

# ART

**Paper 6010/01**  
**Drawing and/or Painting from Still Life**

## General comments

By far the larger number of candidates opted for **Question 1**.

Candidates used mainly soft lead or coloured wax pencils, but there were examples of watercolours, acrylic paintings and pastel work.

There was some quite outstanding work, particularly in watercolour and acrylic, showing a sound understanding of the principals of drawing and painting a Still Life. The objects had been chosen carefully and were well grouped together, resting securely on a table surface, with each shape being well drawn and commanding its own space. The form of the objects was skilfully depicted, and picture depth was impressive. Colours and tones had been selected and blended with care. Many candidates had used textures meaningfully and the most artistic had evolved their own personal style of presentation.

The less able candidates struggled to create the structure of the items, particularly ellipses. The very weakest work showed flat, isolated shapes with perhaps a little basic flat colour, but there was no understanding of form or space. Some candidates had difficulty using their chosen medium, failing to demonstrate how it could be used to evolve form and texture. Many candidates did not know how colour relationships could be formed and objects were made to jostle for surface space or were impossibly related together.

## Comments on specific Questions

### **Question 1**

A shiny metal kettle, a tea or coffee pot, two cups or mugs, and a plate containing some sliced cake. The group is arranged on a patterned cloth.

The most able candidates produced work of distinction. There were well grouped and superbly translucent watercolours, bold acrylic paintings and some able coloured pencil work. Many explored the reflections created in a shiny kettle surface enthusiastically; others enjoyed depicting the textures of a piece of cake.

The less able candidates had difficulty creating the required ellipses and the spouts and handles of the kettles and jugs were completely misaligned. Many candidates demonstrated little understanding of how to create perspective in a patterned cloth and much work was spoilt by very misguided elementary colouring. There was an inability to create a successful composition of correctly constructed shapes and a failure to take an interest in the negative shapes of the picture background.

### **Question 2**

A number of plastic or paper bags, containing a selection of fruit and vegetables, spill out of a larger shopping bag or basket. A few individual items lay scattered in front

Where effort had been made to create a well composed picture, the results were impressive. There were superbly coloured works and many candidates had faced the challenge of the transparent bags with spectacular results. Baskets provided an added challenge, and many had been correctly constructed, adding a pleasing texture to the work. Besides the richly coloured pieces there were some most sensitively drawn lead pencil studies.

The weaker candidates found it difficult to cope with the composition, leaving many isolated objects to wander or bounce about. They were unable to demonstrate successful rounding of the fruit forms and produced unconvincing colours and combinations. The very weakest work was flat or heavily outlined, with very little or no personal quality.

# ART

Paper 6010/02

Drawing and/or Painting from Observation

## General comments

The most popular question was **Question 3**, attracting over half of the entries. **Question 1** was the next most popular question and accounted for approximately a third of the entries. There were relatively few entries for **Question 2**, and **Questions 4** and **5** generated only a few submissions.

Soft pencil was the most commonly used medium but coloured pencil, soft pastel and transparent watercolour were also seen. Soft graphite pencil provided a rich range of shades in the best monochromatic work, whilst dense layers of coloured pencil contrasted with a strong use of colour in pastel, creating some vibrant textured images combining depth of colour and tone with breadth of handling. There were some very successful and accomplished examples of transparent watercolours, where an awareness of the textured surface of watercolour paper effectively created freshness and a feeling of light through broken washes of colour and tone.

Carefully observed and detailed representations in pencil successfully showed qualities of forms as well as light and shadow through a good range of tones, creating convincing effects of space and depth in better work; particularly from keys and shoes. Lower achieving submissions tended to rely too heavily on flat bounding outlines and shading that merely filled in shapes. Some pencil work was executed on textured watercolour paper; here candidates tended to exploit easy ways of creating effects of tone over the tooth of the paper surface rather than from observation. Many candidates effectively created life-sized images although most representations of keys and rings were enlarged, thereby taking on the challenge of scaling up or magnifying their observations in order to explore the visual potential of the chosen subject matter.

The majority of entries were clearly labelled in the top right hand corner of each sheet. A submission should consist of a study or studies on only **one** side of a sheet of paper. The majority of candidates' entries were carefully and appropriately wrapped as sets of work from each Centre.

