

ART

Paper 6010/01
Drawing and/or Painting from Still Life

Key messages

- Candidates should make sure they consider the background to the arrangement to add depth and balance.
- In better submissions, the effect of light falling on the objects can often be seen.

General Comments

The majority of candidates used their time well. This year there was an improvement in the rendering of form and structure of individual components of the still life arrangements. Stronger candidates recognised the relationship between objects, including the way the colour of one object will affect the colour of another, but weaker candidates still need more guidance on this.

Backgrounds to the still life groups should be considered as part of the arrangements, to aid depth and compositional balance. An arrangement seen against a window, for example, may enhance tonal and compositional values. Many submissions included artificial horizons or eye-lines which served only to flatten the overall composition.

In terms of administrative matters, Centres should remember that the maximum size for work for this component is B2 (506 mm × 707 mm) and that submissions must not be mounted. Submissions must be labelled with the candidate's name in the top right-hand corner. Preparatory sheets should not be submitted and cannot be considered for assessment.

Comments on specific questions

Both questions were equally popular.

Question 1: A desk light, books, spectacles and pen etc.

Most of the candidates choosing this option offered a well-considered response. Some found the spatial qualities of their compositions difficult to render. The spectacles were mostly well depicted by the stronger candidates, but only a few took the opportunity to show distorted imagery through the lenses. The linear perspective of the books was a challenge and candidates could perhaps benefit from more study of one- or two-point perspective. The depiction of printed text was very well executed by stronger candidates; weaker candidates could have improved their work if this detail had not been done in a dense black paint or ink, as this made it lose a sense of aerial perspective.

A wide range of media was seen: pencil, coloured pencil, watercolour, gouache and oil pastels. The more successful outcomes tended to be by those who chose paint or oil pastels, whereas those who used pencil and coloured pencils were more tentative in their work.

Question 2: A clear glass bowl, fruit, chopping board and knife etc.

This question was popular with the stronger candidates. There were some very complex compositions and aesthetically pleasing arrangements. Weaker submissions suggested a lack of understanding of space and spatial awareness, with objects sometimes occupying the same space, particularly with elliptical bowls and spherical objects such as apples and oranges. Many candidates used watercolour very successfully and a significant number used oil pastels, which can be a difficult medium but here it was used with great skill. Colours had been mixed and blended with good technique and with no loss of vitality. In the better work the colours of the fruit, both in the bowl and on the board, were good, being heightened in the glass bowl and reflected onto the board. The weaker candidates had used very literal colour for the board, the table and the background which deadened their compositions. The very best candidates recognised the effect of the glass bowl on the fruit inside.

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Paper 6010/02

Drawing and/or Painting from Observation

Key message

- Successful candidates showed confidence in their choice and use of materials, and sensitivity in their understanding and depiction of form and space.

General comments

For the study of natural and man-made specimens, **Question 2** (the bulb) and **Question 3** (the crushed drinks can) were both very popular, accounting for nearly three-quarters of all the work received. Fewer responses were seen for **Question 1** (the cutlery and cooking utensils). Very few responses were submitted for **Question 5** (the tree trunk) and none at all for **Question 4** (the corner of the garage).

Soft black lead pencils or water colours were the most commonly used media, but some studies executed in coloured pencils, soft pastels or oil pastels were also seen.

A number of Centres included sheets of preparatory work. This is unnecessary and cannot be included in the assessment.

The majority of Centres had ensured that the labelling of work was clear, accurate and placed in the upper right hand corner of the paper. However some Centres placed the labels on the back of the work. Centres are asked to ensure that labels are placed on the front of the sheet.

Comments on specific questions

Question 1: Cutlery or cooking utensils

The most successful studies showed competence in the description of the planes and ellipses of the chosen objects. Consideration was given to the arrangements, to the relationships between objects, and how reflections and shadows could be used to describe form and give a sense of space and depth. Candidates used their chosen media successfully to render texture and tone. Some candidates would have benefited from exploring the scale and proportions of the objects more thoroughly. There were several examples where candidates managed to render the chosen objects but also added an artificial horizon or eye-line which served to flatten the overall composition. There were many well-composed and well-observed responses; paint and pastels were skilfully used. Weaker submissions were mostly executed in pencil or coloured pencil.

Question 2: A bulb such as an onion or shallot, cut open to reveal the internal structure

This was the second most popular question and the responses were completed in a range of media including pencil, pastel, paint, and pen and ink. The scale of the object on the page varied greatly and in some cases the candidate would have been more successful with a smaller, more detailed study. In general, candidates selecting this question were able to visually describe the segments and structure of the selected bulb. There were several extremely skilful examples where candidates had shown the textural contrast between the fleshy inner parts of the onion and the papery outer skin. There were many beautiful responses showing a delicacy in the colour changes of the bulb, and other successful examples of delicate mark making in the description of the roots of the bulb. Some submissions would have benefited from a more sensitive recognition of tone or colour to describe the forms of the bulb, but in general candidates used their analytical and observational skills appropriately.

Question 3: An empty drinks can, partly crushed

This was the most popular question and gave candidates the opportunity to explore volume and form in their drawings. The crushed area of the can was a challenge to some candidates but others were able to use tone and shading to show the folds and creases extremely well. Some stronger candidates used the lettering to describe the form and demonstrated keen observation skills and technical ability. Most candidates were able to accurately recognise scale and proportion. Candidates enjoyed rendering the colour changes of the body of the can and they explored the contrast between the shiny metal rims and openings and the crushed and folded areas, as well as considering the shadows in the composition. There were many examples of well-considered colour work in paint, pastel and coloured pencils. When selecting materials, there are some better suited to rendering sharp or shiny surfaces and there were a few examples where the candidate may have benefited from a more appropriate choice of media.

