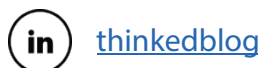




Cambridge O Level
Art & Design
6090
(May/June 2018)

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ART AND DESIGN

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

Key messages

- More successful scripts sought to recognise the unique properties of the objects observed.
- Limited reference to the work of others or to contextual study has the potential to restrict a candidate's understanding of the question.
- Higher scoring scripts demonstrated development and experimentation through the use of materials, and through processes.

General comments

The most successful scripts seen managed to combine skills at researching and developing ideas, with skilled control and selection of appropriate media and processes.

Some submissions were strong on the selection and control of media and processes without sufficient evidence of research, development and creative and critical judgements. Other scripts showed experimentation and development of ideas without sufficient command of materials. In the minority of submissions, candidates were able to demonstrate abilities which could be rewarded across the assessment objectives and these scripts were the most successful.

The most popular question was number **6**. **Question 5** was the next most popular, followed by **Question 2** and **Questions 1, 4** and **3**. Very few scripts were seen for **Questions 1, 3** and **4**. The more successful scripts sought to recognise the unique properties of the objects observed. A broad variety of media and materials were seen. These included pencil, felt-pen, colour pencils, charcoal, ink, printmaking, collage, pastels, ink on water marbling, and digital manipulation. The higher scoring scripts demonstrated development and experimentation through the use of materials and through processes employed.

Some centres had not indicated which question had been answered. Although this could usually be determined by the nature of the candidate work, this was not always clear. Centres are reminded that all labels should be completed correctly and indicate the question number. Centres must also make sure that work is dry before it is submitted. Some scripts were difficult to view where pages were stuck together.

Where candidates had researched the work of others, the results were often informed and sometimes delightful.

Comments on specific questions

Question 1 *Envelope*

Relatively few scripts were received for this question. The challenge of this question was to explore the form, shape and structure of a relatively flat object. Most scripts recognised that an envelope is essentially a folded piece of paper, where one of the folds creates the flap. Candidates also recognised that such a simple object has significant emotional potential. This was seen as candidates depicted stamps from distant countries, senders address, the content of the envelope, or a desk or table where the envelope is opened. This attention to detail was rewarded in both AO4 and AO5.

Lower scoring scripts consisted of simple line drawings and isolated studies. Such scripts had marks frustrated in AO1, AO2 and AO5. The more successful submissions were seen to arrange collected items in sensitive and interesting compositions. This was rewarded in AO3 and AO5. Some scripts used old or personal correspondence to express sentiment and communicate memories. Some inventive submissions for this question involved physically reworking scanned items such as stamps and other postage

paraphernalia. Some scripts contained intricate and detailed investigations into clusters of office stationary. Some scripts were intensely focused and presented as short essays on human melodrama or nostalgia.

Question 2 Cogs or wheels

Relatively few scripts were received for this question and this was the third most popular question. The challenge of this question was to observe solid circular objects with particular characteristics determined by their use or function as part of a larger mechanism. Close observation of bicycles or motorbikes provided valuable visual information. In addition to cogs and wheels, candidates also took account of chains, spokes, teeth, axles, gear mechanisms, hinges, and bearings. Depending on the subjects chosen, candidates also took on the challenges of depicting suspension springs, steering gear, or combinations of materials such as wood and metal. Upright wheelbarrows or carts provided an interesting perspective. Some very attractive work used the circular shape of sprockets and the teeth of cogs to develop abstract compositions. Some examples of abstract manipulations were seen to be a successful development of observations and manipulations. Such activity was rewarded in AO2.

Typically, lower scoring scripts contained studies of one or two related items such as small cogs and recorded studies in various media. Although these scripts contained evidence of the ability to control media, limited ideas or the way they were recorded, tended to limit development or creative progress. Such an approach tended to simply repeat images throughout the script. Higher scoring scripts often included studies of wheels or cogs in a wider setting, observing them on large machines or larger vehicles. Shapes, textures, forms, and patterns found within these structures were investigated conscientiously. Higher scoring scripts pursued these investigations with a competent ability to select and control media.

Question 3 Collapsed

Relatively few scripts were received for this question. The challenge of this question was to describe some notion of disintegration, breakdown, fall, folding or failure. Some candidates sought to illustrate a moral collapse. Observation and research work was typically focused on people who had succumbed to addictions. In other scripts people were shown suffering from fatigue or exhaustion. The strongest work showed good observational skills in relation to the human form. Some candidates attempted challenging postures involving foreshortening and unexpected angles. This was rewarded in AO1 and in AO4. Views through derelict or demolished buildings were also popular. Some scripts used visual devices such as floating tiles or bricks. Others used motifs associated with dystopian cinema, literature, or graphic novels. Images of bridges, fallen trees, or ancient monuments were recorded as useful references or starting points.

