

ART AND DESIGN

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

Key messages

- Marks across the assessment objectives will be frustrated without the submission of supporting work.
- Candidates are encouraged to clearly annotate their work to distinguish own work from what has been downloaded from the internet.
- Higher scoring scripts explored how to manipulate materials and techniques to recreate what is observed.

General comments

Some submissions only included a final outcome without supporting work. Despite the quality of final work, marks were frustrated in AO1, AO2, and AO3 in such cases. In other cases where supporting work was submitted, it did not appear to relate to the final outcome or the observation focus of the question. Such work was not seen to comply with the requirements of the syllabus. Candidates are encouraged to clearly annotate their work to distinguish own work from what has been downloaded from the internet. This is particularly necessary where candidates have worked over the top of scanned and printed imagery.

Some scripts were covered with cellophane to protect them; unfortunately this sometimes had stuck to paintings making it difficult to remove. Some centres submitted highly skilled, often painterly submissions; these works showed a competent handling of materials and an expression of a mature aesthetic understanding. However, these works lacked recording and exploration. Often the images submitted, were not seen to be related or form a coherent sense of development. While skill was recognised in AO4 and AO5, evidence in the remaining assessment objectives remained limited.

The most popular question was number **1**. **Question 4** was the next most popular, followed by **Question 2** and **Questions 3, 6** and **5**. Marks were awarded across the range for **Question 4**. Among lower scoring scripts most candidates had answered **Questions 1** and **6**. Marks in the higher range were awarded for **Questions 2** and **4**. Very few scripts were seen for **Questions 3, 5** and **6**. A broad variety of media and materials were seen. These included acrylic paint, oil paint, pencil, coloured pencil, and pastels. Most centres had ensured that all exam responses were labelled appropriately on each sheet submitted. However, some candidates had not indicated which question had been answered. Although this could usually be determined by the nature of the candidate work, it was not always clear. Centres are reminded that all labels should be completed correctly and indicate the question number.

Question 1 *Wild, dried or fresh flowers*

This was the most popular question and responses were seen in the mid-range and in the higher mid-range. The challenge of this question was to explore the intricate shapes and forms presented by the leaves, stems or petals which make up the structure of flowers. Many candidates made the most of opportunity provided by the question to pursue a focus on observation throughout the paper. A variety of exotic flowers and beautiful arrangements were seen in response to this question. These were documented using both photography and with painting and related media. Among higher scoring scripts some candidates used black and white media. While this approach may not have taken the opportunity to explore colour relations, the qualities of surface, texture and form were competently expressed.

The work of other artists was studied and was often seen to inform the candidates' development of ideas. Among the higher scoring scripts candidates demonstrated that those they had looked at had informed their sense of visual language. Some delicate and sensitive studies were seen which observed the transparency of petals and the fine powder of pollen. Other scripts contained fluid, painterly studies with vibrant use of colour and a clear understanding of natural form and structure. The weakest work commonly consisted of

one or two sketches often copied from a photograph, some evidence of the use of a different media, and a reworking of the same images as a final piece. In such cases the final work was not seen to be evidence of creative and critical thinking. More satisfactory responses were able to demonstrate recording from a variety of sources. The development of personal ideas included a consideration of compositional elements. These works also displayed a greater degree of skill in selection and use of materials.

Question 2 *Tins, tubes or tubs*

This was the third most popular question. Scripts were mostly seen in the mid-range and in the mid-higher range. The challenge of this question was to render objects which are frequently, but not exclusively, cylindrical. Such objects often featured lids or closures, tapered ends, various materials such as metals or plastics, and a range of surface printing or labels. Candidates used a broad range of relevant items to answer this question. Typically, submissions included compositions of art materials such as paint tubes and water pots. Elsewhere, candidates used the contents of kitchen cupboards as they studied foodstuffs, pots or pans.

Lower scoring works contained relatively uncomplicated studies of household objects and continued to repeat the process of rendering them throughout the supporting studies and for the final outcome. Among lower scoring submissions, an understanding of perspective, form, shape and depth was often modest. An accurate representation of cylindrical forms and ellipses often proved to be a challenge. In these responses, the preparatory work and the final outcomes were presented in somewhat unconvincing compositions and sense of solidity. Scripts which were awarded in the mid-range provided more evidence of more recording and exploration of their chosen objects. Such scripts also typically explored different arrangement of objects and identified compositions that worked well. Among such scripts, the examiners noted demonstrable levels of skill. Candidates demonstrated satisfactory rendering of shapes and colour in direct response to what was being observed. Lighting and view-points were also considered for the way in which they revealed the objects observed.

In the most successful submissions, candidates also clearly identified surface pattern, texture, reflective colour, and distorted reflections. In some cases, ideas were also developed beyond direct observation. For example, some candidates progressed their work into fractured images or abstract forms. Others showed how observations of pattern and surface texture could be explored beyond initial replication into some attractive and engaging ideas.

