

ART AND DESIGN

<p>Paper 6090/01 Observational Assignment</p>

Key messages

- Strong scripts often contained rigorous and faithful first-hand observations as starting points.
- Among lower scoring scripts there was an over-reliance on downloaded or published images.
- Exquisite textures and colours were achieved by a convincing personal engagement with the subject.

General comments

Most responses seen were in the mid and higher ranges. Very few scripts were seen at the lowest range or the highest range. Overall some very good work was seen and centres should be encouraged by the opportunities this syllabus offers for candidates to demonstrate their skills and creativity. Such work was often rewarded for the quality of recording and investigation and for the control of media or materials. These scripts also demonstrated exciting creative responses based on aesthetic judgements and critical thinking. The most popular question was number **2**. **Question 6** was the next most popular, followed by **Question 4** and **Questions 3, 5** and **1**. Submissions were seen across most of the ability range for **Question 4**. Very few scripts were seen for **Questions 1** and **5**. The more successful candidates demonstrated good choices of media and materials. These were seen to be most appropriate for the subjects observed and for the approach taken. All work submitted was in 2D or low relief, using media such as collage, charcoal, coloured felt pen and biro. Some excellent examples of the use of oil pastels and detailed pencil work were seen this session.

Photography was sometimes used during investigation and exploration stages. Personal photography, and in some cases photography journals, often provided a meaningful sense of investigation. The insight brought by this approach was sometimes seen in the integrity of the developed work. However, candidates are discouraged from producing final pieces based on an initial photograph. This approach is not consistent with the component and risks overlooking valuable developmental and experimental work required by this paper. Candidates had often considered the work of other artists, designers or craftspeople. Where candidates had made the best use of this research, the exploration of images and the organisation of visual elements was clearly informed and inspired by the exposure to the work of others.

Amongst the higher scoring scripts, candidates were seen to clearly observe and to understand surfaces and any reflective, refractive or distorting properties they possessed. The challenge of colour was also approached with confidence and ingenuity among higher scoring scripts. The rendering of some exquisite colours and textures were seen to result from thorough visual investigations which were conducted with integrity. Some very successful work was seen when candidates were required to carefully render the intricacies of form and structure. Among higher scoring scripts this was achieved by careful observation and by exploiting the inherent properties of the materials and methods used. Where candidates had been more adventurous in their interpretation of a question, this often resulted in more personal and original responses. Some scripts drew interesting contrasts between objects. This provided an unexpected and sometimes delightful emphasis on form and on structure.

Comments on specific questions

Question 1 *Shutting down*

Very few scripts were seen for this question. No discernible pattern emerged.

Question 2 Reflections

This was the most popular question by far. Scripts were mostly seen in the mid-range. Some scripts were seen towards the higher mid-range. The challenge of this question was to simultaneously observe the reflective surface and the light and the images reflected within it. Many candidates made laudable attempts to resolve this challenge and to achieve a convincing result. Successful responses to this question would rely on a tenacious attention to appearances. Some scripts inventively used the inherent properties of materials to indicate transparency, opacity or reflective effects. Some scripts contained rigorous and faithful first-hand observations as starting points. The most successful scripts continued to experiment and developed ideas in a variety of formats, from digital manipulation to collage for example. Some scripts contained observational work using a broad range of media. Typically, this included chalk, charcoal, pastel, watercolour, paint, biro and pencil.

Elsewhere, scripts were seen to have effectively explored reflective surfaces, using inks, oil paint and collage. Some exciting, vibrant and diverse interpretations of the subject were presented together on a single page. Found objects and collage were combined with paint to a particularly good effect. Some competent low-relief work was seen. The subjects chosen by the candidates ranged from domestic appliances to glasses, bottles, spectacles, water and mirrors. Some scripts emphasised the dramatic and distorting effects of some reflective surfaces. Where candidates had used the traditional device of a still life the question was addressed by an emphasis on the intersection of reflective surfaces or objects. Lower scoring scripts mostly included images of reflections in mirrors, often using secondary sources. More successful candidates found reflective surfaces in less obvious places such as puddles, saucepans and spectacle lenses. Amongst the higher scoring scripts, candidates also showed a clear understanding of, refraction and distortion amongst the objects and surfaces they observed. In addition, such work demonstrated a degree of colour control which was appropriate to resolve the challenges of the question. Some interesting and original compositions were also seen which made imaginative use of reflections.

