

ART

Paper 6010/01

Drawing and/or Painting from Still Life

General comments

Candidates opted for the two questions in almost equal numbers. One question was slanted more towards man-made and angular objects and the other required more about details found in natural forms. Both inspired the more able and there were many examples of very competent and quite beautiful compositions.

A wide range of different materials were used but the most usual were soft pencil, impasto colour and colour pastel. It was unusual to find so few watercolours. At one Centre beautiful pastel work had been produced by most of the candidates, unfortunately it had not been fixed and this meant that the work was liable to be smudged during the marking process.

The negative shapes and the actual background was all too often left to chance and frequently failed to enhance well painted or drawn objects.

The portrayal of form is one of the most common areas of misunderstanding and consequently paintings and drawings appear flat and without depth. The depiction of space can falter when the perspective is incorrectly drawn or the ellipses fail to make the objects; such as baskets, sit properly on a flat surface. Most candidates were able to show a good choice of colour combination, use of a variety of textures and many had managed to develop their own particular way of presenting their pictures.

Comments on specific questions

Question 1

An open box with the contents; such as toys or footwear, seen lying within or beside it. Wrapping paper is scattered around.

This question produced a variety of different approaches from full bodied compositions which thoroughly exploited a sound knowledge of perspective and ingenious shoe shapes to the impossibly small depictions of toys and the quite peculiar attempts at representing crumpled wrapping paper. However the best drawings and paintings seen here really were excellent.

The most able candidates had made full use of the shape and size of their paper and had exploited the use of ground and background shapes in order to enhance the picture as a whole. The forms were robustly sculpted with tonal variety, surface qualities were explored and when used, colours had been thoughtfully chosen. There were many well composed large paintings and pastel studies where every detail and texture had been explored. Some of the shoes had been incredibly well constructed and were accurate in shape and detail.

Weaker candidates had not been able to demonstrate their knowledge of one or more of the required Assessment Objectives. In the work of candidates who could be awarded a grade B it was usually due to a lack of ability when it came to related their pictures to a satisfactory background or grouping the objects an interesting way. All too frequently depiction of the form of the objects by the use of tones was poor. Grade C candidates often had difficulty in using correct perspective and in relating the objects to the surface on which they were placed.

Composition and the making of accurate shapes could trouble those who find themselves in the lower grades and often it was because there was little or no understanding of how to mix colour or research good shapes. Only the poorly observed shapes of shoes or dolls were used and these could be found to be just line drawings, without contour or form, entirely out of relationship to the ground on which they should be placed or to one another. Individual quality of expression became less obvious as the grades descended.

Question 2

A basket containing a variety of vegetables with their foliage. A cut vegetable and a knife are placed in the foreground.

The best work seen was undoubtedly that which had beautifully composed shapes seen against a draped background and which had been carried out with the use of most wonderfully toned water colours and work with pastels. Intricate and rewarding study was often seen to be made into the complexities of basket construction.

The arrangement of the objects and their composition together was, as with **Question 1**, the key to success. All too often the vegetables chosen had been stuffed into a basket and were completely isolated from the knife and the object which had been cut. This made for large areas of nothingness without regard to the interest that can be found in negative space.

Most candidates understood that objects must occupy their own areas in space and must be rounded in form. However many were unable to seat the composition convincingly on the table surface. One of the most revealing aspects which demonstrated candidate's ability was in their construction of the basket containing the vegetables. The quality of this was often an indicator of artistic ability. The lower the ability, so became the more chaotic placing of the objects which could leap about in space and occupy a 'topsy turvy' world. Colours and tones were often just space filling and quite flat and lifeless. The very weakest work was of badly shaped line drawings without any indication of contour.

Work which could be awarded a Grade A showed a mastery of all the Assessment Objectives which had been linked together with the personal stamp of the candidate.

ART

Paper 6010/02

Drawing and/or Painting from Observation

General comments

The vast majority of candidates chose the natural or man-made forms of **Question 1** and **Question 2**, for which the responses were equally divided, but no more than a dozen studies were received for **Question 3**. For the subjects for working out of doors, only a few were seen for **Question 4** and none for **Question 5**. Most work was carried out in water based paints or soft pencils, but oil pastels and coloured crayons were often seen. Some Centres continued to provide their candidates with very heavily textured paper, but when this was used with soft graphite pencils candidates experienced unnecessary extra difficulties in terms of achieving a precise definition of contours and edges in their studies. Considerably more than half of all submissions achieved the upper levels of the mark range, although there was still a substantial number which fell below the basic standard for the lowest grade of GCE O Level.

