

ART

Paper 6010/01

Drawing and/or Painting from Still Life

General comments

Both questions were answered in fairly even proportions with a good spread across ability ranges. Centres are reminded that candidates should be working from a still life arrangement and not from a photograph of a composition. It would be expected that the responses would show different angles as the candidates are arranged around a central composition. In some cases, identical images were produced. For smaller scale studies candidates should have the arrangement in front of them and in this case the responses would be as varied as the individual compositions.

The question paper states that the background should be considered as part of the arrangement and where candidates used this to give depth and context to their studies their work benefited considerably. The lighting of the arrangement should also be considered, and this can give candidates the opportunity to demonstrate their understanding of form.

A wide range of media was used, such as pencil, paint, pastel and oil pastel. The choice of papers and materials should be considered before the examination to ensure that candidates are working in the media which they are most confident in, and which is most appropriate to the task. Some excellent examples using oil pastels were seen which demonstrated the candidates' strengths in capturing the depth of colour and tone of the composition. Very little mixed media work was presented and in some cases there were indicators from the style that some reference to the work of artists had been made by the candidates.

Examination work should be no smaller than A3 and no larger than B2 but the size of paper should be considered carefully as large sheets with a small study, folded in half through the image, do not always present the work to its best advantage. Work should be labelled on the top right-hand corner with the centre number and candidate name and number, as well as the question number, for easy identification.

Comments on specific questions

Question 1

The strongest candidates were able to accurately use form and perspective to render a composition that was interesting, well laid out and in proportion. They had accurately rendered the differing textures and scales of the object, for example the solidity of the stool or chair in relation to the softness of the towel and the sports shoes. The fine details of the laces were well observed in some cases. Weaker candidates would have benefited from better observation of the planes and perspective of the racquet or cricket bat so that these objects related to the composition and did not appear unrelated.

Question 2

Stronger candidates were able to render the ellipse of the bowl and the overall form was well considered and convincing. Reflective surfaces such as glass and metal were presented sensitively. Some candidates were able to observe the shells very accurately and beautifully captured the subtle colour or pattern on the form in detail. Some candidates would have benefited from strengthening their skills in perspective drawing. In some examples there was little understanding of perspective and the knife handle was poorly rendered with little observation of the impact of light and tone. Again, consideration of the choice of media and size of paper are particularly important when working on a small scale still life.

ART

Paper 6010/02

Drawing and/or Painting from Observation

Key messages

- Some examples of excellent drawing were seen. These thoroughly explored shape, surface, form and space.
- Some attractive personal qualities were in evidence from students who showed integrity in their observational studies.
- In many of the weaker submissions the use of materials was less well controlled and the scripts lacked tonal range.

General comments

All questions were attempted across this session's submissions. However, **Questions 4** and **5** attracted very few responses. The most popular question was number **1**. **Question 3** was the next most popular, followed by **Questions 2** and **4**. **Question 5** was the least popular.

A broad range of work was seen across questions and among individual scripts. In many of the weaker submissions the use of materials was less well controlled and the scripts lacked tonal range. The more successful candidates made careful selections of media. There was evidence that candidates used both wet and dry media confidently and effectively. Some examples of excellent drawing were seen. These thoroughly explored shape, surface, form and space. Some good work was seen depicting outdoor subjects. However, Centres should ensure that candidates work from first-hand observation and not solely from photographs. In many of the weaker submissions the use of materials was less well controlled and the scripts lacked tonal range. Personal qualities were in evidence from candidates who showed integrity in their observational studies.

Comments on specific questions

Question 1

This was the third most popular question. The question attracted marks across the range. Most marks were awarded in the mid and lower range. Candidates approached this question confidently at the higher end and displayed a good command of their chosen media. This question challenged candidates to closely and carefully examine structure and surface. An appropriate selection of materials allowed candidates to scrutinise their chosen plant. Some lower scoring scripts acknowledged the decorative quality of the subject but often overlooked form and structure. In some cases, candidates would have benefited from paying greater attention to the way in which surfaces describe form. Some ambitious paintings of complex forms were seen which attracted marks towards the higher end. In the most successful submissions, candidates were seen to explore the expressive nature of their subject.

Question 2

This was the most popular question by far. Candidates were required to understand a simple but subtle form, the geometry of moving parts the appearance of different metals. Most Centres used graphite or coloured pencils. Some Centres submitted scripts in paint. Candidates using this medium recognised the potential to explore subtleties of colour and reflective surfaces. However this approach would have benefited from a consistent focus on form and space. Among lower scoring scripts some very weak work was seen. There was a potential for misinterpretation of the question. Centres will wish to avoid providing more objects than those required by the question. Candidates need the time allowed to concentrate on the question alone. Among the higher scoring scripts some excellent work was seen. Some of the best submissions had used oil pastels or pencils with skill and confidence. These scripts also sought to observe and render the

colour and reflective surfaces of the padlocks and keys, carefully. More complex and characterful responses were seen in the depiction of the keys and keys gave candidates more interesting challenges which were often very well met.

