

CARIBBEAN EXAMINATIONS COUNCIL

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

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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. For the 2013 assessment of CAPE Art and Design, the work of 274 candidates was examined for Unit 1 and 241 for Unit 2. These figures, when compared with the 2012 data, reflect a decrease of 6.5 per cent in Unit 1 registration, while Unit 2 saw an increase of 16.43 per cent.

Significant improvements were seen in the labelling and packaging of examination work this year and teachers and students are commended for this. There was also improvement in terms of the presentation of the production pieces both for the internal and external assessments. Candidates experimented with a variety of media and techniques on production papers and presented some new areas of study for research papers. As always, candidates did some very interesting and well-conceptualized creative projects with interesting accompanying journals. Teachers must be congratulated for the high standards they have demanded from and set for the students under their supervision.

DETAILED COMMENTS

UNIT 1

Paper 01 – Cultural Studies

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

Section A

Question 1

This question assessed candidates' knowledge of the creation and use of hieroglyphs by pre-Columbian civilizations in the Americas. Part (a) was not generally answered successfully as many candidates confused hieroglyphs with pictographs and petroglyphs.

Question 2

This question tested candidates' knowledge of the religious artifacts produced by the indigenous peoples of the Caribbean. Most candidates correctly identified materials used to make Zemis but were challenged to identify an appropriate carving tool.

Question 3

This question tested candidates' knowledge of the cultures that have impacted on Caribbean architectural design and construction, as reflected in domestic and military architecture. The majority of candidates could not identify *wattle and daub* as the relevant construction technique, but most were able to identify the *cannon* as the major artillery of a fort.

Question 4

Caribbean artists, exploring Caribbean culture in their art, was the focus of this question. Very few candidates answered this question correctly and some gave no response. Many candidates could not identify Isaac Belisario as the nineteenth-century artist who immortalized Caribbean dance in lithographic prints or Wifredo Lam as the Cuban painter.

Question 5

This question focused on the work of the eighteenth-century itinerant artists and their portrayal of the Caribbean landscape and aspects of life in the Caribbean. Many candidates gave no response. Some confused Agostino Brunias with Isaac Belisario. It is evident that knowledge in this area of the syllabus is weak.

Question 6

This question assessed candidates' knowledge of the decorative details of Caribbean architecture. Candidates' responses generally demonstrated mastery of the content as well as critical thinking.

Question 7

This question tested candidates' knowledge of public monuments in the Caribbean. Candidates' knowledge in this area proved to be limited. Most were able to identify a public monument in their territory but many failed to correctly identify its purpose.

Question 8

This question examined candidates' knowledge of African-derived Caribbean festivals. Some good responses were provided for this question. However, some candidates identified rituals that were not festivals.

Question 9

This question required that candidates demonstrate an understanding of the impact of technology on art creation. Most candidates gave excellent responses in terms of their understanding of the benefits of technology in the process of art creation.

Question 10

The final question in this section focused on the concept of *forgery* as it relates to works of art. Responses to this question were fair but lacked detailed explanations of the concept.

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 focused on prominent Caribbean artists who have produced works of cultural significance. It required candidates to provide a brief biography on a selected artist and critically analyse an identified work of cultural significance. Limited biographical data was given by candidates, but the description section was in most cases very detailed. Some candidates confused interpretation with evaluation.

Question 12

This question evaluated candidates' knowledge of the cultural significance of non-Christian religious festivals celebrated in the Caribbean. Candidates were required to discuss significant aspects of the selected festival as well as produce a labelled sketch of a character from the selected festival. This question was popular but was misinterpreted by the majority of candidates. The term *non-Christian religious festival* was in some instances erroneously interpreted and addressed as a secular festival.

Question 13

This question sought to determine candidates' understanding of how art reflects and influences society. It further required them to explain how they would highlight the issue of HIV/AIDS through a work of art. For Part (a), candidates were able to identify two artists, but in many cases were unable to identify specific works. In Part (c), candidates were asked to explain how they would use a work of art to highlight the issue of HIV/AIDS. This was apparently misunderstood and hence poorly executed.

Question 14

This question tested candidates' knowledge of the Gothic style of architecture and its influence on the design of places of worship in the Caribbean. Responses to this question were generally commendable with good descriptions of Gothic features. Sketches however, were in some cases poorly executed and not properly labelled. Part (d), which asked candidates to explain how one feature had been modified, was poorly executed.

Recommendations

Section A of this paper continues to provide less than desirable results. Many candidates are not familiar with the meanings of basic Art and Design terms and the history of art and culture 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 by paragraphs. The Cultural Studies booklet should only be used for writing the answers for Cultural Studies – not for any other paper in Units 1 or 2.