Question 3 Cubes and spheres

This was the fourth most popular question. The question attracted relatively few responses and marks were awarded in the mid to high range. The challenge of this question was to faithfully represent recognisable geometric solids as they appear as everyday objects in the home, school or place of work. Where candidates had been more adventurous, cuboids and spherical shapes were discovered by looking at peas, beads, marbles, ice cubes, sugar lumps and dice. This often encouraged more personal and original responses. Some scripts drew interesting contrasts between associated objects – beads and a jewellery box for example. Most scripts retained a commendable focus on the description of the form of a cube and of a sphere. Candidates were not seen to be distracted by the varied applications or associations of their chosen objects. Candidates were frequently seen to use surface texture and pattern to describe form. This was appropriately rewarded in AO1 and AO4. Candidates often made good use of the surface the objects were placed on. In these examples, the curved surface of the sphere was contrasted with the flat surface of a table or desk. Flat surfaces were also used to reinforce the perpendicular character of a cube. Curved and straight shadows were often seen to describe both form and surface which provided a convincing sense of form and solidity. Such work was recognised in AO1 and AO3. Some more adventurous approaches placed spheres and cubes in environments or on surfaces which risked obscuring their shape – among long grass for example. However, among higher scoring scripts, candidates successfully used this contrast to emphasise the shapes of the objects and amplify the form of each cube or sphere. Candidates most frequently selected dice and marbles as their objects. Some scripts were seen to be rich in experimentation with ideas and with appearances. Other scripts sometimes contained delightful surprises in the form of ‘pop ups’ or ‘fold outs’. These contained additional meditations on the subject and were rewarded in AO2 and in AO5.

Question 4 A Piece of cake

The challenge of this question was to observe a solid object which was clearly part of a larger object – a piece of cake. Some scripts contained images of a whole cake or several small cakes. This approach denied candidates an opportunity to demonstrate the observation of more complex shapes and the interior texture of a cake. Among lower scoring script, candidates were seen to show research taken largely from secondary sources. There was an overwhelming reliance on photographs downloaded from the internet, or on published images. This tended to dilute a convincing sense of observation and marks were frustrated in AO1 and in AO5. Among lower scoring scripts marks were often frustrated in AO4 where a basic and disproportionately ‘simple’ rendering of shapes and form were seen. This approach not only neglected a sense of solidity, but denied the candidate an opportunity to discover and celebrate the complexities of confectionary decoration. Candidates who were rewarded in the middle range were mostly seen to have worked from observation and this was rewarded in AO1. However, the conscientious start made in such

scripts was not consistently seen to be applied to the rest of the response to the question. Marking in AO4 was frustrated often by the level of skill applied to the rendition of what was observed. Often, final outcomes were seen to be a less convincing repeat of an earlier study. In such examples, the script would have benefited from a more inquisitive exploration of images and a more tenacious development of ideas through processes. The strongest candidates showed not only skill in the control and manipulation of materials, but an understanding of the subject they were working with. Some delightful and attractive work was seen among higher scoring scripts. Exquisite textures and colours were rendered in a way that is most convincingly achieved when a personal engagement with the subject has been established.

Question 5 *Listening*

Very few scripts were seen for this question. No discernible pattern emerged.

Question 6 *An open bag, backpack or briefcase*

This was the second most popular question. Scripts were mostly rewarded in the mid-range. Some scripts were rewarded in the low-mid range and in the high-mid range. Many scripts depicted bags with draw strings and buckles. Some ambitiously large bags were seen. Candidates were seen to avoid solid briefcases in favour of less structured 'soft' bags. Typically, they included bags used for school or for sport. The challenge of this question was not only to observe and describe the exterior form and shape of the bag, but to indicate that the bag was open. Candidates often approached this challenge with confidence and ingenuity. Sometimes devices on the exterior of the bag were used, such as loosened draw strings, open zips or opened pockets. This approach required learners to carefully observe detail and intricacies of form and structure. Some very successful work was seen where soft knotted ropes or slightly worn buckles were convincingly rendered. In other scripts, candidates had persuasively followed the contours of the bag to describe the perimeter of an opening. Among higher scoring scripts this was achieved by exploiting the creases or folds in the bag, using methods such as scratched oil pastel or collage. This was rewarded in AO1, AO2 and in AO4. Candidates also used the contents of the bag to indicate an opening. Training shoes, books or stationary equipment were seen. Among lower scoring scripts candidates had not clearly distinguished the form of such objects from the form of the bag. The focus of this question was clearly accessible to candidates. Many candidates were seen to have carefully considered the type of bag and its contents to use for this question, rather than simply observing what they had to hand. Among higher scoring scripts, candidates were often seen to experiment with different compositional arrangements, as well as lighting styles and view-points. This often provided for lively compositions. The level of critical thinking demonstrated in this approach was rewarded in AO3 and AO5. Lower scoring scripts tended to lack a sense of form and depth. Such scripts often consisted of a series of static studies, arranged in an apparently arbitrary manner, rather than a carefully considered composition. Where the choice of items within the bag described an insightful sense of aesthetic or personal message, this was rewarded in AO3, AO4 and in AO5.

