

ART AND DESIGN

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

Key messages

- Some secondary sources were not seen to make a constructive contribution to visual investigation.
- Among the highest scoring scripts, candidates demonstrated an understanding of visual language and composition.
- Many candidates appeared to be intrigued by their subjects, and observed them carefully.

General comments

The most popular question was number **2**. **Question 1** was the next most popular, followed by **Question 4** and **Question 6**. Very few scripts were seen for **Questions 3, 4, 5** and **6**. The scripts submitted were frequently well presented and clearly labeled. Some scripts contained sheets of varying size and weight.

Some successful scripts contained first hand direct observations which proved to be valuable to the candidate as they responded to the question. The strongest work also demonstrated experimentation with composition and viewpoint. A noticeable characteristic of the stronger work submitted, was a degree of tenacious observation, which explored both the surfaces and the structures of the subject. The behaviour and texture of fabrics, paper, metal, for example was explored with a variety of mediums from charcoal and pencil to paint, pastel, pen, chalk and collage.

In some cases, hand drawn observational work was supplemented by personal photography. In the higher scoring scripts, candidates did not over-rely on photographs to provide visual source material. Where they were included, photographs became a meaningful part of a candidate's investigations and explorations. Where photographs were used as decoration or included indiscriminately they did not add value to the work. Examples of weaker work often consisted of copied secondary imagery found in publications or on the internet. Compositions were often made by amalgamating these images together to form a final outcome.

Where centres were seen to have worked from a single still life arrangement, the approach can become overly ordered. Whilst this may allow candidates to demonstrate skills which may be rewarded in AO4, marks are potentially frustrated in assessment objectives which reward investigation, development, and a personal sense of creative development.

Comments on specific questions

Question 1: Cartons, containers, canisters

Although relatively few scripts were received, this was the second most popular question. The question allowed candidates easy access to objects that were widely available. Some scripts sought to include a variety of cartons, containers or canisters. In this way candidates were able to investigate a range of solid shapes and a variety of surface textures. Simple geometric solids such as cubes and cylinders were rendered using light and shadow. Candidates often paid careful attention to details such as lids, folding openings or locks and closures. Where branding or labels were depicted, this provided an opportunity for candidates to consider further visual information such as surface shapes or colour ways. Most candidates made use of soft media such as charcoal or pastel to render objects made of cardboard or canvas, for example. Effective use of biro and pen and ink was also seen to be used to illustrate metals and glass. This approach was rewarded in AO2 and in AO4.

Despite a wide variety of possible subject matter, some centres chose to set up a 'collective still life' from which all candidates made studies. This gave an opportunity to demonstrate skills which were rewarded in AO3 and AO4. However, this approach was seen to constrain personal engagement and development of

ideas, frustrating marks in AO2 and AO5. Where still life arrangements are provided for candidates, there is a significant risk of neglecting assessment opportunities in AO1.

Among lower scoring submissions, candidates were seen to have struggled with devices such as scale and perspective in conveying space and form. Commonly, among lower scoring scripts, text included on the objects was not seen to satisfactorily describe form, or to be the result of reliable and systematic observation. Among higher scoring scripts, candidates worked with structure, tone and the placement of their chosen objects. Such scripts expressed an understanding of visual elements as well as composition.

Question 2: Lamp or lamplight

This was the most popular question. The challenge of this question required candidates to either consider the physical structure of a lamp or depict objects or spaces illuminated by lamplight. Many scripts combined a depiction of a lamp with a depiction of the light they generated. This approach provided the prospect of an investigation into opaque and transparent forms. Some candidates also recognised that lamps can be taken apart for cleaning and maintenance. This was shown in the way scripts carefully observed screw threads, fastenings and sprung fittings. Such attention to detail was rewarded in AO1 and in AO5.

Candidates who explored the rich colour pallet of flames or bulbs were often rewarded in AO3 and AO4. Some scripts made interesting use of devices such as wall mountings, glassware or cutlery to describe the effects of lamplight on objects. Those candidates whose contextual studies included still life references, were seen to have applied a degree of order, proportion and harmony to their work.

