

CARIBBEAN EXAMINATIONS COUNCIL

**REPORT ON CANDIDATE'S WORK IN THE
ADVANCED PROFICIENCY EXAMINATION
MAY/JUNE 2010**

ART AND DESIGN

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GENERAL COMMENTS

This was the seventh open examination for Art and Design. There have been some improvements in the design elements of production pieces; however, some problems have recurred such as the absence of labels on coursework and poor packaging. The Caribbean Examinations Council (CXC) again issued standardized labels for Internal Assessment; 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 20 per cent of the grade is allotted to these notes under the criterion, Critical Thinking and Enquiry.

The quality of work for both the internal and external examinations was average. There were very few outstanding pieces and similarly few very poor pieces. 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 Projects with excellent accompanying journals. Teachers must be congratulated on the high standards they have demanded from and set for the students under their supervision.

DETAILED COMMENTS

External Assessment

UNIT 1

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 and cultures of the Circum-Caribbean prior to 1500. Candidates were required to name the type of indigenous carvings found in caves and rocks and to identify the location of the rock carving shown. Responses to this question were disappointing with very few candidates getting full marks. The majority of candidates received one mark and just as many received no mark. Many candidates confused rock paintings, rock carvings and even hieroglyphics.

Question 2

This question tested candidates' knowledge of the customs, cultures and architecture of the indigenous peoples of the Caribbean. They were required to identify the basic shapes of the houses that were built by the Tainos (the caney and the bohio). Performance on this question was also disappointing, where only about 25 per cent of the candidates received full marks; the majority of candidates could not identify the basic shape of either type of house.

Question 3

This question assessed candidates' knowledge of the European art style of Gothic architecture that was used in the Caribbean during colonial times. Candidates had to identify buildings that had incorporated the Gothic elements of design as well as name a feature of this architectural style in the buildings identified. Performance on this question was satisfactory; the majority of candidates could identify a Gothic architectural style and a feature of this style. A small number of candidates got one part right or got both wrong.

Question 4

This question was based on the French art movement of the nineteenth century known as Impressionism. This style influenced some of the early Caribbean artists. Candidates were asked to name one of the founding fathers of the movement who was born in St Thomas, US Virgin Islands, and to identify one of the characteristics of the style. Performance on this question was unsatisfactory as most candidates could not identify the French Impressionist artist, Camille Pissarro, who was born in the Caribbean nor could they identify a characteristic of the style.

Question 5

This question assessed candidates' knowledge of terminologies in art. Candidates were to give a term to describe self-taught artists and to identify one self-taught Caribbean artist. Performance on this question was very weak and few candidates obtained full marks as many did not know the term 'intuitive artist'.

Question 6

This question tested candidates' knowledge of a twentieth century art movement known as Optical Art which began in Germany. Candidates were asked to identify Op Art as a painting method and to state a principle of art and design that plays a significant role in Op Art compositions. Performance on this question was also very weak; candidates were unable to identify the painting method of Op Art or one of the principles of art that plays a significant role in Op Art compositions.

Question 7

This question tested candidates' knowledge of Georgian architecture and the function of the predominant architectural features of this style, for example, the transom or fan light. Performance was particularly weak with this question having the highest number of incorrect answers and the lowest number of candidates who responded correctly to both parts of the question.

Question 8

This question tested candidates' knowledge of different indigenous cultures and traditions. Candidates were to name a rudimentary musical instrument used by folk bands and to identify a material that was used to make the instrument named. This question had the highest number of answers, with most candidates responding accurately to both parts of the question.

Question 9

This question assessed candidates' knowledge of Caribbean history and heritage and the monuments erected to commemorate important events in the Caribbean. Candidates were asked to identify the event for which a cenotaph was used for commemoration, and to name another aspect of history or heritage for

which monuments were erected. This question had the highest number of candidates who answered only one part of the question correctly. Many candidates did not demonstrate knowledge of the function of a cenotaph, that is, to commemorate soldiers who died in wars.

Question 10

This final question in Section A focused on aesthetics and intellectual property rights. Candidates were asked to identify two legal processes by which artists can protect their work. Performance on this question was good as a moderate number of candidates could identify both processes, while the majority were able to identify at least one legal process by which artists can protect their work. The question had the smallest number of candidates who answered both parts incorrectly. The better-prepared candidates indicated that artists could patent or license their work, place in a sealed envelope proof of ownership which is then posted back to the artist or place on the work identifying details and the copyright sign.