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<p>Paper 6090/02 Interpretative Assignment</p>
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Key messages

- Most Centres with more than one candidate tended to have a 'house style' as a consequence of the Centre's delivery. When the learners had been taught to truly explore and experiment and given time the research work showed a more complete skill base.
- There were some examples of artist research and some evidence of understanding as to how this can inform the work, this should be encouraged.
- Skills with painting and drawing across a range of media continue to be a strength. There is an increase in the use of photography for the research and development as well as the final outcome.
- Many candidates did not reference their chosen question and for some it was not always obvious which question they had chosen.

General comments

Submissions showed that the syllabus has been understood and the requirement to research and develop ideas during the preparatory period has been met. There are still a few examples of work where candidates have submitted three unrelated images. This does not give candidates enough opportunity to demonstrate that they have met the assessment objectives by researching and developing an idea towards a final outcome. The most popular questions involved the human form which was challenging for accuracy but there was still an engagement and vibrancy demonstrated in the subject. Candidates' own photography was seen as a starting point and to fuel further development of ideas in different media. Some of the photography was very strong and shows a trend towards this area of study for the final piece.

Comments on specific questions

Question 1 *Tracks*

This was one of the less popular questions with railway tracks a popular starting point throughout the range of submissions. Other starting points included sport tracks, roads, roller coasters, animal footprints and footpaths.

Lower achieving scripts were characterised by a lack of development of ideas or poor skills with the media selected.

Many of the responses chose paint as their medium for the final piece and higher achieving scripts demonstrated careful rendering, competence with the medium and an understanding of narrative and composition.

Question 2 *Dancing*

This was a popular question with responses seen across the ability range.

Many candidates developed this question through animals dancing such as horses, snakes and birds, the majority chose ladies dancing showing hand, face and feet gestures with swirling robes. The work on colour and decorative fabrics was popular and generally well done even if the human features were of a lower standard.

The submissions at the weaker end tended to be naïve renderings using paint, of the whole figure dancing, usually floating.

Mid-range submissions demonstrated some more technical skilled floating dancers with appropriate cultural painting and contextual referencing.

The most successful responses were distinguished by strong technical skills and confidence with rendering the whole figure/s and portraying movement.

Question 3 *Bright light*

This was the most popular question and candidates made the most of the opportunity to develop an interpretative response that captured their imagination and creativity.

Weaker scripts tended to pick an obvious starting point and not develop their interpretative ideas at all. In many cases submissions consisted of a poorly observed face illuminated by a candle. These submissions often lacked research and development or materials exploration.

Mid-range submissions considered ideas such as sunshine through trees and windows, exploring the consequence of the patterns that shadows make. Some candidates explored cooking with the light from the flames and cooking fires as the theme; or the bright lights of personality. These scripts tended to show engagement and confidence with own ideas and an ability to maintain interest in the research and development stages of the preparatory work.

The higher achieving scripts explored the effects of light through concepts such as hurricane lamps, stained glass, shadows on the floor, lighting on still lives or dappled light and reflections on faces. The majority of these scripts showed a high level of competence with materials such as watercolour and careful observation and rendering of light on surfaces. There were some examples of compositions from different viewpoints which were well resolved and had been carefully explored during the preparatory period.

Question 4 *Caught up*

This question was explored through concepts such as caught up in technology, caught in emotions and trapped inside the mind. Some well-developed ideas had a more emotional narrative involving expressive facial gestures, or faces covered by veils and figures wrapped in sheets and fabric. Careful studies of folds of fabric of washing or clothing were well observed and carefully rendered. There were many examples of candidates using their own photographs as a starting point for the development of their ideas and this is to be encouraged.

