need for simplicity in a logo design. Over-complicated designs only served to distract rather than attract the eye of the viewer. Again, formal training needs to be undertaken in order to respond to this question.

Question 5 Calligraphy

The second least most popular question. Most candidates showed evidence of formal training in this skill, but weaker candidates simply resorted to their own normal everyday handwriting.

Nevertheless, there were some particularly outstanding examples where not only excellent letter-forming skills were seen but also intricately designed and constructed border illustrations. The best pieces co-ordinated text and decoration most thoughtfully.

Question 6 Container Design

Only a handful of candidates with varying degrees of success opted for this question.

Weaker candidates failed to draw an opened-out net/plan as requested and merely presented an illustration of one panel.

General Administration

In conclusion, a small number of administrative errors were noted. Some candidates had the wrong candidate or centre number or had been marked as present on the attendance sheet, but offered no script.

In other examples, preparation had been sent under separate cover, instead of being attached to the examination piece.

There is no need to attach empty envelopes, sealed or otherwise if the candidate is not entering any preparation work.

ART

Paper 6010/06
Craft B - Coursework

General comments

There were not a large number of entries for this paper, of those that were submitted they generally fell into four areas of study; papier mache, sculpture, soapstone sculpture, paper mosaics and seed mosaics.

The workbooks that were submitted with the work and which carry a certain number of marks were rather disappointing in that they often had no observational studies and did not show any developmental drawings lead up to the final work. Instead they mostly concentrated on an explanation of the technique and photographs showing the work in progress. Sometimes it was noted that there was too great a reliance on the copying from borrowed photographs.

The papier mache models had been carefully made and painted but the three dimensional work submitted tended to be two dimensional in aspect without a full understanding of space or form.

Paper mosaics were carefully made if a little repetitive and seed mosaics were really only arduous painstaking 'filling in' of areas of the design. The most impressive works seen were the soapstone sculptures. These were carefully made and finished to a high degree of polish.

In the papier mache section there was a commendable model of a leopard. This was beautifully made and there was a good account of the procedure with fine colour photographs. There was also a standing model of a footballer which had been painted and varnished, this was a little one dimensional and flat. Another was a well seen model of a standing female figure with a basket, unlike the footballer this was lively, colourful expressive and well proportioned.

The most impressive section of the submissions were the soapstone sculptures. There was a particularly impressive relief of a woman's head, and another of a standing African woman which had been boldly carved in a formal manner.

Seed mosaics tended to be less successful, a woman with a basket on her head was carefully crafted but there were very limited drawing skills. A leopard showed a good colour sense but it was simple in its interpretation and there was some confusion in the definition of a tree against the leopard. Two leopards were also presented standing in an African plain. This was rather basic but there was a welcome reference to Roman mosaics in the notebook.

A paper mosaic depicting a leopard lying in the grass had chosen colour well and had considered changes of paper sizes. Confusion in some areas spoilt an otherwise well made entry.