

ART

Paper 6010/01

Drawing and/or Painting from Still Life

General comments

Both questions proved equally popular, they both gave candidates a splendid opportunity to give their best with many candidates submitting some outstanding work.

By far the most common medium chosen soft lead pencil with watercolour paint a close second. There were some candidates who used charcoal or pastels with varying degrees of success. Centres are advised to be mindful when submitting work in charcoal and pastels that they ensure that the work is suitably fixed as this type of work can be so easily smudged and indeed spoil the work of other candidates.

Nearly all of the objects chosen for the compositions were interesting and appropriately challenging, they had been well arranged so that full justice could be given to the depiction of space, depth, and negative space could be used to fully enhance the overall design of the work.

It was good to see that so many had mastered the art of portraying the form of individual objects but this is still an area where there is a lack of understanding. Many of the weaker candidates are still finding difficulty when attempting to use perspective and some were found unable to make ellipses. When used, colour could be quite breathtakingly beautiful and equally the candidates who used pencils could make much of detail and the differences in the variety of textures.

Comments on specific questions

Question 1 *A partially sliced loaf of bread is on a board with a knife. One slice is on a plate, having been spread with butter and jam. An open jar of jam, a butter dish, and another knife make up the arrangement.*

The best candidates could fully show off their abilities with this question. Organising the correct perspective of rectangular bread boards along with the skilful use of ellipses when working on the jar and the plate allowed the best candidates to give their best. The use of colour could be spectacular and in all cases the best was highlighted by a personal interpretation.

Work in the mid levels was often found to be largely correct but faltered in some way, be that lack of personal qualities or perhaps the making of form was somewhat tentative and the use of the medium was uninspired. Perhaps composition had not been given enough thought and negative spaces had been left to chance. The organisation of picture depth and the spacing of the individual objects starts to give concern, with these candidates having difficulty with the correct shaping of objects and in placing such items as plates and jars convincingly on table surfaces. Bread and slices of bread could fight for the same area of space. Colour used could be quite ordinary and pencil work toneless and blurred.

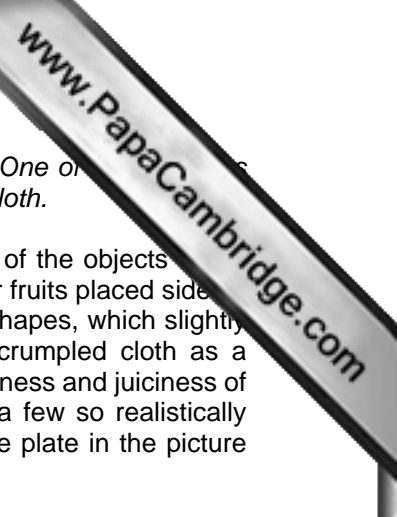
The weakest work seen was often quite flat, sometimes a shapeless outline and quite without contour. Bread and jars could leap above the ill shaped board which in turn failed to be seated on the table top. It was quite obvious that these candidates had not much knowledge or experience in picture composition.

Question 2 *Two large fruits such as melon or pineapple are on separate plates. One of the fruits has been sliced open. Include in the arrangement a knife and a patterned cloth.*

Here the most successful candidates had thought very carefully about the positioning of the objects in their composition and in doing so had prevented the ordinariness of two plates with their fruits placed side by side. Some had viewed their work from above which gave a super spread of related shapes, which slightly overlapped and made interesting negative shapes left between. Others used the crumpled cloth as a foreground introduction to their work and a rewardingly patterned contrast to the smoothness and juiciness of the melons. A few had skilfully patterned the borders of china plates. There were a few so realistically drawn and coloured pineapples that it was felt that they could be almost picked off the plate in the picture and their particular flavour could be easily imagined.

The less gifted and not so experienced candidates presented ordinariness in their compositions and much weaker constructive ability in the make up of such as the drawing of the pineapple and the toning of the folds in the cloth. There were often problems with the stability of the objects on the table surface with ellipses badly constructed in the forming of the plates and when check tablecloths were used the correct perspective of the pattern seen in space was all too frequently ignored.

