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## FOREWORD

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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

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## GCE Ordinary Level

Paper 6010/01

Drawing and/or Painting From Still Life

### General comments

The overwhelming majority of candidates chose to respond to **Question 2** which was a Still Life composed of a newspaper, a shoe box, a pair of boots, a tin of polish, a rag and a brush. Although **Question 1** which was a Still Life composed of a piece of striped material and a water filled container with two goldfish, appeared to be a difficult subject it was on the whole no less well done. In both subjects there was some quite outstanding work submitted.

The work was presented in all manner of media. It could be sensitively detailed and realistic in portrayal or on the other hand painterly and impressionistic. The majority was done in soft lead pencil or in watercolour but also there were submissions carried out in pen and ink, gouache colour, pastel, charcoal, oil pastel and by using coloured pencils. Mostly the work was presented on white paper some of which was too large considering the amount of work which had to be done in the allotted time. Also, candidates sometimes made the mistake of using highly coloured paper and even black paper. This so often added to their difficulties rather than solving any. It is hard to work with subtle tones when battling with brightly coloured or black surfaces.

Candidates are expected to be able to show their knowledge and skills in a number of listed criteria. This criteria is used by the Examiners when assessing the submissions. Candidates are expected to be able to evaluate and express the form of objects. They should be able to place objects in space and compose them in an acceptable way. They must be able to define contour and proportion, and construct perspective and ellipses. They should have the ability to represent surface texture and to work with tones and when appropriate with colour harmonies. To their work they should be able to bring qualities of their own such as sensitivity, commitment, experience, purpose and maturity. These matters will sort out those who have knowledge and have acquired skills from those who have some and those who have few. These will be explained under the question headings.

The most usual stumbling blocks remain the same this year as last. In the main these are that many do not reveal that they understand how to use tone to express the form of objects. Only a few seem to acquire the knowledge of how to construct perspective and how to draw ellipses accurately. Thus it is that the objects do not rest convincingly on a surface nor do they take their place in a spatial context.

In the final presentation of their work candidates should always be requested to put their name and other relevant information clearly in the top right hand corner on the front of their work and when pastel or charcoal is used to make quite sure that it is sprayed with fixative. Much time can be wasted in identifying the work and sometimes work can be spoiled by smudging even before it reaches the Examiners.

## **Comments on specific questions**

### **Question 1**

*Covering a table is a piece of striped material. On this stands a glass container in which one or two goldfish swim.*

Some of the best work submitted for this question was done in the most beautiful watercolour. These candidates had gone all out to arrange what could have been very simple objects in such a way that they were given the opportunity to make the most of their artistic skills. For instance some had used a crumpled cloth in order to create excitement in the formation of the stripes and adding an opportunity to represent them in perspective. Others had placed the fish bowl just slightly below eye level so as to make the most of the stripes and their effect when seen through water. Others had explored reflections and refraction. Some had employed colour to create most startlingly beautiful goldfish which they then contrasted with the coloured stripes. These still life pictures were records of subtle and lovely colour combinations. It must not be forgotten that some very sensitive and skillfull work had also been carried out in well toned pencil studies. It was not only colour that could be made to impress.

Spreading down through the middle ranges of standard there is the evidence of gaps in knowledge and absence of skills. It could be that a candidate has not acquired the ability to think in terms of the form of the goldfish. Perhaps the ellipses of the bowl have not been accurately structured and maybe the bowl is floating in space rather than resting securely on a table surface. Colours may not have been thought through with care or shapes are dull and repetitive.

In the very lowest range of ability candidates made very flat and shapeless studies in quite crude colour and heavy outline. Bowl ellipses were only seen as flat lines and the striped table cloth as a flat upright shape devoid of any recession. Goldfish had been imagined rather than studied. Often there was a jumbled and topsy turvy world with little semblance of composition.

### **Question 2**

*Lying on a table is a newspaper on which rests a shoe box, a pair of boots, a tin of polish, a brush and a cleaning rag.*

It was rewarding to see such a variety of shapes and styles of boots depicted in every conceivable angle possible. The best compositions strongly represented a complete understanding of all of the Assessment Criteria. To this, candidates had brought themselves to their work in subtle ways. Some had contrived the most rewarding arrangement of shapes. Others had contrasted textures. Colour combinations could be beautifully assembled and some enterprising candidates had considered unusual viewpoints from slightly above the objects and yet not destroying the overall composition. This could have been a very ordinary subject but many were able to bring to the theme a subtle aesthetic harmony.

