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FOREWORD

This booklet contains reports written by Examiners on the work of candidates in certain papers. **Its contents are primarily for the information of the subject teachers concerned.**

ART

GCE Ordinary Level

<p>Paper 6010/01 Drawing and/or Painting from Still Life</p>
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General comments

The questions were apt and stimulated all candidates into giving their best. Both of the questions received about equal support and most of the submissions had been carried out by using colour. This does not mean to say that there were not some excellent monochrome studies made in just soft lead pencil.

The work ranged from that which was bold and freely executed to that which could be painstakingly delicate and detailed. A whole range of possible media and combinations of them had been used but the most common were water colour, gouache colour, pastels, colour and lead pencils and pen and ink.

Nearly all of the candidates had made a sustained effort and brought their work to a satisfactory conclusion in terms of their ability, learning and experience. Indeed there were some outstanding entries and some which were awarded with full marks. These often achieved an amazing amount of work in the time the examination permitted.

A large range of local influences were noted in the work submitted and this made rewarding viewing. Not so much work was seen which could be labelled as 'house style'. Sometimes this can intrude and the work of a whole Centre can lose all individuality with a dull similarity prevailing.

There is no doubt that the most successful work emanated from groups of objects which had been carefully positioned and had been well chosen for the interest of their shapes, colours and textures.

Comments on specific questions

Question 1

The group should consist of three flowers in a glass vase with two wood carvings of different sizes placed on a piece of coloured material which also forms the draped background.

Carved effigies, animals, masks, picture frames and boxes featured with many interesting types of cut flowers in a never ending variety of spectacular glass vases – all being brought together by the carefully arranged folds in the cloth on which they were arranged and seen against.

There were many examples of first class still life studies. These candidates had learnt all of the rules and their work was the result of careful planning and a lot of experience based on practice. Many of these could command full or very high marks.

One whole Centres had encouraged candidates to study the art of making successful water colours. These works were magnificently translucent in beautifully chosen colour and carefully arranged items which included a golden statue, a carved box and a vase of lilies. Tonal values between objects and background had been modulated in subtle changes and forms had been modelled with sensitivity. There was a sparkling freshness brought to the completed whole.

There were fine pencil drawings also making use of the subtle changes of tone and in some instances strongly silhouetting flower shapes against a plain background. Negative shapes had been developed to full advantage.

Other candidates had concentrated on tight arrangements with a centre piece of brightly coloured flowers with less emphasis on wood carved drums, animals and figurines in the foreground.

Characteristic of the middle graded work was in the poor grouping of the objects, the weak drawing of shapes and muddled balance of tonal qualities. Towards the bottom end of Grade C marks candidates were seen to be losing a depth of space in their work, perspective of items was ill conceived and subtleties in the drawing of contours and use of tones had not found direction.

Below Grade C was often to be seen a topsy-turvy world of isolated shapes and misunderstood perspective. The work that could just receive a passing mark was seen to be simplistic in shape, often heavy in uncontoured outline and with objects not being able to establish their one position in space but vying for occupational rights.

Of those that missed out on a passing mark, which were not many in percentage, were seen to be crude in unmixed colour, elementary in drawing and quite flat in space and shape.

Question 2

A group consisting of three or more children's toys made from contrasting materials. These should be propped against a small box in front of a plain background.

Toy cupboards had been successfully raided and had brought forth an astonishing array of china dolls, woolly animals, tin and plastic cars and curious monsters. At best these had been arranged against a box and painted or drawn in a quite masterful way. Rag dolls, teddy bears, black and white panthers which had been fashioned in paint or chalk to rival the real thing in cuddliness. These had been contrasted with plastic and tin objects to add hard angles, bright colours and shiny surfaces to the overall design. As with **Question 1** there were many submissions which demanded good and full marks.

The best were without fault at this level of study and whether a pencil drawing or colour study a great deal of individuality had been brought to the final submission.

Lesser quality of work, that which qualified for a Grade C and just over was seen as having such as a stilted arrangement of the objects, a lack of sympathy for their shapes, an insensitive use of contour, a pallid approach to colour and a disregard for the surface qualities.

Below Grade C but still in the pass mark area the work became increasingly bland. The quality of drawn shape was elementary and without much form and the arrangements were seen in a minimal way with objects fighting to occupy space or floating about without anchor, colour selections and tones were largely ignored. The very weakest work, which could not be awarded a passing mark at all, was little more than ill considered and hard outline. If colour had been used it was straight from the box, dull and entirely flat.

