

CARIBBEAN EXAMINATIONS COUNCIL

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

MAY/JUNE 2004

ART & DESIGN

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ART AND DESIGN

CARIBBEAN ADVANCED PROFICIENCY EXAMINATION MAY/JUNE 2004

GENERAL COMMENTS

This was the first year in which both Units were available for open examination in this subject, after pilot examinations were conducted for Units 1 and 2 in 2002 and 2003 respectively.

There was some improvement in the quality of the Research Papers. Again, the Illustrated Journals and the Creative Projects were interesting and provided substantial information on a range of social issues. The standard of the work improved slightly in the Unit 1 modules but decreased in Modules 1 and 2 of Unit 2.

DETAILED COMMENTS

EXTERNAL EXAMINATION

UNIT 1

PAPER 01 (Cultural Studies)

This written paper was comprised of fourteen questions, which were divided into two sections. Section A was compulsory containing ten short answer questions. Candidates had to choose one out of four questions in Section B.

SECTION A

Question 1

In this question, candidates' knowledge of the Caribbean indigenous peoples and the Garifuna/Black Caribs in particular was assessed. Some candidates were able to identify an island that was inhabited by these Garifuna; however, this question received the lowest number of correct responses.

Question 2

Candidates' knowledge of the architecture and culture of the indigenous peoples, was tested in this question. It was fairly well answered by the majority of candidates – though most could identify the shape of the chiefs' house, but not the name given to the structure.

Question 3

In this question candidates' knowledge of Caribbean folklore as it has been incorporated in the work of Caribbean artists was assessed. The responses indicated that candidates found it challenging to identify artists who used folk symbols in their work.

Question 4

This question received the highest number of correct responses. Candidates' responses indicated that they had adequate knowledge of traditional hand-building pottery techniques which are still used to make utilitarian objects.

Question 5

Candidates' knowledge of contemporary art organisations and associations in the Caribbean, was assessed. Generally these groups have been established to promote and protect art communities. Many of the candidates found difficulty in naming the associations and submitted acronyms or nicknames for answers.

Question 6

This question was designed to test the candidates' knowledge of the Caribbean architectural vernacular which was adapted from European styles. Several candidates could not identify the stylistic origins of the architectural features named and wrote instead the countries of origin.

Question 7

In this question, candidates' knowledge of Caribbean heritage was tested. Early Caribbean women created household articles that had dual functions and were both utilitarian and decorative. This question was answered satisfactorily by most candidates as they were able to identify the techniques that were employed and the objects made. This question received the second highest number of correct responses.

Question 8

Candidates' knowledge of Caribbean festivals was assessed in this question. Candidates gave very satisfactory responses about the significance of light in festivals of either Divali, Christmas or Hosay.

Question 9

Candidates' knowledge of cenotaphs as they are used for commemorative purposes was assessed in this question. This question received the second least number of correct responses.

Question 10

In this question candidates were required to identify architectural structures associated with life on the sugar plantations. The responses to this question were very satisfactory.

SECTION B

Section B comprised of **FOUR** essay-type questions from which candidates were required to choose **one**.

Question 11

In this question candidates' knowledge and understanding of Caribbean culture and heritage were assessed. Various objects are no longer widely used because of advances in technology and they are classified as artefacts. This was the most popular question in this section. It was interesting to discover the various names given in the different territories for the same artefact, hence the sketches were very helpful.

Question 12

In this question the candidates' knowledge of the roles played by characters associated with different regional festivals was tested. Candidates labelled and sketched characters, stated their functions in the festivals and even created new characters, with justifiable reasons for their inclusion in the festival of choice. This was the second most popular question attempted by the candidates.

Question 13

Candidates' knowledge of 18th and 19th century itinerant artists, whose records are the only visual source of illustrating Caribbean life during that period was assessed. This was not a popular question for the candidates. Many identified artists from other time periods, and in some cases were unable to adequately discuss the media, or the themes explored by these artists.

Question 14

Candidates' knowledge of European art styles during the late 19th and early 20th century was assessed. Candidates were required to identify artists who were instrumental in the development of these styles; as well as to identify contemporary Caribbean artists whose work has been influenced and adapted by characteristics of these European art styles. This question was the least popular question.

PAPER 02 **(Two Dimensional Art & Design)**

This paper was comprised of four optional questions and candidates had to choose one. The performance of candidates on these questions was satisfactory, but there were a few outstanding compositions. In general, the best results came from the imaginative compositions, where topics could be interpreted in many ways. Candidates demonstrated excellent research skills and the content of the subject matter chosen offered interesting and thought-provoking interpretations.

Question 1

Candidates' ability to create a still life composition was assessed in this question. Several interesting compositions were presented; but candidates had difficulty with perspective, showing differences in texture, as well as in the creation form on a 2D plane through shading. This was the second most popular question in this paper.

