

ART AND DESIGN

<p>Paper 6090/01 Observational Assignment</p>

Key messages

- Many candidates negotiated the challenges of the questions well.
- Lower scoring scripts relied heavily on secondary reference material.
- Higher scoring candidates were seen to display a personal engagement with their subject matter.
- Centres demonstrated good standards of administration.

General comments

This session saw relatively few candidates entered for this component. Most marks were awarded in the mid-range and higher mid-range. No candidates were awarded marks in the lowest range. The most popular question was number 5. **Question 1** was the next most popular, followed by **Question 3**. Very few scripts were seen for **Questions 2, 4 and 6**. Among lower scoring scripts most candidates had answered **Questions 1, 5 and 4**. Among higher scoring scripts most candidates answered **Question 5**. Centres demonstrated good standards of administration and most scripts were clearly labeled and accompanied by correctly completed attendance sheets. Where centres were seen to provide a single still life arrangement for candidates, this approach may be prescriptive and potentially frustrate marks in AO1, AO2 and AO5.

Many scripts contained first hand direct observations which proved to be a valuable platform as candidates responded to the questions. Scripts contained a variety of media and techniques such as pencil, charcoal, biro, paint, printmaking, and digital manipulation. Although the paper can be addressed in any media from any of the areas of study, most candidates presented their creative response in painting and related media. Candidates demonstrated some valuable development work. This typically consisted of images which combined different techniques or experiments. The higher scoring scripts recognised the value of the unexpected or accidental. Other high scoring scripts demonstrated a praiseworthy degree of concentration and commitment to particular aspects of a question. For example, while working on still life arrangements some candidates were seen to purposefully investigate shadow, using colour to produce a convincing sense of light and interior tone.

Question 1 *A glass of water and half a lemon or lime*

Although relatively few scripts were received, this was the second most popular question. Marks were awarded across the mid-range. The challenge of this question was to recognise the essentially still life nature for the task. The question referred to three different materials, liquid water, solid glass and the flesh and peel of fruit. Candidates were required to make aesthetic judgements as they arranged these elements in a coherent composition. The question also challenged candidates to recognise the opaque and transparent qualities of the subjects, the varieties of surface colour and texture, and the combination of natural and manufactured subjects. The question required candidates to deal with at least one ellipse. Many candidates negotiated these challenges well. However, lower scoring scripts often relied on collecting images from secondary sources. These were then copied or traced. Higher scoring scripts were seen to explore composition with the use of photography to make first hand observations. These candidates were seen to have set up several different still life arrangements to explore the theme and develop their ideas. Many candidates taking this approach made appropriate judgements about viewpoints and backgrounds.

The strongest work used drawing from observation as a starting point. This approach provided a secure basis for the assignment and candidates went on to explore, organise and control their ideas and their media. Some excellent examples of reflective colour and refracted forms were seen. Higher scoring candidates were seen to display a personal engagement with their subject matter and a commitment to the activity. Candidates often expressed this commitment through their experimentation with elements of the subject, such as slicing the lemon in different directions or, focusing on the variation between the

appearance of glass and water. Candidates were also rewarded for the way in which they compiled their assignment into a coherent and effective presentation. The variety of media used for this question included biro, charcoal, pencil, and gouache.

Question 2 *Rolled up*

Very few scripts were seen for this question. No discernible pattern emerged.

Question 3 *Breads and buns*

Few scripts were seen for this question. However, this was the third most popular question with most marks awarded in the mid-range. Bread and buns can appear to have similar shapes, texture and colour. The challenge of the question was to depict the objects with sufficient differentiation to be able to recognise both bread and buns. The question also required candidates to render the objects with a convincing sense of form. Some candidates demonstrated skills and application as they used different viewpoints and experimented with compositions. Some scripts included interesting devices to reveal form, shape and texture. These included directional lighting or cutting the bread or buns into sections. Some candidates researched relevant artists and were able to demonstrate how these works had influenced their own study. Some centres appeared to have organised a still life arrangement for all candidates to work from. While this provides an equal opportunity for all candidates to have access to the same stimulus, it may risk deterring a more personal response. Marks could potentially be frustrated in AO2 and AO5.

Question 4 *In the shade or shadows*

Very few scripts were seen for this question. No discernible pattern emerged.

Question 5 *Fish*

This was the most popular question. Most scripts were in the mid-range with some candidates attracting marks towards the top and bottom of the range. The challenge of the question was for candidates to use the given starting point and produce initial studies from direct observation and then develop their own ideas in any area of study. In common with the other questions, this question invited broad interpretation. Activities such as printmaking, three dimensional studies, digital and lens-based media, graphic communication and fashion and textiles are outlined in the syllabus. Some candidates were seen to use some of these activities during the recording and exploration stages of the assignment. However, most candidates presented a personal and creative response in painting and related media. Many candidates appeared to use the sources readily available to them. Some scripts contained rich imagery provided by fishing trips, fish markets, or fish brought ashore from boats. These locations provided excellent opportunities for observation studies gathered from a range of sources. Some scripts also depicted fish from shops or supermarkets. Some higher marks were awarded where photographs were used to complement or augment work from direct observation. Examples of particularly strong work were seen where candidates used a wide variety of visual means to explore the potential of fish as a motif. Typically, these included drawing, printmaking, digital manipulation, and photography. The texture and colour potential of the question were explored with a variety of mediums including pastel, watercolour, inks and collage. Some candidates explored the idea of movement by studying the way fish swim. Candidates used expressive brushwork to describe this.