Question 4: A corner of a workshop or garage

No candidates chose this question.

Question 5: Part of a large tree trunk, branch or exposed root

The few candidates who chose this question used an interpretative approach. Mark-making was used effectively to render the branches, roots, and the texture of the bark. Some candidates worked in pencil and others chose watercolour pencils or pastels. Candidates might have benefited from a greater consideration of scale and proportion when planning their compositions.

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| <p>Paper 6010/04 Composition in Colour</p> |
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Key messages

- A characteristic of the best work was an excellent command of formal elements.
- Some very competent handling of materials was seen. This was often combined with original and expressive rendering of imagery.
- Candidates producing highly personal interpretations of a question should be encouraged not to neglect formal elements and visual language.

General comments

The most popular question was **Question 6**. **Question 4** was the next most popular, followed by **Questions 1, 2 and 5**. The least popular question was **Question 3**.

A broad range of work was seen across questions and among answers to individual questions. Marks were awarded across the entire range. **Questions 4 and 6** attracted very good submissions. Very few scripts were seen for **Question 3**, but those that were seen covered the whole mark range. For **Question 5**, fewer very good responses were seen; most were in the middle of the mark range.

Question 1: In between

In the best submissions, candidates demonstrated a good command of formal elements and control of materials. They were inspired to produce personal and imaginative work, and deployed materials to convey both the spaces and contrasting textures in their compositions. Formal elements worked well together to build a convincing sense of the material environment. Some compositions presented the human form in a range of commercial and domestic environments. Some candidates sought to deal with sexual orientation whilst others imagined people on the cusp of a decision or a challenge. Where candidates had used the simple device of masks to answer the question, they were sometimes not well rendered, meaning that the potential for a dramatic representation of opposites was not realised.

Question 2: Celebrate!

Many candidates chose to depict fairground scenes. This approach required the drawing of a range of subjects and objects and provided opportunities for interesting compositions. Some collage work was seen: in this medium candidates attempted to work with a range of patterns/textures as they addressed the question. The most skilful managed to bring order to their ideas though and differentiate between formal elements and thematic content. Representations of sports events presented challenges in figure composition, perspective and movement. Many other candidates depicted dancers in a line, often with raised arms, raising the challenge of the human form and depicting convincing anatomical posture. In this case, candidates often resorted to the effect of bright colour and expressive use of materials. Some scripts were composed of letterforms or decorated typographic layouts. In order to succeed in this approach, candidates are encouraged to investigate the potential of typographic design rather than decorative composition.

Question 3: Reclaiming the past

This was the least popular question. Most candidates attempting this question focused on notions of nostalgia and reflection. Typical of such scripts were depictions of people searching digital sources or posing to recall a past sporting highlight. Often a significantly placed photograph would aid the viewer. This approach often challenged candidates as it relied on a convincing rendering of the human form. Other work which did not emphasise the human figure relied more on mood and atmosphere. Some scripts containing comparisons of images were seen. Sometimes there was a focus on differentiating the past from the present, and weaker candidates would have done better to concentrate on controlling the formal elements and the quality of their composition. Where such work may attract marks for personal qualities and interpretation, stronger candidates will not neglect formal elements and visual language.

Question 4: Distortion

This was the second most popular question. There were a variety of responses in terms of theme, use of materials and interpretation. Some abstract compositions were seen along with work based on optical effects and unexpected and unusual rendering of everyday objects. These works were often ambitious in the arrangement of forms and in the spaces depicted. Candidates answering this question often made conspicuous reference to the work of others, and ideas based on the surrealist tradition were not uncommon. This question attracted a significant proportion of marks at the higher end. Some very competent handling of materials was seen. This was often combined with original and expressive rendering of imagery. Among higher scoring scripts, marks were awarded for interpretation and personal qualities. More marks for drawing and composition were awarded where the whole space was convincingly realised and the quality of drawing was consistently applied to all elements of the work.

Question 5: Packed and ready

Some attractive work based on departures and journeys were seen. Many candidates set scenes in urban environments; posing an idea or initiating a story. These scripts tended to score well in the use of colour and composition, but were less successful in other marking strands. A greater confidence in drawing would allow work of this type to demonstrate a fuller interpretation of the question and the personal intentions of the candidate. Among lower scoring candidates, answers to this question often involved depicting human figures separated by distance. This presented candidates with challenges in aerial and linear perspective. Greater confidence in the use of such technical devices would help to give structure to personal ideas.

Question 6: Water's edge

This was the most popular question by far and some really impressive submissions were seen. Most candidates used a rural landscape form to answer this question. Some compositions depicted figures in action. Occasionally candidates used an urban setting with imaginative use of materials to simulate local lighting conditions. A small number of imaginary works were also seen. Candidates used a wide range of materials; most commonly watercolour but there was also some very competent use of oil paint and oil pastel. Among these, effective use of colour and very convincing renditions of daylight attracted high marks. Among the weaker submissions, candidates could have benefitted if they had made a more convincing interpretation of the question, had greater confidence in the textural properties of their materials, and maintained a consistent level of drawing.

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Paper 6010/06
Craft B Coursework

There were insufficient entries for this component for us to be able to produce a report.