

ART

Paper 6010/01

Drawing and/or Painting from Still Life

General Comments

The work produced for this paper demonstrated a diverse range of skills and levels of ability. There were some excellent examples that clearly understood compositional elements of the individual objects in relationship to their background. Stronger candidates also understood the relationship of their composition to the size of the paper used. This was sometimes problematic when work was produced on paper that was too large and candidates should be encouraged to take this into consideration when producing their work. Centres are also reminded that the maximum size for work is 506 mm x 707 mm and that work should not be mounted.

There were examples of work seen where objects appeared to be set against artificial backgrounds. In some submissions the background had been neglected or not as keenly observed as the objects. In order to best produce realistic compositional pieces all aspects of the composition should be approached equally. This clearly also has an impact on the effect of light and shade in the composition and there were many examples where there was a lack of realism in the rendering of tonal qualities.

Comments on specific question

Question 1 was the most popular question.

Question 1: A potted plant and a pair of gloves in front of a window or bright background.

Out of the three elements of this question the potted plant was often the one most successfully undertaken. Stronger candidates were able to render a pair of gloves realistically and successfully relate them spatially to the plant pot and the bright background. Often the bright background was missing altogether from the compositions or artificially inserted, particularly in the case of windows. Weaker candidates had problems in addressing the three-dimensionality of the pair of gloves and this often let down otherwise strong work. There were a few strong examples seen in this question where tonal qualities and spatial relationships were understood and well depicted through the use of colour and/or light. Many of the submissions seen for this question used simple compositions and would have benefited from more complex arrangements. Stronger work very successfully used light and shade to describe tone and form.

A wide range of media was seen: oil pastels, gouache, acrylics, watercolour, pencil and graphite. The strongest examples were often produced by those using pastels or paint where candidates confidently used subtle blending of colour or washes of paint to skilfully build up backgrounds and texture. There were some lovely examples of pencil work that successfully used cross-hatching and shading that had been beautifully observed.

Question 2: Some decorating equipment, including an open paint tin or bucket on some newspaper next to a wall.

This question elicited a range of very strong responses. The majority of candidates who chose this question explored complex and dynamic compositions in their work. This usually gave strength to these pieces despite the level of ability or skill of the candidate in question. Much of the work seen used decorating equipment such as brushes to demonstrate skills in perspective and foreshortening. This also often added to the liveliness of the composition.

Stronger candidates were able to render text successfully in their work where this was visible on paint tins and/or the newspaper, with some great examples seen of text being wrapped around objects in a realistic manner. However, in some instances work was let down by text applied poorly to the objects depicted.

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Paper 6010/02

Drawing and/or Painting from Observation

Key messages

- Some well-constructed studies of smaller objects were seen, where candidates were able to demonstrate a simultaneous observational study and an analysis of form.
- The more successful candidates used media which was appropriate to the task.
- Weaker submissions were characterised by a less controlled application of materials and weaker tonal range.

General Comments

All questions were attempted across this year's submissions. However, **Questions 4** and **5** attracted very few responses. The most popular question was number **1**. **Question 3** was the next most popular, followed by **Questions 2** and **5**. **Question 4** was the least popular. A broad range of work was seen across questions and among answers to individual questions. The more successful candidates made careful selections of media. Again this year, there was a distinct preference for dry media. However, some candidates used paint effectively. There was some strong drawing which successfully explored shape, surface and form. The study of smaller objects appeared to give the best results. However, candidates who did not avoid more complex structures were able to demonstrate a simultaneous study of colour and an analysis of form. Some pleasing personal qualities were in evidence from candidates who showed integrity in their observational studies.

Comments on specific questions

Question 1: An open packet of biscuits with some of the content spilling out

This was the most popular question. Candidates approached this question confidently. Many candidates' work was seen to relish the variety of textures, shapes and colours depicted. There were confident attempts to analyse the complexity of packets and repeated individual objects. Among the most successful scripts, larger, ambitious compositions were seen which showed a good understanding of space and form and an effective understanding of tone and colour. Less successful submissions would have benefitted from a more comprehensive ability to depict mass or volume. Candidates should explore the way to relate objects to the space around them.

Question 2: A partly dismantled bicycle light with batteries

This was the third most popular question. Some of the best submissions had used oil paint with skill and confidence. They had also sought to observe and render the colour and reflective surfaces of the bicycle parts, carefully. Candidates often met this challenge well. However, among weaker scripts there was seen to be less confidence in the depiction of form and surfaces and a greater control over the use of colour to describe form would be beneficial. Some of the best work observed that shapes and the qualities of surfaces can potentially distort form and structure.

