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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

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## GCE Ordinary Level

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

A much greater proportion of the candidates opted for **Question 1** which asked for a composition of a vase of flowers together with a few standing up greetings cards rather than for **Question 2** which involved the use of a camera, a roll of film with its opened box and a photograph album. Actually both options presented much the same opportunities and equally fine work was evident in each case.

Candidates had used a range of materials but the most common to be found were watercolour painting, soft lead pencil and colour pencils. A much smaller number of candidates had used impasto colour, pastels or pen and ink.

Some of the most common shortfalls in the expected examination criteria noted by the Examiners were often in the almost total absence of well considered form to be seen in the selected items, in the lack of overall composition or in the correct use of perspective and ellipses. The evaluation of objects in space often created another problem.

More than half of the candidates were able to achieve marks which were able to elevate them to a Grade C or above. Quite a large proportion could achieve Grade A. Inevitably, a number could not achieve enough marks to warrant the award of a grade at all in this paper.

Some had not chosen their medium to best suit the subject. For instance oil pastels were not the best choice for the demonstration of the construction of intricate camera parts!

### Comments on specific questions

#### **Question 1**

*A group which consists of a few greetings cards standing up on a table next to a small vase of flowers.*

At the top end of the scale the work could be described as well informed, imaginative and artistic. Indeed, it compared with some of the best ever seen at this level of study.

Candidates demonstrated that they were familiar with all the details of the assessment criteria on which they had managed to stamp their own individuality and artistry. Of course, national characteristics were in evidence and that is to be encouraged. The work could be of exquisite watercolour technique or of sure and boldly painted strokes of opaque colour or of refined ink line.

Those candidates who merited a lower Grade A had perhaps learned about all of the evaluation criteria but had failed to imprint any of their own personality on their work.

Candidates who achieved a Grade B had demonstrated a competence in most areas but were beginning to falter in at least one area of study – it could be in the field of form or colour or composition or in the construction and shape of the actual items used.

Candidates who could gain a Grade C were showing confidence and secure learning in just about all areas but were failing to push their work much above that which could be described as very ordinary.

Grade D work began to crack badly in at least one aspect of study. Items could be badly arranged and not come together to form a reasonable composition. The use of tones to create form in space was often ignored. Colours had not been chosen to enhance harmony, shadowing might have been ignored and objects were jumping about and often attempting to occupy the same space as their neighbour. Space, perspective and ellipses could be ill-understood and or badly defined.

Grade E work was that which just merited a grade. A limited understanding of the subject was detectable but there was no real quality in even one area of study.

The ungraded work could be totally flat and without contour. There was no sensitivity to shape, colour or texture. There could be heavy outlining of ill-made shapes and a general inability to handle the chosen medium with care. Some work was so small that it was impossible for much expression to take place in it at all.

## Question 2

*A group which is composed of a camera, a roll of film and its open box, photographs and an open album.*

This question presented different challenges to the alternative one in that it required more particular emphasis on certain areas of study. The knowledge of how to use perspective well was all important and there could not be the softening influences to be found in the possible treatment of a flower arrangement. However, this angular composition would admirably suit the meticulous constructor of uniform shapes.

The very best work was to found among the careful watercolourists. Where albums and photographs had been laid out in good perspective and grouped convincingly in space with spools of film and the accompanying box, and well-selected colours chosen which could be graded to create the forms which in turn could be enhanced by shadows, then here was the recipe for success. There were also some sensitive drawings in soft lead pencil. In either of these cases some candidates had gone into the detailed study of the photographs displayed and evolved subtle rendition of shapes and tones within them.

Slightly lower down the scale came the candidates who found it difficult to compose the objects together in space.

Around about Grade C trouble was being experienced with perspective, ellipses and making the objects sit successfully on the table surface. It was here also and in the lower grades where candidates had failed to find a sympathetic medium and were wrestling with thick impasto paint or unmanageable oil based pastel. However, there were some notable deviations from the norm when candidates had obviously studied the work of up to date artists, and tried to emulate their ideas in their own work.

The weakest candidates had predictable difficulties in the formulation of accurate shapes particularly when attempting to fix the lenses onto the cameras. The least able resorted to making flat heavily outlined shapes with no tone or texture and with pale, thoughtlessly conceived colour.

