

# ART

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## GCE Ordinary Level

Paper 6010/01

Still Life

### General comments

The majority of the still life groups were well arranged providing candidates with stimulating subject matter to encourage them to perform to the best of their ability. Centres are very familiar with the demands of this paper. The candidates are well prepared and practised in the manipulative skills associated with still life composition. The only general matter of concern was the failure by some candidates to follow the instructions printed on the question paper, "that the part of the background which lies behind the group should be considered as part of the arrangement."

Grade A - Candidates demonstrated a mastery of the ability to analyse form and structure and relate objects in space. The work was lively, mature and they were confident in the use of materials.

Grade C - Analysis of structure was competently rendered but candidates often experienced difficulty in relating objects to one another and seeing the still life composition as a whole.

Grade E - Candidates achieving this level demonstrated some basic understanding of form and structure but experienced difficulty in placing objects on a ground plane. Colour or tone was used in a simplistic manner often failing to recognise three dimensional form, shadow or recession.

Weaker candidates - Candidates struggled to establish basic form and space. Colour or tone was generally flat and added little to the knowledge or understanding of the items or the still life composition as a whole.

### Comments on specific questions

#### **Question 1**

*Select three items from the garage such as a car jack, an oil can, a spanner or a hammer.*

The car jack was the most challenging form to draw and or paint, the threaded section proved difficult for weaker candidates but the spanner which also had a threaded screw part proved less so. The diverse nature of the forms with their various shapes, angles, views through and spatial relationship to one another was a challenge especially for weaker candidates. This was an extremely popular choice of question with candidates of all ability levels.

#### **Question 2**

*Select one of the following groups of items and arrange as a still life group.*

*(a) Hockey stick, shin pads ball and a shirt or a similar selection for cricket.*

*(b) A vase, long-stemmed flowers, secateurs and greenery.*

Both sections of this question were equally popular. As with **Question 1** while many are able to recognise the basic form and structure of individual items it was the ability to relate these to one another and place them firmly on a ground plane that was the main test. There were many very exciting and lively still life compositions, candidates had responded in a very positive manner, the results achieved were very pleasing.

<p>Paper 6010/02 Observation</p>
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### General comments

The majority of candidates chose **Question 2**, the natural form specimen, followed by **Questions 1** and **3**, the man-made specimens, which attracted an equal number of responses. There were no submissions for **Question 4** and only one for **Question 5**, the subject for working out of doors. The entry numbers for Paper 2 this year were double those of previous years, leading to a higher proportion of submissions at the mid and lower levels of achievement. Soft pencil and water colour were the most often used media.

### Comments on specific questions

#### **Question 1**

*A hat made from soft material*

Many very strong studies were received in which folds, creases, stitching and the thickness of materials were observed thoroughly and colour or tone was used with great subtlety to render forms and shadows. At the mid levels of achievement, printed patterns or woven or knitted materials were usually seen to follow the contours of the hat, whereas less able studies tended to impose such textures and surface decoration without regard for the relationships of form and space. Work falling below an O Level grade generally failed to establish the hat on a base plane and shapes lacked any sense of contour.

#### **Question 2**

*Several different sliced vegetables arranged on a skewer*

This was the most popular question, with the work received covering the full mark range, although fewer attempts below an O Level standard were seen compared with **Questions 1** and **3**. Many submissions showed a high level of achievement through precise definition of the cross-sections of vegetables as well as the space within, between and surrounding them. Colour and tone were subtly modulated to convey light reflected off shiny surfaces and shadows cast on the base plane. In the most outstanding examples seen, consideration had also been given to the point of view from which the arrangement was observed, thus enhancing effects of spatial recession.

Studies at mid levels of ability tended, in comparison, to be unadventurous, usually observing the arrangement from the side, with the skewer placed horizontally across the paper. Contours and edges of sliced vegetables were uncertain in definition, as was the precise penetration of the skewer at particular points. The structures of vegetables were observed in a more generalised manner in work at the lower levels of achievement, with little distinction made between the planes of the outside and inside of forms. In the weakest work, candidates had difficulty in observing the skewer as the main element running through the arrangement and holding it together.

