

CARIBBEAN EXAMINATIONS COUNCIL

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®**

MAY/JUNE 2012

ART AND DESIGN

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GENERAL COMMENTS

CAPE Art and Design Unit 1 comprises four components: Cultural Studies, Two-Dimensional Art and Design, Three-Dimensional Art and Design and the School Based Assessment (SBA). Unit 2 comprises three components: Design, Applied Arts and the SBA. This year there was an increase in the number of candidates registered for Unit 1, while there was a decrease in candidates for Unit 2.

The design elements of production pieces have shown some improvement. Some candidates experimented with a variety of media for the production pieces and presented new areas of research for Cultural Studies. Some candidates did very interesting and well-conceptualized creative pieces with excellent accompanying journals. Teachers must be congratulated on the high standards they have demanded from and set for the students under their supervision.

Several problems have recurred in candidates' performance such as the absence of labels on coursework and poor packaging. Standardized labels for the SBA are available from the Caribbean Examinations Council (CXC) website. However, some candidates did not affix them to their work. As a result, some pieces of work were submitted without labels, which made it impossible to moderate them. All pieces of work submitted must be labelled with the approved CAPE labels. Candidates must also remember to submit explanatory notes with each piece of work as these notes provide the information used to award marks for Critical Thinking and Enquiry.

DETAILED COMMENTS

UNIT 1

External Assessment

Paper 01 – Cultural Studies

This theory paper, divided into two sections, comprised 14 questions. Section A comprised ten compulsory short-answer questions that were allotted a maximum of two marks each. Section B comprised four essay questions from which candidates were to answer one. The essay questions were marked out of 20.

Section A

Question 1

This question assessed candidates' knowledge of the indigenous peoples of South America and the Caribbean and their belief systems. In these systems, deities were represented in sculptural forms such as birds, serpents and jaguars. Only a few of the candidates got both parts of this question correct. Most answered Part (a) correctly while for Part (b) many candidates did not specify the type of stone used for creating these deities.

Question 2

This question tested candidates' knowledge of social and artistic adornment of the indigenous peoples of the Caribbean which can be compared to the designs for tattoos in contemporary times. Part (a) was answered fairly well but the definition in Part (b) was misinterpreted — the difference in definition of *object* was confused with 'tools' and 'material'.

Question 3

This question dealt with the iconography and symbolism used by Haitians in their art and religions. Candidates were to give names and symbols used. This question was the most incorrectly answered of the ten in this section. Candidates were unable to answer Part (a) and for Part (b) it was apparent that they guessed some of the answers.

Question 4

This question dealt with candidates' knowledge of the architectural structures on sugar plantations in the Caribbean. It was well answered despite the fact that some candidates misunderstood the meaning of the terms *relic* and *structure*.

Question 5

This question tested candidates' knowledge of copyright laws, how they protect intuitive Caribbean artists and can prevent exploitation of their work. This was also a well-answered question with candidates demonstrating a good understanding of the issues.

Question 6

This question focused on the role of European art movements and their impact on Caribbean (Cuban) artists during the early twentieth century. Candidates knew the answer to Part (a) but Part (b) had poor responses.

Question 7

This question tested candidates' knowledge of UNESCO sites, especially those located in the Caribbean, and their significance to world heritage. Part (a) required that a site be named, but many candidates mostly quoted *national heritage* rather than *world heritage* sites. This had the most incorrect answers of all the questions. However, Part (b) was answered correctly by a few candidates who named the location of the heritage sites on many different territories.

Question 8

This question tested candidates' knowledge of early Jacobean architectural styles used in plantation houses during the seventeenth century. This was not well answered as candidates could not give specific design features for Part (a). In Part (b), candidates used general knowledge or made an educated guess.

Question 9

This question examined candidates' knowledge of festivals. Part (a) was specific to Chinese culture and was well answered. Candidates identified symbols used by the Chinese in their celebration of Spring Festival or New Year. This question had the least number of incorrect responses.

Question 10

This final question tested candidates' understanding of the four basic methodologies used in Art Criticism. The majority of candidates gave answers but in the wrong order. This was not a well-answered question.