Some scripts depicted working at night. This saw an opportunity to recognise the way lamplight illuminates interior spaces, the human form, and objects such as sewing machines. Lower scoring scripts were seen to rely on secondary sourced images of lamps. These images were copied using a variety of media. Although these studies could be skilfully rendered with attention to delicate and intricate detail, they were not seen to be as relevant as work made from direct observation. These studies were not seen to make a constructive contribution to a visual investigation of the object.

Some other candidates used well known locations as a backdrop for a lamp. A range of lamps were seen including those with domestic, religious or industrial applications. Where candidates observed a single lamp from a single view point, albeit using different materials, this was not seen to contribute to a sense of exploration or development of ideas. In these scripts, marks were typically frustrated in AO2 and AO5.

Many candidates were intrigued by the intensity of lamplight within a lens. In such scripts some atmospheric and rich imagery was seen. More inventive candidates made rewarding observations of lamp glass. As well as observing the form and surface of the glass, they also recorded the reflection of the glow emitting from the interior of the lamp. Oil pastel was particularly favoured and often demonstrated sumptuous colour choices and experimental mark-making.

Question 3: Conversation

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

Question 4: Litter or waste

Very few scripts were received for this question. This question provided an opportunity to investigate unexpected or disregarded textures, patterns and forms. Attention to the forgotten and the forlorn was a characteristic of this question. The question also invited candidates to seek their subjects in unusual places. Some scripts depicted street scenes. Along with litter and waste, these scripts often ambitiously included stray animals, broken vehicles, and sometimes beggars. In addition to the structure and texture of litter, these scripts also required candidates to render complex forms and the human figure. However, many scripts which took this approach were not seen to combine these elements successfully.

In some scripts, ephemeral or disregarded objects were observed closely. This degree of scrutiny sought to reveal textures, patterns and intricacies that could otherwise be overlooked. Other scripts examined waste and litter objects using a range of media including pencil, watercolour, pastel, gouache and acrylic paint. Montages of images made in different mediums provided evidence of manipulation, and development of ideas. These approaches were rewarded in AO2, AO3 and AO5. Other scripts used a range of art materials to investigate the twists, turns and tears of crushed drinks cans.

Question 5: Social event

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

Question 6: Clothes on a hanger

Very few scripts were seen for this question. However, scripts were seen across the ability range, with proportionately more at the higher end. Candidates were seen to have made careful choices about their collections of garments and their arrangement on a hanger. An emphasis on what were largely personal responses which were rewarded in AO1 and AO5. Candidates also made good use of visual language to communicate the texture, colour or form.

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<p>Paper 6090/02 Interpretative Assignment</p>
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There were too few scripts seen to produce a meaningful report.

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

- Some dynamic and well considered typographic layouts were seen.
- Candidates demonstrated research from direct observation and first hand experience.
- Among lower scoring scripts, candidates appeared to make indiscriminate judgements over the use of colour, line and shape.
- Regard should be paid to neatness and tidiness of presentation.

General comments

Entries for this paper were relatively low. Most popular questions were for typography and surface design. Scripts were clearly labelled with sheets securely fastened together.

Most candidates attempted **Questions 1, 3, 4, 7 and 8**. The most popular question was number **1**. **Questions 4 and 7** were the next most popular. This session, relatively few scripts contained digital work. Most scripts used acrylic paint, graphic marker pens, pencils and coloured pencils with occasional elements of digital work included as examples of experiment or development.

Some good examples of typographic design were seen. The most successful scripts presented well executed letterforms which had been designed from original research. The most successful designs for three dimensional surfaces often used a “net” to realise the whole design. Where centres presented similar elements of supporting work and similar final outcomes, they risked marks being limited in AO3, AO4 and AO5. During the preparatory period, candidates would be better advised to explore original ideas and follow individual directions. Some candidates were seen to have studied the work of other designers. This is to be encouraged. Candidates often made good use of transcriptions, colour ways and digital manipulation in their investigations and research.