#### **Question 3**

*A wristwatch*

For this question, the most advanced work resulted from careful consideration of the point of view adopted for sustained observation. This concerned the arrangement of straps in particular, and also the potential to see both the face and the side of the watch. In the best work too, dials were successfully defined as inset into the form of the casing; intricate structures, such as adjusting mechanisms, attachments for the straps and strap buckles were all analysed and defined precisely; colour and tone were modulated appropriately to convey the differences between glass, metal, leather and other materials.

In the mid range of achievement, a competent ability to analyse the relationships of form and space was apparent, but definition of the structures referred to above was often vague or inconsistent, with the point of view of observation. Studies at lower levels of achievement offered generalised forms of straps and casements with little distinction made between edges, contours, ellipses and surface textures. A number of

very poor submissions, below an O Level standard were received. These showed little ability to observe the thicknesses and solidity of materials, leading to flat and shapeless results.

#### **Question 4**

*Roadworks or a roadside stall*

No submissions were received.

#### **Question 5**

*An area affected by high winds or flooding*

Only one very poor submission was received, which had been invented and was clearly not based on observation.

<b>Paper 6010/03</b>
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<b>Drawing and/or Painting from a Living Person</b>
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#### **General comments**

Over half of the work received showed good to high levels of achievement, but the overall entry for this paper continues to be small. The majority of candidates opted for **Question 1**, the study of the whole figure. Pastel, charcoal and soft pencil were the most often used media.

#### **Comments on specific questions**

##### **Question 1**

There was evidence that all but a few choosing this option had received some coursework experience prior to the examination. At the highest levels, proportions, foreshortening, underlying forms and structures were firmly understood and well organised in relationship to the surrounding space. At the mid levels of achievement, an awareness of a directional light source enabled most candidates to use effective tonal gradations to render forms and cast shadows. Many uncertainties were apparent in the definition of the key points of articulation of the model, such as the neck, shoulders, wrists, knees and ankles. At the lower levels of achievement, a poor understanding of how to relate the figure to the base plane and the surrounding space was apparent, although parts of the study showed some interest in observation. There were very few ungraded submissions for this question.

##### **Question 2**

A small number of able studies of the head and shoulders were seen, but most of the work was of a lower level of achievement or below an acceptable standard for O Level. Compared with **Question 1**, there was less evidence that candidates chose this option following any productive coursework study. Serious and sustained observation requires some interest in understanding how the facial features relate to the underlying bone structures and the overall form of the head. While genuine attempts were evident at the mid levels of achievement, the poorest work received offered little more than crude caricatures of the model.

<b>Paper 6010/04</b>
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<b>Composition in Colour</b>
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#### **General comments**

Responses to the set themes varied from the imaginative and well researched to those lacking depth or sense of pictorial organisation. Candidates with a firm grasp of the elements required for a successful pictorial interpretation used the week prior to the examination to develop their ideas and experiment to find the best way to produce a personal response to their selected theme. This commitment, together with a

sound knowledge of pictorial space, good drawing and considered use of colour and shape, resulted in a Grade A being achieved. Those at the C Grade succeeded to a degree in conveying their ideas, but some weakness in certain areas was evident. Grade E was achieved by those candidates who had ideas, but lack of experience in many areas made it difficult for them to develop these to a really satisfactory level.

### Comments on specific questions

#### **Question 1**

The best works were based on sporting events, with a sound knowledge of the human figure in action. Football, cricket, boxing and racing all featured in lively and convincing interpretations. One of the weakest concepts was of a match flaring then burning down before going out. These images lacked any kind of context and only minimal interpretative thinking.

#### **Question 2**

All types of transport, farming and entertainment featured here. Those candidates who had studied the characteristics of the animals shown here were more successful than those who lacked any knowledge of animal movement and structure, which therefore weakened what otherwise could have been an interesting approach.