Paper 6010/02

Drawing and/or Painting from Observation

General comments

The overall results were very similar to previous years, with over two thirds of candidates achieving competent to high levels. **Questions 1** and **3**, the man-made specimens were more popular than **Question 2**, the natural form specimen. This year there were also several responses to the subjects for working out of doors of **Questions 4** and **5**. Soft pencils or watercolour were the most commonly used media, with only a few studies received in pencil crayon or pastels.

Comments on specific questions

Question 1

A domestic tool, such as a corkscrew, a tin opener or secateurs.

Many strong studies were seen, for which careful consideration of the point of view adopted for observation was apparent. This usually involved shadows cast on the table top to enhance illusions of space and depth. Difficult and intricate structures, such as spirals, springs, wheels, cogs and screwheads, were precisely defined in the best examples. Shading and crisp line were used with expertise to render metallic or plastic surfaces and edges.

At the mid levels of achievement, a competent definition of forms and shapes was apparent, but key structures, where one part of the specimen was attached to another, were often less precisely defined. For example, the edges of metallic forms tended to be generalised or rounded off in a similar way throughout, when the search for emphasis through line would have helped to convey their distinctiveness. Less able studies achieved some success in sustaining observation but difficulties were apparent in establishing spatial relationships within and surrounding the objects. The poorest attempts struggled with basic shapes or avoided any problems by studying a less demanding object, such as a knife or a screwdriver, in a simplistic and outlined manner.

Question 2

Three feathers of different shapes and sizes.

Some of the most outstanding submissions seen for the whole of Paper 2 were for this question, and few less able responses were received. The best studies were full of rhythm and subtlety of colour or tone, with different feather forms confidently placed on the sheet to enhance aesthetic qualities. Observation of quill structures and the concavities or convexities of feather growth from the stems was often meticulous. Mid level studies usually established varying shapes with interest but were less defined in conveying delicate intricacies. In the weaker attempts seen, generalised definition led to blurred forms without any distinctive differences.

Question 3

Sweets, cakes or confectionery in and emerging from wrappers.

Fewer very high level studies were received for this question. In the best work the patterns and letter forms of wrappers were fully exploited to convey the underlying forms of their contents. Consideration of the point of view adopted for observation and the placing of some items towards the front of the arrangement helped to create a strong sense of space and depth. Observation of folds, crinkles and edges in wrappings was meticulous and precise, often successfully conveying subtle differences between shiny, transparent and matt paper materials.

Mid level responses focused well on the lettering and designs of wrappings to achieve competent levels of recording. A sense of the forms of the confectionery beneath the surface was, however, less apparent. Weaker studies tended to be flat in form and structure with the graphics of wrappings heavily emphasised. There were less poor responses for this question than **Question 1** as nearly all candidates found something of interest to sustain their observation.

Question 4

A narrow alley between buildings.

Only a few studies were seen; some established a competent sense of space by conveying an appropriate point of view to show direct observation. Others were invented or actually copied from an existing source of illustration as no credible sense of eye level was apparent.

Question 5

A corner of a garden or courtyard.

More submissions were received for this question, most of which adopted a genuine viewpoint to convey the sense of a particular place. A few were invented and some very poor attempts avoided observation by offering simplistic patterns of plants in rows.

Paper 6010/03

Drawing and/or Painting from a Living Person

General comments

Fewer candidates were entered for the paper this year but the results still covered the full mark range. Far more submissions were received for **Question 1**, the study of the whole figure, than for **Question 2**, the study of the head and shoulders. Most work was carried out in soft pencil with only a few candidates using watercolours or pastels.

Comments on specific questions

Question 1

Almost a third of entries showed a high level of ability for the study of the whole figure. The very best submissions offered a confident understanding of forms and structures in relationship to the surrounding space. A knowledge of underlying anatomy informed a selective use of line to define contours and render foreshortening of limbs of the seated figure. The observation of a directional light source led to a fluid application of tone or colour to enhance forms and cast shadows.

At the mid levels of achievement the proportions of the model were usually well established, but more attention was paid to surface details in separate parts, such as cloth folds, hair or shoes, at the expense of an overall unity of light and shade. Less able submissions tended to be very linear with uncertain attempts to use shading to render forms and structures. The few very poor studies seen showed a lack of previous experience and a weak understanding of the proportions of the human figure.