Comments on specific questions

Natural or Man-made Objects

Question 1

A metal, wood or plastic toy.

The question, which allowed candidates the freedom to choose a particular toy of interest, led to studies of very differing specimens, such as plastic moulded reproductions of characters from animated films, mechanical diggers, cars, lorries or planes, water pistols and baby rattles. All of these were suitably challenging and resulted in various levels of success. Many of the most able approaches offered a precise definition of structures through a series of studies of the specimen observed from different viewpoints. Tone and colour were used with expertise to convey the surface qualities of the plastic, wood or metal materials, showing light reflections and the shadows cast within and surrounding the objects.

At the mid levels of achievement some inconsistencies were apparent in the spatial relationships of different parts of the object, particularly with trucks and vehicles, and the precise definition of contours, planes and edges was often left vague or generalised. The less successful studies were either very tentative when rendering forms and tonal distribution, or employed heavily emphatic outlines, limited tonal gradations or unmixed colours. In the weakest submissions many difficulties were seen in the ability to observe the basic shapes of the objects as well as the space they occupied. Indeed, some candidates, when studying an animated film character, reverted to reproducing a flat outlined image, rather than attempting to observe the three-dimensional nature of the object in relation to space and a directional light source.

Question 2

Two plant or vegetable bulbs, rhizomes or tubers with sprouting stems and roots.

The majority of studies focused on roots of ginger, carrot, beet, potato, garlic or onions. Some candidates chose capsicum which was not appropriate to the question as no stems or roots were observable. Other Centres provided all their candidates with leafy plants in pots. However, this was only acceptable if difficulties arose in obtaining the stated specimens. Many excellent and some outstanding submissions were seen, for which forms and structures had been rendered with a precise linear definition of contours and edges, as well as an accomplished use of media to convey directional light and surface qualities through subtle gradations of tone and colour.

Mid level responses were quite successful in establishing an overall sense of form, but key structural points where stems and roots grew from the main body of the specimens were often less well analysed or understood. Nevertheless, some subtlety of colour and tonal modulation usually provided evidence of a sustained interest in observation. The less able submissions tended to be very schematic or diagrammatic, almost as if candidates were attempting to reproduce a remembered idea of the object rather than actually looking at it. The weakest responses showed a poor perception of basic shapes which offered sparse information about the identity of the objects.

Question 3

An object with a reflective surface placed on a folded newspaper showing large print and photographs.

There were a few excellent responses from different Centres, but most submissions came from one Centre, with the candidates achieving a range of success. The best studies showed a good focus on newsprint and images reflected on the surface of a coffee pot. Less able attempts experienced difficulties with observing a spatial recession in the newspaper, or the structure of the handle, spout and ellipses of the pot.

Subjects for working out of doors or from a sheltered position

Question 4

A table and some chairs outside a house or a shop.

Only a few responses were seen, but one of them was an outstanding water colour of garden chairs and table set against climbing plants on the wall of a house. Other studies were well intentioned in the observations of specific buildings, but often failed to focus on the objects of the question, the table and chairs.

Question 5

A view which included receding telegraph poles or electricity pylons.

No submissions were received.

ART

Paper 6010/03

Drawing and /or Painting from a Living Person

General comments

Not many opted for this Paper but those who did produced very impressive work. The candidates used either pastel or pencil. If pastel is used, work should be sprayed with fixative so that smudging is avoided. Models had all been posed with their appropriate props and with suitable backgrounds.

Comments on specific questions

Question 1 Supported by flat cushions, the model is seated on the floor with their back resting against a wall; one leg is bent at the knee.

The best piece of work was a character study which had been carried out by using well chosen pastel colours. It was interesting to see how well candidates had coped with a face on study where the legs had to be foreshortened. Candidates had observed all the of the rules dictated by the Assessment Criteria and were able to score good marks. Side view studies tended to be a little less striking as they lacked the challenge of foreshortening.

Question 2 A game, such as dominoes, chess or mah-jong, is placed on a table in front of the seated model. One hand reaches forward as if to move one of the pieces.

All of the candidates in one centre opted to undertake this question. All had been well instructed in the criteria needed for making a good study. Each candidate had worked with soft lead pencil and from the same model.

All had ignored the instruction that the main study should be of the head and shoulders only and completed a picture of the whole figure including a table and chair set within a convincing background. This did not matter as they were able to complete a fine study of the whole in the time allocated. A lot of practice must have taken place during the year as in each case the drawing of the model had been well placed on the paper and worked to a marked degree of 'finish'.