## Comments on specific questions

### **Natural or Man-made Objects**

#### **Question 1** A pair of sandals or sports shoes

This subject matter provided plenty of scope for candidates. In a few examples, the choice of shoes was extended to include various kinds of ladies' fashion shoes. Most submissions were in pencil. At the top of the mark range, very well observed drawings in pencil had excellent gradations of tone that helped to capture either the used or smart characteristics of selected subjects, and gave weight and a strong feeling for surface textures of leather materials etc. Thoughtful placing of the two shoes enabled a convincing sensation of space and presence. The best candidates managed to convey form in both frontal and side views of shoes. The contours of straps on open-toe sandals suggested the effect of having been worn, while laces were arranged to suggest or enhance effects of space. The care given to the arrangement turned studies into balanced compositions. Some candidates concentrated on representing fine surface detail, whilst a broader, bolder approach from others captured the actual individual character of worn footwear. Some excellent pastels and larger, bold, transparent watercolours captured particularly well the weight and character of subject matter through use of tone and colour.

Mid range work often conveyed a promising feeling for space through a soft tonal rendering in pencil or paint. Other submissions in this area reflected an enjoyment in representing surface detail and decoration, and this emphasis on details of patterns and labels had a tendency to flatter form. When a brighter colour was used in shadow areas around shoes the effect was not always convincing. Nevertheless, careful observation of curves on toes and heels of footwear did help to establish forms of shoes more firmly in space on a

suggested surface plane. Weaker work relied heavily on bounding outlines, which immediately flattened the effect and demonstrated a lack of understanding of form and space.

**Question 2** Two stones or two pieces of bark with different structures and surfaces

As with the previous question, the requirement for two objects meant that candidates gave some thought to arrangement. The majority of the most successful submissions were of bark, where quite dense layers of soft pencil or coloured pencil were used to emphasise textures, surface detail, tonal range, and in some cases the close colour harmonies seen in the subdued colouration of the subject matter. Surface qualities provided the main interest, and the treatment of form and space was not always as convincing. An overlapping arrangement of two sticks at different angles with cast shadows did help to suggest space and depth although the shadows were often flat and monotone in treatment. When sticks were placed in a parallel arrangement, the surface qualities were emphasised, but this format appeared to make it more difficult to create a feeling of recession in space. In better work the quite subtle differences in surfaces and structure between the two forms were expressed. Mid range work either emphasised surface detail through a use of soft pencil, which suggested form through tonal range, or resorted to a more emphatic linear treatment, which recorded details of quite rugged surfaces but left the image appearing rather flat. No very weak work from bark was seen.

In the majority of cases the depiction of stones appeared to be much weaker than those of bark. One or two better representations of smooth pebbles gave careful attention to surface patterns and details. In general, work from stones either emphasised hard outlines of rugged edges with flat fill-in shading, or attempted a tonal range in soft pencil that remained too soft in appearance for the hard characteristics of the subjects. Nevertheless, some mid range work did record the tonal range through careful gradations, but completely lost the rugged quality of the subject matter. The weakest work was either very flat with bounding outlines or too soft in treatment, so that in a few cases the actual identity of the subject matter was uncertain.

**Question 3** A bunch of keys on a key ring

This option provided a subject that had great appeal, and obviously was very meaningful in relation to candidates' everyday experience. As with **Question 1** and **Question 2**, the most successful submissions were very accomplished and mature. Subject matter usually consisted of several varied keys on a ring or rings to which novelty fobs were sometimes attached. Objects appeared carefully arranged to emphasise the varied shapes and details, and in many of the better examples, there was a feeling for depth as perceived around and through gaps between forms laid on a surface. Rings seen as elliptical forms in space with keys overlaying each other when attached to a ring were fundamental aspects to be shown clearly. Considering the hard-edged quality of metallic forms, the use of soft pencils by candidates did make accuracy and clear definition more difficult to achieve. Nevertheless, there was some very accomplished work in soft pencil, occasionally enhanced with a little colour. In higher and better mid range work, qualities of edges, highlights and tones became subtly integrated into well-observed compositional arrangements.

Softer tonal studies were often apparent with very enlarged or magnified images of keys. The enlargement of imagery enabled candidates to explore structure and spatial relationships much more clearly. The best submissions displayed accomplished recording skills whilst taking on the challenge of enlargement to create very effective compositions. Some of the best pencil work explored the hard, precise qualities of keys, rings and chains with fobs often providing a contrast in surfaces. Candidates had obviously enjoyed depicting these accessories. Careful recording of tones and a hint of cast shadows beneath rings and keys helped to establish a convincing presence in better work. There were also good watercolour drawings with well-observed pencil work heightened by washes of colour and even A2 size examples of very enlarged keys in bold, freely handled opaque colour.

