

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATE'S WORK IN THE  
ADVANCED PROFICIENCY EXAMINATION**

**MAY/JUNE 2011**

**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.

There have been some improvements in the design elements of production 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 candidates under their supervision.

Several problems have recurred in candidate 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, [www.cxc.org](http://www.cxc.org); 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 those provide the information used to award marks for Critical Thinking and Enquiry.

## **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 development of various calendar systems by the indigenous peoples and cultures from the Circum-Caribbean prior to 1500. The Mayan civilization was one of the earliest to develop and the pyramid at Kukulkan was the architectural structure used as a calendar. Performance was moderate as most candidates demonstrated only partial knowledge of these concepts.

### Question 2

This question tested candidates' knowledge of the pottery utensils and the foods produced by indigenous peoples of the Caribbean. Examples of the clay utensils used in the preparation of food were the clay griddle, bowls, pots and the yabba. Broken pottery pieces are known as shards. Performance on this question demonstrated that candidates lacked knowledge of this aspect of the civilization of the indigenous peoples.

### Question 3

This question dealt with the Adinkra symbols of the Akan peoples of Ghana. These symbols can be found in various designs throughout the Caribbean. Some of the different art forms used to present the Adinkra symbols are textiles, painting and wrought iron/grill work. Here again, knowledge of these concepts was generally lacking.

### Question 4

This question dealt with the influence of Jewish culture during the seventeenth century in the Caribbean. In Barbados, the Jewish cemetery is considered the oldest in the Western hemisphere. The most familiar Jewish symbols are the Star of David and the Menorah; the language in which the tombstones would have been inscribed in the Jewish cemetery is Hebrew. This question was one of the better answered questions in Section A.

### Question 5

This question focused on the work of eighteenth century itinerant artists who portrayed aspects of life in the Caribbean. Of the named artists, the one who was born in the Caribbean was Isaac M. Belisario, who was born in Jamaica. The themes of his work were masquerade festivals such as Jonkonnu, the set girls, and the rural landscape and estates. Performance on this question suggests inadequate knowledge of Caribbean artists, or artists who have contributed to Caribbean art and design.

### Question 6

This question tested candidates' knowledge of the aesthetics of art and the formulation of theories on iconography, which originate from the artists' experiences. Iconography is the study and interpretation of figural representations either of individual or symbolic, religious or secular imagery. It can also be explained as the art of representation by visual images/pictures, which may or may not have a symbolic, apparent or superficial meaning. One artist from Carriacou who used the mermaid as an icon was Canute Calliste. This question was generally not well answered.

### Question 7

This question tested candidates' knowledge of Romanesque architecture of buildings — cathedrals/places of worship — erected in the Caribbean during colonial times. Some features of Romanesque architecture which are evident in the Caribbean are decorative arcading; ribbed, barrel or groin vaults; sculptural

ornamentation; semi-circular/rounded arches and the campanile or bell tower or domes. The majority of candidates performed poorly on this question, with only a small percentage earning full marks.

### Question 8

This question tested candidates' knowledge of the Caribbean memorial — the cenotaph — to honour those who fought and died in World Wars I and II. Candidates were asked to identify the poppy, which was replicated to raise funds for the war veterans. This question was very well done by the candidates.

### Question 9

This question required candidates to identify Caribbean artists who were involved in the creation of costumes for the opening ceremonies of international sporting events such as the Olympics. The term used to describe art and design forms presented in this way is performance art. Peter Minshall was the Caribbean artist who was involved in the creation of costumes for the Olympic Games in Barcelona and Atlanta. This question was also fairly well answered.

### Question 10

This final question tested candidates' understanding of the mass migration of East Indians to the Caribbean, and the impact of their traditions and culture such as body painting on the Caribbean today. East Indians used henna for decorating the hands and feet of females especially for weddings and other festivities. Performance on this question was weak.

## **Section B**

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

### Question 11

This question discussed the erection of public monuments to commemorate tragedies in the Caribbean and was the least popular of all four questions. Performance was generally weak.

### Question 12

This question tested candidates' knowledge and appreciation of cartoons as works of art, found in newspapers throughout the Caribbean and was the most popular of all the four questions. However, performance was the weakest in this section.

### Question 13

This question was drawn from art criticism and the controversy/censorship of a monument consisting of two nude figures. According to the artist, this symbolized rebirth and freedom. This was the second most popular question and performance was the best in this section.