Question 5 *Camouflage*

This was a popular question and a few interesting submissions were developed through the projection of stripes onto the human body. Other starting points explored included close-ups of animals, fur, elephant skin, cats and tigers; exploring identity through faces. Some candidates explored street lighting.

Achievement levels tended to be differentiated by the candidates' skill in use of media and subtlety of understanding with some of the lower achieving submissions only using one material for the whole submission (pencil).

Stronger submissions showed skill with materials chosen and a thorough exploration of ideas and concepts. Ideas were personal and well researched showing accuracy in observation but also care with composition and the placement of final ideas within the finished piece.

Question 6 *Looking ahead*

There were too few responses seen to comment on this question.

ART AND DESIGN

<p>Paper 6090/03 Design Assignment</p>
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Key messages

- There were some inventive and creative responses to this paper.
- Among the best examples of candidate work, candidates demonstrated the ability to make balanced design judgements and the ability to control media.
- Lower scoring scripts often missed opportunities to gather and record research.

General comments

Entries for this paper were relatively low this session. However, some examples of competent work were seen. There was evidence of work in a variety of media, including digital manipulation software, gouache, photography, colour pencil and watercolour. There was also some evidence of printmaking. Many scripts were seen to combine digital and traditional methods of working. Mask designs and logo designs were the most popular responses to the paper. Most candidates attempted **Questions 2, 4 and 5** this session. **Questions 1, and 7** attracted very few responses and **Questions 6 and 8** attracted no responses. The most popular question was number **5**. **Question 2** was the next most popular, followed by **Question 4**. A broad range of work was seen across questions and among answers to individual questions. Responses were seen across the low to middle ability range, although a few scripts were seen in the mid-range. Candidates would benefit from a greater demonstration of analysis or critical thinking. Evidence for this could include information related to the choices candidates have made as they develop their ideas for example the way they have effectively selected media or methods, or choices made when organising visual material.

Research, investigation, recording and exploration should not be confused with a candidates' ability to simply collect imagery and other material associated with the question. Where indiscriminate use of secondary imagery is used as supporting material, marks are invariably frustrated in AO1, AO2 and AO5. Where a final work is seen to derive largely from an un-mediated response from somewhat arbitrary material, marks are frustrated in AO3, AO4 and AO5. Candidates are strongly advised to use research to investigate and explore ideas – rather than to simply illustrate or reiterate them. This will assist candidates to express ideas visually and to produce a personal creative response. The study of other artists and designers is clearly to be encouraged. However, candidates in general were not seen to pay sufficient attention to this activity. Indeed, some scripts appeared to neglect this altogether. Where relevant choices were evident, they made a tangible difference to the candidate's creative progress.

Where letterforms are used by candidates the importance of typography as a significant design element should be recognised. Centres and candidates are clearly distinguishing between typography and calligraphy and there is little confusion between the terms. This is most welcome and is to be encouraged. Centres are reminded that where a question refers to typography, arrangements of solid letterforms are required rather than letters in script.

Comments on specific questions

Question 1 *Three typographic designs for the word COLLECTION*

Too few scripts were seen to determine a pattern.

Question 2 *Logo for a Band called Primary Colours*

Relatively few responses were seen for this question. However, this was the second most popular question. It was noted that some centres submitted scripts which were all in response to this question. Candidates were invited to work within the discipline of logo design. The challenge of this question was to combine the

ideas suggested by the band name with ideas associated with a band. Although typography was not specifically required by this question, any typographic elements would be expected to be consistent with the other design elements of the logo. Some interesting attempts at collage and exploration of different mark making techniques were seen. However, these scripts frequently demonstrated a limited level of skill. Where attempts to include typography were seen they were often poorly executed. Candidates would have benefited from a systematic analysis of letter forms. Candidates were seen to indiscriminately use downloaded lettering or font sets, lacking the opportunity to demonstrate useful research and investigation into letterforms and lettering. In such cases, the arrangement and spacing of text was not seen to be appropriately applied in the final outcome. Again, candidates missed opportunities to demonstrate achievement in AO3 and AO5.