Question 3 *Cushions or pillows*

This was the fourth most popular question and relatively few responses were received for this question. Most were in the mid-range with some seen in the low range. The challenge of this question was to describe solid forms which are often described by contours of pattern, stitching or decorative edges or pleats. The shape of these objects was sometimes adjusted by central buttons or roping. These objects are essentially domestic, and candidates often took the opportunity to observe them in living rooms or bedrooms, sometimes with children or animals reclining. Some candidates clearly took pleasure in exploring pleats or folds, and in rendering patterns and motifs. Lower scoring scripts included drawings of simple arrangements of cushions from photographs or from observation. Development of ideas through process was often seen simply in the use of different media with a single repeated image. In such cases, a sense of a personal creative response was frustrated.

Higher scoring scripts observed a range of cushions or pillows and included studies placing them in a range of locations, as well as single objects. Some scripts showed how creases are created by applying pressure to cushions and recorded this with an understanding of the changing form. The highest scoring scripts convincingly illustrated surface and texture. These scripts explored how to manipulate materials and techniques to recreate what is observed. Some interesting examples of recording were seen, including high piles of cushions, in various shops made by candidates who went on to make energetic studies of the colours and patterns observed. This made for rich subject matter from which to develop ideas as well as providing a vivid image of local textile design.

Question 4 *Sunglasses*

This was the second most popular question with the most marks awarded in the mid range. Some low scoring scripts were seen and some excellent and expertly scripts were seen. The single word question invited broad interpretation. Scripts were seen which featured outings with friends, sports stars and celebrities, and cosmetics and fashion. Some candidates took the opportunity to reflect on their own lives and social relationships as seen in the lenses of mirrored sunglasses. Where candidates explored these

aspects of the question and made convincing personal and creative responses, such scripts attracted marks in the higher range.

The challenge of the question was to observe the essential elements of sunglasses – frame and tinted lens. Some strong scripts were seen which treated the sunglasses as a still life object and rendered it faithfully, as observed. However, many other candidates explored the social dimension of the subject and its irresistible connection with people. Taking this approach, the question provided opportunities for portraiture, the study of social media, and a study of figures in action. Some intimate and informal records of personal spaces and friends were presented. These scripts often successfully used the device of a reflective lens to pivot between ideas of private and public personas. The sophistication of these responses was confirmed by the research candidates had undertaken into the work of artists who have used mirrors in their work.

The lowest scoring work included studies of sunglasses as a single motif rather than a solid object. Such scripts usually lacked consideration of background, surface placement or solidity described by light. Sometimes different angles and viewpoints were considered but with a limited understanding of how to portray these in a realistic way.

Scripts rewarded in the mid-range tended to include unusual, unexpected or more abstracted visual ideas. Sometimes the sunglasses were manipulated by overlapping the arms or looking at different views from within the frame of the glasses. Some examples of people wearing sunglasses were seen, often in the form of a 'selfie' pose. In these scripts, reflections on the lenses provided hints of human activities and association such as sports, beach games, tropical locations, and sun sets and sun rises. The strongest work often made very good use of the reflective surface of both the lenses and the frames. In such cases the candidates made faithful and convincing renditions of the objects and the world reflected in them.

Question 5 *Natural shelter*

Too few scripts were seen to discern a pattern.

Question 6 *Entertainers*

This was the fifth most popular question and relatively few scripts were seen. Most responses were in the mid-higher range, with some in the lower range. Among the scripts submitted a wide variety of entertainers were studied. These included street entertainers, musicians, dancers and puppets. Most research for this question was made from secondary sources with the same downloaded images used by a number of candidates. Although this approach often led to skilful reproductions of the images, it lacked a personal connection or sense of exploration and development.

Among those scripts that gained higher marks, candidates had established firmer foundations made from first-hand recordings. Puppet museums and theatre productions were seen among research and recording. These examples were typical of those scripts which formed a rich framework from which the candidates were able to develop their ideas. Some candidates went as far as creating their own versions of the puppet characters and in doing so reflected the dual nature of puppets – sometimes sinister, sometimes innocent. Higher scoring responses were seen exposing this uncomfortable aspect of entertainers and demonstrating candidates' own critical awareness and observational skill.

ART AND DESIGN

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

- There were a few submissions that did not include any supporting work, a final outcome being the only sheet submitted. Some centres all completed the same question making it a house style with few variations.
- It was often difficult to tell from where sources were derived. Clear annotation to identify what is the candidate's own work and what has been downloaded from the internet would be helpful.