Question 2

In this question, candidates' ability to draw two hands in selected positions from observation or detailed photographic studies was tested. This was the second least popular question in this paper. Proportion, foreshortening and form were major problems encountered in the drawings. Some candidates satisfactorily executed the rendering of the hands in very creative positions.

Question 3

In this question, candidates' ability to create a mixed media composition using the influence of some aspect of Caribbean folklore was tested. Candidates had the option to present their work in an abstract or representational format. Candidates used a wide variety of media and explored themes which ranged from the macabre to the comical – from zombies in the cemetery to the familiar icons in Caribbean mythology such as Anansi the spider and mermaids.

Question 4

Candidates' ability to create an imaginative composition based on a theme was assessed in this question. Two of the four themes 'My Best Friend' and 'I caught it!' were not popular, while 'Rain' and 'Reflection', were quite popular. This question evoked some delight in the interpretation of the themes, as the compositions were very successful. From the accompanying explanatory notes and illustrations sent, it was obvious that much thought, experimentation and investigation went into the final production pieces. This question was selected by the majority of candidates.

PAPER 03 **(Three Dimensional Art & Design)**

This paper was comprised of four optional questions from which candidates chose one. Each question was marked out of 40. Greater care needs to be taken in the area of craftsmanship as some pieces had very weak finishes and many of the ceramic pieces were either totally destroyed or badly broken.

Question 1

In this question candidates' ability to create a relief sculpture based on the specific themes 'water', 'flight' or 'chains' was assessed. This was the most popular question with 'Chains' being the most popular theme chosen. The candidates' interpretation and use of media were quite innovative and stimulating, but more guidance was needed to ensure that the product was indeed relief sculpture, as several pieces were fully sculptured in the round.

Question 2

In this question candidates' ability to design and create a sculptural piece in the round, using an additive technique was tested. A combination of materials could have been included, as well as the use of organic and inorganic forms. This was the least popular question. The candidates who attempted this question used some innovative designs and materials. As a rule, candidates should ensure that the materials used are not sharp or dangerous to handlers, and that they are well secured to a base. Attention needs to be paid to the finish of most pieces in order to adequately satisfy the level of craftsmanship required for this examination.

Question 3

In this question, candidates' use of papier mâché to create objects was assessed. Candidates were required to create a mobile for use in a primary school classroom where the pupils will study Caribbean fish. This was the second least popular question on the paper, with disappointing results. The products were unsatisfactorily made in terms of balance, size, execution and finish. Some candidates presented a lot of research, but the objects that were created were not appropriate for primary school students.

Question 4

In this question candidates' ability to design and produce a headdress was tested. It was for the king or queen of a carnival band entitled "Two Heads Are Better Than One." This was the second most popular question, but the results were below expectation. In some cases the preparatory work was much stronger than the actual examination piece, and in other cases, the headdresses were not made from suitable materials to bear the weight of the structures, nor were they functional.

INTERNAL ASSESSMENT

Three papers for this Unit 1 were internally assessed and then submitted to CXC for moderation. These papers were Papers 04, 05 and 06. The internal assessment accounts for 60 per cent of the grade in this unit. Thus attention must be paid to labelling and packaging, especially of the 3-dimensional pieces.

PAPER 04 (Research Paper)

In most cases the topics chosen for the research were relevant to the content and objectives of the syllabus. In a few cases, the topics chosen were not in the context/framework of the Art & Design syllabus and hindered candidates attainment of marks. There has been an improvement in the quality of the work, illustrations and research with an increased variety of topics.

PAPER 05 (Two Dimensional Art & Design)

Generally, the quality of the work presented for this paper fell below the standard set by the past examinations. The pieces showed very little development in the investigative process or thinking at an advanced level. Only THREE pieces are to be submitted for internal assessment moderation.

PAPER 06
(Three Dimensional Art & Design)

This paper proved to be the most challenging of all the production papers in this Unit. The standard in terms of techniques, practice and execution declined from previous examinations. There was an improvement in the labelling and packaging, but some pieces were not properly identified with the candidates' names or centres. One centre sent photographs of the work before firing as well as the shattered pieces. This was good, since all of the fired work was destroyed. The photographs gave a good idea of the standard and quality of work.

UNIT 2

PAPER 01
(Design)

Four optional questions were set for this production paper with candidates having to choose one. Each question was marked out of 60. This year, not as much care was given to the preparatory work that was to be submitted with the pieces. Generally, the standard of work was lower than the previous year.

Question 1

In this question, candidates' ability to design and develop a model was assessed. Candidates were required to use one aspect of heritage or community-based tourism in their territory as the stimulus for the model. This was not a popular question. The solutions submitted were in some cases poorly constructed and packaged but candidates must be commended for their efforts.

Question 2

In this question, candidates' ability to create an advertising brochure for a heritage or community-based tourism project was assessed. This was the second least popular question. However, of the candidates who attempted the questions successful use was made of computer graphics to produce the brochure.