Section B

There were four essay-type questions in this section and candidates were required to choose one. Each question was worth 20 marks.

Question 11

This question discussed objects traditionally used for cooking and storing or techniques used for the processing of food in the Caribbean. These were then compared to contemporary technology for food processing. This question was the most popular of the four in this section. Most candidates attempted it and it was well answered.

Question 12

This question tested candidates' knowledge and understanding of intellectual property rights and paintings in public spaces/community art, such as murals produced by local artists. Not many candidates attempted this question. Part (a) was well answered, as most candidates correctly identified at least two concerns, though some of them did not expand or explain the answers fully. Candidates could not give a balanced argument in Part (c). Part (d) was answered fairly well; however, some responses failed to mention the terms related to ownership or copyright to get the full marks.

Question 13

This question tested candidates' understanding of *vernacular architecture* and how the features of similar architectural styles have been defined and used in the Caribbean. This was the least popular question of this section, with only a few candidates attempting it. The candidates who attempted to answer this question demonstrated good knowledge of the architectural style, and gave good examples to support their responses. They clearly understood the specific terms of the question.

Question 14

This final question focused on the commissioning of statues to memorialize persons who have made historical or cultural contributions to the Caribbean. Most candidates selected this question and Bob Marley, Paul Bogle and Lord Kitchener were popular choices. Sports heroes were also popular choices and Bussa's statue was also frequently used. There was some confusion regarding the artist/sculptor. For example, candidates wrote about the sculptor instead of the subject, the background and contributions of the work. Overall, candidates answered this question well and knew about the subjects chosen.

Paper 02 – Two-Dimensional Art and Design

This paper comprised four optional questions from which candidates were to choose one. Each question was marked out of 40. The performance of candidates on these questions was satisfactory.

Candidates are reminded that the preliminary studies and/or conceptual description/discussions in the form of explanatory notes must be submitted and attached to each piece of work as marks are allotted for Critical Thinking and Enquiry based on the evidence presented in these documents. CAPE Art and Design labels should also be used on the items submitted for examination. These labels must be attached to the pieces and not stuck to the bottom of the pieces where they cannot be readily seen. Examination booklets for Unit 1, Paper 01 should not be used for written work other than the Cultural Studies paper.

Question 1

Candidates' ability to create a still-life composition was assessed in this question. Candidates explored different ways of arranging ingredients for the preparation of a typical Caribbean breakfast. These included a package of flour, a bottle of cooking oil, a tin of baking powder and a plate, which contained one finished fried bake, Johnny cake or dumpling. Some candidates encountered challenges in creating a well-organized composition.

Question 2

This question assessed candidates' ability to use a drawing or painting technique illustrating a portrait or figure from an ethnic group, such as an Indian, African, Chinese or European dressed in traditional costume. This was a fairly popular question although candidates encountered some challenges. It was poorly presented because of issues related to facial structure and proportions.

Question 3

This question assessed candidates' ability to create a composition based on Caribbean social issues using any collage or mixed media technique. This was not a popular question as it was challenging compositionally and some issues needed to be resolved. Candidates used a variety of materials but not with much success.

Question 4

This question assessed candidates' ability to create a composition based on one of the following themes:

- The Duppy/Jumbie
- Once upon a time
- Jump up
- Lime

'The Duppy/Jumbie' produced some interesting outcomes. Interpretations were well thought out and competently executed utilizing a wide variety of media.

'Once upon a time' was also another popular choice but responses tended to lack clarity in the depiction of the storyline, and, in some cases, the supporting Critical Thinking and Enquiry material did not show relevance to the examination pieces.

'Jump up' was not a popular selection. The few responses offered were well executed interpretations of carnival.

'Lime' saw a variety of interpretations in a range of styles, media and levels of technical proficiency.

Paper 03 – Three Dimensional Art and Design

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 40. The most popular medium submitted by candidates in this paper was clay. Unfortunately, many pieces of ceramic work arrived broken as they were not properly packaged. Packages with ceramic pieces or pieces which can easily be broken or dismantled should be labelled 'FRAGILE'. To assist with sorting and correct labelling, registration numbers should be engraved onto the bottom of pieces, where possible. Pieces that are deemed fragile *must* be photographed from all sides (back, front, sides, top and bottom) so that if they get damaged before transportation, a grade can be assigned more accurately. Photographs of ceramic pieces should be taken *before* and *after* firing.