Question 4 Standing at a sink or tub

The challenge of this question was to combine a depiction of the human form with a static object. This question provided opportunities for portraiture, figure work and still life studies. Some candidates explored these aspects of the question and made convincing personal and creative responses. Such scripts attracted marks in the higher range. Lower scoring scripts were often seen to use photography to capture a particular scene or location. This was then recreated using different media or colour ways. Stronger scripts often explored the reflective properties of a sink or water, recorded in-depth studies of hands in water, and made reliable judgements about the relationship between visual elements and composition. Candidates presented a variety of interpretations which were interesting and unexpected. These ranged from kitchens or bathrooms, to outdoor environments with buckets and tubs.

Question 5 Egg in a broken shell

The challenge of the question was to recognise the distinctly different characteristics of an egg and its shell. The question also required candidates to understand the relatively even form of an egg compared to the structural detail of a broken egg shell. Many candidates answering this question provided diligent and focused observational work. This was rewarded in AO1 and in AO3. However, there was limited reference to the work of others or contextual study. This not only has the potential to frustrate marking in AO1 but can also restrict a candidate's understanding of the question.

Candidates were rewarded appropriately for their ability to select and control materials. A broad variety of media and materials were seen for this question. These included pencil, felt-pen, colour pencils, charcoal, ink, printmaking, collage, pastels and digital manipulation. The higher scoring scripts demonstrated development and experimentation, through the use of materials and through processes. These processes range from simple polystyrene prints to more complex work with ink on water marbling. Some very good

development of ideas through process were seen. The more successful scripts also used the results of exploration and experimentation to develop interpretations of observations and inform ideas of composition.

Most candidates sought to render the unique properties of an egg in a broken egg shell. However, the higher scoring scripts competently worked with the translucent, colour refracting, pearlescent quality of the white, and compared this with the intensity and subtlety of the colour of the yolk. This was set against a rigid yet fragile egg shell. In some cases, these comparisons were explored with tenacious enjoyment. Some examples of very good photography were provided in response to this question. This was seen to aid research and an understanding of composition. Eggs and their shells were sometimes well lit to form interesting shadows and reveal variations in opacity. This was rewarded in AO2 and in AO3.

Question 6 Jumble

This question prompted some lively and inventive responses. Candidates worked with a very broad range of subject matter to answer this question. Typically, candidates based their work on collections of musical instruments, kitchens, artist's materials, confectionary, hair styles, wires, cables, tools, mechanical equipment, sewing and knitting equipment, clothes hangers, clothes, shoes, plants, body parts, facial features, wool, and materials spliced or 'jumbled' together. Many candidates recorded abundant experimentation with media and with processes including work with wet and dry materials, digital manipulation, collage and photography. Some candidates used the objects they were working with, to create print work. Printing from the patterned soles of training shoes is a typical example. Among higher scoring scripts, candidates used materials and processes to reflect the focus of the question. For example, overlapping shoe prints, or multiple photographic images individually manipulated or coloured. This approach was rewarded an AO2 and in AO5.

Many scripts demonstrated good levels of recording and observation. While the question was commonly associated with clutter, tangle or disarray; candidates sought to find order and structure in the objects they were working with. This was achieved through keen observation using drawing, painting or photography to describe surface texture, shape, form and space. Among higher scoring scripts observations were made using a variety of view-points, a range of lighting conditions or times of day, or a variety of related objects. This approach was rewarded both in AO1 and in AO3. The highest scoring scripts formed tangible connections with their subject matter by using the results of direct observation to reveal visual qualities such as patterning, line direction, or colour groups. This approach not only helped candidates to develop ideas but also informed aesthetic judgements about composition and layout.

Lower scoring scripts were seen to rely heavily on secondary sourced imagery, or work derived exclusively from photographs. This approach tended to limit the candidates' exploration of the question and objects in a jumble. Amongst these scripts candidates did not establish a satisfactory foundation for the manipulation or exploration of images, development of ideas, or a personal creative response. Some scripts associated the question with unwanted items. Such scripts used litter bins, rubbish piles or junk yards as starting points. Some of the best development work identified the abstract qualities of random assemblages of objects. Where crushed objects were depicted, candidates made good use of the resulting shapes and manipulation of lettering on cans or packets. Some of the stronger scripts exploited the creative potential of paper, paint and fabrics in low relief.