Question 3

This was the second most popular question with some very strong responses. The most successful submissions demonstrated a good and appropriate selection of materials. These candidates clearly and confidently established a relationship between their materials and the task. Higher scoring candidates had successfully observed the surfaces of flesh, pith and skin, and understood the range of forms in the subject. Most candidates used graphite or coloured pencils. Most candidates had prepared the subject appropriately. This question presented some candidates with challenges in observational study. Among lower scoring scripts, although candidates were seen to use an appropriate range of materials and techniques, a more limited command of visual language was evident. Such scripts would have benefited from more successful rendering of surface texture, description of shape, and if the depiction of space had been more convincing.

Question 4

This was the fourth most popular question for which scripts were presented. Most scripts seen were completed in charcoal or felt tip pens. It was recognised that candidates had sought to present compelling observations from a defined view point. However the quality of the analysis of space and perspective frustrated a convincing reading of the structure. Higher marks could be attracted by a purposeful exploitation of space and the surface of forms which describes the subject. Centres should ensure that candidates work from observation.

Question 5

This was the least popular question with too few responses to comment on.

ART

Paper 6010/03

Drawing and/or Painting from a Living Person

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

ART

Paper 6010/04
Composition in Colour

Key issues

- The clarity of drawing was seen to be a significant element of successful scripts.
- Where scripts have strengths in interpretation and in personal qualities, Centres will wish to ensure that composition, drawing and the use of colour and tone are not neglected.
- Among higher scoring scripts some very strong work was seen and skills applied consistently across the assessment objectives.

General comments

All questions were attempted and a broad range of work was seen across questions and across Centres. The clarity of drawing was seen to be a significant element of successful scripts. Some work of very good quality was seen. The most popular question was **Question 3**. **Question 4** was the next most popular, followed by **Questions 5, 6** and then **Question 2**. The least popular question was number **1**. Among lower scoring scripts some candidates approached the questions enthusiastically. However, where scripts have strengths in interpretation and in personal qualities, Centres will wish to ensure that composition, drawing and the use of colour and tone are not neglected.

Question 1

This was the least popular question. Very few candidates attempted this question and a mix of abilities was evident. Some patterns and abstract compositions were seen. Such approaches achieved some success. Where an element of the design or a motif was omitted, the theme *Incomplete* was addressed. However, such scripts had limited success in the application of drawing and colour/tone.

Question 2

This was the fifth most popular question. Very few candidates attempted this question. Scripts attracted marks in the mid and lower range and most marks were awarded towards the lower end. Some candidates depicted piles of toys or stacks of building materials. Such scripts were seen to potentially underestimate the inherent complexities of the subject. Here, responses were often frustrated in their drawing and composition. Where this question was most successful, the command of formal elements was seen to be more confident. The clarity of drawing was seen to be a significant element of successful scripts.

Question 3

This was the most popular question by far. Responses reflected the diverse ability range of candidates. Many good scripts were seen which combined a very good command of formal elements, an appropriate choice of materials and conspicuous levels of skill. Some interesting and unusual interpretations were seen where candidates depicted artists working from nature. Many landscapes and seascapes were seen where candidates made good efforts to visualise form, distance and textures. Some detailed and delicate illustrations of birds also demonstrated drawing skill and a confidence in the handling of materials. A good use of a range of materials was seen among scripts for this question. These included coloured pencils, oil paint and poster paint. Among the most successful scripts were those where the whole surface was rendered consistently. Some scripts attempted to depict extreme qualities of lighting or weather conditions. Such scripts were often rewarded in the composition and personal qualities strands. Some candidates took advantage of an opportunity to contrast scale, explore colour and tone, and to create engaging and convincing compositions. Some scripts also approached nature from close up or from an unusual view point.

This approach often was most successful in the interpretation strand but the quality of the consistent skill level made the work successful overall.

Question 4

This was the second most popular question. Although few scripts were seen for this question, marks were awarded across the range. Some scripts used compositions of patterns or motifs associated with theatre or ballet. Masks, ribbons or ballet shoes, for example were used in abstract arrangements. In such scripts candidates would have benefited from a more consistent approach to colour and tone. These scripts would also have been improved by more careful attention to composition.

Question 5

This was the third most popular question. Although few scripts were seen for this question, scripts tended to come from the lower to mid ability ranges. Some of the higher scoring scripts had taken a more graphic design style. In such work patterns and symbols were creatively disrupted and realigned. Some more literal interpretations of the question were submitted. These scripts typically depicted animals or people. Candidates were rewarded in the interpretation and personal qualities of the submission. However, these scripts were seen to be less successful due to unresolved complexities of composition, drawing and the use of colour and tone.