Question 1

This question assessed candidates' ability to design and create a relief sculpture in honour of a hero or heroine, incorporating iconography that represented the area of contribution. Candidates were also expected to replicate an image of that person in the design. They were expected to do well on this question but it was not handled as well as expected. Candidates had problems dealing with portraiture and some did not incorporate the iconography as part of the relief. Some of the materials chosen were not appropriate for this question, and the definition of the features was unclear.

Question 2

This question tested candidates' ability to create a sculpture in the round, based on some aspect of Caribbean music. The work was to be entitled *Tribute to Caribbean Music*. The research needed to address the type of music as well as its origins and significance to Caribbean culture. It appeared that many candidates did not understand the meaning of 'sculpture in the round', as their designs were to be viewed from one side. Not enough consideration was given to the technical structure such as the appropriate base for the construction of the sculpture to ensure that it was free standing and firm. Many of the concepts were good but the actual execution of the piece highlighted some challenges faced by candidates. Close attention needs to be paid to how different materials work together.

Question 3

This question assessed candidates' creativity and ability to use suitable materials to design and make a doll dressed in a Caribbean school uniform. Unfortunately, the dolls were poorly constructed for this question, and candidates did not design a new uniform, but rather used the traditional uniform of their school. Candidates did not pay attention to the craftsmanship of the uniforms nor did they consider the face and hands of the dolls. This question was misinterpreted by the candidates.

Question 4

This question tested candidates' ability to design and make a headdress for the king or queen of a carnival band named *Caribbean Paradise*. Candidates were to include the significance of the symbolism and the colours used in the headdress. This was the most popular question. Most candidates used feathers but needed to include a wider variety of music. Candidates needed more direction in the use of themes and appropriate materials. There were some very innovative pieces but for the actual finish, the materials were lacking. Headdresses needed to be designed to be seen from all angles; most were designed bearing in mind the frontal view only. A few were also not practical to be worn, and others were more masks than headdresses. Candidates need to properly investigate materials and their applications when undertaking a question of this nature.

School-Based Assessment (SBA)

In Unit 1, the SBA comprised Papers 04, 05, and 06. These were internally assessed and then submitted to CXC for moderation.

In Unit 2, the SBA comprised Papers 03, 04 and 05. These were also assessed by teachers and submitted to CXC for moderation.

The SBA component contributed 60 per cent to students' grades in both units. There was a marked improvement in the labelling, provision of registration numbers and packaging of production pieces created in the SBA, especially the three-dimensional works of art.

Teachers are urged to consult the syllabus regarding the research papers to be submitted. One school submitted entries for this component of the assessment but the products appeared to be a documentation of the process of creating production pieces rather than the stipulated research paper. The contents were therefore used as Critical Thinking and Enquiry to support the Module 1 production pieces.

Students continue, in many cases, to produce papers bearing little or no relevance to the prescribed syllabus. Teachers are encouraged to monitor the selection of research topics for the SBA.

The wholesale lifting of material from online sources and monographs is disturbing and requires closer vigilance from teachers. Primary research is to be encouraged as this will aid in the reduction of plagiarism.

Some schools are to be commended for the execution of papers of a high standard in terms of relevance of topics, research and presentation.

Paper 04 – Research Paper

The research papers were very varied in content and analysis when compared with previous years. Again, some topics were too broad and vague and not enough analysis was done. In some cases, topics dealt with areas not quite related to visual arts. Candidates are reminded that the topics for the research paper *must* deal with an aspect of the visual arts of the Caribbean. The choice of topic must be relevant and guided by the sections outlined in the syllabus (Unit 1, Module 1, Cultural Studies). As an example, topics such as Caribbean religions, or the development of music in the Caribbean would not be appropriate.