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. Candidate performance on these questions maintained the standards of the previous year. Candidates are reminded that the preliminary studies and/or conceptual descriptions/discussions in the form of explanatory notes must be submitted and attached to the final piece. Ideally, preliminary work should contain contour drawings of the selected subject and colour/value experiments where appropriate. CAPE labels are also to be used on CAPE items. These labels must be attached to the pieces and not placed at the bottom of the pieces where they cannot be readily seen. Blank examination scripts provided for Unit 1, Paper 01 should not be used for any written work other than the Cultural Studies paper.

Question 1

This question assessed candidates' ability to assemble a collection of traditional domestic artifacts, arrange them in an interesting still-life composition and use observational and manipulative skills to render the composition in wet or dry media. Candidates were expected to focus on form, texture and light in their responses. There were a few commendable responses. Generally, the pieces showed evidence of careful selection of objects in keeping with the theme. There were however, a number of technical weaknesses identified in the majority of pieces. Compositions were generally poor in terms of balance, proportion and utilization of space. Some candidates had problems managing tonal variations in the rendering of the form of objects to create credible three dimensionality. Many arrangements floated, with no connection to the ground or background. The rendering of contours, such as elliptical edges, was another noticeable area of weakness.

Question 2

This question assessed candidates' ability to produce a drawing or painting of a composition including a foreshortened view of a human figure based on observation. This was not a popular question. The human figure continues to be a challenging subject for candidates, particularly the proportion aspect. The foreshortened view proved challenging for candidates.

Question 3

This question required candidates to create a collage that highlights the issue of human rights in the Caribbean. There were a few good responses. However, many of the collages created were poorly composed with little evidence of careful selection of images relevant to the theme, or conscious arrangement of the components to carry the message and produce strong visual impact. Some candidates did not appear to understand how to use perspective to break up space in the picture plane. They resorted to the use of shallow space which resulted in works appearing flat.

Question 4

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

- Decay
- Folklore
- Nostalgia
- Metamorphosis

These questions, based on imaginative composition, were once again the most popular of the entire paper. Generally, they were well executed. For the most part, a great deal of creative and imaginative thought went into the development of the work. The prevalence of pieces having accompanying studies and explanatory notes, indicates an increasing number of candidates engaging in the necessary preliminary preparation. Responses executed in paint warrant commendation for the explorations with brushstrokes and the creation of textures.

Decay

A variety of responses ranging from the obvious to the unusual were received for this question. The more successful pieces were supported by preliminary studies and evidence of research while weaker pieces generally revealed shallow interpretation of the theme.

Folklore

There were few responses to this question. While there were some interesting responses, most pieces and supporting preliminary work did not reflect the necessary research that would have produced innovative interpretations.

Nostalgia

This was a popular question with a few remarkable responses. A variety of materials were explored with differing levels of success. Many of the responses were, unfortunately, cliché representations of poorly executed sunsets.

Metamorphosis

This question was the most popular in this section and generated some very interesting responses. Candidates successfully explored a wide range of concepts and symbols in the interpretation of the theme; use of the butterfly as a symbol was however overused.

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 in the general use of materials, as well as good explanatory notes and sketches. For the projects undertaken, candidates showed the use of suitable materials and appropriate choice of media. The directive to include photographs of completed ceramic pieces must be adhered to as this is in the best interest of candidates. Unfortunately, due to inadequate packaging, ceramic pieces continue to arrive at the marking centre broken. It is suggested that packages be labelled *FRAGILE*. To assist with sorting and

correct labelling, where possible, candidates need to engrave registration numbers onto the bottom of pieces.

Question 1

This question assessed candidates' ability to use sculptural techniques to create a piece of sculpture in the round based on the theme *The healing power of dance*. The question further tested candidates' ability to render space and balance. Candidates did not handle this question as satisfactorily as expected. There were some interesting interpretations but generally candidates' responses demonstrated lack of practice and innovation, and unfamiliarity with the techniques they tried to implement. The modelling of the form and the manipulation of the materials chosen posed some degree of challenge for candidates. Also, the interplay of negative and positive space needed greater attention. Candidates responding to questions regarding the human figure are urged to spend time executing the requisite preliminary work.