Mid range work showed carefully studied enlarged forms and ranges of tone but studies lacked the accuracy of observation seen in better submissions. Edges of keys were carefully delineated and the thickness of the metal was suggested, but weaknesses in dealing with the forms of keys were apparent. Weaker work relied heavily on outline with shading merely used to enhance. Some candidates relied on dark outlines with thick dark shadows next to the edges of keys. Other images were very tight, small and lacked form. Weak candidates often found it very difficult to convincingly represent the attachment of keys when passed through rings. The result was that key rings were seen as complete uninterrupted circles with keys appearing as if they were separate and not attached to the rings.

**Subjects for working out of doors or from a sheltered position**

**Question 4** Road repairs

Too few submissions were received to be able to make meaningful comment.

**Question 5** A footpath or track leading to a gate

Not many submissions were received for this question. Although details such as gates, bushes and leaves were included, limitations in understanding of spatial depth were evident.

# ART

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**Paper 6010/03**

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

## General comments

There were not many entries but the work received was of a good or very good standard.

All candidates chose to respond to **Question 1**. There were a number of very fine pencil drawings, where every facet of the Assessment Criteria was understood and met to a high standard. In addition to pencil drawings there were examples of work successfully carried out in coloured wax pencils.

## Comments on specific questions

### **Question 1**

The model is seated, with the hands held in the lap and the feet crossed at the ankles.

Candidates had no problems depicting the solidness in space of the person sitting. The forms were well rounded and convincing.

In each case the composition of the work in space had been interestingly considered and in most, the background was in good perspective and added to the study as a whole. Background tones had been contrived so that they enhanced, without competing with, the main object of the study.

Proportions had, in nearly all instances, been carefully measured. Features were mostly handled with subtlety, as were the folds in clothing, so that they did not destroy the overall form.

Where colour had been used it had generally been chosen with care to enhance the composition as a whole. Tones in the pencil work had been used with commendable subtlety although perhaps there could have been a little more attention given to the variety in textures.

Personal qualities were to be seen in the sensitive treatment of the pencil work, and, in one instance, in the vigour of use of coloured wax crayons. All candidates had managed to convey an insight into the character of the sitter.

### **Question 2**

The model, seated at a table, is wearing earphones connected to a small music player which is held in one hand, while the other hand adjusts the controls.

No responses to this question were seen.

# ART

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**Paper 6010/04**  
**Composition in Colour**

## General comments

The majority of candidates chose **Question 2 Domestic pets** and **Question 6 Meeting place**. **Question 1 In the workshop** and **Question 3 Funfair** were the next most popular. Very few candidates responded to **Question 4 Caught** and **Question 5 Spiritual reflections**. Some candidates did not identify which question they had responded to and it was not always possible to tell.

The vast majority of candidates placed the label correctly on the front of their work although in some Centres this did not happen. Some Centres submitted work with semi-transparent paper over the surface of the composition; this is to be discouraged, as it had to be removed before examining could take place and it had stuck to the images in a few cases.

Most compositions were carried out in water-based paints, but some in pastel and pencil crayons were also seen. Soft chalk pastel had been mostly fixed before sending and this had helped the scripts to retain their colour quality.

## Comments on specific questions

### **Question 1 In the workshop**

A range of interpretations were seen including some very strong interiors with figures at work. The stronger responses created space and located a figure or figures in action within it. Some of the best work succeeded in evoking the working atmosphere through the quality of light and the composition. Less strong candidates were generally not attracted to this question.

### **Question 2 Domestic pets**

This was the second most popular question and led to a good range of responses showing individual cats, parrots, dogs, rabbits and goldfish, as well as groups of these animals, and there were some menageries. Observational drawing of the animal/s in question supported by expressive use of colour, line and texture characterised the best responses. Candidates' ability to render form and the texture of fur or feathers was important in this question and the weaker responses made less effective use of composition, leading to flat, cartoon like images.