Candidates are also reminded that papers should include a title page and the approved mark sheet should be placed at the front of the document. The work should be double spaced and the illustrations and layout should be relevant to the information contained in the paper. Attention needs to be given to the presentation and binding of the paper. Again, of utmost importance, teachers need to warn students of the penalties of plagiarism. Information should not be lifted verbatim from Internet websites or other sources such as protected materials, books, pamphlets, and electronic resources such as films or documentaries, without acknowledging the source.

Some of the problems identified with the Research Paper were that the visuals included were either not cited or properly labelled. In one case, a candidate compiled both the Research Paper and the Critical Thinking and Enquiry for the School-Based Assessment pieces in one book, which proved to be most confusing for the examiners.

UNIT 2

Paper 01 – Design

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 60. There were pockets of excellence, particularly in the area of innovation.

This year, the themes dealt heavily with Caribbean customs and traditions. Candidates were required to research aspects of Caribbean folklore and traditional practices. This elicited a wide range of subject matter exploration in diverse media.

Question 1

This question required candidates to use knowledge of local plants and plant products to inform the design of packaging for tea. Some responses, by virtue of their innovative approach and skilled craftsmanship, were highly successful. Other responses unfortunately did not use the product to inform the design. Candidates are urged to carefully analyse questions to determine the expected product outcome. The need for research to inform the Critical Thinking and Enquiry must be underscored.

Question 2

This question assessed candidates' ability to explore undiscovered or under-explored aspects of the natural environment and create a poster to promote the selected attraction. Some entries achieved successful integration of manual and computer-generated technologies. Many candidates failed to do their own investigation and simply featured established attractions.

Question 3

This question required candidates to produce a book page which incorporated manual or computer-generated text with illustrative content related to a given selection of poetry. Interesting and varying interpretations of the excerpt of poetry were presented. Greater care could have been taken in the selection and execution of both manual and computer-generated font as the expected outcome was a book page. Legibility of font and font size should have also been given greater consideration.

Question 4

This question assessed candidates' ability to conceptualize and integrate symbols in the design of a CARICOM coat of arm suitable for use on a CARICOM passport. This was a popular question but responses tended to be generally lacking in innovation, relying too heavily on pre-existing European models. There was evidence of skilled craftsmanship in some responses but these generally suffered from lack of innovation. Consideration must be given to the relationship between the design and its intended function.

Paper 02 – Applied Arts

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 60. Generally, there was some improvement over the previous year especially in the area of craftsmanship. Candidates used a wide variety of materials, and designs were creative and innovative. This year, the theme was on the preservation of Caribbean cultural traditions. Candidates were required to research a variety of cultural retentions such as use of

herbs for medicinal purposes, natural resources of many Caribbean territories and traditional art forms.

Question 1

Candidates were required to create a clay model of a regional folklore character. This was the more popular of the two ceramics questions on the paper. Candidates' enthusiasm was evident in the innovative responses which were accompanied by fulsome supporting material. Several damaged pieces were submitted and unfortunately, clay works continue to be submitted without photographs of the pieces.

Question 2

This question asked candidates to use folklore as the theme for a black and white print suitable for use as a book illustration. It was evident that some candidates used the three-week preparation period to conduct the necessary investigation and experimentation. This was seen in the high levels of technical proficiency and innovation. Unfortunately, other pieces showed a lack of understanding of the technical requirements of printmaking.

Question 3

Candidates were asked to design a garment for a folklore character. Any textile decorating technique could be used. There were many responses to this question, several of which were excellent in terms of design and composition. While this question was a popular choice, many candidates failed to illustrate how the decorated fabric would be used in the costume design.

Question 4

This question tested candidates' ability to research the monkey jar as a traditional pottery vessel and use the appropriate techniques to make a replica. Some candidates produced good responses but several responses revealed the result of poor or no research resulting in outcomes of vessels in the form of the primate monkey rather than the single spout vessel required.

Question 5

Printmaking as a medium for addressing Caribbean athletics and the 2012 Olympic Games was the context for this question. There were only a few responses to this question and none of those reflected the dynamism expected from the topical interest in the subject. Performance was generally mediocre on all dimensions of the assessment.

Question 6

This question tested candidates' knowledge of weaving techniques. There were only a few responses to this question but they were of a high quality in terms of technical competence.

