

ART

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

General comments

The two questions were answered by all ability ranges. However, **Question 1** was answered by over eighty per cent of candidates.

Whilst the two questions provided opportunity for both an individual approach to technique and personal preference, many Centres appeared to be directing candidates towards one particular question. Whilst this is permissible, many candidates did appear to struggle with the limited viewpoint where several candidates were positioned around one group of objects.

There was less evidence of candidates simply tracing preparatory work. Centres are reminded that preparatory work should not be forwarded to CIE at all, not even under separate cover.

In order to achieve higher marks, candidates should be reminded to include an observed background, rather than an imagined one. This will serve as a compositional framework and encourage spatial awareness. Investigation and analysis of the work of other artists will form a platform on which candidates can make informed judgements about composition and lighting angles.

Candidates should be advised to consider the effect of changing natural light during the examination period, perhaps using a fixed light source, such as a spotlight to maintain a constant and simple light source, thus enhancing a 3-D effect. A natural light source from a sunlit window is recommended, but it is acknowledged that spatial limitations within the examination room might affect this option. The vast majority of candidates ignored the rubric, which asks for the background to be considered as part of the arrangement.

Candidates should aim to develop a personal approach to colour mixing, aiming to avoid using colours straight from the tube, but to consider tonal effects and aerial perspective, even within a short recession of space found within a still life group. The positioning of objects before commencing the task in relation to the viewer will affect the overall spatial composition. The simple use of overlap to depict recession and space between objects was sometimes ignored by candidates in the low to mid-range levels of achievement.

A wide range of media was seen, such as liquid colour, graphite and coloured pencils, dry and oil pastels, but fewer examples of mixed media were seen.

As was the case in the last session, candidates should be reminded that their name, Centre number and Candidate Number should be in the top right hand corner, on the front of their examination piece. It is vital that name labels are secured with glue or are of the self-adhesive type. Staples may be acceptable if glue is not available. However, paper clips alone must not be used as they can easily become detached. If a protective tissue/ tracing paper sheet is thought necessary to protect delicate pastel work, then the name label should not be attached to this, but should remain on the examination piece itself.

Comments on specific questions

Question 1

The vast majority of candidates opted for this question on a jug, trowel and large leafed plant standing on newspaper or patterned cloth.

The main weaknesses were an inability to compare each object in relation to another adjacent one. Sometimes an object would appear to be on one plane and a neighbouring item, drawn on a different plane.

Higher-level candidates not only successfully constructed compositions, but also were able to use contrasting textures, such as glass and fabric. Newspaper was mostly rendered in an impressionistic style, but candidates sometimes failed to consider the way in which a black newsprint ink would change the appearance of a surface or within shadow, thus thwarting otherwise sensitive colour schemes.

Ellipses were often ill considered. The ellipse at the top of a round jug or container was not always seen in relation to the ellipse at the bottom or the one formed by the water level.

Question 2

This question on the still life with a selection of sewing related objects was generally well answered, but only a small percentage of submissions were seen.

There was opportunity for candidates to closely observe objects in relation to each other, but some appeared to have been drawn from far away, as if several candidates were crowded around one small group. Candidates in the low mark range also had difficulty in relating objects to each other in space as well as difficulty in the form and structure, especially of scissors.

High-level work was seen where candidates had used the full range of tones where appropriate, particularly in depicting silk thread on reels or the high gloss plastic seen on scissor handles for example.

One excellent example was seen where the composition was constructed as if a piece of clothing was in the process of being repaired, thus successfully combining each object in a highly visual way.

ART

Paper 6010/02

Drawing and/or Painting from Observation

Key messages

- Some excellent work was seen. Dexterity of technique and an accuracy of representation characterised the best work
- Simpler arrangements of objects appeared to give the best results. Those who avoided complex structures also avoided difficulties in spatial representation and analysis of form
- The more successful candidates used media which was appropriate to the task

General Comments

Most questions were attempted across Centres. However, **Question 5** attracted no answers from any of the Centres submitting scripts. The most popular question was **Question 2**. **Question 3** was the next most popular, followed by **Questions 1** and **4**. Marks were awarded across the range for most questions. Among lower scoring scripts most candidates had answered **Questions 1, 2** and **3**. Among higher scoring scripts most candidates answered **Questions 2** and **3**. Very few scripts were seen for **Question 4** and marks were awarded towards the lower end. A broad range of work was seen across questions and among answers to individual questions. The more successful candidates used media which was appropriate to the task. There was a preference for dry media although some candidates used watercolour effectively. There was some impressive tonal drawing which employed a range of shading techniques. Simpler arrangements of objects appeared to give the best results. Those who avoided complex structures also avoided difficulties in spatial representation and analysis of form. Some pleasing personal qualities were in evidence from candidates who showed tenacity in the rendering of the objects before them.