General comments

Some scripts were covered with cellophane to protect them; this should be avoided as it can damage the work in transit. Where candidates have worked over the top of scanned and printed imagery, indication of this is necessary and the original source of the imagery should be referenced. Techniques ranged from acrylic, pastel, pencil, pen and ink and mixed media with stitch and collage. Some candidates had used printmaking as part of their development to good effect. Some candidates submitted highly skilled, often painterly submissions. Commonly worked from photographs, these works showed competent handling of materials and an expression of mature aesthetic understanding. All submissions should include supporting studies demonstrating recording from primary and secondary sources, and exploration and development of ideas and with media. Often the images were unrelated and did not form a coherent journey. Candidates should not submit a series of unrelated images as they miss opportunities to show how their ideas have developed during the preparatory period.

Comments on specific questions

Question 1 *A different perspective*

This was the most popular question with marks awarded across the range. A wide variety of responses were made to this question which included looking at reflective surfaces, unusual viewpoints such as a bird's eye view, an ant's view as well as various examples of foreshortening.

At the lower mark range responses relied upon secondary sourced images and candidates reproduced these with varying ability and without development of ideas. In the middle range candidates explored their ideas by experimenting with different compositions, arrangements and materials. Often layers of imagery used to create depth and strong perspective.

The most successful work realised intentions by creating a coherent journey between initial research, development and producing a final outcome that linked together and amalgamated their findings. Such examples of this included work that studied the human form reclining in various positions with a foreshortened view. The candidates had recorded these positions with increasing confidence and accuracy, making critical decisions about what had worked well. These judgements filtered into the final outcome where the most successful ideas were developed and skills honed to produce a strong, final conclusion.

Question 2 *Meeting and eating*

This was the third most popular question with subject matter mainly from the study of restaurants or cafes with people meeting to eat and drink. A great opportunity for observational work was available here and some candidates rose to the challenge with well-observed plates of food. Others took a more unusual approach and looked at various animals eating together, such as dogs in a park or pigeons on a ledge. A few observed the concept of personal interaction and relationship dynamics at the coming together over food.

Cultural observations were also made in this vein with the exploration of religious feasts and fasting. Repetitive studies of food following an observational approach rather than interpretative was more commonplace.

The most successful submissions had a secure grounding in observational studies prior to developing into more abstract concepts. The weaker submissions drew ideas from secondary sources and would have benefited from greater control with media and forms, and more time spent developing ideas into a resolved composition.

Question 3 *Faithful*

Most candidates dealt with ideas and paraphernalia relating to religion. A vast amount of rosary beads and people at prayer were depicted. Others however chose to look at animals, man's relationship with dogs and horses was investigated. Also the love between mother and child was explored.

An insight into the rituals and practises of local life was given with photographic recording and sketching of religious gatherings using first hand recording well in order to inform ideas.

The strongest work delivered on both skill and exploration of ideas. Candidates were able to demonstrate a personal connection and engagement with their work and this was rewarded in AO5. Some used pets, birds, pigeons and doves with some investigative work using painterly surfaces to create the form.

Question 4 *Stitched together*

This was the second most popular question and responses ranged from the more obvious of depicting sewing equipment and teddy bears sewn together to physically stitched images using embroidery threads to the more conceptual ideas of people being stitched together. Often this too was depicted by the people in question being physically stitched together with various threads. In some cases this was rather expertly done and gained reward in material use.

An interesting connection was made on a number of occasions between the act of sewing and the joining together of womenfolk, often linking generations of the same family, passing on skills and knowledge from one generation to the next. Where this personal understanding was combined with competent skill at rendering the observed scene, some very strong work was produced.

Other concepts such as the numerous studies of soft toys, faces, dolls and some had explored and developed the theme in a strong focussed manner. Fur and stitching was worked with intricate detail defining the texture of the fabric with expert precision.

Question 5 *Counting*

Most candidates chose subject matter including money, notes and coins, cash machines and tills. Others looked at counting apparatus such as calculators, abacuses, chess, clocks and calendars. A few commented on the passing of time by looking at ageing of people or the passage of time from birth to death.

The weakest work tended to depict bank notes often passing from one hand to another. These were mostly derived from secondary sources and weren't developed beyond the initial copy, rather repeated for the final outcome usually in a less convincing way than the initial example.

Stronger candidates made well-observed paintings/drawings of money, understanding the creases of banknotes and successfully indicating the weight and form of coins.

The best work demonstrated an engagement with the theme and a commitment to realise their initial intentions; whether this be to fully understand the form and texture of money and fully describe its visual qualities or to describe the way an elderly person's skin differs from that of a young child as it endures the experiences of life and the passing of time.

Question 6 *Secretive*

The majority of submissions for this question looked at locks and keys or secret boxes, masks, broken promises or cheating. Submissions at the lower mark range generally looked at secondary sources with limited development or personal input.

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6090 Art and Design June 2019
Principal Examiner Report for Teachers

More accomplished work studied the shape and form of these objects with accuracy and skill. On occasion the idea developed into pattern and an inquisitive exploration of surface texture, particularly with metal patination and rust.