### **Question 3 Funfair**

The most common interpretation was of groups of figures depicted within the grounds of a funfair, and the best of these caught something of the atmosphere of the fair through light and a sense of movement in the composition. The candidates' ability to draw figures and show the forms of the rides made an impact in these responses. Poorly drawn figures and ellipses, for example of carousels, and incorrect perspective of buildings, did affect the success of the composition and it is worth noting that close up interpretations of the stalls and rides and decorative features would allow less able candidates to focus more on their strengths, by taking on less.

### **Question 4 Caught**

There was some excellent work including figures carrying livestock to market, and a memorable image of a prisoner or hostage being held by two soldiers in a crowded field. Where the paint had been used in free and painterly way this expressed a sense of emotion as well as interesting surface qualities, for example the feathers of a guinea fowl.

### **Question 5 Spiritual reflections**

Very few responses were noted for this question. Some compositions depicted either a religious or spiritual figure or place. Control of materials to create a spiritual mood through colour and composition was a key aspect of this question.

### **Question 6 Meeting place**

This was the most popular question by far. In one or two Centres with a large numbers of candidates, all answered this question, with all entries depicting a business meeting room with a large central table, chairs, and in some cases, figures. Candidates' skills in creating the illusion of space, perspective, depth, and scale, along with the linear description of the form and shape of the furniture and figures, all helped or hindered the successful resolution of the composition, depending on the particular candidate's abilities. Colour was not often used, except as a filled in detail, for example in the pattern of a man's tie, which was a shame. Using secondary sources had not helped less able candidates to understand or interpret the meeting room idea in a more personal way, and as in **Question 3** they would have benefited from taking less on and being able to compose their work in a more personal way, playing to their strengths.

Other candidates interpreted this question to include meeting up with friends at the beach, in cafés and more romantic settings, including sunsets and beautiful landscapes. There was a real sense of enjoyment in some of these works, with paint and pastel used to evoke this atmosphere.

# ART

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Paper 6010/05  
Craft A – Design on Paper

## General comments

Over half of the candidates opted for **Question 1**, a similar imbalance to that seen in previous years. There was evidence of sound teaching and instruction by the most able candidates. However, each question requires a discrete skill, which not all candidates appear to have appreciated. It seems that many candidates have attempted questions for which they appeared to have had very little training. This was particularly noticeable in **Question 3**. No candidates opted for the calligraphy question and no candidates opted for **Question 6**.

It was noticeable this year that a significant number of weaker candidates showed little or no appreciation of simple two-dimensional design concepts such as overlap; with lettering being kept away from imagery, for example.

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. The main medium used was liquid colour, frequently used straight from the tube.

There was slightly less evidence of an over reliance on secondary source material, in particular downloaded clip art. Stronger candidates mainly relied on their own direct observational skills to arrive at highly personal design elements, whereas weaker candidates simply copied existing magazine or internet images resulting in quite sterile final pieces.

As with last year, there was some concern over the type of paper used, often inappropriate for the medium.

A few administrative errors were noted. As is usually the case, these were mainly incorrect Centre numbers being written. Candidates should be reminded of the need to write their own names as clearly as possible and in capital letters and not to use their own nickname.

Centres are again reminded to check that the work is in candidate order and that it is thoroughly dry before it is parcelled up. Whilst paint can appear to be surface dry, it can remain wet below the surface and act as an adhesive when work is compacted in a pile awaiting dispatch to Cambridge.

## Comments on specific questions

### **Question 1**

This question on the design for a cover for a magazine was by far the most popular question with almost two thirds of the entry opting for it. Weaker candidates showed little or no understanding of the relationship between positive and negative shapes, both in lettering and pictorial elements.

Lettering was quite well executed in this question, indicating sound teaching in this skill. However, weaker candidates showed little or no appreciation of scale, shape or aesthetics. Candidates of all abilities used computer-generated lettering, but weaker candidates were unable to transfer their chosen font to the examination paper with any degree of draughtsmanship.

As is often the case, the author's name was either omitted or included as an afterthought. Candidates should be encouraged to remain within the rubric.

There was certainly evidence that stronger candidates were able to consider design elements relating to the title in a thoughtful and artistic way. Positive and negative shapes were integrated well in terms of colour relationships too.



## Question 2

The poster design was the fourth most popular question and brought a variety of responses. While candidates were unable to draw a shoe in a simple graphic way, many ending up with an objective study, indeed a fine composition with little or, in some cases, no regard for lettering.

