

ART AND DESIGN

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

Key Messages

Some very good and some excellent work was seen this session.
Lower scoring scripts were characterised by a lack of exploration and development.
The more successful scripts demonstrated confident exploration of colour, shape, pattern, and the quality of surface.

General Comments

Work was seen across a wide ability range. Very few candidates were awarded marks in the lowest range and higher range. However, some very good and some excellent work was seen this session. This work was often rewarded for the quality of recording and investigation and for the quality of the selection and control of media. Such candidates also demonstrated a compelling creative response based on sound aesthetic judgements critical thinking. Satisfactory visual language skills were seen most commonly in **Question 1**. The most popular question was number **2**. **Question 1** was the next most popular, followed by **Question 3** and **Questions 4, 6** and **5**. Marks were awarded across most of the range for **Question 2**. Among lower scoring scripts most candidates had answered **Questions 1, 2, 3, 4** and **6**. Among higher scoring scripts most candidates answered **Question 1** and **2**. Very few scripts were seen for **Question 4, 5** and **6**. The more successful candidates demonstrated a satisfactory or competent command of the materials they had selected. Some of the best observational work combined the characteristics of the media with the texture of the objects observed. This was particularly in evidence where candidates took on ambitious work combining dramatic lighting, fine detail and clearly structured spaces.

Overall the work was presented well and clearly labelled. Most work submitted was in 2D, using media such as paint, pastel, pencil, collage and pen. Some examples of the excellent use of oil pastels and intricately detailed pencil work were seen this session. A few examples of 3D work were seen. These were in the form of models using paper, card, paint and PVA. Three-dimensional work is welcome and is within the scope and spirit of this component. Candidates pursuing successful 3D work will need to ensure that their research and development activity is sufficient to allow the organisation of visual elements. Photography was sometimes used during investigation and exploration stages. However, candidates are strongly discouraged from producing final pieces based on an initial photograph. This approach is not consistent with the component and risks overlooking valuable developmental and experimental work required by the questions in the paper.

Some centres appeared to have worked from a single staged still life. Centres will note that whilst this approach provides access to assessment, there remains a risk that individual, original, creative responses may be compromised. The study of other artists or craftspeople is clearly to be encouraged. However, some candidates were not seen to pay sufficient attention to this activity. Where they were seen, the choices of artists or craftspeople for research were not always appropriate or related to the candidate's work. Some candidates had looked at relevant artists or local craftspeople to fuel their ideas which were insightful and inspiring.

Question 1 Wearing caps or hats

This was the second most popular question and attracted marks in the lower, mid and high range. However, no marks were seen at the highest end and most marks were seen in the mid-range. This question presented the challenge of combining caps or hats with a wearer. Candidates chose the human head in all scripts. Both the structure of the cap or hat, and an appropriate degree of anatomical accuracy were required by this question. Some candidates used the opportunity to display new or fashion items. Most scripts were completed in graphite pencil or colour pencil. Some examples of painting in acrylic were seen. Often candidates made appropriate use of personal photographs to record and investigate. Higher scoring scripts made good use of such work and developed attractive individual responses. Among lower scoring scripts there was very little evidence of recording and investigation from sources. As a result, the work was frequently seen to lack development and meaningful creative direction. Weaker scripts were seen to have copied images of people wearing hats, gathered from magazines or from the internet. This component requires candidates to work from first hand observation and from primary sources. Images found in magazines or on the internet are useful secondary sources to develop ideas but should not be the only source especially when the stimulus is readily available first hand.

The resulting work in many cases frequently lacked reliable evidence of investigation, exploration and manipulation, and the organisation of visual elements. Marks were therefore lower in A01, A02 and A03. However, some scripts demonstrated successful control of media and processes. This was evident as candidates sought to render a likeness and such scripts were rewarded appropriately in A04. Higher scoring scripts were seen to contain work from first hand observation in the form of drawing or photographs. Some lively photographs were seen with models posed wearing various hats and fashion accessories. Stronger scripts indicated the candidate had paid consideration to lighting, angle of view and composition. Other higher scoring scripts showed that candidates had considered different location and colour themes. Where the candidates had observed the individual character and presence of the wearer, this was rewarded in A05.

Question 2 Sliced or peeled

This was the most popular question by far. The challenge of this question was to observe different colours, textures and form revealed by slicing or peeling. Many scripts depicted tropical fruits and soft fruits providing an opportunity to work with bright colour and varied skin textures. Some ambitious scripts were received where the peel was depicted surrounding the fruit or vegetable in a spiral form. Such an approach presented candidates with a kind of puzzle about shape and form. This was often successfully resolved where candidates described the form of the peel and used the peel as a device to describe the form of the fruit or vegetable. Where candidates worked in black and white, tone was often used well to depict translucent surfaces and moist textures. Some scripts showed vegetables sliced into increasingly smaller portions. This approach provided the potential to reveal shape and form unique to the object. The more successful scripts adopting this approach retained control over shape and detail whilst retaining a sense of scale. Contrast between the texture of the sliced object and the surface it was placed on, provided interesting opportunities for recording and such scripts were rewarded in A01.