Where candidates recognised the importance of the use of colour in response to the question they were rewarded in AO3 and AO5. Colour was used in a variety of ways and was often applied as painted block colour, stencilled, or applied in a stippled effect. Some scripts contained sets of images which were layered together. However, investigation and exploration were seen to be limited. Where paint effects and collage had been used, higher scoring candidates had considered both the quality of surface patterning and the colour and texture of a background.

Among lower scoring scripts there was seen to be very little evidence of research. Where evidence of research was available, it was often limited to indiscriminate downloading of images accompanied by a label or brief note. Such work was not seen to be reliable or sufficient. Weaker work was often characterised by basic but brightly coloured images which were copied from digital or print images. A fragile control of materials in some cases contributed to a lack of clarity in the design. Among lower scoring scripts there was seen to be a limited understanding of what a logo is and how it is used. Such candidates would benefit from an understanding of the emblematic and identification function of a logo.

Question 3 Advertisement for a social media site called PLATFORM

Too few scripts were seen to determine a pattern.

Question 4 A fabric pattern on the theme of Pleat, Tuck, Fold, Crease

This was the third most popular question. However, this question attracted relatively few responses. Some of the most inventive and creative responses in this paper were seen for this question. The degree of involvement with the subject was particularly encouraging. Candidates were often seen to experiment with creasing and folding methods on paper and fabric. Candidates were then seen to apply a variety of additional ways of working, continuing the creative process using collage and stitching for example. The use of digital manipulation was also explored by candidates to develop ideas. Digital applications were often used by candidates who were working towards a repeat pattern. Among the best examples, candidates demonstrated an ability to make design judgements and an ability to control media. Some candidates missed opportunities in AO2 where the exploration and manipulation of images to develop ideas was seen to be limited. However, such candidates had typically produced controlled line drawings of skirts or curtain pleats and then created a simple repeating pattern. Many scripts would have been improved by making appropriate use of references to the work of other artists, designers, or to commercial practice.

Question 5 Mask based on the theme of Time

This was the most popular question, although relatively few scripts were submitted. This question attracted marks across the range. Many candidates took to the challenge of this question with enthusiasm. Candidates often appeared to enjoy combining the physical requirements of a mask with the abstract concept of time. Some delightful, amusing and playful work was seen. Many scripts sought to make use of timepieces or time recorders, such as grandfather clocks, pocket watches, wrist watches, digital clocks and stopwatches. Often the similarity between the shape of a mask and the shape of a watch face was recognised by candidates. Such scripts typically featured the hands of a clock pivoted at the middle of the mask. Among the higher scoring scripts candidates had made good use of research. Personal photographs or observational drawings of clocks and watches were seen. These photographs or drawings were typically reworked using a variety of media and processes to explore their creative potential. Evidence of research into the work of others was also seen. Candidates often made good use of this research where they recognised the creative potential of masks and timepieces. Among others, the European Surrealists provided some helpful insight to the candidates who studied them. This activity has genuine potential to develop work and expand ideas. Such scripts attracted marks not only in AO1, but also in AO2 and AO4. Among higher scoring scripts, supporting material was often well organised and presented in a logical progression. Such supporting material also contained consistently good examples of recording, investigation, development of ideas and visual

expression. Final pieces typically demonstrated a consistently good control of materials and higher scoring candidates were able to organise and direct their work.

Among lower scoring scripts, the responses to this question were seen to be somewhat basic. These scripts frequently drew plausible but somewhat obvious conclusions from research activity. Explorations and investigations were often completed early before more valuable discoveries were made. Typically, among lower scoring scripts, mostly secondary sources were used to conduct a basic study of masks. Imagery from this activity was typically used in combination with clock part imagery to form a mask. However, these scripts were seen to sacrifice a sense of the third dimension in their mask design had marking frustrated in AO3. Some candidates had used papier mache to create three-dimensional masks; both the making process and the final results were recorded in photographs. This attracted marks in AO1 and in AO2. Some interesting and unexpected research was seen typically in the area of gaming and fantasy video. This often provided a strong stimulus for the development of a personal response.

Question 6 *A hat based on the theme of CANOPY*

Too few scripts were seen to determine a pattern.

Question 7 *Menu or a light feature for a restaurant called INGREDIENTS*

Too few scripts were seen to determine a pattern.

Question 8 *An observation post for a nature reserve called LOOK & LISTEN*

No scripts were seen.