Section B

There were four essay-type questions in this section and candidates were required to choose one. Each question was worth 20 marks. All questions were attempted and there was a noticeable imbalance in candidates' selection of themes presented for each essay. The essays focused on the following: the contribution of art to cultural and economic development in Caribbean societies; the use of iconography and symbolism in art; the use of various media in the creation of sculptural objects; and the use of traditional characters in Caribbean festivals.

Question 11

This question looked at the significant role of art and design in the Caribbean, paying special attention to the cultural aesthetics, social issues, economic development and the documentation of historical events. It was not well answered by the candidates, though it was the third most popular of all the questions. The theme was one that required a knowledge of the history of the Caribbean.

Question 12

This question looked at Caribbean artists and their incorporation of iconography and symbolism in their work to convey messages of a spiritual or religious nature. This was the least popular essay question and candidates were unable to identify Caribbean artists who used iconography, for example, Canute Calliste and Allan 'Zion' Johnson. They could not name any works by artists that contained symbolism.

Question 13

This question focused on sculptural objects that were created in the Caribbean using a variety of different media, which allowed the objects to be exhibited indoors or out in the open. This was the second most popular question attempted by the candidates, and they were able to address the issues related to the most suitable media for the appropriate exhibition of the objects. They also identified the major factors that influenced the design and production of the piece.

Question 14

This was the most popular question attempted by the candidates. It was based on the use of traditional masquerade characters that performed during festivals in the Caribbean. Candidates were required to identify a character from one of the festivals and to make a rough sketch of the costume, illustrating the

function and construction of the costume. Candidates understood the elements and principles of design and how they were used to create visual impact during a performance.

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. There was marked improvement in performance of candidates on these questions over the previous year. Candidates demonstrated a willingness to experiment with media and were innovative in their presentations. However, it was evident that candidates still required some guidance in the selection and use of materials. Candidates are reminded that the preliminary studies and/or conceptual descriptions/discussions in the form of explanatory notes **MUST** be submitted and attached to each piece of work as eight marks are allotted for Critical Thinking and Enquiry based on the evidence presented in these documents. CXC 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. They explored different ways of arranging an old antique wooden chair with cane, rattan or wicker, with a woven shawl or blanket draped over the back of the chair. This was not a popular question and the quality of the work was average with no exceptional pieces. One composition used a fibre-glass chair and therefore the required result was not attained. Candidates encountered challenges in achieving the correct perspective, and those who painted the still life did not accomplish a range of tonal values as required.

Question 2

This question assessed candidates' ability to create a portrait of a male or female in a headdress which depicted either a religious group or a national costume. This was a very popular question with many interesting pieces submitted. Some candidates answered the question too broadly and included, for example, a portrait of a Masai warrior. Another candidate explored printmaking for this drawing question, which was not appropriate for this area of the syllabus. Printmaking should best be explored in Unit 2, Module 2. More research could have been done within the Caribbean for portraits depicting national costumes.

Question 3

This question assessed candidates' ability to create a collage, montage or a composition of mixed media techniques based on a variety of architectural features found in the community. This was the least popular question in the section, but those candidates who attempted it were exceptional in their execution. It is also important that candidates adhere to the examination requirements and work within the paper size specified.

Question 4

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

- a) The rapture
- b) Mystery

- c) Forbidden
- d) Goodbye

This was the most popular of all the questions, with candidates' showing good results. Most of them were constrained by their craftsmanship skills although they had good ideas. Some candidates did too little research and did not explore the theme with enough depth. This resulted in some work lacking in content and richness. Those who explored their ideas fully had better results. Theme (c), Forbidden, was the most popular theme in Question 4 as most candidates explored the theme through Adam and Eve and the apple as the forbidden fruit. Theme (d), Goodbye, was the second most popular question attempted. This was the question on which performance was best. One piece was so strong that the viewer could feel the emotions portrayed.

Generally, the major challenges encountered by candidates in this question were poor craftsmanship and inadequate research. Where candidates showed good craft skills, they sometimes lacked enough exploration of ideas and media before the final execution of the production pieces. Some examination pieces were still not labelled.

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. There was an improved standard over the previous year in the general use of materials, as well as good explanatory notes and sketches. Candidates used suitable materials and chose appropriate techniques for the projects. Unfortunately, the majority of pieces that were done in clay arrived broken as they were not properly packaged. It is suggested that packages with ceramic pieces or pieces which can be broken or easily 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 the piece gets damaged during transportation a grade can be assigned more accurately. Photographs of ceramics should be taken BEFORE and AFTER firing.

Question 1

This question assessed candidates' ability to use wood, plaster or clay to create a relief sculpture based on musicians playing in a folk band. This question was quite popular and candidates handled it fairly well. Unfortunately, a number of pieces were damaged due to improper packaging of fragile pieces.