#### **Question 3**

This was a very popular question. Some candidates had so many ideas that the details tended to fragment the whole picture. Those who concentrated on one aspect, such as a scene around a camp fire at night with excellent use of dramatic lighting, were more successful. Landscape played an important part in many interpretations. Here, the scale was very important, but some were unable to relate the tents to the terrain. Woodland proved an excellent scene setter for a number of candidates. Again, those capable of drawing and painting good figures with convincing proportions and actions had the advantage and ability to realise their ideas to the full.

#### **Question 4**

There was rather a disappointing response to this question. The best showed busy market scenes or wayside sellers. Too many used a close up still life approach, with poorly described fruit and vegetables isolated through lack of any concept of background or context, therefore avoiding the whole purpose of this paper, which is pictorial composition, and therefore deals with the picture space.

#### **Question 5**

Musical and dance groups featured successfully in many lively and well seen events. Most candidates had first hand experience and were therefore familiar with the atmosphere and surroundings of the performers, with the result that convincing and attractive scenes were drawn and painted with skill and knowledge.

#### **Question 6**

There were several successful responses to this descriptive passage, but very few candidates selected this question. The nature of the passage intended to inspire an entirely imaginative situation, a type of fantasy that could have been based on knowledge of the sea, fishing and marine life.

**Paper 6010/05**

**Craft A, Design on Paper**

### General comments

The numbers of candidates entered for this paper increased significantly this year, leading to a higher percentage of submissions at the mid and lower levels of achievement. Over half of the candidates chose **Questions 1** and **2** for the book cover and poster designs. **Question 5** for calligraphy was the next most popular choice, followed by **Questions 3** and **4** for the repeat pattern and logo design. As in previous years, very few responses were received for **Question 6**, packaging design.

A minority of candidates submitted preparatory work. Some of this showed good research and development, while others consisted entirely of photocopies, tracings and off-cuts of paper which were not necessary to send. It would be helpful to the Examiners if preparatory studies, when sent, are attached directly to the examination work and not placed in separate envelopes. Teachers and Supervisors are reminded that names, Centre numbers and candidate numbers must be recorded in the top right hand corner on the front of the examination work. A large amount of work was received with this information on the back of the work, leading to difficulties with the recording and checking of marks awarded. Teachers are also asked to continue to discourage the use of 'glitter', sand and seeds for collage material, only a few such scripts are now received, but they still litter and spoil other candidates' work.

### **Comments on specific questions**

#### **Question 1**

An interesting range of ideas was apparent in the best work received for the cover of a book entitled 2001 AND BEYOND. Images of inter-planetary exploration, genetic engineering, robotics and fanciful architectural environments were well researched and successfully combined with effective letter forms. At the mid levels of achievement, ideas were sound, but the selection and simplification of images and refinement of letter forms were less confident or consistent. The choice of colours, cut-paper materials and integration of text and image was less well considered in work of the lower levels of achievement. Work below an O Level standard showed little understanding of design lay-out, in terms of clear graphic communication.

#### **Question 2**

The poster design to advertise a sale of clocks and watches encouraged good research and development of ideas for the best work seen. Integration of letter forms, with selective clock-face imagery assisted bold and clear communication. The choice of colour and use of cut-paper materials was less effective in work of mid levels of achievement, leading to inconsistencies between potentially good ideas and their execution. The use of magazine cuttings for collage designs predominated in the less able work seen. Such images tended to be used unselectively and scattered, rather than deliberately placed, within the poster format. Work below an O Level standard for this question usually offered little more than elementary ruled lettering by itself, or poor illustrations of clocks and watches combined with written information.

#### **Question 3**

Less work was received for the repeat pattern question than in previous years. The majority of submissions achieved competent to high levels, through an ability to construct intricate patterns using tone or colour counterchanges, divisions and overlapping or mirrored shapes. Less strong attempts were limited by poor observation of the contours of shells, or simply repeated drawings of shells, rather than developing a pattern. In the small amount of ungraded work seen, a lack of any observational research led to very poor shapes arranged, with no awareness of figure-ground relationships.

