

ART

Paper 6010/01

Drawing and/or Painting from Still Life

General comments

Question 2 was the more popular question. A wide range of media was seen. Liquid colour was the most popular, and there were also numerous submissions in pencil or chalks. As was the case last session, some Centres had specialised in watercolour, but some candidates were unable to create accomplished pieces. In order to fulfil their potential, candidates should be encouraged to use media which best suit their individual abilities.

In order to achieve higher marks, candidates should be encouraged to build upon existing strengths and to choose a question which best allows them to demonstrate their skills. In the examination, candidates may share a still life group to save space, but viewpoints should be wide-ranging to encourage an individual approach to composition. The rubric asks for backgrounds to be included to help direct candidates towards this discrete skill.

Whilst this question paper encourages a degree of artistry, candidates should endeavour to depict form, structure and space rather than a complete abstract image.

In preparation for the examination, candidates may be advised to consider composition; undertaking some studies of the compositional skills found in the works of artists past and present. During class teaching, it may be beneficial to become accustomed to the size of paper that will be used in the examination. Simple infilling with random colour or highlights of excess white paper surrounding a composition should be avoided.

Candidates must avoid tracing preparation work. Higher marks will be achieved by working from direct observation during the examination.

Comments on specific questions

Question 1 Still life with flowers and vase on a crumpled cloth

Some very accomplished pieces were seen, with candidates being well able to depict form, structure and spatial awareness. This latter aspect is something that weaker candidates tend to overlook. The ability to depict three dimensional forms which sit comfortably side by side without appearing to occupy the same space was a strength in the best work. Creating the illusion of depth on the sheet of paper is a discrete skill.

The quality of drawing was high in this question, with great sensitivity seen in the handling of both pencil and chalks. Pencil work was used to great effect to depict a wide range of textured surfaces. The depiction of vases and the way in which glass refracts colour was well observed. Candidates should be encouraged to use the full range of tones available, from dark to light in order to create more visual impact.

Candidates should continue to observe throughout the examination, thus avoiding a recipe approach. Although petals on a flower may all be very similar, each will take on a unique shape and possess quite distinct contrasting tonal values, depending on the angle from which they are being viewed and the local light conditions.

Question 2 Still life with hat, scarf and jacket hanging from a chair

This question was less popular than **Question 1**.

There were examples of excellent control of materials. Fabric textures, in all forms, were well executed. Space was well observed and the perspective of the legs of the chair and the way in which a chair sits on the floor was well observed by the majority of candidates.

To help to create the illusion of depth, candidates may be advised to consider aerial perspective and the way in which the hue of colours change over distance. This question perhaps provided a good opportunity to observe this effect, especially when seen against a background, such as an open door or window, for example. In some cases, it may have been helpful if the hat, scarf and coat were of different colours to make it easier to distinguish between them.

Depicting the folds seen in material is a discreet skill and candidates need to remain focused on each and every part in order to avoid a recipe approach, where shading is perhaps divided into three or four tonal values and applied in a mechanical way without really observing.

Some candidates found it difficult to work from a group of relatively large objects. This suggests that they had not been used to working from such a scale. It is important to consolidate strengths gained during the course, rather than seek to impress or take risks during the examination by way of an unfamiliar approach.

ART

Paper 6010/02

Drawing and/or Painting from Observation

General comments

The variety of media employed was quite wide and almost always chosen wisely by the candidate. The traditional media associated with observational work were very much in evidence, with the most common media used being pencil, coloured pencil and watercolour. Charcoal, soft pastel and acrylic paints were used in a few submissions.

Many of those using pencil used excellent sensitive control of line and tone to describe form and shape with great care. There was also work where colour was used exquisitely, with some especially powerful use of watercolour and, interestingly, very wet and watery acrylic used in washes of colour that really stood out as mature, well controlled and beautifully applied. The sensitivity to the range of colour in **Question 2**, 'A cluster of fruits' was remarkable in a great many submissions. Highlights of fruit, the surface quality of bananas and oranges and almost transparent skins of grapes were especially noteworthy. Among those attempting the model vehicle, there were good attempts to give the impression of plastic with varying results, and some were worthy of great praise. Some candidates attempted to use oil pastel, which on the scale of paper used for this examination, proved to be a real challenge.

Pencil was especially well used in the drawing of the man-made objects chosen for **Question 1**, 'A pair of gloves'. Candidates are advised to select the type of paper they use carefully in order not to hinder their delicate shading or line. Those not using wet media would be well advised not to use watercolour paper.

Most of the very best submissions showed appropriate scale, with the objects from the first section mostly done just a little larger than life size, and generally well placed on the page to create a sensible composition. Fruit such as grapes could be dealt with without working to too small a scale, and details in the model vehicle could be rendered without too much miniature scale work. There were examples of a few mid-range candidates whose chosen object was placed in an almost arbitrary manner on the paper, but these were rare. Very few candidates worked on too small or too big a scale: there were some, but in the majority of cases the candidates had been well advised to make the most of their abilities through intelligent planning of the work on the paper at the earliest stages of the examination.