The very weak candidates often chose to make flat side views of shapeless pieces of fruit, totally without form. These could fall about on the paper surface without relationship to their support or background.



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Paper 6010/02

Drawing and/or Painting from Observation

General comments

For the natural and man-made objects section, **Question 1** and **Question 2** attracted a similar number of responses and were chosen by over three quarters of all candidates. Consequently, there were far fewer submissions for **Question 3**. Compared with the previous session, when no studies were received for the subjects for working out of doors, there were a pleasing number of responses to both **Question 4** and **Question 5**.

Soft black lead pencils or water colours were the most commonly used media, but some studies executed in pencil crayon, soft pastels or oil pastels were also seen. Some of the soft pastel submissions had not been fixed to prevent smudging before dispatch which caused damage to other candidates work during the marking process.

A few Centres continue to wrap individual candidate's work in tissue paper and plastic envelopes; this practice is unnecessary and Centres are advised to cease this practice as it can lead to work being damaged when removed. It also delays the marking process as the tissue paper and plastic has to be removed before assessment can begin.

The majority of Centres had ensured that the labelling of work was clear, accurate and placed in the upper right hand corner of the paper. However some Centres adopted the practice of placing the labels on the back of the work or perhaps the candidates had chosen to turn the paper over and therefore the labels were therefore on the back of the work, whatever the reason the instructions on the question paper and in the syllabus are that labels must be placed on the front top right-hand corner. Centres are asked to ensure that candidates are aware of this requirement as it greatly assists the examiners and aids the process of transcription of marks.

Comments on specific questions

Natural or Man-made Objects

Question 1

An opened up or dismantled battery powered torch.

The majority of candidates choosing this question rose to the challenge of focusing on a specimen with a number of intricate detachable parts. In the most successful studies the arrangement of the parts around the main body of the torch and the point of view adopted for observation was given full consideration. The specific structures, such as screw threads, coiled springs, light bulbs and switch mechanisms were very accurately observed and precisely defined. The usually cylindrical forms of torches were well understood in terms of the way elliptical structures affected spatial relationships within, between and surrounding the dismantled sections, including the batteries. Awareness of a directional light source informed sensitive applications of tonal gradations and colour washes to render forms, reflections and cast shadows and, also, to convey the qualities of materials, such as glass, metal, rubber or plastic.

Mid level achievements showed some understanding of most of the qualities mentioned above, but difficulties were often apparent in the precise analysis of structures, particularly with the rendering of ellipses in relation to spatial depth and the point of view of observation. For example, the definition screw threads or the position of the switch mechanism on the dismantled parts or the main body of the torch were inconsistent with the angle from which the ellipses on batteries were observed. While candidates at this level were usually able to use tone and colour competently to establish a convincing overall sense of form and space, key structural points and the edges and contours of the objects tended to become indistinguishable. The

less able attempts showed confused spatial relationships within and surrounding the various specimen and, although some concern to sustain observation was apparent, the use of line to define basic forms and shapes was vague and generalised.

Question 2

Several different vegetables sliced and arranged on a skewer.

Some outstanding and many excellent responses were received, all of which used media, tone and colour with admirable expertise to render the exterior and interior form of different sliced vegetables. Although the potential for arrangement of the slices along the single line of the skewer was quite limited compared with the dismantled sections of the torch for **Question 1**, the most ambitious studies adopted a particular angle of observation which usually led to foreshortened views with the skewer arrangement projecting forwards to enhance spatial depth. This also offered a challenging opportunity for observing the slices overlapping each other as they receded in space, as well as very interesting cast shadows on the table surface below. In addition, the cut edges of the vegetables were analysed with great precision to define the cross-sections of the forms.