ART AND DESIGN

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

- The supporting studies should show the development of the chosen idea.
- Strong painting and drawing skills were seen in many of the submissions.
- Where candidates have used their own photographs, these should enhance and support their research and observation skills.

General comments

In many submissions the candidates had understood the requirement for the supporting studies to show the research and development of ideas. There was evidence of research into other artists and this could still be improved by demonstrating how this research has impacted on the development of ideas.

In some examples, candidates submitted a series of unrelated finished pieces, rather than work supporting the development of their chosen theme. This denies the opportunity to engage in a journey of discovery and experimentation with personal direction. These examples were often also vague as to which question they had chosen and this needed to be made explicit. Sufficient time should be set aside to research and develop ideas from the question chosen on the question paper, before the exam period begins.

Aesthetic and material skills were the strengths of the majority of submissions. An imbalance was evident between centres that clearly encouraged the development of ideas and of personal engagement with those that focused on the skill of rendering. Where these two attributes were combined, more successful work ensued.

A variety of mediums were used across the entire submission; mainly coloured pencils, oil and chalk pastels, watercolour and acrylic paints. Examples including print and collage were seen and in many cases candidates had made good use of their own photography.

For all submissions candidates should research their chosen theme from observation, photography and drawing and then use secondary sources where appropriate to broaden their investigations. For the interpretative paper, the supporting studies should show the development of their idea and how it has evolved from the starting point. This can include investigations into different materials, research into relevant artists, exploring layouts, scale and visual language. In some examples the development seemed unrelated to the theme or not sequential and in too many submissions, candidates had submitted a series of unrelated paintings.

Comments on specific questions

Question 1 *Seek and find*

Many responses to this question were quite literal examples of hide and seek games with studies of hands over eyes and faces. More conceptual ideas included looking within the landscape, looking at imperfections in the body, life and the role of women in arranged marriages and dominance of men; seeking freedom and happiness from depression.

Question 2 *Elongated*

This question prompted the most original ideas and interpretations from bizarre, stretched objects to the study of shadows or distorted reflections in metallic objects such as spoons and saucepans. The stronger

work used first hand observation as a means to record findings and explored their subject, whereas the weaker work tended to invent or imagine their elongated objects.

Figures, hands and legs were seen with distorted images and skewed perspective. Stronger submissions demonstrated an understanding of foreshortening to create some effective, powerful images. Many candidates considered themes of self-image by exploring faces distorted by make-up or twisted expressions. There were some creative ideas where images had been manipulated using software to create elongated images.

Question 3 *Fun and games*

This was a popular question and the types of starting points included images of playgrounds, parks, roundabouts and children playing in the street. There were also some conceptual interpretations such as likening life to a game of chess; some candidates explored deeper themes of child abuse or power imbalances. The vast majority of responses looked at board games and childhood toys. Although this was a good choice in terms of availability of objects, the accuracy required to depict a board game with correct use of perspective and angle, proved too much for most candidates. Sentimentality and personal connection was evident in much of the work and there were some sensitive studies that captured the texture of a teddy bear's fur or the delicacy of a dolls hair showing skill with the chosen media.

Question 4 *Edges or boundaries*

For this question candidates' responses explored themes such as the boundary between earth and the sky, space and the universe. More physical boundaries were explored such as the edges of buildings, ropes, fences, walls and railway tracks. Or conceptual boundaries such as emotional restriction, expectations, traditions, gender and culture.

Some imagery showed close ups of fingers and feet clinging to the edges of buildings, demonstrating observation and perspective drawing. The most successful work showed skill with the chosen materials and a sensitive and mature approach to developing the theme. Weaker work tended to rely on imagery from the internet or newspaper clippings.

Question 5 *Night light*

This was the most popular question and many candidates chose quite obvious and accessible starting points such as candles, street lamps and street scenes or lighthouses. In some examples artist references were seen and would have benefited from greater integration into the development of the idea. The strengths tended to be from observation and careful and sensitive rendering of the images. There were some successful photographic submissions seen with candidates exploring shutter speeds and exposure times to get interesting light trails.

Question 6 *Washing away*

Submissions for this question explored ideas around rain, faces in showers, water droplets, hands being washed and conceptual ideas of washing away problems, or the blurring or eroding of facial features. Some well observed and skilful watercolour studies were seen with careful rendering of the effects of water running off skin and of colours blending into each other.

ART AND DESIGN

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

- An understanding of typography contributed to some attractive design work.
- Where research and gathering are restricted, the scope of visual interpretation can be limited.
- There were many examples of skilful rendering in pencil and paint.