### Question 14

This question focused on a mural by Ras Akyem I Ramsey, titled *The Call*. The mural demonstrated a number of significant cultural and religious themes, and was not a popular question. However, those candidates who selected this question performed well.

## **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 consistent with 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 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. Candidates explored different ways of arranging a fruit, vegetable and a simple flower with a stem in a ceramic vase. Some candidates still encountered challenges in properly composing their still-life subject matter, as the compositions were weak and the palettes chosen were not mixed and varied. There were a few strong drawing entries for this question, while others had problems in capturing the surface characteristics of their subjects.

### Question 2

This question assessed candidates' ability to use a drawing or painting technique to create a self-portrait. The self-portrait was to be placed in an environment which reflected the personality of the candidate. There was a wide range of interesting entries for this question, which made this one of the more popular questions attempted by candidates. This was a fairly well done question, though the most successful candidates were those who explored their environment. One of the weaknesses was that not enough thought went into creating the environment for the self-portrait, as some backgrounds were not appropriate.

### Question 3

This question assessed candidates' ability to create a collage or mosaic suitable for replication in a church or state building. The finished piece was to reflect religious imagery or civic pride, and was to be

influenced by a contemporary environmental, religious or cultural context. This was the least popular question on the paper, though some candidates made their own ceramic tiles, which were good.

Candidates need to do more research to ensure that they clearly understand the proposed technique and spend more time preparing the tiles.

#### Question 4

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

- (A) *Green*. This was a very popular question and many candidates created successful pieces because of their personal interpretations — by thinking outside of the box.

A wide range of interpretations were explored and the ideas of rejuvenation and nature were well developed.

- (B) *Mosquitoes*. This was not as popular a question as expected though some candidates who attempted it were quite successful. Many candidates were more concerned with the relationships between humans and the insect. More exploration could have been done to investigate the movement of the mosquito.

- (C) *Maypole*. This was not a popular question. Although several interesting ideas were explored, they could have been pushed further to make them come alive.

- (D) *Wet*. This was a popular question, although many of the candidates concentrated on the erotic or sexual connotation of wet.

### **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 improvement in 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 they get 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 design and create a relief sculpture using subtractive or additive techniques. The relief sculpture was to be based on the theme *Celebrating leaves in our environment*.

This question, in general, was not well executed, and lacked innovation. Candidates seemed to be unfamiliar with the techniques they tried to implement or lacked sufficient practice in their use. Only two of the pieces were very well done.

### Question 2

This question tested candidates' ability to create a model of a living creature which was to be exhibited in the *Museum of Protected Species*. The focus of the research was the need to preserve and help protect the endangered species in the Caribbean. This question was well done and many creative pieces were submitted.

### Question 3

This question assessed candidates' creativity to design and make string puppets or marionettes as the main characters for a children's show and was quite popular. The aim of the show was to educate children about the need to care for their environment and one puppet was to symbolize the negative aspect and the other a positive one. Any suitable media or combinations of natural materials could have been used for this project. Performance on this question was good with some very creative pieces submitted.

### Question 4

This question tested candidates' ability to create an environmentally friendly assemblage from discarded materials such as metal objects or wood. Candidates were to evaluate the advantages and disadvantages of these objects to the environment, and how these objects were used to make the assemblage environmentally friendly. Performance was satisfactory; however, some candidates lost marks as the craftsmanship, in several instances, was poor.

## **School-Based Assessment (SBA)**

In Unit 1, the SBA comprised three papers, 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 candidates' 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.

## **Paper 04 – Research Paper**

The research papers were disappointing when compared with previous years. Some topics were too broad and vague and not much in-depth research was done. In some cases, topics dealt with areas not related to visual arts. Candidates should remember that the research paper must deal with an aspect of the art and design or visual arts of the Caribbean. It must therefore be guided by the sections outlined in the syllabus (Unit 1, Module 1, Cultural Studies). As a result, a paper focusing on the *Development of Reggae Music*

or the development of a religion in the Caribbean would not be appropriate. Candidates are also reminded that papers 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. Of utmost importance, teachers need to warn candidates of the penalties for plagiarism, which includes downloading information from Internet websites without acknowledging the source.