Question 2

This question tested candidates' ability to design and create an abstract sculpture in the round from a block of plaster, clay or any other appropriate material. Candidates were to explore the use of geometric shapes using a subtractive technique, paying attention to space, form and unity. Many of the candidates who attempted this question did not use a subtractive technique as required in the question.

Question 3

This question assessed candidates' ability to create objects for a mobile made of papier mâché or any other suitable material. This question was one of the most popular ones, but many of the candidates did not conduct the required in-depth research needed to understand the functioning of a mobile. A few of the candidates interpreted the question in an educational setting for primary schools, though the logical placement of the sea creatures and the labelling of them were not always done.

Question 4

This question assessed the design elements needed to create a kite for a kite-flying competition in which the kites represented the flora and fauna of the countries of the Caribbean. Unfortunately, many of the kites lacked creativity and the materials chosen for them were inappropriate for the design. Many of the candidates did not take into consideration the requirement that the kites should actually be able to fly.

UNIT 2

Paper 01 – Design

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 60. Generally, there was great improvement over the previous year especially in the area of craftsmanship. Candidates worked with a wide variety of media and materials. Designs were creative and innovative. This year, the theme selected for Questions 1 and 2 focused on the arrival of East Indians in the Caribbean and the annual celebration of Indian Arrival Day in May. Candidates were required to design and make a monument to commemorate the occasion and, for Question 2, to create a brochure for a programme of activities to celebrate the anniversary of Indian Arrival Day. The other two questions (Questions 3 and 4) explored the use of computer generated, manual calligraphic lettering and the production of flyers. Question 3 explored the use and meaning of proverbs of a specific country and candidates were to present these proverbs using suitable decorative content. Question 4 explored the creation of an advertising flyer on the theme of a Caribbean Adventure and the activities that could be enjoyed while on the tour.

Question 1

This question assessed candidates' ability to design and replicate a model of a monument to commemorate Indian Arrival Day. Very few candidates attempted this question, with the resulting productions demonstrating that more in-depth research was required.

Question 2

This question assessed candidates' ability to create a brochure commemorating Indian Arrival Day using all available historical information and traditional celebratory activities from the country selected. The pieces submitted for this question were very spectacular in innovation and presentation and demonstrated that much research had gone into producing the brochure including the programme of activities for the day.

Question 3

This question assessed candidates' ability to use calligraphic lettering to write three Caribbean proverbs and explain what they mean. Candidates were also required to include some decorative content relevant to the proverbs, and then to produce a total package of the proverbs. This question was undertaken by those who rose to the challenge and some unique pieces were created, though a few candidates still encountered challenges with the finished product. Candidates need to read and understand what is required before embarking on the project.

Question 4

This question assessed candidates' ability to design a flyer as an advertisement for a travel tour to destinations in the Caribbean. The question required some research on the selection of the territories to be visited, the activities to be done, whether sightseeing, on nature trails or music festivals to attract all types of visitors, and then quote a price for the round trip inclusive of transportation and accommodation. The flyer should also have had the dates of the tour.

Paper 02 – Applied Arts

Four questions were set for this paper and candidates were required to choose one. Each question was marked out of 60. There was a general disappointing trend in the quality of work produced for this paper, particularly in the area of ceramics.

Question 1

This question tested candidates' ability to create an Akan styled pot using either the coil or pinch method. They were also to incorporate a design based on an Adinkra symbol as surface decoration. This question required quite a bit of research and investigation and was not a very popular one.

Question 2

This question assessed candidates' ability to use the slab technique and create a design based on cutlery or kitchen utensils, for a pair of border tiles for a kitchen. The tiles should show connectivity between the tiles when placed side by side. This question was not undertaken by many candidates and the results showed that the pieces were not of a high quality and were below the customary standard.

Question 3

This question tested candidates' ability to select a suitable printmaking technique to create a composition using an Adinkra symbol in the focal point of the composition. The question was attempted by the largest number of candidates and performance was good. Candidates are reminded that printmaking must be done on paper and not on fabric.

Question 4

This question assessed candidates' ability to create a monogram for printing using any suitable print-making technique. The design was to be inspired by an initial letter from the Illuminated Manuscripts, and the imagery used was to be Caribbean in context. This question was attempted by a large number of candidates with very creative results, but the actual printing was not as satisfactory as the preparation pieces.

Question 5

This question tested candidates' ability to recreate an Adinkra cloth and transfer the selected symbols to a block for printing. Again, this type of project grasped the attention of the creative candidates and some of the more African-oriented ones who researched Adinkra and produced a great variety of pieces, some of which were quite well done. Candidates are reminded that textiles must be done on fabric and not on paper.