Question 1 A hairbrush and comb OR dustpan and brush

This was the third most popular question. Candidates approached this question confidently. The candidate's appreciation of their chosen objects was clear. There were seen to be laudable attempts to analyse the complexity of brush heads whilst recognising inherent repetition in these forms. Lower scoring candidates had marks limited by their ability to depict mass or volume. Low marks were also seen for those candidates who did not convincingly relate objects to the space around them. Among higher scoring scripts were seen larger, ambitious compositions which showed a good understanding of space and form and a good understanding of tone and colour.

Question 2 A bunch of vegetables

This was the most popular question and marks were awarded across the range. This question attracted the most marks at the higher end. Some very good work was seen. Some of the best submissions had used oil pastels with skill and confidence. They had also observed and rendered the textures and colour changes of vegetables and foliage carefully. Colours were selected and blended successfully. However, among lower scoring scripts there was seen to be less understanding of surfaces and of form. Where colour had been rendered in a characteristically flat or mechanical manner, the sense of three dimensional form was often seen to be lost. Some prescribed and formal arrangements led to a degree of uniformity in some Centres. Centres will note that this paper should allow for individual approaches. However, some of the best work transcended this approach with some good exploration of line, shape and contour. There was concern noted by Examiners over some scripts submitted for this question. Where Centres were providing candidates with photographs to copy, the opportunities for marking would be disadvantaged. The aim of the paper is to test the candidates ability to observe, analyse appreciate and depict objects. The use of a photograph as the primary visual source will negate these aims and should be avoided.

Question 3 Three contrasting chess pieces

This was the second most popular question. Some excellent work was seen. Dexterity of technique and accuracy of representation characterised the best work. The most successful submissions had used materials such as pencil, conte pencil, watercolour and ink pen. These candidates were able to demonstrate that they had used media which was appropriate to the task. The more successful submissions had used a range of tones to describe form and were also able to show accurately the ellipses of the chess pieces. These candidates had observed and understood the space which the chess pieces occupied. This question, containing a relatively straight forward subject, presented many candidates with challenges in observational drawing or painting. Among lower scoring scripts a range of materials and techniques were also seen. However, these scripts also contained a number of unsatisfactorily resolved issues. These included the drawing of ellipses, the rendering of symmetrical forms and a convincing depiction of special planes. Where candidates used the device of a chess board, higher marks would have been attracted by a consistent application of perspective. In many of the weaker submissions the use of pencil was less well controlled and the scripts lacked tonal range. Consequently the form of the objects was poorly understood and rendered. Any confidence that a good idea may attract marks above those for formal and visual elements may be misplaced.

Question 4 Rooftops

This was the least popular question for which scripts were presented. Very few candidates attempted this question. Most scripts seen were in watercolour, in felt tip or ink pen. It was recognised that candidates had sought to present interesting observations within a defined frame. The quality of the analysis of space and perspective should offer a convincing reading of the objects. Higher marks could be attracted by a purposeful exploitation of the properties of the materials used.

Question 5 A weed or garden plant growing by the roadside or in a border

No scripts were seen in answer to this question

ART

Paper 6010/03
Drawing and/or Painting
from a Living Person

GENERAL COMMENTS

Relatively few candidates opted for this Paper but those who did produced very pleasing work. In the majority of cases, candidates chose either pastel or pencil. Centres are reminded that when pastels are 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

The model is seated with an elbow resting on the arm of a chair with their hand against their chin. One foot is placed further forward than the other.

Several very strong submissions were received, where the seated model had been well observed in relation to the surrounding space, with tone or colour used fluently to create a sense of overall unity. An awareness of underlying anatomical structures was apparent which enhanced understanding and accurate definition of foreshortening and contours in clothing.

At the middle levels of achievement, form and proportions were competently observed but the use of tone and colour was usually confined to separate parts of the figure, unrelated to the surrounding space.

Weaker submissions showed limitations in the ability to observe structures and proportions and the relationship of the seated figure to the ground plane.

QUESTION 2

The model lies on a couch or bed with their head and shoulders resting on a pillow or cushion.

This was the more popular of the two questions, and all of the candidates in one Centre opted for this. All candidates had clearly been well instructed in the criteria needed for making a good composition. The most successful studies had been carried out by using well-chosen pastel colours on tinted papers.

Some candidates had ignored the instruction that the main study should be of the head and shoulders only and had completed a composition including the whole figure including the couch, and 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 media resulted in a pleasing rendering of form, and the placing of the figure and the pillow/cushion gave a good 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.

ART

<p>Paper 6010/04 Composition in Colour</p>
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Key messages

- Most successful submissions exploited and combined a range of materials and their properties.
- Candidates were seen to demonstrate a good understanding of transparency, special planes, and the colour and surfaces of objects.
- The strongest responses combined expressive use of formal elements with an ability to communicate ideas and feelings in a personal way.