Question 3: Nuts and their shells

This was the second most popular question. Candidates rose to the challenge of producing well observed and detailed observational studies. The most successful submissions demonstrated careful and sensitive selection of materials. Most candidates used graphite or coloured pencils which gave the candidates the scope for subtle blending to render tone and form. These candidates clearly and confidently established a relationship between their materials and the task. The higher scoring scripts carefully explored the surfaces and textures of the nuts and their shells. These candidates had also observed and understood the light

which described the nuts and the space they occupied. Although the study of smaller objects appeared to give the best results, this question presented many candidates with challenges in observational study which some candidates clearly struggled with. Some scripts showed a limited range of materials and techniques with a basic command of visual language. Candidates were more successful where the rendering of surface texture, description of shape, and the depiction of space was more convincing.

Question 4: Parked cars

This was the least popular question with very few responses seen. Most scripts presented were in felt tip pens which can be effective but can also limit the opportunities for subtle blending of colour or rendering of detail appropriate to this paper. It was recognised that candidates had sought to present some complex observations. However the quality of the analysis of space and perspective frustrated a convincing reading of the parked cars. Responses would have benefited from a more purposeful exploration of spaces and the form of the objects depicted.

Question 5: Garden corner

This was the fourth most popular question. The weaker submissions were characterised by a poor control of materials and a limited tonal range. This could have been improved by a more consistent and convincing application of perspective demonstrating that the form of the objects had been well understood.

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<p>Paper 6010/04 Composition in Colour</p>
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Key issues

- Some scripts successfully combined a very good command of formal elements, appropriate choice of materials and conspicuous levels of skill.
- Some scripts would have benefited from a more sustained focus on a creative response to the exam question.

General Comments

All questions were attempted across the entire submission. A broad range of work was seen across questions and among answers to individual questions. The most popular question was **Question 3**. **Question 2** was the next most popular, followed by **Questions 5, 1** and then **Question 4**. The least popular question was number **6**.

Comments on specific questions

Question 1: Construct

This was the fourth most popular question and responses were seen across a wide range of ability levels. A number of scripts featured abstract work. Some candidates presented simple constructions in order to convey a very personal message and such scripts were enhanced by the personal qualities of the work. Some less successful scripts would have benefited from a closer attention to formal elements. To interpret the question some candidates chose to depict large buildings or constructions in progress and this approach presented interesting challenges to these candidates. The most successful submissions were seen to have confidently addressed the challenges of complex structures and forms in perspective.

Question 2: Watching over

This was the second most popular question. Some of the responses adopted a similar approach to a previous question "Waters Edge", where figures were typically depicted looking out over a body of water. Where this approach was most successful, the command of formal elements was seen to be stronger. A sense of light, space and cohesive composition was more competently applied. More frequently, scripts depicted scenes of protection or care. Where pets (often guard dogs) or wild animals were shown, candidates were often challenged by the demands of anatomy. The most successful scripts represented animals convincingly integrated with their natural or built environments. Several examples of parents watching over or caring for children were seen and candidates demonstrated their skills at interpretation and their personal qualities, these scripts were often characterised by a successful rendering of human forms.

Question 3: Insects

This was the most popular question by far. Frequently, candidates focused on the patterns and body structures of their insect subjects. Many candidates were seen to have taken advantage of an opportunity to contrast scale, explore colour and tone, and to create engaging and convincing compositions. A range of work was seen from imaginary scenes to invented creatures and observed insects. Successful scripts combined a very good command of formal elements, appropriate choice of materials and conspicuous levels of skill.

Question 4: Cracks and fissures

This was the fifth most popular question. Although very few scripts were seen for this question, it inspired some abstract work which was competently handled. Candidates demonstrated a good command of formal elements and control of materials. Some very successful responses were seen. Cracks in rocks, for example, were sometimes seen in an abstract terms using thick acrylic paint. Doorways and openings seen through ruins also demonstrated a sense of space and a good understanding of tone. Less successful scripts would have been stronger with a more appropriate use of materials allowing candidates the opportunity to demonstrate their skills and understanding of tone or form.

Question 5: Plenty of time

This was the third most popular question. Most candidates had made a literal interpretation and focused on clocks and watches. Some of the stronger scripts had used parts of mechanisms to create inventive compositions. Good use of watercolour was seen with colour used expressively. Several scripts had depicted figures waiting on platforms or in bus stations, in some cases there were ambitious but unresolved complexities of the composition. Some dramatic responses which featured street lighting at night demonstrated a good understanding of tone.

Question 6: The victors

This was the least popular question. Insufficient numbers of candidates attempted this question to report on responses or marking patterns.