Question 2

An awareness of underlying bone structures informed the best studies of the head and shoulders. Facial features were, consequently, analysed in relation to the solid form of the head in relationship to the shoulders and the surrounding space. Mid level achievements established good proportions but were less confident when rendering forms in terms of light and shade. More less able attempts were received for this question, the poorest of which offered little more than flat disproportioned masks.

Paper 6010/04

Composition in Colour

General comments

The overall performance of candidates appeared to be good with some interesting and varied responses to all six questions from the examination paper.

Candidates produced works using a variety of different media such as collage, charcoal, coloured pencil, pastel, watercolour and acrylic paints, often to a very high standard. An increase in the number of candidates gaining high marks was noticed, reflecting good teaching practice in many Centres, and showing an in-depth understanding of art elements and principles. Expressive and creative possibilities were developed effectively by candidates who showed a practised and convincing understanding of visual information. Some candidates submitted sheets of preparatory studies with their final piece and a general improvement was noticed in the organisation of visual elements in terms of composition and development of design.

There appeared to be less reliance on formulaic and uniformity of stylistic approach and while the weaker candidates relied on copying images from magazines and computers, there was an increase in candidates engaged in more personal research, often from direct observation or experience. Many candidates produced individual work of a narrative quality showing ability to express emotional experience. The selection and use of different media and materials in the work was sometimes very impressive. A few candidates of significantly high ability chose to answer the question using a more traditional style. Centres which imposed a "house style" tended to be less spontaneous in the final outcome.

Comments on specific questions

Question 1

Folklore

This question proved to be one of the most popular with candidates at all levels of ability. Less able candidates relied on copied imagery, with some attempts to organise a design around the chosen image, often combining different copied images. More able candidates concentrated their efforts on developing lively colours and designs to depict a scene from myth and local folklore.

Question 2

Night hunters

There appeared some very interesting responses to this question, with paintings of predatory animals of the night such as birds, wolves, bats etc. contrasting with night time human activities such as army patrols. Candidates often chose black paper to depict their scenes of night activities with varying degrees of success. Some potentially strong ideas were limited by poor figure studies of animal illustration, and many paintings tended to be very dark with the use of heavy black paint. The best work focused on good compositional design and subtle use of colour.

Question 3

Infestation

A popular choice, again showing a range of differing ability, and a range of different species and insects. There were some good observational studies and sophisticated compositions incorporating undergrowth and vegetable matter. Weaker candidates found difficulty in developing their ideas beyond repetition. Most candidates selected and applied materials and techniques in a thoughtful and visually interesting and original manner.

Question 4

A sudden event

Some very exciting and colourful work appeared in answer to this question, showing accidents and emergencies of all kinds. Some candidates were limited somewhat by their difficulties with figure drawing, especially in the depiction of the human form in movement. Some wonderful studies of explosions and natural disasters appeared with candidates showing a mature and exuberant use of colour in imaginative compositions and designs. Personal responses in the development and use of pattern, symbol and movement were excellent.

Question 5

Traders

A popular question showing different forms of trade, from fruit and vegetables to guns and drugs. Again, some awkward studies of the human figure from poorer candidates. Successful outcomes were seen where candidates focused on more straightforward still life approaches to create well considered arrangements of fruit, vegetables, fish, meat and colourful open air market scenes. Other approaches, focusing on guns and graffiti covered city landscapes, were adopted by more able candidates and led to some very original solutions.

Question 6

'In Hazard' by Richard Hughes

This question prompted a response from candidates of a very high level. Some of the very best work was seen in answer to this question with beautiful and atmospheric studies of the sea and the sky. A few more mature candidates developed their work into abstraction of wave form and pattern. Some good colour work was produced showing textural use of paint to a very high standard, showing a sophisticated understanding of art elements and principles. Expressive and representational possibilities were shown and exploited effectively in the interpretations of this question by candidates.