Comments on specific questions

Question 1: Typographic designs for the word BACKSTREET

Although this question attracted relatively few responses, this was the most popular question. A variety of wet and dry media were used in response to this question. These included felt pen, graphic marker pens, acrylic paint, colouring pencils, and fine-liner pens. Some dynamic and well considered typographic layouts were seen. The challenge of the question was to use the ten letters of the word BACKSTREET, and create designs which are associated with, or influenced by, related ideas. Candidates often used urban or imagined future environments as context for this question. The influence of digital games was evident. Candidates used devices such as fractured or dissolving letters. Sometimes letters mutated into human forms. Other lettering was seen to be influenced by motifs and logos associated with car racing. Those scripts which contained letters shaped from the form of backstreet animals were rewarded for their personal vision. Many scripts relied on graffiti style lettering. Whilst this style of lettering is often associated with backstreets and urban environments, indiscriminating presentations of graffiti letterforms were not seen to be a sufficient response to this question.

Among higher ability scripts, candidates demonstrated good control of the materials they were using. Although the question is solely concerned with lettering and typographic arrangement, sufficient regard should be paid to neatness and tidiness of execution. Most candidates took care to avoid smudges and overpainted outlines, and also made sure that colour was evenly distributed and consistently applied. Higher scoring scripts also demonstrated an understanding of the behaviour of materials and exploited the properties of the selected materials to develop the design. For example, some candidates effectively blended different coloured paints, from one part of a letterform to another.

Amongst lower ability range scripts, evidence for AO1 was often severely limited. A limited research into the starting point or design idea can limit the development of the responses. In other lower scoring scripts, candidates appeared to make indiscriminate judgements over the use of colour, line and shape. Whilst experimentation is to be encouraged and is normally rewarded in AO4, candidates also need to demonstrate that they recognise visual organisation and can make aesthetic judgements.

Question 2: A board for a game called Rainbow Grain

Too few scripts were seen to determine a pattern.

Question 3: Logo for a band called Quest

Too few scripts were seen to determine a pattern.

Question 4: A pattern based on the Weather

This was the second most popular question. The media used in response to this question included graphic marker pens, fine-liner pens, and poster paints. The challenge of the question was to select from first hand studies, images of the weather that could be used to build a pattern. For this question, most candidates demonstrated research from direct observation or first hand experience. Some scripts contained paintings or drawings, and others included personal photographs of weather events. Umbrellas and weather symbols were used by the majority of candidates answering this question. Raindrops and cloud patterns were also seen in some scripts. Some candidates based their investigations on well considered personal photography. Although this attracted marks in AO1 and AO5, such studies were often not seen to be exploited in the development of ideas. This development also reflected experimentation with a range of media. These included poster paints, fine liner pens, scraper boards, pastels and graphic marker pens.

Some candidates were seen to research the work of other artists but this was not always relevant or well-integrated. This research should inform the ideas development in some way in order to make a positive impact on the development of candidates' work. Among higher scoring scripts, candidates were seen to bring a sense of order and resolution to the various images of weather they had developed.

Question 5: A pair of gloves based on the theme Opposites

Too few scripts were seen to determine a pattern.

Question 6: Woodland picnic area called The Hollow

Too few scripts were seen to determine a pattern.

Question 7: A lampshade based on the theme Cluster

The challenge of the question was to gather visual ideas associated with the term cluster. These ideas would then be developed into imagery or motifs to be used in the design of a lampshade. Most scripts presented surface pattern designs for the lampshade. Few candidates took the opportunity to design the shape and form of the lampshade based on the theme of cluster. However, the research undertaken by many candidates gave some indication of possible directions for three dimensional designs. This included the study of trees and plants, insects, and sometimes twisted ropes or strings.

Some centres presented very similar scripts. Centres will wish to ensure that during episodes of teaching, candidates are encouraged to explore original ideas and follow individual directions. This approach can do much to avoid marks being frustrated in AO3, AO4 and AO5. In lower ability scripts candidates were often seen to place the images they had designed in somewhat random arrangements on a lampshade template. This approach did not take account of the shape of the spaces between images. Therefore, the design of the lampshade as a whole was seen to be overlooked.

Among the higher ability scripts, some good design practice was evident. For example, motifs such as flower heads – with clusters of petals or decorative insects were realised with simple detail and without unnecessary complexity. Elsewhere, higher scoring scripts presented the lampshade as a “net”. Motifs or designs were placed on this flat shape. In these examples, candidates were seen to exercise command over the design space, and were rewarded in AO3, AO4 and AO5.

Question 8: A uniform for a Café called Cheesecake

Too few scripts were seen to determine a pattern.