The adept use of pencil tones resulted in a pleasing rendering of form, and the placing of the figure and the table gave a fine sense of space. The proportions of the figure were accurately seen and the careful planning of contours contributed to the liveliness of most of the studies. The head and facial features were mostly depicted in small but realistic detail but the results would have been better if the candidates had made the work more personal. In each drawing the work tended to be very similar.

Other work was seen where candidates had used black pastel. These drawings were not as accomplished as there was a noted absence of good proportions, accurate shape and personal artistry.

ART

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

The majority of candidates chose the theme for **Question 1**, *Drying in the sun*. **Question 3**, *Companions* and **Question 4**, *Ball game* were the next most popular choices. There were fewer responses to **Question 2**, *Breakdown* or **Question 5**, *Refugees from the storm*. Only a small number of candidates attempted the literary extract of **Question 6**, so Teachers might wish to note that as so few responses have been received for such extracts during recent years, it will be replaced by a sixth open-ended theme for future sessions. Most compositions were carried out in water based paints but many pastel and pencil crayon works were also seen. Over half of the submissions achieved competent to high levels, but a significant number fell below a basic standard for the lower grades of GCE O Level.

Comments on specific questions

Question 1

Drying in the sun

An interesting variety of interpretations were seen, depicting parched and arid landscapes, washing hanging on a line and sunbathing on a beach. Some candidates focused in close-up on specific objects, such as fallen leaves or newly thrown pottery. The best work succeeded in evoking heat hazes through atmospheric colour for landscape settings, but a confident application of bright and contrasting colours was often seen for the rendering of clothes lines. Mid level responses usually achieved a good sense of compositional unity through broadly painted colour washes, but the definition of forms, such as human figures and trees, through drawing, was usually vague and generalised. The weaker submissions were composed along parallel horizontal lines which did little to convey any idea of pictorial space and depth. Many depictions of washing hanging on lines adopted this formula and only a few were enhanced by the addition of cast shadows from the sun's rays.

Question 2

Breakdown

Nearly all interpretations concerned mental or physical collapse in human behaviour, with only a few focusing on mechanical failure in cars or trains. Many of the most accomplished compositional ideas were seen for this theme, evoked through energetic fracturing of shapes, the use of directional brush strokes and vibrant colour relationships. At the mid levels of achievement there was a tendency to present an illustration of a moralistic story rather than attempt to express emotions or feelings. The less successful responses offered some sense of a crisis, but poor drawing and a limited modulation of tone and colour led to a heavy dependency on black shapes and lines.

Question 3

Companions

Families, friends, partners, humans with animals or cuddly toys were the most usual depictions. Candidates from particular areas of the world where tourism is a major industry often showed perception and humour in the portrayal of the strange people who visit their country. Most candidates had prepared well by studying specific sources which resulted in competent outcomes. Other interpretations focusing on groups of related objects were moderately successful in developing more abstract solutions. Some mid level responses offered competently drawn people or animals, but neglected to consider the composition further by placing

them in particular surroundings. The fewer less able responses seen were limited by poor information from preparatory investigation.

Question 4

Ball game

The majority of responses focused on the global fascination with football, but there were a few which depicted domestic pets toying with a ball. The best compositions achieved a good sense of action and movement by considering the relationships of players from a particular viewpoint. At the mid levels of achievement figures in action were well rendered but were often out of relationship with the surrounding space. Work was seen from a wide ability range with the weakest attempts struggling to convey little more than a diagram of the action. On the whole, though, candidates were well motivated by the theme to express in pictorial terms some event which engaged their interest and even the most elementary submissions offered a sense of involvement.

Question 5

Refugees from the storm

There were some excellent responses to this theme which had clearly developed from thorough preparatory investigations. Tents, awnings and other makeshift, or hastily assembled, structures for shelter were inventively portrayed to envelop huddled groups of figures and, sometimes, animals. Landscape settings also conveyed a good sense of particular places. The use of atmospheric colour and lively brushwork expressed the chaos of a natural catastrophe. There were very few less able responses for this question.

Question 6

Literary passage describing a riverside scene

Several interpretations were received, some of which achieved high levels in evoking the landscape setting with cattle and fishermen. Other mid level responses offered competent landscapes but less well studied figures and animals.