Comments on specific questions

Natural or Man-made Objects

Question 1 A pair of gloves.

This was quite a popular subject and there was a range of choices in the kinds of gloves chosen to work from. The most successful candidates had really thought about their choice, with strong big stitching, heavy seams and evidence of construction helping the candidate to create a sense of form and structure. This was seen in such gloves as sports gloves used in motocross or BMX bicycling and cricket wicket keepers gloves. The most challenging choice seemed to be rubber kitchen gloves and even thin rubber surgical style gloves, both of which posed problems of recording form and shape. Knitted gloves were also problematic for some candidates, especially where they did not work out a method of recording the individual stitches without having to draw each one over and over again.

Some candidates arranged the gloves on the page to create quite strong compositions. The best work of this kind showed the gloves overlapped to create a study that was convincing as a natural arrangement but was not contrived or artificial. Other candidates, often but not exclusively in the mid range, dealt with the two gloves separately rather than as a pair. This was perfectly acceptable, but there was no advantage in terms of the final submission in dealing with the gloves as two separate objects: the examination time is short and the final composition is rather false and over organised.

The very best candidates managed to convey the sense of the material the gloves were made from in their submissions. Particularly noteworthy were some studies of ladies gloves in soft leather that really effectively captured the surface quality and texture very well indeed. Another rare but exceptional study managed to suggest the quality of kitchen rubber gloves very well indeed: most candidates attempting kitchen gloves found it to be a difficult challenge.

As most gloves are of one colour, it is not surprising that many candidates chose pencil for this topic, and some used line and shading with confidence of great skill. Where colour was used, it often did not add a great deal to the effectiveness of the work.

Question 2 A cluster of fruits such as grapes, berries or bananas.

Almost without exception the work was on a slightly larger than life scale, and this was a good strategy. It was also interesting that candidates did not over reach themselves by trying to do too much fruit or too many sorts of fruit. Most concentrated on one sort of fruit so one saw a small bunch of grapes or a hand of bananas, typically.

Some candidates added a leaf or two, or a sprig or twig. In some cases the small additions gave an opportunity to tackle difference surfaces, shapes and colours, and the addition showed commitment and sensitivity to the topic.

Colour was used extensively by the majority of candidates, and generally it was watercolour or acrylic paint. The second choice was coloured pencil. In either case, whether dry or wet, it was more often than not mixed and applied with great sensitivity to record the greens, reds, yellows and browns seen. The harmonies and subtle gradations of colour were sometimes done with great confidence. Where fruits such as bananas had variegated colour, the blending and definition of the splotches of dark brown or green was often done with skill. There were some beautiful variations in reds, greens and yellows in grapes, with stunning skills in signifying the surface dusting and shininess as well as some superb renditions that gave the impression of the juices inside the fruits. Strong directional light can be a great aid for several of the assessment objectives. A well-placed spotlight or the use of a window can be very helpful in defining shape, surface qualities and textures. The drama a strong light lends to the subject can also be helpful as well.

Weaker candidates' attempts to mix the yellow of bananas or greens of grapes was bold but sometimes ineffective. Surface qualities of reflection of light and shadows created a challenge, and a few candidates avoided this element, concentrating instead on strong, flat slabs of colour to represent the fruit almost as if it were cut from coloured paper as Matisse might have done. Unfortunately, for the assessment objectives of this paper, such techniques are inappropriate.

Question 3 A model of a boat, vehicle or aeroplane.

This option appealed to many strong candidates. A wide range of models in plastic, wood and metal as well as modern, industrially produced toys for children and traditional, hand made crafts objects were seen. Whilst most did one of the three suggested topics, some tackled objects like spacecraft or submarines: perfectly acceptable and within the spirit of the question. There were many striking submissions with maturity, strong colour, beautiful painting or shading, tackling the forms seen in the chosen toy with sensitivity. In many cases, observation of shapes of wheels and different surfaces was exceptional, especially when colour was used intelligently to record different materials such as plastic and wood, rubber or metal. The wheels especially were a good indicator of the acuteness of observation, but sometimes other forms were justified as so many children's toys are purposely distorted to provide amusement, charm and a 'cartoon' element to the model. Realism of toys and models is not the same as realism of real cars, boats and aeroplanes.

Some of the most successful submissions were done larger just slightly larger than life size, which gave opportunities to study details such as wheels and lettering with success. The choice of subject matter as well as the size at which it was done also had a bearing on some mid range and weaker candidates. Boats were challenging to weaker candidates, whose ability to see the complex shapes of the hull, sails and rigging as a series of forms linked together to form a coherent whole was limited; the resulting confusion with angles of perspective in drawing was a pity.