General Comments

All questions were attempted across Centres. The most popular question was number 1. **Questions 2 and 3** were equally the next most popular, followed by **Questions 6 and 4**. The least popular question was number 5. A broad range of work was seen across questions and among answers to individual questions. Marks were awarded across the entire range. Among higher scoring scripts most candidates answered **Questions 1 and 6**.

The best work was characterised by a confident command of formal elements. This work also demonstrated how candidates exploited and combined a range of materials and their properties.

Question 1 In The Shadows

This was the most popular question by far and attracted marks across the range. The most successful responses combined expressive use of formal elements with an ability to communicate ideas and feelings in a personal way. This question inspired some very imaginative work indeed. The idea of shadow was sometimes used to conceal or protect something. In other submissions shadows were used powerfully to denote what is secret and to distinguish it from the known and open and what is full of light. Some candidates were able to skilfully depict shadows cast by objects in bright light. The success of these works was seen in the way light rendered the surface of objects, and by the way in which the shape of the shadow is determined by the planes they fall on. High levels of skill were seen in these scripts. Some scripts interpreted the question in terms of isolation or loss. Strong imaginative qualities were seen and the work had clearly been informed by contextual study.

Question 2 Family

This was the second most popular question equally with **Question 3**. Imaginative responses were seen in answer to this question. Candidates often relied on their drawing skills and command of well selected materials to produce persuasive work. Some complex figure compositions showed family groups in both indoor and outdoor settings. Although these works carried a narrative element, marks for personal qualities were frustrated in the ability to communicate ideas. Some family groups of animals were seen. These subjects included herds of elephants and nesting birds. Whilst such works did attract marks for personal qualities, ideas were often not sufficiently supported by the expressive use of visual language.

Question 3 Refreshments

This was the second most popular question equally with **Question 2**. This question attracted marks across the range. Some well rendered still-life works were seen in answer to this question. Such works featured glasses with fluids and cocktail decorations. Candidates were seen to demonstrate a good understanding of transparency, special planes, and the colour and surfaces of objects. Individual approaches and original interpretation are required. However, candidates will be well advised to handle appropriate media with confidence and a reasonable level of skill.

Question 4 At Rest

This was the fourth most popular question. This question attracted marks across the range and some interesting work inspired by the human form and figure compositions were seen. Many scripts depicted people relaxing or sleeping during breaks at work. Here candidates were seen to take on ambitious tasks. In these works they sought to combine such elements as the human form, tools or machinery and the surrounding environment. The moment of rest was imaginatively described. However, higher marks could be attracted by more convincing renditions of the human figure and the way in which physical objects combine to describe the environment. Sometimes a tranquil sea or landscape was used to convey the idea of rest. Human figures and buildings were commonly seen in silhouette against an evening sky. Whilst clearly inspired by the question, marks were seen to be frustrated by the ways candidates sought to create volume and depth in the compositions. Amongst the most successful works were those in which the properties of materials were exploited.

Question 5 Shaped by the Elements

This was the least popular question and very few scripts were seen. Some candidates presented abstract compositions. These often combined mythological and astronomical references. Although such work may be rewarded in the Interpretation and Personal Qualities assessment strands, marks tended to be limited in other strands. The undoubtedly interesting ideas the candidates brought to this question could be improved by the use of expressive visual language and visually stimulating composition.

Question 6 Activity

This was the third most popular question and it attracted marks across the range. Some mixed media work was seen for this question. Candidates combined activities such as drawing, painting and collage to create human, animal, building and abstract forms.

Whilst candidates demonstrated a fair grasp of media and materials, higher marks would be attracted by a more careful deployment of individual visual elements. Where candidates depicted dancers, the challenges of the human form were difficult to resolve satisfactorily. Some sports subjects were used to answer this question. Human figures in different proportions according to distance, playing surfaces and playing spaces were confidently attempted. Some dynamic and fluid activity was illustrated. Such scenes presented complex challenges. Candidates used creative devices to depict the different elements of the composition. Street scenes were also used in answer to the question. People, vehicles and buildings were used to depict vibrant urban activity. In such works higher marks could have been attracted by creating more convincing spaces. Sometimes letterforms were combined with graphic motifs and abstract shapes. These scripts clearly sought to convey "activity". However, candidates taking this approach would benefit from a focus on the qualities of formal elements such as line tone and colour, and the ways they can combine to powerfully create an image.

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Paper 6010/05
Craft A – Design on Paper

General comments

As was the case last year, the vast majority of candidates opted for **Question 1**. Over seventy percent of candidates from the whole range of countries entering this paper opted for this question.