Question 6

This question tested candidates' ability to make a fibre arts basket or container using the coil technique with the inclusion of geometric shapes as part of the design. Candidates had to choose an analogous or complementary colour scheme for the yarns selected. This was not a popular question in general and the completed items were not attractive. Some aspects of the instructions were disregarded or forgotten.

Internal Assessment (IA)

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

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

The Internal Assessment component contributed 60 per cent to candidates' grades in both units. Again, attention must be paid to the labelling, registration numbers and packaging of pieces created in the IA, especially the three-dimensional works of art.

UNIT 1

Paper 04 – Research Paper

Students must be reminded that the research paper **MUST** focus on an aspect of the art and design or visual culture of the Caribbean. Attention needs to be given to the presentation and binding of the paper. Of utmost importance, teachers need to warn students of the penalties for plagiarism which includes downloading information from Internet websites without acknowledging the selected information. It was noted that some students cut and pasted information directly from Internet sources — a flagrant plagiarism of intellectual property. Students did not show much analysis of their research material in order to formulate their own opinions. They need to structure their research in such a way that the focus is more on the visuals of the festivals or other works of art. They should also endeavour to interview artists or craft persons to give more credence to the research. It is important that teachers monitor the research process and check to ensure that plagiarism does not occur. Teachers must also review the questionnaires prior to the interviews.

Paper 05 – Two-Dimensional Art and Design

Most students continued to confine their work to still-life compositions and there was not much exploration of areas such as life drawing, landscape/seascape/cityscape, imaginative composition and other picture-making techniques such as collage, mosaic and montage. It is recommended that each piece submitted should explore a different medium, technique or subject matter. Some very well executed pieces were submitted. These, for the most part, were well mounted and properly labelled.

Paper 06 – Three-Dimensional Art and Design

The popular media submitted by students in this paper were papier mâché and clay. These produced the more successful pieces. A few students explored wire sculptures, constructions and assemblages but, in many cases, poor packaging and weak construction techniques saw some of the work not surviving the transportation and handling processes. Design and finish as well as considerations of form and function seemed to create the greatest difficulties. Students are encouraged to explore more than one medium and

technique. In some centres only clay objects were done for each of the three pieces. It is advised that students explore a variety of techniques such as subtractive, additive and construction processes as well as working in relief and in the round.

UNIT 2

Paper 03 – Design

Students explored a variety of two-dimensional design solutions which focused mainly on the graphic arts. Very few students attempted to create three-dimensional designs. Where the syllabus made reference to drawing and painting, students did still-life or imaginative compositions instead of exploring drawing and painting as it relates to design. In this paper, ALL projects MUST relate to design. If teachers and students are not clear on how to create projects for this paper, questions posed in past papers may be used as a guide.

Paper 04 - Applied Arts

Again this year, there was a good balance among the number of students choosing from each of the three options: Ceramics, Textiles and Printmaking. Students selected a wide variety of options from the art form selected; however, Fibre Arts remained the least explored component of the syllabus. Craftsmanship, particularly in the execution of printing techniques, has shown major weaknesses in registration and pattern repeats. Greater care must be taken in the labelling and grading of pieces.

Paper 05 – Creative Project

The Creative Project continues to be the most exciting component of the Art and Design programme. Students continue to explore a wide range of projects. Murals and sculptures have been erected in some schools which have helped to promote the 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 students who made these works. Most journals were very interesting and informative and expressed the variety of emotions students experienced, the problem-solving processes involved and their experimentation with media and equipment as they created their works of art. However, some journals seem to follow a prescribed format instituted possibly by the teacher which robs the pieces of their individuality. Teachers are reminded that all journals MUST be submitted for moderation since this paper contributes 100 per cent to the candidate's grade for Module 3.

COMMENTS AND RECOMMENDATIONS

Cultural Studies Paper

Performance on the examination suggests that Section A of the paper was not well done, as many candidates were not familiar with the meanings of basic Art/Design terms. Examples of these are: *intuitive*, *artefact* and *architectural features*. It is also expected that candidates at this level would pay closer attention to spelling and grammar.

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. Students 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. Students 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 grade for Critical Thinking and Enquiry is derived. Some of the hand-written notes were illegible and therefore typing of notes is recommended.
4. Teachers and students 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.
5. 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.
6. 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.

7. 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.
8. 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.
9. Attention must be paid to the structure of the pieces that are selected and to the suitability of the materials chosen.
10. Pieces need to be labelled as Piece 1, Piece 2, or Piece 3 to avoid confusion.
11. Internal Assessment pieces should not be packaged with examination pieces.