Question 6

This was the fourth most popular question. Although few scripts were seen for this question, responses were seen across the ability range. Some very good scripts were seen. Scripts often depicted buildings or castles in neglect or disrepair. Other scripts showed versions of spoil or decay. The highest achieving scripts were distinguished by interesting interpretations of the question and by a confident command of composition, drawing and formal elements.

ART

Paper 6010/05
Craft A – Design on Paper

General Comments

Questions 2, 3 and 4 were the most popular, with relatively few responses to the other three. **Question 6** was the least popular.

At the higher levels candidates showed flair and originality and elegance in their designs, with a good understanding of the importance of clarity and consistency in spacing and construction of letter forms, and well balanced layouts and clear, crisp designs.

With weaker and mid range levels there was often lack of consideration to effective use of colour, e.g. very pale lettering on a pale background for important information, or sudden areas of tonal contrast or brightness of colour for no discernible reason, often distracting and emphasising less important areas of the design. Some candidates needed to understand the priorities, balance and distribution of scale and positioning of elements of communication in their designs, especially with posters or those designs involving lettering.

Weaker candidates also gave little consideration to the overall format of their design and the distribution of positive and negative shapes. Use of a border might be helpful to candidates to be more aware of the balance of their compositions and the awareness of positioning and scale of typography and motifs. The quality of lettering was often inadequate at this level, and basic pattern making was often immature.

Most candidates used coloured pencils for their designs, with a few using paint, ink, graphite, collage and mixed media. Candidates would be advised to give careful consideration to the paper quality, some candidates opted for high quality, rough textured watercolour paper for use with coloured pencils. Unfortunately this meant that it was more difficult to produce clearly defined, crisp lettering and imagery. Other candidates had only shiny paper and waxy crayons to work with, so the colours lacked depth. Whilst in most cases it would be unfair to penalise candidates for use of inadequate or inappropriate materials, it does them no favours to be restricted or misdirected in this way.

Comments on specific questions

Question 1

Very few attempts at this question. Most of the results in the low to mid-range. The main problems with the weaker responses was a rather chaotic distribution of text and imagery, with often congested and fussy results. Images were invariably related to fashion with poorly drawn figures. Candidates would benefit from using clear headings and sub headings, bold imagery and type.

Question 2

Covering the whole range of abilities this was by far the most popular question with its immediate decorative appeal and easily accessible imagery.

Weaker responses showed no evidence of having researched from first-hand observation with very simplistic and basic floral images. Also at this level the layout and distribution of text and imagery was often random and unbalanced, however there was evidence of vitality even in some of the weakest responses.

In the mid-range results were often predictable and safe in layout but often the lettering lacked definition or adequate spacing.

At the highest levels candidates showed flair and vitality in their designs, with floral imagery that had obviously developed from direct observation, good use of colour and clear and effective use lettering.

Question 3

This was the second most popular question, and resulted in some very interesting abstract graphic designs with understanding of the need to simplify in bold graphic terms for a logo on a moving delivery vehicle seen from a distance. Most candidates drew the logo close up then showed how it would be placed on the side of a vehicle.

Weaker designs included poorly drawn motifs with little or no attempt to simplify in graphic terms. Often there was a lack of integration of text and imagery.

At the mid-level there was some attempt to simplify in graphic terms but the lettering was often uneven and poorly spaced.

At the highest level there was evidence of sound drawing and lettering abstracted and distilled into innovative and clear crisp logos easy to read from a distance, with an effective use of tone and colour.

Question 4

This was the third most popular question and was well represented at the mid to higher levels of achievement.

At the lower levels there was little evidence the candidates had researched anything other than very rudimentary, often cartoon like images of fishes with little understanding of the effectiveness of negative and positive shapes in the repeat pattern, and lacking in any overall rhythm or flow in the design.

At the mid-levels the imagery was often predictable and somewhat literal but the designs were colourful, straightforward and clear in their pattern making.

At the higher levels, candidates had some beautifully drawn marine life repeated into dynamic and flowing patterns with beautiful colour harmonies, and carefully considered understanding and use of the negative as well as the positive shapes created by the repeat.

Question 5

Not a popular question, responses mainly at the lower levels, only reached the higher level.

The responses of weaker entries revealed a lack of understanding of layout and distribution of lettering and poorly constructed, clumsy and ill-defined script.

Middle ability submissions managed to combine a consistent script with interesting use of imagery and colour.

The highest level showed elegance and flow in the script and overall design.

Question 6

Very few entries were seen for this question and many were mainly rather weak and clumsy. Candidates often struggled to draw the box in perspective and would have been wiser to concentrate on the quality of the lettering and design. A very small number of submissions were seen showing excellent drawing and design skills.

ART

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

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