Candidates achieving the mid levels of the mark range were less concerned to adopt such interesting view points as in most of these submissions the skewer was observed from the side on a horizontal line, with the studies then placed horizontally on the paper. This tended to limit the potential for spatial depth within and around the slices; to some extent it also made it more difficult to observe and define the precise edges and contours of the cross-sections of a cut pepper, tomato or onion form. However, a competent application of tone and colour was usually apparent in the rendering of forms and cast shadows. Studies at this level were also quite successful in following the line of the skewer to pin down the key points at which it pierced the vegetable slices. Less successful candidates were noticeably unable to observe such structures with the same consistency, and this led to some fragmentary and disjointed studies, showing a partial achievement with the rendering of separate slices but not the arrangement as a whole. The weaker responses used tone or line in either a tentative or a heavily emphatic manner to offer lumpy forms and shapes which lacked any sense of having been sliced and attached to a skewer.

Question 3

Two balls of wool, pierced by two knitting needles or some similar materials and equipment for weaving, crochet or embroidery.

Although fewer responses were received for this question, the majority of studies were worthy of the upper levels of the mark range. The best submissions defined the contours of the strands of wool and the way they were wound into balls, while also observing directional light sources to render forms and the cast shadows from needles as well as balls. Single strands of wool meandering towards the foreground were used effectively to create recessions and an interest to the surrounding space. Several studies of the alternative suggestion of embroidery rings and materials were received and these achieved a particular delicacy in the rendering of cloth, stitching, fine needles and threads. The few less able attempts seen were seriously observed in terms of linear definition but did not develop further with tone or colour to enhance the sense of form and space.

Subjects for working out of doors or from a sheltered position

Question 4

A corner of a garden or courtyard with plants and shrubs.

Approximately twelve studies were received, all with competent rendering of plants and shrubs. The better examples resulted from a close observation of the directional planes of leaves and the key points of their growth from stems. Candidates who adopted more of a distant view to include the surrounding space of the garden or yard tended to be less assured when rendering spatial depth from a consistent viewpoint, especially when parts of buildings were included.

Question 5

Any sort of abandoned or dilapidated vehicle.

More responses were received for this question, most of them from two or three particular Centres. Nevertheless, all the submissions achieved a high level of success through precise observation of the vehicle's structures and relationship to the surrounding space. Among them were some outstanding studies which convincingly portrayed the sense of abandonment. Only a few less successful attempts were seen in terms of analysis of forms, space and structures, but even these had a feeling of freshness in response to direct observation in a particular place.

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Paper 6010/04
Composition in Colour

General comments

The themes for **Question 3**, *Sowing, planting or harvesting*, and **Question 4**, *Mythical beings*, each attracted a third of all responses. The next most popular theme was **Question 4**, *Nightlife*, but a substantial number of submissions were received for **Question 2**, *Hidden*. Fewer attempts were seen for **Question 1**, *Shining examples*, or **Question 6**, *A sudden event*. More candidates were entered for the paper this session, resulting in an increase in the numbers achieving the upper levels of the mark range.

Most compositions were carried out in water based paints or oil pastels. Soft pastels were also used by many candidates, but some of this work had not been fixed before being packed, resulting in damage to other candidates' submissions. Several Centres continue to wrap each piece of work in plastic envelopes or tissue paper, and this can also cause damage when the work has to be removed for assessment.

The majority of Centres had ensured that the labelling of work was clear, accurate and placed in the upper right hand corner of the paper. However some Centres adopted the practice of placing the labels on the back of the work or perhaps the candidates had chosen to turn the paper over and therefore the labels were therefore on the back of the work, whatever the reason the instructions on the question paper and in the syllabus are that labels must be placed on the front top right-hand corner. Centres are asked to ensure that candidates are aware of this requirement as it greatly assists the examiners and aids the process of transcription of marks.

Comments on specific questions

Question 1

Shining examples

Responses were mostly in the middle range of ability. Some approaches tended to repeat the demands of the other papers of the examination by observing groups of objects or items of jewellery, adding little in terms of an imaginative composition, human activities or contexts. The better responses focused on particular religious imagery for spiritual contemplation, leading to some sincere renderings of Buddhist or Hindu statuary, Christian icons and calligraphy and decoration in Mosques. Surprisingly, very few candidates made reference to images of celebrities from popular music or film media.