ART - CRAFT A

Paper 6010/05
Design on Paper

General comments

With the exception of **Question 6**, candidates responded well to all questions. There was little evidence of apparent over-direction by Centres, although many candidates answered questions for which they did not appear to have been fully trained. As was the case last year, the main weakness was a lack of drawing skills together with an inability to experiment with and arrive at personal colour schemes

Stronger candidates displayed a high level of technical expertise. Some excellent work was seen where candidates possessed strong observational skills, through drawing and lens-based media. These preparatory sheets formulated the basis of high quality finished pieces where personal experience was a major factor, rather than simple Internet downloads.

Computer-generated lettering appears to be the most popular form of adding copy. Hand formed lettering is seen less and less, except of course in the calligraphy question. However, some candidates are using computer based lettering for the calligraphy question, for which it is not designed. Candidates should be made aware of this.

There was some concern regarding the type of paper used. Some paper was considered unsuitable for the medium chosen.

Comments on specific questions

Question 1

This question on the design for a DVD cover was by far the most popular question. Lettering was quite well considered in this question, although as is often the case, the director's name was either omitted or included as an afterthought, being randomly placed. Final compositions were varied. The most common interpretation revolved around light as energy. Others considered more abstract concepts with varying degrees of success. Although final designs were well executed, many candidates failed to consider an appropriate proportion for a DVD cover.

Question 2

This question on the design for a poster advertising a mirror and frame sale was the third most popular question. Only a handful of candidates considered the potential offered by reflections in a mirror. The main weakness was due to a lack of understanding of how posters should catch the viewers' attention. Lettering was often barely legible due to poor colour schemes, rather than poor letter formation skills. Stronger candidates created interesting designs which built upon the shapes and design elements found in period frames.

Question 3

Candidates appear to have been well prepared in this question on the logo design for a company which exports plants. It was the second most popular question. Although there was some over-reliance on existing logos, some highly individual and bold designs were seen. Weaker candidates tended to produce over-complicated designs where too many individual design elements were being compacted together. Whilst good designs are usually very simple, an understanding of drawing skills remains crucial. Lettering and initials were usually well formed and integrated into well considered imagery. However, weaker candidates often over decorated or over embellished otherwise simple, effective design solutions.

Question 4

This question on the design for a repeat pattern based on a children's theme park or funfair was the fifth most popular question. As was the case last year, there was a lack of appreciation of the many different repeat possibilities, suggesting a lack of expertise in preparation. The vast majority of candidates opted for straight repeats, often creating an imbalance between positive and negative shapes. Stronger candidates recognised more interesting and challenging alternatives, where positive and negative shapes can be fully integrated through half-drop motifs, inverted or reversed for example.

Question 5

This calligraphy question on the design for an invitation card was the fourth most popular question. Very few candidates showed evidence of formal training in this particular skill. Many relied upon their natural handwriting or traced computer-based printouts with varying degrees of aesthetic or technical success. Candidates should be reminded of the need to undertake formal training in this particular skill.

Question 6

This question on the opened out design for a cardboard container for two healthy eating products brought very few responses and was the least popular question, perhaps due to the lack of formal training in this area. The main weakness was the inability to visualise the effect when the container was in three-dimensional form and how imagery would interact on different facets.

In conclusion, a small number of administrative errors were noted. Candidate names and numbers should be written clearly on the front of each sheet, including preparatory work. Preparation should not be sent under separate cover. Preparation work should be securely attached to the back of the script. Candidates should also indicate as to which question they are responding.

ART - CRAFT B

Paper 6010/06
Design in 2D and 3D

General comments

There were not a large number of entries for this component, those that were submitted generally fell into three areas of study: soapstone carvings, seed mosaics and paper collage.

All work arrived on time and was in good condition. The general standard was at least competent, with some entries reaching an excellent standard.

The workbooks submitted with the work and which carry a certain number of marks were disappointing as they often did not show the starting point or the development of the work. They mostly contained a statement of intention with illustrations and photographs of some parts of the execution of the work, rather than observational studies and developmental drawings leading up to the final work.

The largest submission was in the soapstone carvings area of study. The carvings had been carefully produced, with some submissions being excellent. The subjects chosen included: figures, a head, a hand, a foot, a frog and a cat. There was real understanding of three-dimensional form and an excellent standard of finish.

Examiners also saw very meticulous seed mosaics of leopards. These were less sophisticated however and were copied from pictures.

A paper collage submission of a mother and child was classed as competent as it relied on a photograph from a magazine and was executed in cut up magazine illustrations.