**Paper 6010/02**

**Drawing and/or Painting from Observation**

## General comments

There was a considerable increase in the numbers of candidates entered for this paper this session. This resulted in a larger percentage of studies of mid-levels of achievement, and fewer at the upper and lower ends of the mark range compared with last year. The natural or man-made objects offered for **Questions 1, 2 and 3** were equally popular. However, more responses than usual were received for **Questions 4 and 5**, the subjects for working out of doors or from a sheltered position. Most candidates chose to use soft pencils or water-based paints for their studies, but some crayon, oil pastel and soft pastel works were also seen. Generally, Centres ensured that good quality cartridge paper was made available for the examination. There were examples, though, of inappropriate papers being offered to candidates, such as those with dark, deeply coloured or heavily textured surfaces which inhibited tonal gradation or precise linear definition.

**Comments on specific questions****Question 1**

*One half of a large leafy vegetable.*

Some excellent and many good responses were received, for which candidates had chosen the point of view for observation with confidence. This enabled the hemispherical forms to be rendered correctly within the space, usually with the cut stalks projecting forwards. Cavities between the leaves in the sliced section were precisely observed and meticulously defined, as were the relief and crenated structures furled around the outside of the forms. Colour and tone were used with expertise and subtlety to enhance forms and shadows.

Mid-level achievements were able to convey a good sense of the overall forms of the vegetables, but were often uncertain when attempting to distinguish the flat plane of the cut section from the outside of the form. The edges and contours of leaf structures were also less precisely defined or lacked the sense of rhythmical growth. The fewer poor submissions seen for this question showed limitations in the observation of basic shapes, presenting vague forms with little awareness of internal or external space.

**Question 2**

*A small musical instrument.*

Many different kinds of instruments were chosen for study, such as guitars or other ethnic stringed instruments, harmonicas, drums, tambourines, recorders and flutes. Some of these were not particularly small, or may, perhaps, have been models or replicas. However, much depended on interesting structures and shapes or the materials the specimen was made from. Several outstanding studies were seen of flutes with their intricate mechanisms precisely observed and the metallic surfaces sensitively rendered in tone and colour. Some regional stringed instruments crafted from gourds also inspired strong spatial analysis, with strings and tuning pegs meticulously defined.

At mid-levels of achievement the more basic cylindrical and rectangular forms of recorders and harmonicas were competently observed, although the ability to render the different surface qualities of wood and metal materials was less assured. The forms of guitars also proved to be challenging, but observation of pattern and decorative features helped to enliven many studies. Less able attempts, however, experienced difficulties when observing the basic forms of instruments, particularly with recorders and pipes where elliptical structures were poorly understood.

**Question 3**

*Three books casually arranged, one of which is open.*

The work received covered the full mark range, including some outstanding and many highly accomplished studies. Although the question was demanding, it offered a good opportunity for spatial analysis if the point of view for observation was considered seriously. In the best work, the rectangular planes of the books were accurately drawn in relationship to each other and the surrounding space. The edges of pages and covers and the structures of bindings were crisply defined with precise linear definition. The contours of curved pages in the open book were enhanced by lettering and illustrations which followed the form and lay correctly in space. Cast shadows were selectively observed to create spaces between pages or one book and another.

There was evidence of a competent rendering of forms and structures at the mid-levels of achievement, but limitations were usually apparent in the ability to establish the planes of the books in relationship to each other and the surrounding space. Despite such problems, candidates often enlivened their studies through the observation of text and illustrations on the open pages of a book. However, many more less-able attempts were received for this question. Such candidates struggled to develop the rendering of the forms of books beyond flat and repetitive rectangles, employing the most basic letter-forms to give them an identity.

**Question 4**

*A table and two chairs outside a building.*

Some of the studies received showed a competent ability to analyse space but no work of a higher level was seen. In the more successful attempts, the spaces and intervals between the objects were observed in relation to the surroundings, with cast shadows used to enhance the sense of depth. Several less able responses were seen which were undertaken with very little knowledge, understanding or experience of observing such an arrangement.