The less knowledgeable and gifted were not able to assemble a complete range of excellence to their work. Some were unable to cope with the perspective of the box and others were unable to group and situate the objects together in space. Others were not happy in their use of colours or tones. Others could not construct the forms of the boots and their laces accurately.

Once again the weakest displayed an inadequacy of knowledge and resorted to flat and floating shapes without organised grouping and with no attention paid to colour or tone.

## **Conclusion**

In both questions it was obvious to see the advantage gained by candidates who had turned their attention to study well known examples of Still Life work to be found in museums, picture galleries or in books.

### General comments

**Question 2**, *the natural form specimen*, was the most popular. A substantial number of responses were received for **Question 3**, *the manufactured form specimen*, but far less for **Question 1**, *the decorative object*. As usual, no work was submitted for **Question 4** and **Question 5**, *the subjects for working out of doors*. Soft pencil and watercolour were the most commonly used media.

### Comments on specific questions

#### **Question 1**

*A decorative object made of wood, metal, glass or clay.*

The objects chosen for study varied greatly with most of them chosen from candidates' homes or local gift shops. In the best work seen, a strong analysis of forms and surface qualities communicated the precise structures of objects and the materials they were made of. At the mid-levels of achievement limitations were apparent in the rendering of forms to convey the solidity of objects, although tone and colour were often used competently in response to surface patterns and textures. The weakest studies were flat and linear with only a basic definition of the identity of the object as a bird, fish, animal or pot.

#### **Question 2**

*Two different fruits, one of which is sliced.*

As most candidates chose this question, the work received covered the full mark range. Many studies showed a strong analysis of the exterior of forms and precise structures in cross-sections to achieve the top range of marks. Media were used with expertise to define spatial relationships within and surrounding the fruits, as well as surface qualities, where colour, tone and texture were affected by a directional light source. At the mid-levels of achievement exterior forms were usually well rendered, but uncertainties were apparent in the spatial relationships between fruits and the definition of contours and edges in the sliced specimen. Weaker work tended to make use of heavy outlines and lacked any understanding of form, space and contour.

#### **Question 3**

*A dismantled electrical switch or plug with some wires attached.*

Several very able studies were received where candidates demonstrated an advanced ability to define exterior forms and relate them to complex interior structures. In this question the point of view adopted for the study was crucial to the analysis of spatial relationships. The best studies were thoughtfully placed on the paper with full use made of attached wires casting a shadow on the base plane to add interest to the arrangement. A subtle use of tone and colour was apparent in response to plastic material, metal screws, fixings and wire attachments. Less strong achievements lacked the same confidence to exploit this potential, although separate parts of the study usually showed some understanding of the forms and structures. Far fewer weaker attempts were received from this question.

#### **Question 4**

*A corner of a garden.*

No work was received for this question.

#### **Question 5**

*A view of a narrow road or pathway between buildings.*

No work was received for this question.

**Paper 6010/03**

**Drawing and/or Painting from a Living Person**

**General comments**

The entry numbers for this Paper were lower than in previous years. This resulted in slightly less work achieving the higher levels while the proportion of work at the mid and lower levels remained the same.

Approximately the same number of candidates chose **Question 1**, *The study of the whole figure*, as **Question 2**, *The study of the head and shoulders*. Soft pencil, watercolour, acrylics, pastel and crayon were the most commonly used media, with high levels of expertise seen in all but crayon.

**Comments on specific questions**

**Question 1**

Several very able studies were received, where the seated model had been well observed in relation to the surrounding space, with tone or colour used fluently to create a sense of overall unity. An awareness of underlying anatomical structures was apparent which enhanced understanding and accurate definition of foreshortening and contours in clothing. At the mid levels of achievement, form and proportions were competently observed but the use of tone and colour was usually confined to separate parts of the figure, unrelated to the surrounding space. Weaker submissions showed limitations in the ability to observe structures and proportions and the relationship of the seated figure to the base plane. The few ungraded submissions seen were of a cartoon nature, offering little evidence of observation.