Another poignant and reoccurring response to this question was the reaction to women's voices in society. Often this was depicted as a woman being gagged or a hand placed over her mouth, sometimes her lips too were under lock and key. Some very insightful and sometimes emotional responses were made in relation to this idea showing how women may feel repressed and their opinion silenced by a male dominated society.

The strongest work here showed a maturity in it's exploration of the theme and the use of art as a means of self-expression was able to be rewarded in AO5.

ART AND DESIGN

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

- Candidates are reminded to read the questions carefully in order to understand what the questions require.
- Candidates attempting questions with typography are encouraged to research typographers and examples of best practice.
- Where examples of competent work were seen, candidates had provided a more convincing development of ideas.

General comments

Most centres had ensured that all exam responses were labelled appropriately on each sheet submitted. There was evidence of work in a variety of media, including gouache, acrylic paint, photography, colour pencil and digital. There were many examples of skilful rendering in pencil and paint.

Examples of competent work were seen where candidates had provided a convincing development of ideas based on their research and recording. Some very low scoring scripts were seen which typically contained a single sheet with a single image. In such cases evidence was not included for assessment objectives AO1, AO2, AO3 and AO4. Logo designs and book illustrations were the most popular questions this session. Most candidates attempted **Questions 2 and 4**, whilst **Questions 1, 3, 5, 6, and 8** attracted very few responses. **Question 7** attracted no responses. The most popular question was number **4** followed by **Question 2**. Candidates produced work in a range of media response to this paper. This included work in biro, gouache, acrylic paint and digital manipulation. Candidates attempting questions with typography were often seen to overlook the visual impact of letterforms and word layout. Where candidates choose questions containing typography, they are encouraged to research typographers and examine best practice in typography.

Question 1 *Typographic designs for the word superstar*

Too few scripts were seen to determine a pattern.

Question 2 *Illustrations for a book called Come Out of Your Shell*

Although this question attracted few scripts, this was the second most popular question. Most scripts were seen in the low range with some in the mid-range. The challenge of the question was to create an illustration which would give visual expression to the content of a book called Come Out of Your Shell. Candidates frequently used fine line pen or acrylic paint in response to this question. The question contains both an invitation and a description. The potential of the question remained largely overlooked by many candidates. Frequently candidates used a seashell as the motif of their illustrations. In such cases, marks were often frustrated in AO1 where candidates had not sufficiently researched their subject, and in AO3 where the shell motif and other elements of the illustration, were not satisfactorily resolved.

Although the question did not require a front-cover, several candidates took this approach, often showing the spine or pages of a book. Whilst this attempted to place the illustration in some context, candidates placed additional demands on their activity. This work was not seen to successfully combine typography, illustrations and the design of the page. Candidates are reminded to read the questions carefully and understand what the question requires.

Question 3 *A ticket, badge and T-shirt design for a concert by a band of your choice*

Too few scripts were seen to determine a pattern.

Question 4 Logo for an online flower delivery service called Bloom

This was the most popular question and submissions were seen in the mid and lower range. The question invited candidates to consider a number of elements in the design of a logo. For example, colour, shape, typography, imagery and layout should be deployed in a successful logo design. Many scripts avoided default shapes such as circles or squares for their logo. Instead, higher scoring scripts allowed the shape of the logo content to determine the shape of the outline. Among lower scoring scripts, colour was seen to be used indiscriminately and a white background was determined by the use of white paper. Where candidates had created logos digitally, they were seen to demonstrate more control over their colour choices for the whole design. However, scripts containing hand-drawn copies of the candidate's digital work were not seen to have any advantage and were not seen to demonstrate the development of ideas. In these cases, marks were typically frustrated in AO2.

Some delightful work was seen where candidates had used floral motifs which were carefully integrated into the whole design. Colours and shapes of flowers were often mirrored in the background and in the choice of lettering. Other examples made good use of the word Bloom in the design of individual letterforms.

Some lower scoring scripts appeared to copy the same examples of websites repeatedly. This frustrated opportunities to cover AO2. Whilst transcribing the work of others is not at all discouraged, lower scoring scripts were not seen to demonstrate the skills required to render their subjects competently. Marks were therefore frustrated in AO3 and in AO4. Scripts in the mid-range demonstrated research of internet sites. However, this was seen to be indiscriminate and did not necessarily concentrate on delivery services. As with **Question 2**, some candidates were not seen to have adequately considered the implications of the question or to be able to address each of the assessment objectives.

Question 5 Packaging for a sweet shop

Too few scripts were seen to determine a pattern.

Question 6 Front cover for an online magazine called Stadium

No scripts were seen.

Question 7 A pattern based on maps

Too few scripts were seen to determine a pattern.

Question 8 Reception area of a company called Creative Future

Too few scripts were seen to determine a pattern.