Portrayal of plastic and wood was often done exceptionally skilfully. Shiny surfaces were done with sensitivity and often gave off a sense of their tactile, soft quality. There was some very accomplished work in coloured pencil and in watercolour. Careful recording of tones and a hint of cast shadows beneath mouldings and carvings was a convincing feature in much of the better work. There were also good watercolour drawings

with well-observed pencil work heightened by washes of colour and even examples of very enlarged keys in bold, freely handled opaque colour.

Mid range work showed carefully studied enlarged forms and ranges of tone but they lacked the accuracy of observation seen in better submissions. Shapes of toys and models were carefully done but weaknesses in dealing with the forms of the objects were apparent. Weaker work was characterized with heavy outline with shading often added as an afterthought and done with little sense of its role in defining shape, volume or structure.

Subjects for working out of doors or from a sheltered position

Question 4 The front entrance of a building with the door partly open

There were too few responses to make comment appropriate.

Question 5 A view looking up some steps or a staircase

There were too few responses to make comment appropriate.

ART

Paper 6010/03

Drawing and/or Painting from a Living Person

General comments

The general level of achievement was better this year. The majority of submissions were for **Question 1**, the study of the whole figure, with fewer choosing **Question 2**, the study of the head and shoulders.

Almost all the work was carried out in soft pencil on A3 sized white cartridge paper.

Comments on specific questions

Question 1

The model is seated sideways, with one arm resting on the back of the chair.

Nearly half of the 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 sound 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. At the lower end, a lack of confidence in the choice and use of media was apparent, and submissions tended to be very linear with uncertain attempts to use shading to render forms and structures.

Question 2

The model is reading, seated at a small table. One hand is placed on the book, while the other hand rests on the opposite arm below the elbow.

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. Lower level achievements established good proportions but were less confident when rendering forms in terms of light and shade.

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Paper 6010/04
Composition in Colour

General comments

The most popular questions were **Question 1** Loading Up, **Question 4** Crafts for Sale and **Question 6** Builders at work.

A range of materials was used with watercolour paints being the most popular. Soft chalk pastel must be fixed before sending or the material smudges and the image loses focus and clarity, especially where a highly textured paper is used.

Well over half the submissions achieved competent to high levels with a good spread of work across all levels of achievement.

Comments on specific questions

1. Loading Up

This was a very popular question. Some of the best work succeeded in evoking the sense of labour, weight and movement through considered composition of figures, hand-carts, boxes of fruit and vegetables, and the landscapes or townscapes through which they moved.

The ability to draw figures and create the illusion of forms of the items being loaded was crucial in a successful outcome. Areas for improvement included how to accurately portray items such as a hand-cart, or the ellipse of cartwheels. Fitting the figure between the handles of the cart proved challenging to several candidates, in the weakest compositions the figure was often sitting awkwardly within the pictorial space, or 'floating' in a vague background.

2. Awakening

Some responses to this question included the use of skulls and creatures to create a sense of an awakening menace. Other candidates explored ideas to do with dawn or religious enlightenment. More abstracted images were noted for this question than for the other questions.

Where candidates developed their own personal imagery there was a much greater sense of visual communication, rather than those who relied on secondary sources for their images.

3. Barriers

There were not many responses to this question. Several candidates used gothic horror imagery to describe gates, and made good use of compositional devices. Candidates could have improved their work by doing more first-hand observation.

4. Crafts for sale

This was a fairly popular question with responses often including figures and object such as pots and baskets on stalls or carts. Where there was thorough preparatory work, the compositions developed successfully, with plenty of personal qualities. Those who did less first-hand research in their preparatory work had less effective outcomes.

Some candidates produced extremely impressive work, with mark-making and tonal colour creating clear texture and form against the background. Weaker responses had flat, awkward figures, and tables and arrangements of pots suffering from unresolved ellipses allowing them to float awkwardly on backgrounds.

5. Lost civilisation

Responses to this question were particularly good, with candidates exploring overgrown landscapes with ruined buildings or sculptures half-hidden by ivy. Watercolour paint had been used expertly by some, creating effective textures and subtle colours, expressing decay and erosion of the artefacts. The actual composition helped to express the ideas of things 'lost' in the best examples, with aspects of civilisation hidden within the pieces so that it took a while to see what was being shown.

There were one or two landscapes, for example Egyptian pyramids in the process of being built, and one or two abstracted compositions looking at the art of the civilisation being referred to.

6. Builders at work

This was a fairly popular question. Some interesting responses were noted including some highly personal studies depicting people working on building sites or on half-built buildings. The best examples reflected the candidates' ability to create space, and use colour or tone to describe space and materials with the form of the buildings emerging from the building sites. In a similar way the ability of the candidates to describe the human figure in action allowed for more dynamic compositions and a more personal rendering of the builders themselves.