Question 3

In this question, the candidates' ability to design and create a logo with complementary packaging was assessed. Candidates had to promote a new fragrance, as well as give a rationale for the selection of the colours, shapes and textures used in the packaging. This was the most popular question as it was attempted by 74 per cent of

the candidates. Candidates displayed their creativity and knowledge of technology and graphics especially in the shape and design of the packaging. The Caribbean flowers chosen had great potential but in some cases more research would have improved upon the final pieces.

Question 4

In this question, candidates' were required to design and create a poster to educate the public about the Caribbean Single Market and Economy, CSME, and develop an accompanying pamphlet. This question was not popular. However, some candidates engaged in a lot of research about the CSME which was evident in their pamphlets and posters. The weaknesses were in 'appeal' elements of the posters and condensing information for the pamphlets.

Paper 02 (Applied Arts)

Four optional questions were set for this paper. Candidates were required to choose one. Each question was marked out of 60.

Question 1

In this question, candidates were given the option to create an object using ceramics, textiles or printmaking techniques based on texture(s) from the environment. This was the most popular question on the paper, but the general quality of the work was below the standard required for this examination. Investigations done for the preliminary research notes and sketches by the majority of the candidates lacked the required depth for the creation of designs/patterns from the textures. Some candidates seemed unsure of what was meant by 'edition' in printmaking. Printmaking was the least selected option.

Question 2

This question was designed to test candidates' ability to develop or create a new design or symbol based on traditional motifs from Africa, India or China or from the indigenous cultures of the Caribbean. This was the second most popular question. The best results were achieved by candidates who pursued this question, especially in the area of printmaking. The research conducted by candidates was satisfactory.

Question 3

This question was designed to test the candidates' creativity in conceptualising a project on environmental 'greening' at an institution or hotel. This was the least popular question. Candidates did not select suitable techniques for the designs attempted, and generally the research and number of sketches submitted was inadequate.

Question 4

This question was designed to test candidates' ability to create matching pottery containers specifically for storing coffee or tea. The pieces showed that there was inadequate technical knowledge of ceramics as they were thick, heavy, poorly constructed and finished. The designs of the containers were often not functional.

INTERNAL ASSESSMENT

For this Unit, three papers were internally assessed and then submitted for moderation by CXC. These papers were Papers 03, 04 and 05. The internal assessment accounts for 60 per cent of the grade in this unit.

PAPER 03 (Design)

The pieces submitted demonstrated that more work needs to be done in the area of research for this paper. The execution of the designs was generally lacking in imagination with poor finishes. However, there were a few exemplary pieces with high aesthetic appeal from candidates who did a suitable amount of preparatory work

PAPER 04 (Applied Arts)

This year, there was not as much variety in the options selected as compared with the previous year. There were more ceramic pieces than in the printmaking and textile areas. Several candidates chose the same option and worked on similar themes and topics; therefore, few pieces stood out as being unique. Attention must be placed on the packaging of the very fragile pieces.

PAPER 05 **(Creative Project)**

These projects were quite creative though the research conducted needed some more thought before implementation with regard to their appropriateness for the project. A wide variety of materials was used. The projects ranged from fashion design to 3-dimensional design with creative use of the environment in the form of public sculptures and murals. In most cases, these projects were accompanied by journals, CD's and even videos which captured the production process as well as discussions of problems encountered and decisions taken.

COMMENTS AND RECOMMENDATIONS

Research Paper

Research papers if hand written, **MUST** be legible.

The research papers are to be submitted with a content page, an introduction, conclusion and a bibliography with full publishing history.

Ensure that topics for the research paper are taken from the Cultural Studies Module (Unit 1, Module 1) Art & Design syllabus for Unit 1.

Production Pieces

Ceramic pieces **MUST** be fired prior to submission for examination. Students **MUST** also include preliminary sketches along with their pieces and photographs of work prior to firing, in case of mishaps.

Do not include materials that are sharp (such as broken glass and protruding wires and nails) unless they are embedded in a casing or styrofoam packaging. They are dangerous to persons handling these pieces.

Please ensure that all pieces are properly labelled and packaged.

Candidates need guidance in the selection of suitable materials for themes suggested for 3-dimensional pieces. The technical areas such as construction and finish need to be improved, especially the construction of mobiles and costumes. A suggestion would be to visit 'mas camps or band houses to observe the preparation and finish for items of this nature.

For the creative project where videos are sent, the tape should be edited and be no longer than five (5) minutes duration. The candidate should introduce him/herself, the name of the school, the title of the project and the media used for the project.

All boxes with fragile pieces should carry a label (FRAGILE) which will indicate that the contents should be handled with care.

Please ensure that pieces for the Internal Assessment moderation are packaged separately from the examination pieces. Ensure that the correct labels are placed on work, and they are completed accurately.

For mixed media questions, candidates are permitted to use the paper most suited for their requirements, but it must be attached to the paper provided by CAPE during the examination.