Some sliced fruits or vegetables were rearranged into sculptural forms. Rather than providing an obstacle, this approach provided some candidates with an additional opportunity to examine form. Partially peeled fruit or vegetables provided opportunities to explore contrasting texture and an additional challenge of form. Some scripts showed a development into pattern or graphic design outcomes. This is entirely consistent with the aims of the qualification. However, for work to be successful, such activity should be based on an appropriate degree of observation. Recording observations and information and the control of media were rewarded most often. However, a neglect of exploration, development and creative thinking characterised the lower achieving submissions.

Question 3 Toy

This was the third most popular question. The question attracted relatively few responses most of which were at the low to mid ability range. The challenge of this question was to faithfully represent everyday objects whilst preserving their quality of play, fun or recreation. Most scripts retained a commendable focus on a single object. These objects included balls, soft toys and model vehicles. The more successful scripts represented an exploration of colour, decorative shapes, pattern, and the quality of surface. Some examples of good work were seen. In some intriguing submissions, the surface of soft toys was further examined by work in a range of media. This included colour pencils, fine line pen and inks. Where the outer surface of the toy was explored using wrappings or bandages, further creative potential was realised. Such approaches were rewarded in A03 and in A05.

4 Empty boxes

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

5 Quick snack

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

6 In the corner

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

ART AND DESIGN

<p>Paper 6090/02 Interpretative Assignment</p>
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Key Messages

Candidates must use the preparatory period to research and develop ideas, this can be from when the question paper is released and a minimum of two weeks.

Use the candidate label to indicate which question has been selected.

Strong drawing and painting skills were seen.

The most successful submissions were seen where candidates had developed their ideas from the starting point selected on the question paper and shown a clear development of ideas towards their final piece.

General Comments

This component had the fewest submissions this year with most candidates choosing the Design Assignment component as their second paper.

A number of candidates did not reference their chosen question on the label and it was not always clear from the submission which question had been chosen. With the interpretative assignment the starting point should be clear and chosen from the question paper, even if the final outcome has developed into something else there should still be a relationship seen through the development of ideas in the supporting studies, produced during the preparatory period.

Many of the submissions showed skill with painting and drawing and in a lot of examples the candidates had used their own photographs as the starting point and developed their ideas from this.

There are still some centres who have not understood the value of the supporting studies which should be completed in the preparatory period. Some submissions were seen where the candidate had drawn one image several times or testing out a biro drawing and then a pencil drawing, with little development or consideration as to making a successful composition or choosing the most appropriate media. It should be a considered period of research and development that builds towards the final idea which is then completed in the exam time. In some cases a series of unrelated paintings were submitted and while they showed competence with materials, they lacked research and development. Successful submissions would show a clear development of ideas towards a final resolved exam piece.

Question 1 Gathering

The submissions produced a similar figurative with a simple narrative outcome using washes of thin paint. In some submissions candidates had started their research by using photographs but opportunities were missed to use them in the development.

Question 2 Upright

Too few submissions were seen.

Question 3 Running down

In the most successful submissions good use of own photography was seen and combined with well composed images and a creative attempt to use them in a painted final piece. In the higher range imagery of water running down the face was used. The studies of water were well observed and watercolour was used to very good effect capturing the light on the surface and the face beneath. Work was sequentially laid out showing a clear progression of ideas.

Question 4 Trick of the light

This was the most popular question and responses were seen across the range. The lower range submissions showed research which was unconnected and generic, for example landscapes, trees or vegetation. In some cases candidates' were exploring concepts such as emotions, before researching anything tangible.

Paint was the most popular media with some well-worked oil pastel drawings. In some of the most competent oil pastel studies the effects of light over cooking pots of steam and interiors showing light on stone and wooden surfaces had been well-captured. In some cases this skill was not matched by research and development skills and the work submitted was just several sheets of unrelated images.

The most successful scripts had included research using painting and starting with light falling through windows and arches as the starting point. Investigations into shadows were skilfully observed and rendered with ideas moving from an observational starting point and into an interpretative outcome.

Question 5 Hand woven

This question attracted some imaginative research and development of ideas; relating the crossing of fingers with that of woven fabric – playing creatively with the wording of the question. Responses were well composed with a sequential development of ideas towards the final outcome. Candidates used materials as well as painting media to explore the concept of woven, with some creative studies of basket weaving and paper weaving shown where ideas explored colour and texture through woven papers.