**Question 5**

*Climbing plants on a wall or fence.*

A few studies achieved a good level through observation of leaf, stalk and tendril structures in relation to background. The best examples also introduced cast shadows on the wall or fence and considered the placing of the study on the paper, sometimes cropping the view to create a more interesting composition. Mid level responses showed some sensitivity in the rendering of the rhythmical growth of plant structures, but walls or fences were often filled in, out of relationship, as an afterthought. Some weaker attempts, which had progressed little further than flat leaf shapes against crude brick patterns, were also seen.

**Paper 6010/03**

**Drawing and/or Painting from a Living Person**

**General comments**

The number of candidates entered for this paper continues to be small. As usual, the work covered the full mark range, although there were less poor studies than in previous years. The majority of submissions were for **Question 1**, the study of the whole figure, with only a few choosing **Question 2**, the study of head. Almost all the work was carried out in soft pencil on A3 sized white cartridge paper.

**Comments on specific questions****Question 1**

Nearly all responses achieved competent to high levels for the study of the whole figure. The most accomplished work showed an awareness of underlying anatomy to inform proportions, foreshortening, and the articulation of the contours of forms and structures. Tone was confidently applied and modulated to render the overall form of the model in relation to the surrounding space. Consideration had also been given to the placing of the pose on the paper to enhance composition and spatial depth.

At mid-levels of achievement the observation of particular features, such as the head, hands and feet, was generally competent. Proportions, however, sometimes lost accuracy because of a tendency to analyse areas in separate parts rather than in relation to the whole figure; this led to enlarged heads compared with smaller hands and feet. While the application of tone to render the forms and structures of the model was usually sensitive, it was rarely observed in direct relationship to the surrounding space. The placing of the figure on the paper also showed a lack of forethought when large areas of surrounding space were left vacant and features, such as the feet, could not be fitted into the lower edge of the rectangle.

In the few poorer attempts seen, a limited understanding of proportion and a lack of confidence to develop the study beyond linear description was apparent. However, even this work came close to achieving some creditable observation in parts, such as the head or hands.

**Question 2**

Only a few proficient submissions were seen for the study of the head, and these might have achieved a higher level if the placing of the image on the paper had been given more consideration to involve the surrounding space. Most responses for this option, though, showed a poor understanding of the underlying bone structures and anatomy of the head and shoulders, which resulted in flat mask-like descriptions. Candidates who included the table in front of the model, with the hands turning the pages of a book, were often unable to establish the plane of the table top in correct relationship to the figure or the surrounding space.

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

Many excellent responses were seen for all questions, with candidates showing impressive understanding and use of different media such as paint, crayon, coloured pencil, charcoal and ink.

The best work showed original and colourful responses to the questions with very good understanding of the use of different media and technique, confidently used to organise and compose ideas, which met the five assessment objectives. Good practice in the teaching at most Centres provided helpful advantage to the candidates in their choices and development of ideas. Work from these Centres showed individuality with sensitive and creative responses to the subject and the ability to communicate ideas within the forms of colour, shape and texture with lively and imaginative narrative, enabling personal expression and interpretation of concepts, ideas and feelings to a given theme.

For many candidates, the examination questions appeared to stimulate interest and enjoyment.

**Comments on specific questions****Question 1***Confrontation*

This proved to be a popular question attracting candidates across the full ability range. Many interpretive responses appeared showing argument and disagreement between people. Some candidates depicted quite violent confrontations within the context of war, and division of all kinds. A number of candidates chose to represent the theme of confrontation within the arena of sporting activity, particularly football players on the pitch, and there were some colourful and very skilful representations of moments of tension and disagreement. Less able candidates were limited by their knowledge of the human form, especially in movement. The best candidates showed their ability to record their observations and portrayed vividly colourful and well composed scenes showing high levels of skill and imagination.

Some candidates struggled to develop a convincing composition describing their ideas.

**Question 2***Builders or Decorators*

This question was popular with all levels of ability, with less able candidates developing the most general response showing building equipment such as bulldozers, trucks, etc. arranged across the page rather than composed. Perspective difficulties arose in the candidates' depictions of high-rise buildings and scaffolding. Some very worthy responses to this question appeared, however, with candidates showing conscientious depictions of men engaged in building activities, such as digging with spades and shovels, laying bricks and painting.