Lower scoring scripts relied heavily on secondary sourced reference material. These scripts contained images from the internet or stock images for their initial research and investigations. While such sources are of use, they will not suffice for direct observation. Some scripts contained diagrammatic descriptions of fish. Some were attractive and well-realised. However, in many cases it was not clear how these images contributed to the development of the assignment or the final work.

Question 6 *Evening walk*

Very few scripts were seen for this question. No discernible pattern emerged.

ART AND DESIGN

Paper 6090/02
Interpretative Assignment

General comments

There were very few responses seen for this paper, however, from those scripts seen, candidates had made investigations into relevant artists and used this research to inform their ideas.

Competency with watercolours and pencil crayons was evident but candidates should still develop ideas into a final composition and not submit a series of unrelated final works.

ART AND DESIGN

<p>Paper 6090/03 Design Assignment</p>
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Key messages

- Several candidates did not reference their chosen question on the label. There was not a space on the label for referencing the question number.
- Some centres did not have labels and only named the front sheet or the back of the sheet with candidate number and no other information.
- In some centres all candidates worked from the same question, which reduced the opportunity for personal engagement and creativity from the candidate.
- Direct observation was mainly seen with **Question 4**.

General comments

The most successful submissions included evidence of working from direct observation with genuine inquiry into the subject matter. This was both from direct observational drawing and through candidates' own photographs as a reference. Personal engagement and commitment to the work was clear and the development of the candidates' ideas was evident in the supporting studies.

Across all responses to questions, work at the lower ability range showed a reliance on secondary sourced imagery, which was often copied and repeated using different media without development of ideas. Candidates also used tracing a lot and should be encouraged to draw freehand more in order to build confidence in drawing.

Comments on specific questions

Question 1: Typographic designs for the word mannequin

This was one of the most popular questions and all responses focused on different font styles, mostly copied from secondary sources. Some flair for altering the fonts in a creative way was evident in the strongest work. Many candidates in the mid-ability range tended to all follow a similar approach which may have been directed by centres. The higher attaining candidates demonstrated engagement with their chosen media and usually there was a richness to their designs, which also showed an aesthetic awareness.

Question 2: Illustration for a menu at a restaurant called Garam masala

Very few responses were seen for this question and in general the illustration was simplistic and could have been more inventive. The weakest responses focused on basic menu layout demonstrating consideration of font style and lettering placement. The stronger responses were more interpretative and candidates had explored food and related cultural references to include within their menu design.

Question 3: An advert for an environmental charity

There were very few responses for this question.

Question 4: Pair of shoes based on the theme of typhoon

Candidates used direct observation to good effect for this question. All candidates explored a variety of trainers from varying angles. There was evidence of rich and good use of colour pencil work at the higher end while scripts at the lower end tended to stick to pencil only. Some candidates included research into anatomy of the foot and developed some inventive, surreal designs. In some cases, confident use of oil pastel and layering of imagery created strong submissions.

Submissions at the lower ability range were often characterised by a literal approach to the question and candidates commonly traced images of shoes from secondary sources. The more able worked from direct observation with variations of viewpoint, type of shoe, and with consideration given to composition and placement of logo.

Question 5: Design a website banner

There were very few responses to this question.

Question 6: The front cover of a magazine called Trade Mark

This was the third most popular question but in general candidates had misunderstood the task and focused purely on typography, without considering the relationship of text and imagery. Candidates would all have benefited from more research into magazine covers and greater exploration of ways to develop their imagery and ideas before settling on a final layout. Candidates at the higher ability range complimented their ideas with strong observational drawings of hands and confident drawing with marker pens as a way of developing ideas quickly as part of their supporting studies.

Question 7: Pattern based on leaves

This was a very popular question and almost all candidates had completed a finished design. Morris wallpapers were often used as a starting point and the weaker work had repetitive leaves completed with coloured pencils but limited development. Candidates could have used more observational drawing and photography for this question as a starting point.

In the low ability range, candidates constructed simple patterns from leaf outlines and shapes. These were often repetitive or showed limitations in skill. More successful work showed evidence of experimentation with pattern, experimentation with various colour ways or different scales and different placement of the elements.

The strongest work included some very closely observed leaves sketched from direct observation. These often developed into striking patterns with a particular aptitude seen for use of vibrant colour.

Question 8: Ticket booth for a fun fair

Too few scripts were seen for this question.