**Question 2**

Some excellent studies of the upper half of the figure, wearing a sun hat, were received. Understanding of underlying bone structures informed observation of the head and facial features. Media, particularly watercolour and acrylic, was used with confidence and subtlety to integrate form with the surrounding space. Mid levels of achievement showed some competence and sensitivity in the use of line to define contours and structures, but tone and colour tended to be applied to separate parts of the study rather than used to enhance forms and spatial relationships. In the weaker studies some attempt at observation was apparent but the proportion of head to torso and the definition of contours were limited by poor understanding or a lack of previous practice. However, there were very few ungraded submissions for this question.

**Paper 6010/04**

**Paper 4 - Composition in Colour**

**General comments**

**Question 3** was the most popular, with **Questions 1, 2, 4** and **5** attracting a similar number of responses, but hardly any submissions were received for **Question 6**. Many imaginative, ambitious and well prepared interpretations which achieved the top range of marks were seen. Although limitations were apparent in the organisation of visual elements to create space and depth at the mid-levels of achievement, personal ideas were communicated with confidence and determination. Weaker attempts relied heavily on conventional or derivative images or lacked evidence of preliminary research. The poorest submissions had not progressed much beyond a very elementary idea of pictorial composition.

Water based paint was the most commonly used medium with many examples of a high level of technical expertise seen. There were fewer submissions in pastel or pencil crayon than usual.

## **Comments on specific questions**

### **Question 1**

*Having a good wash down.*

Interpretations focused on bathing, cleaning and laundry activities. Most of the work seen at mid to lower levels of achievement depicted coastal landscapes with a scattering of small figures in the sea. Some better ideas were produced from laundering and car washing, where the study of figures in appropriate positions led to a greater variety of pictorial organisation.

### **Question 2**

*Signs of a lost civilisation.*

This was the most successful question of the Paper with several highly accomplished interpretations seen. Even the work at mid-levels of achievement was well researched, with Egyptology the most usual source of reference. Far few weaker attempts were received for this question.

### **Question 3**

*A trip down river or a ferry crossing.*

Over a third of candidates chose this question and the work covered the full mark range. The best responses communicated a sense of a particular place, creating strong spatial depth with well-studied figures and boats. At the mid-levels of achievement landscape settings were quite generalised, although some consideration had been given to boats or figures. Weaker submissions nearly always placed rivers and boats parallel to the horizontal base of the picture plane.

### **Question 4**

*Attracted by light.*

The most common 'interpretation' depicted moths or other insects encircling a lamp. Colour and tone were used well to evoke atmospheric light in the best examples seen. Less strong attempts lacked evidence of preliminary research and often presented very symmetrical compositions with centrally placed lamps. However there were some interesting attempts to show figures in confined and darkened spaces searching for a distant light source.

### **Question 5**

*Tackling, shooting, batting or catching to save the match.*

Many candidates were attracted by this sports context theme. Several excellent compositions based on thorough studies of figures in movement were seen. However, most interpretations focused on activities spread over a wide spatial area, such as football or cricket. While some sense of action was discernible in individual figures little consideration had been given to spatial grouping and distribution. A number of very poor submissions were seen where the depiction of figures placed on horizontal lines was very elementary.

### **Question 6**

*Quotation from 'A Time in Rome' by Elizabeth Bowen.*

Only two submissions were seen, neither of a strong level.

### **General comments**

Over half of the candidates answered **Question 1** and **Question 2**, the *book or video cover design* and the *poster design*. **Question 3**, *repeat pattern*, **Question 4**, *logo design* and **Question 5**, *calligraphy*, attracted an equal number of candidates, but there were very few submissions for **Question 6**, *packaging design*.

The Examiners were grateful to Teachers and Supervisors for ensuring that correct labelling was attached to the front of each script and that preparatory work, when submitted, was stapled or tied to examination work, rather than sealed in a separate envelope. There were also far fewer cases of inappropriate use of media, with all collage material firmly glued to the work.

### **Comments on specific questions**

#### **Question 1**

The book or video cover design entitled '*Future Worlds*' attracted a large number of imaginative responses. The best work was selective, refined with well formed lettering fully integrated with the overall design. There were few weaker responses for this question as most candidates were able to show some sense of organisation or understood how lettering could fit within or be superimposed on images. It was noticeable, however, that the more able work made use of the selection and simplification of larger images to create designs held together by a dominant element; less able attempts tended to include several elements of equal size, evenly distributed which led to a lack of unity.