Some colourful interiors of houses and buildings appeared alongside lively depictions of decorative work such as sign-painting above shops. Good painting and drawing of the human figure in a variety of working positions were shown, as workmen stretched and lifted equipment.

**Question 3***Celebration*

The most popular question with many wonderfully colourful and exciting submissions based on the theme of celebration. Examples of excellent use of colour and different media were to be seen in the impressive response of work with the focus on costume, balloons, dancing figures, masks and fireworks. The best work showed imaginative scenes of carnivals and festivals with dancing figures dressed in native costume, figures playing musical instruments and decorative elements such as fabric pattern.

Many submissions by candidates showed preparations being made in anticipation of a celebration, such as a wedding or birthday, and the anticipatory mood of these works were captured very well using imaginative use of colour and interesting composition.

**Question 4***Sleep*

The most advanced responses showed a mature level of understanding of the human figure in repose. Compositional ideas were realised using a range of different media and often showing the interior of rooms containing the sleeping person or persons. Colour and tone were used effectively to evoke evening or morning light. Occasionally, animals were depicted sleeping in answer to this question, and the more able candidates were able to describe atmospheres of a dream-like quality, with sensitive interpretation of the given theme. Less able candidates experienced compositional difficulties and were not quite so able to portray atmosphere and mood with their use of colour and tone.

**Question 5***Washing or Bathing*

The most beautiful and sensitive work appeared in answer to this question with the best candidates showing the ability to communicate their ideas by using materials appropriate to the theme and expressing personal experience in an imaginative and selective manner. The interpretation of this question by many candidates produced some of the most subtle and personal work with depictions of the human form bathing and showering, as well as the activity of washing and hanging clothes to dry. Good use of colour, both subdued and vibrant, was presented as well as interesting and varied compositional studies.

Less able candidates experienced some difficulties with the control of media processes and technique, and struggled to convey the human form convincingly, without recognition and understanding of contour and surface shape and structure, although the development of personal mood and sensitivity towards the theme was managed very well even by less able candidates.

**Question 6***The Book of Lieh-tzu*

This question proved to be the least popular on the whole, although a few responses appeared from more able candidates who made serious and worthy attempts to produce creative abstract compositions based on the theme of ending and beginning. Some candidates developed pattern-like geometric designs using colour and shape in a symbolic manner, whilst others attempted a more literal translation depicting ending and beginning of life such as birth and death. A more intellectual response was noticed in answer to this question which translated into varying degrees of success in terms of colour, tone, line and form.

<p><b>Paper 6010/05</b> <b>Craft A – Design on Paper</b></p>
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### **General comments**

Candidates responded well to the majority of questions. There was less evidence of apparent over-direction by Centres, candidates on the whole producing highly individual pieces. 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. Liquid colour was mainly used straight from the tube.

Each question requires a discrete skill, which not all candidates appear to have appreciated. Some candidates appear to have attempted questions for which they did not seem to have had any training. This is particularly noticeable in the calligraphy and surface pattern questions.

Stronger candidates displayed a high level of technical expertise and sound teaching skills were very much evident.

There was more evidence of use of computer-generated lettering, although many candidates again find difficulty integrating this with the overall design, either through inappropriate layout or colour scheme. For example, cut and pasted colour printouts were often dissimilar in hue to the accompanying liquid colour illustrations or were of the wrong proportion.

There was less evidence of an over-use of secondary source material. Stronger candidates mainly relied on their own direct observational skills to arrive at highly personal design elements.

### **Comments on specific questions**

#### ***Section A***

##### **Question 1**

This question on the design for a DVD or book cover was the second most popular question. Many candidates chose all three options with varying degrees of success. In some cases, this resulted in fussy or confused outcomes. However, stronger candidates were able to coordinate the three design elements into successful designs with great artistry.

Lettering was quite well executed in this question, although as is often the case, the author's name was either omitted or included as an afterthought, being randomly placed.

A better understanding of composition and layout was also apparent.

##### **Question 2**

This question on the design for a poster advertising a dental talk brought a significant number of responses.

The majority of candidates used large images of smiling mouths with lettering placed within the mouth or on the teeth. Combined with thoughtful and carefully applied colour schemes some eye-catching designs were seen.