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Paper 6010/05
Craft A – Design on Paper

General comments

The number of candidates opting for **Questions 5** and **6** continues to diminish, echoing the pattern seen last year. The majority of candidates opted for the book cover and logo design questions (**Question 1** and **Question 3**.)

Where relevant, accurate drawing of form and structure is necessary to achieve higher marks. Where this may be less important, candidates should still undertake in-depth study of their chosen area of study, in order to make an informed selection of appropriate examples. This will inform their practical work. For example, candidates should research and practise a wide range of letter styles in order to be able to confidently select and construct an individual solution to a poster or book title. For a book cover design, a focused study of existing book titles will also assist in developing an understanding of composition or layout.

An individual approach to colour schemes and how to mix them is also desirable and can be achieved through analysis of existing examples, trends and of course practising these skills themselves. It is important that candidates only use liquid straight from the tube when a particular solution warrants it. In general they should illustrate a personal appreciation and understanding of how colours relate and affect each other. Eye-catching colour schemes do not necessarily have to be bold and bright, but can be quite subtle pastel shades.

Candidates should be encouraged to work individually. Marks for Personal Qualities are difficult to award if several candidates from the same Centre have produced almost identical finished pieces for the examination. Candidates should be advised to produce individual, independent research which will lead to personal outcomes.

There remains some over-reliance on secondary source material, particularly downloaded clip art. The best work almost always had directly observed studies as a starting point from which designs developed. In addition or as an alternative, candidates sometimes used photographs in their research. In order to attain higher marks candidates should be encouraged to use photographs, which they themselves have taken, rather than relying on those found on the Internet. It is not appropriate for candidates to claim images as their own which are simply downloaded from banks of clip art.

During general class time leading up to the examination, candidates should be guided towards appropriate use of materials. Small intricate work may be best-produced using smaller brushes or pencil crayon rather than thicker, chunky pastels.

Comments on specific questions

Question 1 Book Cover Design

The majority of candidates created compositions which included sea views and tree lined shores. Very few examples were seen which attempted a more analytical, observed approach suggested by the structure of nature such as that seen in seedpods, fruit or skeletons.

The relationship between positive and negative shapes, both in lettering and pictorial elements, was well considered in a significant number of entries. In order to achieve higher marks, candidates should attempt to create an aesthetic balance between these two aspects. Computer generated lettering was frequently used, though appropriate scale and positioning on the paper must be considered.



Question 2 Poster to advertise a theatre production

This was the third most popular question and brought a variety of responses, which were mostly very imaginative. Candidates should bear in mind the purpose of the poster though; there was sometimes a lack of understanding of how posters should be easily read and catch the viewers' attention.

Where candidates intend to include a human figure (such as a magician) they should be advised to build upon strengths they have acquired during general class-work. Figure drawing work is a discrete skill and candidates will achieve more marks if there is evidence of appropriate observational ability, in order to illustrate form, structure and shape.

Question 3 Logo for a new mobile phone company

Together with **Question 1**, this was the most popular question and asked for a logo design for a new mobile phone company.

Some excellent designs were seen which integrated shape and lettering to an almost professional standard. Candidates who achieved higher marks demonstrated the need for a logo to be not only simple and eye-catching, but for associated lettering to be reasonably legible; even though it may be artistically stylised.

Colour schemes were also very personal. Some were bold, whilst others were sensitive colour combinations where consideration had been given to sympathetic hues and shades.

Candidates should be encouraged to be inventive, to create personal, individual responses to questions. Despite the question's invitation to design a new logo, there were many candidates who reproduced existing and internationally well-known logos, with little or no attempt to personalise them. No matter how well copied, an unoriginal design will not achieve high marks for Personal Qualities.

Question 4 Repeat pattern for wrapping paper for a jewellery boutique

In order to achieve higher marks, candidates should be experienced in the formation of accurate repeat grids.

There was evidence that some candidates had an understanding of how to create a motif, but not how to repeat these motifs accurately or in an imaginative way. The higher achieving candidates were well instructed in this particular skill. There were some excellent examples where candidates had produced imaginative motifs, together with advanced repeats such as half-drop, inverted and mirrored. Indeed, some were a combination of these.

An equally important aspect is to consider the relationship between the motif and the background. These negative shapes were often as interesting as the shapes created by the motifs themselves, thus creating an overall balance to the design.

There was evidence that some candidates had researched jewel images and had practised techniques, which illustrated dramatic highlights and the effect of light on multi-faceted surfaces.

Question 5 Calligraphy

There were too few entries to make comment appropriate.

Question 6 A cardboard container for a range of dolls

There were too few entries to make comment appropriate.

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

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