General comments

This session, relatively few scripts were received for this paper. However, some examples of competent work were seen. Book covers, and logo designs were the most popular questions this session. Most candidates attempted **Questions 2** and **7**, whilst **Questions 1, 3, 4, 5** and **6** attracted very few responses. **Question 8** attracted no responses. The most popular question was number **7** followed by **Question 2**. Candidates engaged in a range of activities in response to this paper. Many candidates recognised the value of typography. Where typography was used well the design work was invariably enhanced. Where candidates employed visual elements from their initial research to create original letterforms, they were appropriately rewarded.

Candidates often provided limited evidence which could be rewarded in AO1 and would have benefited by a broader gathering and recording from a variety of sources. This will help to prove a sound foundation for development of ideas and for exercising critical and creative judgements. Very few candidates referenced the work of others. Contextual study has the potential to enrich research and inform activity rewarded in AO2. Many scripts were seen to neglect the potential of visual exploration with design elements or with materials. This had the potential to frustrate marks in both AO2 and in AO3. Candidates are encouraged to take risks and value the discoveries they make through manipulation and through process.

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.

Comments on specific questions

Question 1 *Three lettering designs for the word Labyrinth*

Too few scripts were seen to determine a pattern.

Question 2 *Front cover for a travel book called Latitude*

This was the second most popular question. The challenge of the question was to create a layout or illustration which would give some indication of the content of a book which is called Latitude. Such a front cover would both identify and advertise the book. In doing so candidates could make use of the title for typographical work and to reveal the associations of the word Latitude. Most candidates were rewarded mainly in AO2 and in AO4. This recognised the extent to which ideas had been developed and any evidence of the control of materials. However, candidates were seen to have neglected activities which may be rewarded in other assessment objectives. Most scripts were not seen to have demonstrated abilities in recording from observation or other sources. Candidates are reminded to gather research from a range of sources. This will allow them to make progress as they explore visual material and develop ideas. Few scripts took the opportunity to record research on travel books or travel publications, advertising or websites, for example. This was seen to potentially limit the scope of visual interpretations to this question. Amongst higher scoring scripts, candidates developed some typographical ideas and began to develop skills in visual experimentation.

Some more imaginative interpretations were seen featuring silhouettes of ships, aircraft, suitcases, and compasses. Other scripts included globe motifs, iconic world-wide sites, or the use of dots as a device to indicate passage or travel. Most work was produced using gouache or acrylic paint. Some candidates had used stencils. Most scripts were seen to have concluded the assignment early, without sufficient attention given to research, exploration, development, and organisation of ideas and visual elements.

Question 3 *Packaging for a set of games called Box of Tricks*

Too few scripts were seen to determine a pattern.

Question 4 *Pattern based on beat/pulse/tempo*

Too few scripts were seen to determine a pattern.

Question 5 *Outfit based on Bitter Sweet*

Too few scripts were seen to determine a pattern.

Question 6 *Adventure playground called Hullabaloo*

Too few scripts were seen to determine a pattern.

Question 7 *The logo for a laundry*

This was the most popular question. The challenge of the question was to design a logo which could be either a symbol, a sign or a badge for a laundry. The laundry was not named in the question, so candidates were required to work with the associations of laundries in general. These were frequently seen to include washing, drying or ironing. Scripts were seen which featured images of washing machines, tumble dryers, clothes hangers, and clothes pegs. Higher scoring scripts developed these images into motifs and used them as sound starting points for the development of ideas. Such activity was rewarded in AO1 and in AO2. All scripts contained evidence of work with typography, and some scripts made good use of laundry related words. Some of the higher scoring scripts made competent typographic presentations of these words.

Candidates demonstrated satisfactory organisation of visual forms where ideas were expressed through both black and white and colour interpretations. Among higher scoring scripts, candidates were seen to make use of shapes and forms found in laundries, to inform the design of typographic elements. In these scripts, source material from laundries was also used to make subtle and informed choices in colour, shape and layout of the logo designs. These scripts were rewarded in AO3 and AO5.

Although some interesting and successful logos were seen, some scripts had marking frustrated in AO1, AO2, AO3 and AO5. These scripts were seen to settle for initial ideas and early results. As a consequence, few marks were available for research, and exploration. Marks were also limited for expression of ideas and creative and critical judgements. Among higher scoring scripts, evidence was seen of some good logo development. This work was rewarded in AO2 and in AO3. Other scripts gained marks through skills in the selection and control of media. There was less evidence that such candidates had gained some understanding of the potential of visual communication through logos.

Question 8 *Stained glass window for an aquarium*

No scripts were seen.