#### **Question 4**

The logo design for a company manufacturing ladders and scaffolding led to some very confident work at the upper levels of achievement. Such candidates had simplified and refined their imagery from first hand observation in relationship to balanced and studied letter forms. While some thought had been given to the design problem at mid levels of achievement, limitations were apparent either in the use of lettering, or the development of distinctive shapes to symbolise ladders or scaffolding. The lower levels of work showed some understanding of what to aim for in a logo design, but lacked any serious research, leading to poor basic shapes for images and letter forms. Ungraded work could only offer uneven writing alongside unidentifiable imagery.

#### **Question 5**

Some of the best work received for this paper this year was for the calligraphy question. Following the improvements in this particular skill noted in last year's report, submissions also included more candidates capable of offering competent to high levels of achievement. Well practised and strongly rhythmical scripts were combined with subtle and sensitive borders and illustrations. At the mid levels of achievement, some unevennesses were apparent in the spacing of lines, words and letters, and over emphatic illustrations often

disrupted the unity of the design as a whole. The few attempts received at lower and ungraded levels consisted of crudely drawn dripping taps superimposed on unpractised scripts.

### **Question 6**

Very few submissions were received for the packaging design question. Box shapes for the toy tended to be uninventive and conventional. There was little variation in the shape and size of lettering or symbols, as most candidates had misunderstood the design problem by attempting to include far too much information on the packaging.

**Paper 6010/06**

**Craft B Coursework, Design in 2D and 3D**

### **General comments**

It is probably best to begin with a list of the Assessment Criteria used by the Examiner when grading the candidates' craftwork.

The candidate's knowledge, understanding and critical appreciation is looked for. This is largely to be found in the form of a notebook containing ideas for work and the development of the ideas into designs, which will take the form of experiments and sketches. There should not be a blow by blow account of how the craft is done.

The Examiner assesses the candidate's technical control of the craftwork undertaken. This will include technique, skills, competence and finish brought to the work.

The design qualities will be evaluated. This means the qualities to be found in the shapes, forms, volumes and their relationships to the work in hand.

Next, the candidate's knowledge of how to use colours, tones, textured surfaces and tactile qualities is evaluated.

Finally, consideration is given to what personal qualities the candidate brings to the work, such as vitality, engagement, imagination, originality, concept, vision sensitivity, confidence and maturity.

It is vital to embark on craftwork which will allow the Examiner to assess all of these points in some way or another. For instance, the absence of a workbook can hamper the award of a fifth of the marks available.

### **Comments on the craftwork submitted**

There were not many entries this December. No work had been carried far, or was very strong. The submissions included printing on fabric by stencil and block, wire car designs, paper mosaics, crochet and other wool work designs.

#### **Stencil designs on fabric**

These took the form of repeating patterns in colour. The patterns had been evolved from the study of shapes to be found in such as butterflies, giraffes, iguanas and hawks. The best showed a knowledge of how to construct a repeating pattern with rhythm and flow from one motif to the other. The weakest showed poor registration of the motifs, and indeed, ill designed random printing. Poor craftsmanship was also evident in blotchy printing. In some of the poorest entries, the designs were not properly worked out at the drawing stage before the printing began. Shapes could be uninteresting, with little attention paid to negative shapes left.

### **Wire car designs**

Wire cars usually showed a sturdy design but, on the whole, the work could have been carried further and with a more imaginative approach. However, there were some good ideas explored in the notebooks which added to the mark value.

### **Paper mosaics**

These tended to be small and with little or no explanation in notebook form. There was not enough work here to ensure much success.

### **Crochet and wool work designs**

The crochet and wool constructions showed a conscious effort at design, with some explanation in the notebook. The "how to do it" approach in one notebook was not very helpful.

### **Conclusion**

Care should always be taken in Coursework craft to convince the Examiners that there has been enough time and effort devoted to the study.