Paper 6010/05
Craft A – Design on Paper

General comments

Centres encouraged candidates to produce their best work for the examination. However, there appears to be evidence of a degree of over-direction by some Centres, where the majority of candidates were answering the same question. The main weaknesses lay in a lack of understanding of colour mixing and colour relationships. In addition to this, over ambitious ideas and a lack of thorough preparation by a minority of candidates resulted in poor work being seen. Liquid colour was the most common medium although pastel was also used to good effect. Many candidates relied heavily on liquid colour used straight from the tube without evidence of experimentation or investigation, which would enable personal colour schemes to evolve. As is usually the case, stronger candidates researched their ideas well and ensured that individual design elements were within their capabilities. Work of a high standard was well presented and showed the Examiner how the candidate had arrived at their final idea. Weaker candidates often included irrelevant pieces of work in an effort to enhance their presentations, but with little success.

Computer generated lettering was very much in evidence and appears to be increasing in popularity although candidates seem to find difficulty integrating this into their overall designs.

Secondary source material was used to good effect by some candidates.

Comments on specific questions

Question 1

This question, on the design for a book cover, was the second most popular and brought a variety of responses. Imagery associated with injuries and medical institutions were utilised by the majority of candidates. Lack of life drawing skills resulted in poorer work, weaker candidates severely underestimating the level of ability anticipated in this particular skill. Stronger candidates showed excellent drawing skills together with a high level of understanding of layout and colour.

Question 2

This question, on the design for a poster, was the most popular question. Good understanding of layout techniques and letter-forming skills were evident in the majority of submissions from stronger candidates. Knowledge of colour, contrasts and harmonies was less evident. Stronger candidates were able to integrate lettering and visual elements to good effect. However, many candidates of all abilities either omitted to include the author's name or appeared to have added it as an afterthought. It is important to adhere to the rubric.

Weaker candidates suffered through a lack of understanding how posters should be eye-catching and easy to read.

Question 3

This question, on the design for a repeat pattern, was generally well answered in terms of interesting and well-produced motifs. However, the majority of candidates showed little or no understanding of repeat possibilities or how to space each motif accurately. Very few candidates constructed appropriate grids to enable accurate repeats to be made. Indeed, some grids appeared to have been added as an afterthought. This oversight spoiled what might have been excellent submissions.

Question 4

This question, on the design for a logo, produced some interesting design solutions taken from imagery associated with ice, moving air and rotary fan blades. Stronger candidates incorporated a sense of movement and air circulation to very good effect, together with appropriate colour schemes. Weaker candidates tended to rely upon very simple and obvious images, such as the rectangular shapes associated with air-conditioning units. Little imagination was employed to develop beyond the obvious towards a more personal and original solution.

Colour work was simplistic, but usually employed to good effect. Hot and cold colours contrasted well to create mood and effect. Lettering was generally constructed well and integrated into the design in aesthetic and eye-catching ways. However, the choice of letter style or scale was sometimes inappropriate to the accompanying imagery.

Question 5

This question, on the design for an invitation card, brought very few responses. Surprisingly few of these investigated the potential of imagery and colour closely associated with the question. Flowers, fruit and even bicycles formed the basis of some of the decorative borders. These borders were often of better quality than the calligraphy, but did not hide the poorly executed calligraphic script, with perhaps one or two exceptions. Thorough and sustained practice is necessary in this particular skill if a question of this type is to be attempted. Many candidates simply relied upon their own everyday handwriting, which did not possess the anticipated aesthetic quality.

Question 6

Just four or five candidates answered this question on the design for a cardboard container for chocolates. These tended to be from weaker candidates who showed little understanding of appropriate letter style, layout or colour schemes. There was also a general lack of understanding of how to construct an accurate net-plan.

Conclusion

Few administrative errors were noted. Centres should ensure that candidates' details are on the front of the script and not the back. Centre number, name and candidate number are crucial. Centres should check this information very carefully. Candidates should also indicate to which question they are responding.

Preparation work should be attached to the back of the script and if no preparation work is being submitted, then nothing needs to be attached. There is no need to submit empty preparation envelopes.

Whilst a wide range of media is encouraged, it should be noted that glitter is difficult to secure thoroughly. As a consequence, loose glitter material is affecting the visual impact of the work of other candidates.

Liquid paint should be allowed to dry thoroughly before scripts are packaged together for shipment. Examiners frequently find scripts stuck together and it is often difficult and time consuming to peel them apart successfully.