### **Paper 05 – Two-Dimensional Art and Design**

Some very well executed pieces were submitted for this paper. For the most part, they were well mounted and properly labelled. Most candidates confined their work to still-life compositions and seldom explored areas such as life drawing, landscape/seascape/cityscape 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 representation. Candidates are reminded to adhere to the stipulated size of paper for each question. Some candidates used paper that was too large and had to be folded for packaging.

### **Paper 06 – Three-Dimensional Art and Design**

The popular media submitted by candidates in this paper were *papier mâché* and clay. These produced the more successful pieces. A few candidates 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 for some candidates. However, there were several very well done pieces and the candidates need to be commended for their efforts.

## **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 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 the effects of global warming on the Caribbean. Candidates were required to research a variety of environmental factors that affect the Caribbean region, such as bleaching of coral reefs, massive landslides and coastal flooding.

#### Question 1

This question assessed candidates' ability to create or replicate a model showing the potential threat to coastal areas from global warming. This was the least popular question but performance was good with some interesting models submitted.

### Question 2

For this question, candidates were required to prepare a brochure outlining proactive measures that could lessen the threat of global warming to the environment. Graphics and text were to be included in the brochure. This was the most popular question with some very creative brochures submitted.

### Question 3

This question assessed candidates' ability to create a cartoon or a comic strip which commented on the effects of global warming in the Caribbean. This was also a popular question and candidates performed well.

### Question 4

This question tested candidates' ability to create a montage to represent a special month on the pictorial segment of a calendar for the year 2012. Candidates were to identify a natural phenomenon associated with that month of the year such as hurricanes, droughts or flooding. Performance was good with some interesting submissions received.

## **Paper 02 – Applied Arts**

Six questions were set for this paper. Two questions were set on ceramics, two were on printmaking and the final two on textiles. Candidates were required to choose one question and each was marked out of 60. For the printmaking question, the design was to be printed on paper, while the ceramic pieces had to be fired.

### Question 1

This question was based on cultural traditions. Candidates were asked to design and create a pair of identical finger bowls for a restaurant which served Indian and African cuisine. This was one of the more popular questions. Some interesting submissions were presented; however, a few candidates lost marks as the craftsmanship was weak.

### Question 2

This question tested the candidates' ability to create a small terracotta container to store herbs such as lemon grass, mint or thyme. Here again, although there were some excellent pieces, some candidates encountered challenges in the finish of their pieces.

### Question 3

Candidates were tested on their ability to design and print a diptych using a screen-printing technique to show where the ecology was threatened by development. Examples of these are the habitats for flora and fauna, watershed areas or coral reefs. One panel of the diptych was to show the selected area in its natural state, while the second panel was to demonstrate how the area (environment) might look if it were

damaged or disturbed. This was one of the least popular questions and was not well executed. Insufficient research seemed to have been conducted in preparation for creating the diptych.

#### Question 4

Candidates were to design and create a series of three prints making a block for relief printing using recyclable materials. The theme selected was to promote an eco-friendly environment. Performance on this question was good, although it was one of the unpopular questions.

#### Question 5

This was the first of the two textile questions; it tested candidates' ability to create a semi-abstract or realistic design using some aspect of a hibiscus plant. The design was to be applied to a pair of pillow shams for a guest bedroom, using a hand painting, printed or appliqué technique. The explanation notes were to include the importance of flowering plants. Some creative designs were executed and this was the most popular question on the paper.

#### Question 6

This question assessed candidates' ability to use natural fibres from their environment such as banana bark, coconut leaves or wicker. Any weaving or fibre arts assemblage technique was to be used to create a decorative 2D or 3D object. This was the least popular question and although there were a few well-executed pieces, in general, submissions were mediocre.

### **School-Based Assessment (SBA)**

Three papers for Unit 2 were internally assessed and then submitted to the Caribbean Examinations Council for moderation. These were Papers 03, 04 and 05. The SBA accounted for 60 per cent of the grade for this level.

#### **Paper 03 – Design**

Candidates explored a variety of two-dimensional design solutions which focused mainly on the graphic arts. Very few candidates attempted to create three-dimensional designs. Where the syllabus made reference to drawing and painting, candidates 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 candidates 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 candidates choosing from each of the three options: Ceramics, Textiles and Printmaking. Candidates 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. Candidates 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 candidates who made these works. 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. 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 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**

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: *iconography*, *itinerant* and *aesthetics*. It is also expected that candidates at this level would pay closer attention to spelling and grammar. Candidates need also 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.