Question 6 At the edges

Too few responses were seen to make a useful comment.

ART AND DESIGN

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

Many candidates approached the challenges of the questions enthusiastically.

Centres are reminded that typography is concerned with the readable and attractive arrangement of letterforms.

The most successful scripts contained work which was well made, well presented and persuasive.

General Comments

Entries for this paper were relatively low. However, some examples of competent work were seen. Logo designs and banner designs were the most popular responses to the paper. Most candidates attempted **Questions 1, 2, 3 and 4**. **Questions 5, 6 and 7** attracted very few responses and **Question 8** attracted no responses. The most popular question was number **2**. **Questions 1 and 4** were the next most popular, followed by **Questions 6 and Questions 5 and 7**. A broad range of work was seen across questions and among answers to individual questions. Submissions were seen across the low to mid-range, although few scripts were seen in the mid-range. Among lower scoring scripts most candidates had answered **Question 1**. Very few scripts were seen for **Questions 5, 6 and 7**. Where letterforms were required by the question, candidates who scored highest had typically recognised the importance of typography as a significant design element. Centres are encouraged to distinguish between typography and calligraphy. Where a question invites the design of lettering, the design of each letterform and its relation to other letterforms in the same word is required.

Centres are requested to ensure that all exam responses are labelled with the question number on each sheet submitted. In those centres where most candidates shared a common starting point (or points) there is potential for creative development, individual exploration and to invest the final outcomes with personal qualities. Candidates are encouraged to explore the themes raised by a question as they understand them and develop their own creative response. The examiners noted a reliance on clip-art or images found on web pages as starting points. Relatively few candidates were seen to work with first hand experience, although photography was used appropriately in some cases. In some of the stronger scripts, candidates carefully recorded examples of graphic design around them in the form of advertising posters, menus, shop signs, etc. Such observations were often well used in the development of ideas.

The study of other artists and designers is clearly to be encouraged. However, candidates in general were not seen to pay sufficient attention to this activity. Indeed some scripts appeared to neglect this altogether. Where they were seen, the choices of artists or designers for research were not always appropriate or related to the candidate's work. Where relevant choices were evident, they made a tangible difference to the candidate's creative progress.

There was evidence of work in a variety of media, including digital manipulation software, gouache, photography, colour pencil and watercolour. There was also some evidence of printmaking. Many scripts were seen to combine digital and traditional methods of working. Photography was sometimes used during investigation and exploration stages. However, candidates are strongly discouraged from producing final pieces as a rendition of an initial photograph. This approach risks overlooking valuable developmental and experimental work required by the questions in the paper.

Question 1 Using the word Festival, design the lettering on a large banner for a local celebration, event or ceremony.

This was the second most popular question along with **Question 4** although relatively few scripts were submitted. The question attracted most marks in the lower range. However, some examples of satisfactory work were seen. The challenge of this question was to design lettering for a large banner. It was essentially a typography question rather than a banner design question. Typography is concerned with the arrangement of letterforms so that letterforms are both readable and attractive. Candidates' marks were frustrated where the design of lettering was neglected in favour of the design of the banner. Candidates were rewarded for considering the relative shape and size of the word FESTIVAL in relation to the border of the banner.

However, where a disproportionate amount of attention was placed on background colour, other motifs or symbols, or images, marks were frustrated. Some scripts placed the word FESTIVAL in a larger body of text. While not wholly inappropriate, this approach had the potential to dilute attention on the design of the principal word in the question. Work in the middle to higher range met this challenge with a satisfactory application of visual language devices such as, colour, texture and readable typographic layout. A variety of religious and secular festivals were referenced among scripts. Among lower ability work the chosen festival was seen to have significance for the candidate. However, this significance was not seen to be consistent with the quality of typographical design presented. In some scripts where the typographical design was satisfactory, other personal qualities were evident. These included humour, unexpected visual devices, or engaging visual themes. Such scripts had carefully considered colour, pattern, and the shape, form and orientation of the lettering. In those scripts where the word FESTIVAL had been drawn and redrawn to explore its potential characteristics marks were awarded in A02 and A03. A range of media was used to answer this question. This included colour pencils, poster paint, felt pens and fine line pens. The most successful scripts gave due attention to the word FESTIVAL and invested it with some of the candidates' own associations of the theme.