Colour schemes remain impersonal in the majority of the submissions of low and mid-range candidates. Candidates should be encouraged to develop an individual approach to colour mixing, through the study of examples of good practice and experimentation. A large number of candidates simply used colour straight from the tube, and disregarded the potential of colour harmonies or contrasts.

Final ideas for motifs and logos were more mature, indicating good teaching strategies. The best showed an individual approach to creating such images, through directly observed starting points and a personal approach to style. Photography had been used imaginatively, especially by those candidates who had taken their own photographs, rather than simply relying on secondary source images from magazines or downloaded from the Internet.

There was less evidence of hurried work this session. However, candidates should be reminded that unfinished work would not be penalised, providing that the necessary skills are evident.

A small number of administrative errors were noted. These were mainly incorrect Centre numbers being written. The candidate's name and Centre number should be written clearly in capital letters and using the name as it appears on the Attendance Register.

The work produced during the examination should be labelled or marked as 'Final Piece'. Preparatory work should not be forwarded to CIE for examination. Neither should any sheets of tracings used by the candidate.

Centres are again reminded to check that the work is in candidate order and that it is thoroughly dry before it is forwarded to Cambridge.

Comments on specific questions

Question 1

This question on the design for a book cover was by far the most popular question, attracting over seventy-six per cent of candidates. The popular concept of caring for the environment no doubt prompted many to opt for this question. A significant number of candidates downloaded already familiar images from the Internet, showing the earth cupped protectively in a pair of hands. More imaginative and personal responses were seen in the responses overall. Colour schemes were more thoughtful in this question and even literal interpretations in monochrome shades of green were often very successful, no least due to the candidate's ability to mix and control a substantial number of greens.

Lettering was mostly constructed by hand to good effect, with only a few candidates having difficulty in controlling and manipulating computer generated fonts. Occasionally, printouts were in colour from a poor quality printer, slightly affecting the overall visual impact when seen against the candidate's brightly painted imagery. Where candidates had decided to paint these printouts, the control or inappropriate choice of brush affected the final appearance.

Question 2

The poster design for a road safety campaign was the fourth most popular question.

This was not as popular as anticipated and was generally answered by the mid and low range candidates. The main weaknesses were an inability to integrate text and imagery. Lettering was usually hand formed and some showed a high degree of formal training, but this was often compromised by a lack of ability to render effectively.

Where the human form had been used as part of the design, many candidates showed an obvious lack of formal training in figure drawing and relied on Internet downloads which they were not always capable of copying or tracing effectively.

As might be expected, vehicles also featured a great deal. Very few examples were seen whereby candidates had researched images, through direct observation, but had simply copied images of cars from the Internet. Therefore, conflicting viewpoints or compositions, which might be more appropriate in Paper 4, resulted.

Question 3

Candidates of all abilities answered this, the third most popular question on the design for a logo for a designer and installer of decorative glass. The ability to design simple logos was evident in most candidates, but the lack of ability to render in liquid colour or refrain from over decoration was all too evident. In order to achieve higher marks, candidates should consider the simplicity of logo design and its visual impact.

The three letters forming the name of the company was sometimes ignored. Candidates should be reminded of the need to remain within the rubric, especially in this design paper, which attempts to reflect the world of work. The mid to upper range candidates showed an understanding of colour relationships and many showed a sound technical ability to form lettering into design motifs.

Question 4

This was the second most popular question and asked for a repeat pattern based on car parts. Nevertheless, only seven per cent of candidates opted for it. Centres are reminded that candidates opting for this type of question should have a sound understanding, through instruction and practice, of the particular skill, in forming accurate repeat grids. Some very good motifs were seen, but the potential for excellent visual impact was thwarted by an inability to measure accurately or use grids purposefully.

Very few examples were seen which extended beyond a straightforward and simple repeat. Very few, if any, were seen which developed into half-drop, mirrored or inverted to maximise the aesthetics of the chosen motif. Despite a simplistic approach to forming appropriate repeat grids, candidates in the mid-range showed a greater understanding and appreciation of the relationship between positive and negative shapes, together with an above average appreciation of colour schemes.

Comprehensive and sustained study of examples and practitioners should be encouraged.

Question 5

Due to the overwhelming popularity of **Question 1** there was a slight decrease in the number of candidates opting for this question compared to last year, with only three per cent of candidates opting for it.

The more discernible skills resulted from thoughtful illustrations, rather than sound calligraphic skills. The highest scoring candidates produced very good illustrations and colour analysis of a sweetshop interior, complete with rows of well-drawn sweets and candy bars. This was despite a less than average ability to create a formal calligraphic hand.

The majority of candidates showed little or no formal training in the skill of calligraphy. Some simply used their own everyday handwriting as a starting point with little or no development.

Question 6

This Question asked for a design for a container for a range of scented candles brought no responses.

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

There were too few candidates for us to be able to produce a meaningful report.