#### **Question 2**

The poster design for an ice-cream outlet was equally popular, although for this question the work seen covered the full ability range. Similar to **Question 1**, the best work showed selection and simplification of images, integrated well with lettering. Letter forms were often individually designed to reflect and echo shapes from ice-cream cornets and sundaes. Colour was also used discriminately or limited to certain shades and gradations to evoke the coolness of the advertised product. At the mid-levels of achievement either lettering or images showed some thought, but spacing and distribution or the use of too wide a range of colours limited the effectiveness of graphic communication. Weaker responses often consisted of large monotonous letter forms surrounded by numerous small images, or poorly drawn shapes of lettering and images.

#### **Question 3**

Although a few strong repeat pattern designs were received most submissions were of a mid to low level of achievement. Some of the better work made good use of cut paper to achieve a high quality of finished art work. Less strong responses showed a limited understanding of repeat pattern techniques of positive-negative reversals or tone and colour counterchanges. The weakest designs used poorly drawn shapes, unevenly repeated without any awareness of their relationship to the background of the paper surface.

#### **Question 4**

For the logo design for a manufacturer of computer games, the best examples seen showed a strong understanding of the design problem by combining the idea of the games with the forms and arrangement of lettering. However, many candidates did not focus on designing a logo but attempted instead to imitate a whole website, with very small references to the question lost amongst other file symbols. The poorest work used formless lettering or included unrelated cartoon imagery.

## Question 5

The majority of submissions for the calligraphy question were of a competent to high level of achievement. Most candidates demonstrated familiarity with a particular hand script and measuring techniques to judge scale and spacing. In the best work texts were superimposed on sensitive and subtly toned illustrations, often produced through stencilling or spraying techniques. At the mid-levels of achievement, although competent calligraphic hands were seen, less consideration was given to the title of the poem or decorative borders. Illustrations were usually added as an afterthought and dotted around the text, sometimes destroying the quality of spacing and balance.

## Question 6

Although few submissions were received for the packaging design question, candidates did not understand the relevant formalities by showing an opened-out plan. Consequently, the work seen tended to present a kind of still-life study of a container. When cylindrical tins or packets were used, candidates were rarely able to draw lettering which followed the contour of the form.

<p><b>Paper 6010/06</b> <b>Craft B - Coursework</b></p>
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## General comments

This year, once again, the entries received by CIE were few. The standard showed a complete range with some candidates performing exceptionally well. Those who were very successful had prepared their designs meticulously beforehand by experiment and research and a gradual development towards the final piece. This was all shown in the accompanying workbook. Many had researched examples of traditional methods and designs and had been able to enrich their own work with such inspiration. Ideas abounded but some of the poorer work showed a rather rough and immature technique. Most work was evidence of a good choice of colours and a well balanced employment of textures.

## Comments on specific questions

### **Ceramics**

One of the most outstanding entries was entitled *Aids Orphan*. The final pieces consisted of modelled open hands in terracotta and dishes on which had been transferred designs in a rewarding and well balanced composition using photographic imagery. One of the most interesting aspects of this entry was in the copious and artistically able build up of ideas and experiments to be seen in the preparatory workbook.

### **Designs on fabric**

Work here usually took the form of a repeating pattern. These could be done by using stencil or lino block. Sometimes the designs were superimposed on previously tie dyed material.

There were designs evolved from using sketches of insects or animal forms such as zebras, tigers, cats and apes. These were often enhanced by using trees and other foliage. Some of the craftsmanship was first rate but weaker work could be badly registered and messily printed. Most entries were well backed by research of cultural example.

Other submissions were of tie dye repeat or overall pattern. There was one well designed and executed repeat showing a good colour understanding. Here the work had been planned ahead and samples made. Another seemed to have been produced at random and showed no refinement or understanding.

Some of the less interesting workbooks showed only methods of working and were not very useful.

**Mosaic**

One mosaic had been attempted using small round beads for individual pieces. The design was of a guitar player. Colours were few and not very different in tone so that the result was confusing and difficult to read. Written notes were not very helpful.

**Stringwork**

A pattern had been built up on a board using nails and threaded string. The design was simple but pleasing in that subtle changes in depths of colour had been built up by overlapping the strings. Written notes were not helpful and added nothing to the presentation.