Paper 6010/06
Craft B – Coursework

General comments

An interesting and varied collection of crafts were submitted and in some instances the standard was quite high. There were sculptures carved from stone, wood and soap and models made from papier-mâché, string and sculpture. Paper mosaics were also popular, some designs had been made from differing varieties of seeds. There were also pictures of local scenes made from collage. Perhaps some of the most accomplished of all the entries were of stencilled fabrics showing repeating pattern designs.

The marking criteria used was as it always is – a five point mark scheme with each area carrying the same weighting of marks. The first section is for evaluating the candidate's knowledge and understanding of their chosen craft. This is where the work book plays an important part in showing the development of the work undertaken and can show historic derivations. Alas this is the area where candidates do least well and where the preparatory work is found to be very scrappy indeed. It is often a wonder that such crudely made initial sketches can be translated into successful finished work. Many marks could be awarded if candidates undertook careful planning and sound preparation. The best work would often achieve even higher marks if the workbook showed more design development, rather than basic 'how it was done' information.

The second area is concerned with the control and skill shown in the execution of the technical aspects of the chosen craft.

Thirdly the quality of the design is assessed – the composition of the shapes and forms and their inter-relationships.

Fourthly the Examiners look for the candidate's successful use of colour harmonies and their ability in balancing surfaces with rewarding texturing.

And last of all a candidate's individual and imaginative qualities are evaluated. These could be found in such as originality, sensitivity, vitality and maturity.

Comments on individual crafts

3D sculpture and carving

The most noteworthy piece of sculpture submitted was of a front view relief head which had been carved in soapstone. Proportions and contours had been well seen and craftsmanship reasonably accomplished. However, there was little indication that much planning had happened, very little evidence of any research of the subject matter.

There were two submissions in the papier-mâché sculpture section which were of a reasonable standard. One was of a standing man with a walking stick and the other was a large construction of a tiger. In both of these it was found that the medium had been well understood and the models had been substantially constructed and with regard for overall structural balance. Unfortunately there was some ill considered use of colours and the details and surface qualities were a little unrefined.

Another entry consisted of a colour thread-work design with a central small carved head. The work had been painstakingly carried out but the overall design lacked cohesion and colour consideration. Initial planning was of a very basic nature.

Two of the rather weaker submissions seemed to be the result of very weak drawing ability and lack of carving experience. One was of a very unambitious carving of a fish from a plank of wood and the other of a racehorse which had been ingeniously coaxed into fitting into a longish cake of soap. An ambitious idea and the final result showed a lack of drawing ability and sensitivity towards sculptural shaping. This latter piece was found to be sadly broken on arrival although it could be pieced together for the purposes of assessment.

Designs on fabric

Some of the best work of the examination occurred in this section, although once again, careful planning would have been beneficial.

Mostly the submissions were stencil prints of repeating patterns on lengths of fabric with some additional freehand painting with dyes. Some of the best that come to mind were derived from natural forms. One such had been developed from the study of a banana. The overall pattern had achieved a good flowing rhythm of abstracted shapes with a thoughtful balance of textures and colours. Greens and pinks with black on white cloth. Another successful candidate had interlaced a human face with the shape of a tiger. Colours were in a harmony of pale blue, pink and yellow. Another design had been evolved by using different views and parts of an orange. Some other fairly successful designs were made from the study of such as birds, leaves, beetles, flower heads and lobsters. Another candidate had used the Chinese dragon as an inspiration.

Whilst most of the work was of a very good standard and none was poor in quality it must be pointed out that some candidates were not so successful in the area of craftsmanship and there were some weaker aspects such as registration and linking up of individual prints. There was little or no organisation in the actual printing of the motifs and some work was marred by weak drawing ability or a poor choice of colours or a not very thoughtful approach to the weighting and balance of shapes.

Mosaic and collage pictures

One of the more successful pieces of work under this heading was a paper mosaic inspired by a religious subject. Good reference, as was stated in the preparatory notes, had been made to the mosaic work of the ancient Romans. The overall picture was well composed in shape and subtle colouring and the whole had been executed with care.

Seed pictures had been constructed with considerable care but it was felt that the subject matter was not entirely original or the candidate's own design. A carefully constructed lion's head had been made to successfully occupy a circular shape and another candidate had used a kingfisher in a landscape design.

Collage pictures made up of torn paper and the use of sand showed more originality in the choice of subject matter – depicted was village life and homesteads among trees. Mostly these failed to convince in the understanding of composition making and showed only very basic drawing skill.