The main weakness was due to a lack of understanding of how posters should be easily read and catch the viewers' attention.



**Question 3**

This question on the design for a repeat pattern based on transport was the third most popular question. It was generally well answered in terms of personal colour schemes. However, there was a general lack of appreciation of the many different repeat possibilities which exist. The vast majority of candidates opted for straight repeats, often creating an imbalance between positive and negative shapes fully integrated through half-drop motifs, inverted or reversed for example.

**Question 4**

This question on the logo design for a television news company was by far the most popular question. Although there was some over-reliance on existing logos, some highly individual and bold designs were seen. Candidates appear to have been well prepared for this question. Stronger candidates in particular were effective in showing how the design would appear on a variety of scales. Some excellent technical ability was seen in this question, particularly in the application of liquid colour.

There was less evidence of over-complicated designs where too many individual design elements were being compacted together in an inappropriate way. The majority of designs showed a mature, effective and economic use of simple individual design elements, even amongst candidates whose drawing skills were not particularly high.

**Question 5**

This question on the design for a restaurant menu brought only a few responses and very few of these showed evidence of formal training in this particular skill. The majority of candidates relied upon their own everyday handwriting. Nevertheless, some very good illustrations were seen.

**Question 6**

This question on the opened out design for a cardboard container brought very few responses and was the least popular question. The main weakness was the apparent lack of formal training. The majority of candidates did not appear to appreciate the relationship between the different facets of the container, being unable to visualise the effect when the container was in three-dimensional form.

**Conclusion**

Only a small number of administrative errors were noted. As in previous years, Centres are again reminded that candidates' names and numbers should be on the front of the script, in the top right hand corner and not on the back of the script. Candidates should also indicate which question they are answering. Preparation work should be securely attached to the back of the script. If no preparation work is being presented, then there is no need for an empty preparation envelope to be included with the final submission. Much time is wasted in opening empty envelopes.

<p><b>Paper 6010/06</b> <b>Craft B – Coursework</b></p>
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**General comments**

Not a large entry this year but taken as a whole the standard of work was good and in some instances reached a quite high level.

The chief criticism was in the lack of evidence or poor quality of the preparatory research and design planning. A coursework notebook should be kept illustrating ideas in sketch-form for planning of future work, as well as for the development of the work offered as the final submission.

**Comments on specific areas of study*****Sculpture***

There were several quite exceptional pieces of soapstone sculpture. Most of these submissions were a little devalued in mark possibilities by rather inadequate workbook contributions. These, in fact, were brief descriptions of how the work was done with maybe a photograph of an antique sculpture. What would have been much more interesting to see would have been the candidate's own researches and drawings which had gone into the overall development of the design of the selected piece of work.

In fact, there were some advanced, technically perfect pieces of carving, like the torso of a girl beautifully fashioned, or a girl holding her skirts in such a way that interesting folded shapes had been formed.

Another piece of work which had been seen nicely in the round was of a duck. Another was of a relief carving of a head, with a good flow to the design and a refined surface treatment.

***Seed and Paper Mosaic***

Interesting paper mosaic submissions included: one of a mother and child, in which the colours had been well selected for harmony and tones had been used with subtlety to create pleasing form; and one of a girl, in which the balance of the composition had been carried out in a most competent way, with every consideration given to the development of shapes and negative shapes. The turning of the forms was achieved most successfully by the painstaking use of the most minute individual pieces of paper.

Seed pictures were of cheetahs and lions. The choice of seeds had created pleasing harmonies and the pictures had been nicely composed. It would have been useful to have seen some own drawings in the notebooks.

***Printing on Fabric***

A small number of screen printed fabrics were submitted. The fabric had been hand-dyed to make a pleasing, slightly toned background on which the printing could take place. The design topics were of local culture and were imaginative. These included designs of figures drumming, wild animals and foliage. The repeating pattern of printing was well registered and in one case considerable attention had been given to continuity of design flow. Darker colouring of the over-printing permitted good tonal recognition of shapes.

On the down side, the actual printing lacked a certain skill in craftsmanship and could be little messy in appearance. The accompanying notes and preparation of designs and research were far too elementary for this level of study and therefore could not command many marks in supporting the finished whole.