Creative Project and Illustrated Journal

The Creative Project continues to be the most exciting component of the Art and Design programme. Candidates continue to explore a wide range of projects. Murals and sculptures have been erected in some schools which have helped to promote visual arts in the school and the community at large. These have also added to the aesthetics of the school and helped to build confidence, pride and a sense of achievement in the candidates who made these works.

This year Creative Projects were generally innovative and of a high standard. Most journals were very interesting and informative and expressed the variety of emotions candidates experienced, the problem-solving processes involved and their experimentation with media and equipment as they created their works of art. Teachers are reminded that all Creative Projects and Journals must be submitted for moderation since this paper contributes 100 per cent to the candidate's grade for Module 3. Exceptions to this are instances where the project is a mural or other work which cannot be transported.

COMMENTS AND RECOMMENDATIONS

Cultural Studies Paper

Candidates need to familiarize themselves with well-known Caribbean artists and artists who worked in the Caribbean and made significant contributions to art and design in the Caribbean.

Candidates need to ensure that they number the essay-type questions in Section B correctly and also label the sections, or indicate them by paragraphs.

The Cultural Studies booklet should only be used for writing the answers for Cultural Studies — not for any other paper in Unit 1 or Unit 2.

Research Paper

1. Candidates should ensure that the topics selected for the research paper are selected from the Art and Design syllabus — Unit 1, Module 1. Topics must be relevant to the course of study.
2. A reference page or bibliography and footnotes must be included where necessary. These should be written in an acceptable format.
3. Information should not be lifted directly from websites on the Internet.
4. The presentation of the booklets should be at an appropriate standard.

5. All diagrams or illustrations must be labelled and referenced.
6. Candidates should observe the word limit prescribed in the syllabus.
7. Hand-written work should be legible; type-written work should be presented in the appropriate font size, that is, 12–14 and double-spaced.
8. Examples or illustrations need to be located next to, or below, the point being made.

Production Pieces

1. It must be re-emphasized that ceramic pieces must be fired prior to submission for examination.
2. Registration numbers should be written legibly in pen or with a fine, permanent marker on the bottom of three-dimensional pieces, as sometimes the labels get detached. The numbers should be engraved into the ceramic pieces and these should be photographed before firing, as many pieces break in the kiln or arrive broken. Candidates' names should also be written on the back, or some inconspicuous area, of the pieces.
3. Candidates should also include preliminary sketches as well as research and explanatory notes with all pieces of work as it is from these documents that the marks for Critical Thinking and Enquiry are derived. Some of the hand-written notes were illegible and therefore typing of notes is recommended.
4. The Creative Project must be submitted *with* the accompanying Illustrated Journals, as the journal details the process that leads to the final product.
5. Attention must be paid to the structure of the pieces that are selected and to the suitability of the materials chosen.
6. Pieces need to be labelled as Piece 1, Piece 2, or Piece 3 and the name/title of the piece clearly written to avoid confusion.
7. Teachers and candidates should ensure that items are properly labelled and packaged for submission. In some instances, the wrong question number was written on the forms provided. Forms should be reviewed before dispatch to the marking centres. Question numbers must be placed on, or tied to the piece, with the explanatory notes and the labels attached.

8. Labels should be securely attached to pieces, as sometimes pieces arrive without labels, or become detached from the labels. Labels should be attached to three-dimensional pieces and not placed on top of them, covering the work, nor glued to the bottom of the work.
9. Labels have been designed for both internal and external assessment. The appropriate labels should be affixed to each piece. These labels must also be properly completed.
10. It is recommended that bubble wrap be used to wrap ceramic and sculpture pieces when packaging. Alternatively, shredded paper could be placed at the bottom of the boxes with the pieces nestled among the paper; shredded paper could also be placed on top to ensure that pieces are compact and secure for posting.
11. Two-dimensional examination pieces must be created on, or carefully affixed to, the examination paper provided. Explanatory notes should not be written in Unit 1, Paper 01 (Cultural Studies) examination booklets.
12. SBA pieces should not be packaged with examination pieces.
13. Any CD or DVD of a project sent to CXC must be saved in a format that will allow it to be viewed by the examiners.