Question 2 Design a logo for an internet café called Happiness Compass

This was the most popular question by far. Most submissions were in the lower range with some seen in the mid-ability range. Candidates were invited to work within the discipline of logo design. The challenge of this question was to combine the ideas suggested by the café name with ideas suggested by the internet. Many scripts approached this challenge enthusiastically demonstrating some competence in the understanding of logo design. Many scripts produced the final logo design in colour pencil. Other scripts were seen incorporating a range of media. These included graphite pencil, pen, poster paint, pastel crayons and gouache. Some scripts also contained evidence of stencilling and screen-printing. Candidates were often seen to have made adequate records and observations of internet cafes through broader research. Candidates were sometimes seen to make use of local cafes or shops in their observations. Many candidates made use of common computing motifs as their starting points. These included letter combinations such as Wi-Fi, signs such as @ and other computer symbols such as the USB cable connection. However, in the most successful scripts these common starting points were developed into some varied and original graphic work. These scripts were seen to employ café related imagery such as coffee cups, steam patterns and coffee beans. Some scripts even contained rings created by coffee cup stains.

This visual material was developed into a group of symbols. This refinement of visual research was rewarded in A03 and A05. The resulting combinations of café and computing motifs were often presented as the final logo design. Many examples of work were seen which demonstrated some competence in the command of shape, colour relationships and lettering. This dexterous work with materials was recognised and rewarded in A04. Some of the higher ability scripts contained work which was well made, well presented and persuasive. In lower range scripts the starting points used were not seen to be exposed to sufficient investigation. In some cases clip-art logos and signs were used without further exploration and development. As a result such scripts missed opportunities for meeting A01 and A02 and also in A03 as well. An impact of under-investigated and under-developed research can be to compromise efforts to creative and original responses. Elsewhere in the lower range scripts, where the café name was included, text and image were not seen to be satisfactorily combined. These are both important and can be used in visually stimulating compositions. Such low range scripts were not seen to take sufficient advantage of the opportunity to use these potentially expressive components of visual language.

Question 3 Advertisement for a holiday theme park called Colossus

This was the third most popular question although relatively few scripts were submitted. Many candidates gathered images from existing theme parks, circuses and fun fairs. These included marquees, rollercoasters and Ferris wheels. Where this research was solely dependent on an indiscriminate use of the internet, candidates missed opportunities to be rewarded in A01 and A05. Unfortunately, some of the words used on some scripts to convey excitement, were not appropriate in a public advertisement. Although the advertisements submitted included billboards, posters and flyers, most scripts contained a portrait orientated poster. These often sought to combine human figures with typography and other devices such as grids or calendars. The challenge of this question was in the design of an advertisement. The function of advertising is to attract attention to products or services. Candidates did not take the opportunity to demonstrate this function through a broader range of advertising media. No scripts were seen containing web ads, retail site banners, story boards for TV ads, or sponsored print articles.

Question 4 A fabric pattern on the theme of Digital

This was the second most popular question along with **Question 1**. However, this question attracted relatively few responses. Most scripts were produced using colour pencils or gouache. Most of the work seen for this question was attractive and very well presented. The challenge of this question was to record, develop and use shapes, colours or motifs associated with the theme – DIGITAL. A pattern using this material was to be designed for fabric. Where scripts were seen to neglect or overlook the theme DIGITAL, marks were frustrated especially in A05. Some scripts contained patterns based on natural forms. Many scripts showed ability in aesthetic judgements and the control of media were rewarded appropriately. However, where the link between the subject of scripts and the theme of the question was not clearly established marks were also frustrated in A01 and A02.

Frequently, scripts covered a relatively narrow scope of exploration. Most scripts seen would have benefited from a broader range of investigation and a broader exposure to experimentation and manipulation of images. Some more successful scripts however, contained visual language activity which was based on found images, photographs, and some first hand recording. Although not fully resolved, higher scoring scripts included good repeat patterns printed on fabric or on paper with as many as three colour separations. Some candidates suggested how patterns would look in interiors, often in a variety of colour-ways, which included cushions, wallpaper and furnishings. Other candidates took their ideas into fashion and suggested a pattern design to be applied to garments. In some cases the final design was produced as a painting. Some successful submissions were seen where candidates began with simple starting points such as sign waves, simple logos, geometric notation and colour fields. Higher ability candidates used such starting points to develop designs that often became personal and imaginative. Among lower range scripts the starting points used were not seen to be exposed to sufficient investigation to be able to explore their creative potential. As a result such scripts found marks frustrated in not only A01 and A02 but in A03 as well. An impact of under-investigated and under-developed research can be to compromise efforts to experiment with materials and demonstrate a critical creative response.

Question 5 Jewellery based on the theme of Invention

Too few scripts were seen to determine a pattern.

Question 6 Staff uniform for a restaurant called Tower Tree

Too few scripts were seen to determine a pattern.

Question 7 Circular mosaic for a telephone company

Too few scripts were seen to determine a pattern.

Question 8 Outdoor theatre production called The Symphony

No scripts were seen.