As is usually the case, the main weakness was due to a lack of understanding of how posters should be easily read and catch the viewers' attention.

Stronger candidates possessed not only appropriate drawing skills but a distinct appreciation of the interesting potential between positive and negative shapes. Some highly personal colour-schemes were seen in this question and some candidates researched 1950s and 1960s posters to create a 'retro' in their final pieces.

## Question 3

This was the third most popular question, which asked for a logo design for a chain of bakers and brought responses from across the whole ability range.

Some highly individual and bold designs were seen, all of which appeared to be personal, with little evidence of secondary source imagery. Stronger candidates in particular were effective in showing how the design would appear on a variety of scales. These candidates were able to combine lettering and visual elements in a highly personal way. The majority of designs showed a mature, effective and economic use of simple individual design elements. Compared to previous years, candidates appear to be more discerning and avoid cramming in too many design elements which serve only to overpower and confuse the design, rather than allowing it to appear impressive.

As is often the case, the main weakness seen was the treatment of the subject in a highly pictorial way, often adding text as an afterthought – with some candidates not appearing to understand what constitutes a logo. The nature of the question encouraged close analysis of bread and cakes, but weaker candidates were then unable to simplify in an aesthetic way the design elements found within the subject.

## Question 4

This was the second most popular question and asked for a repeat pattern to be used in a library. Stronger candidates carefully considered the relationship between positive and negative shapes and how these might harmonise or contrast. However, weaker candidates showed little or no appreciation of the purpose of a repeat pattern grid and how it is constructed. Indeed, very few candidates, despite good technical ability in creating motifs, were able to develop beyond a straightforward square grid.

Images such as piles of books were the most common as might be expected, but imaginative pieces were seen such as the word 'silence' being developed into an interesting and aesthetic repeat.

## Question 5

There were no entries for this calligraphy question.

## Question 6

Only one entry was seen, which displayed only a fleeting investigation into this area of study.

# ART AND DESIGN

**Paper 6010/06**  
**Craft B –Design in 2D and 3D**

## General comments

Only four centres entered a total of seventeen candidates.

On the whole the work was lively, varied and personal. It was adequately presented and clearly labelled. The overall standard was similar to last year, but all the candidates would have achieved higher marks if their workbooks had been more comprehensive. The syllabus states that 'the purpose of the workbook is to give an opportunity of the candidate to explain starting points and show the development of ideas leading to the final piece of work'. This should be carried out through working drawings, notes, photographs, samples of experiments etc', unfortunately very few candidates showed evidence of this. There was some documentation of the process but very few had included source material, starting points or showed the development of the design process. Very few included examples of other work in the chosen medium and certainly what was submitted were not comprehensive workbooks which gave an indication of the candidate's ability and work over the course.

The quality of photographs in the workbooks was generally poor.

## **Pottery**

Simple thrown and glazed earthenware pots were submitted. The workbooks were a little more informative with designs for other pots and technical notes and diagrams.

## **Sculpture**

A few stone carvings of figures, animals and masks and papier mâché figures were submitted. They all showed competent understanding of three dimensional form and modelling. The best candidates showed an excellent understanding of form and a high level of skill. They had produced very well finished, expressive sculptures. The work in papier mâché was also lively and well modelled.

The weaker submissions were more two dimensional with a flattening to the front and back.

## **Hand Painted Textiles**

Tie and dye fabrics, some with added painted designs were seen here. These were very simple pleated, tied and twice dipped fabrics. There was no evidence of the starting points for the designs, development of ideas or any other samples of different tie and dye techniques.

## **Creative Use of Media**

Paper collages made from small pieces of paper cut from magazines. The best were very carefully executed with good control of colour, but all were copied from magazine photographs. The work was lively because the originals were.

In the weaker candidates the use of colour was very literal and unexplored and the collage technique had been laboured.

In the workbook there were no experiments with other collage techniques or alternative colour schemes. There were only photographs of stages in the process.

Mixed media collages using quite contrasting media which did not relate together, producing a confused and muddled result.

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Seed mosaics of animals, figures, musical instruments made from different tones of millet seed were meticulously executed and controlled. The weaker submissions lacked an understanding of aesthetic qualities and control. Some of these candidates did not include a workbook.

**Local Craft**

Only one submission which was a small turned and stained pestle and mortar. It was competently turned and could function as a pestle and mortar but again there was no workbook to support the submission.