Question 2

Hidden

One of the most referred to subjects for this theme concerned social or religious customs affecting women. Such protective, segregated or restrictive circumstances were interestingly conveyed in paintings depicting shadowy figures, half hidden behind doors, windows, screens or veils of clothing. Many of these interpretations achieved very high levels through the use of broadly applied atmospheric tone and colour to evoke the sense of mystery and seclusion. Another approach, often seen, concerned animal, reptile or insect camouflage, leading to works enhanced by rich colour, pattern or texture. Others tended to focus on action narratives, such as diving for lost treasure or military combat, but those which depended on literal interpretation seldom reached the higher levels of the mark range.

Question 3*Sowing or planting or harvesting*

The theme was one of the two most popular choices, resulting in many excellent responses, some of which were outstanding. Accomplished landscapes, conveying a strong sense of a particular place, were the setting for the more panoramic interpretations, while equally proficient paintings of working people and animals led to a more close-up portrayal of well studied actions and postures. At the mid levels of achievement the shapes and forms of figures were less informed by practice but a good sense of the activities often led to competent outcomes. Less successful attempts, though, were weak in figure drawing and the creation spatial depth, which tended to be based on horizontal lines, parallel with the lower edge of the rectangular format of the picture.

Question 4*Nightlife*

Interpretations were evenly divided between evocations of urban life and nature. Many good to excellent responses were seen, including ambitious views of town or city streets and buildings, some seen from above and others including rivers for reflections of artificial lighting. Others focused on street culture at night, such as cafes, discos, hawkers and hustlers. Night creatures, such as owls, rodents and moths were usually well interpreted in distinctly researched or moonlit natural settings. Mid level achievements were competently rendered through tone and colour distribution. It was for this theme that most of the unfixed soft pastel work was submitted, nearly all of it carried out on black paper; some of these were very effective in evoking dark atmospheric effects, but others were unable to exploit the black background of the paper with any subtlety. There were, however, very few weaker responses to this question.

Question 5*Mythical beings*

Inventiveness and imagination were fully employed for this theme which was one of the two most popular choices. Candidates of whatever levels of ability tended to focus mainly on the forms of their creations, revelling in Surrealist influenced combinations of fish, bird and reptile structures with human or animal features. When the surrounding space had been considered as an integral part of the composition, not just a background, a high level of success was usually apparent. Much of the work at the mid levels of achievement, though, tended to focus entirely on the invented forms of the 'beings' with less concern for how the surroundings might harmonise or contrast with them. Many interpretations were obsessed with fairies, mermaids or unicorns, rather than a more personal, cultural or ethnical context. Although some of these were well drawn to exploit rhythmical, flowing ideas, others were very elementary attempts to copy existing illustrations, mostly European in origin.

Question 6*A sudden event*

Accidents, explosions, hurricanes, eruptions and fires were the most often seen ideas for this theme, but almost all outcomes depended mainly on imagination, leading to paintings of the mid to lower levels. Some more thoughtful interpretations were based on global events and these managed to convey a sense of shock. The most successful responses grew from attempts to communicate panic among crowds of people, suggested almost entirely through colour and multi-directional brushstrokes, rather than a literal description of an event. In contrast the weaker submissions may have been based on real experiences but were limited in the ability to organise space to create an evocative composition.

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Paper 6010/06
Craft B Coursework

General comments

There were only thirteen submissions for this paper. On the whole the work was very poorly presented and in some cases workbooks were not submitted.

All the work was textiles; most of it lacked research and development of ideas. Technical ability was particularly weak in the batik and stencil work. Whilst there was some obvious enthusiasm for and engagement with for the medium used, unfortunately the related design considerations were often not sufficiently developed.

Some of the work submitted was not appropriate and Centres are advised to familiarise themselves with the syllabus requirements.