Question 2

This question required candidates to select appropriate materials and execute an assemblage suitable for use as a centrepiece. Texture and proportion were the specified element and principle for focus. This was one of the more popular questions attempted by candidates. Many came up with creative solutions through the use of recycled materials and objects which they found. Some candidates failed to construct a proper base for their work. Others used dangerous materials such as broken glass. General interpretation of the question and concept development were good. However, some candidates failed to apply the basic elements and principles of design in creating aesthetically pleasing outcomes. Some appear to have limited knowledge of the technical processes required to create the pieces since many were falling apart.

Question 3

The question required candidates to use colour, rhythm and symbolism as the focus for the design and construction of a mask suitable for a historical costumed ball. This was another popular question with candidates. There were a few outstanding responses to this question; imaginative, relevant and technically impressive. Many candidates failed to create masks that were functional as well as decorative. Despite the fact that the symbolism identified in the question was often not explained in the accompanying Critical Thinking and Enquiry notes, candidates did attempt to capture this through the decorative processes and techniques applied. The inadequate preparation of some candidates was evident both in the paucity of the Critical Thinking and Enquiry notes and in the poor standard of the pieces.

Question 4

The question required candidates to create a relief sculpture illustrating an aspect of a Caribbean folk tale. It was expected that the piece would be executed in wood, plaster or clay and would focus on texture and movement. This was not a popular question and the responses were largely unremarkable. Many of the responses were not *relief sculpture* but rather sculptured around other unspecified formats. Many pieces executed in clay were received broken and where candidates had failed to submit photographs, evaluation of those pieces proved difficult. In spite of a directive to explore the question in wood, plaster or clay, a wide variety of materials was used. The instruction to focus on texture and movement was largely ignored.

School-Based Assessment (SBA)

Three papers for Unit 1 were internally assessed and then submitted to the Caribbean Examinations Council for moderation. These were Papers 04, 05 and 06. The SBA accounted for 60 per cent of the grade for this Unit. Teachers and students are reminded that attention must be given to labelling, registration numbers and packaging, particularly of the three-dimensional pieces.

Paper 04 – Research Paper

The research papers were once again disappointing. Some topics were too broad and vague, with little evidence of in-depth research. In some cases, topics dealt with disciplines outside of Art and Design. Students should remember that the research paper must focus on some aspect of Art and Design in the Caribbean. It must therefore be guided by the sections outlined in the syllabus (Unit 1, Module 1 – Cultural Studies). Students 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. Teachers need to be vigilant regarding plagiarism, including the use of information from Internet websites without acknowledgement of the source(s).

Recommendations

- Students are reminded that topics selected for the research paper are to be taken from the Art and Design syllabus Unit 1, Module 1. Topics must be relevant to the course of study.
- A reference page or bibliography must be properly prepared and included in each research paper. Footnotes may be added where necessary.

- Information continues to be plagiarized from sites on the Internet and other sources. This practice must be disallowed.
- All diagrams or illustrations must be labelled and referenced.
- Handwritten work should be legible. Typewritten work should use the appropriate font, size 12–14, and be double spaced.

Paper 05 – Two-Dimensional Art and Design

The standard of work submitted was good. Some very well executed pieces were submitted. These, for the most part, were well mounted and properly labelled. As has become customary, most students confined their work to still-life compositions; there was not much exploration into areas such as life drawing or the natural and built environment. Picture-making techniques such as collage, mosaic and montage were seldom explored. It is recommended that each piece submitted should explore a different media or technique or subject representation.

Paper 06 – Three-Dimensional Art and Design

The popular media was papier mâché and clay. A few students explored wire sculpture, construction and assemblage but in many cases poor packaging and weak construction techniques saw some of the work failing to survive transportation and handling. Design and finish as well as considerations of form and function created the greatest difficulty.

UNIT 2

Paper 01 – Design

This paper comprised four questions from which candidates were required to choose one. Each question was marked out of 60. This year, the first two questions were based on the common theme of ‘Becoming agents of change in times of economic, social, cultural and spiritual turbulence’.

Question 1

Candidates were required to design a tri-fold brochure for a conference based on a given theme. Very few candidates attempted this question but those efforts were generally commendable, showing evidence of much research on the content. Notwithstanding, the Critical Thinking and

Enquiry notes provided little or no documentation of the processes utilized; and in some cases, craftsmanship was weak.

Question 2

For this question, candidates were required to make a poster highlighting some issue or problem related to the given theme, and suggest a possible solution to the selected problem. Several responses to this question scored high marks for Craftsmanship and Innovation. The areas of Design and Composition, and Critical Thinking and Enquiry were less impressive. In some cases the conventions governing poster design were not followed.

Question 3

This question assessed candidates' ability to design charms for a fashion bracelet based on the theme of *flora and fauna* of the Caribbean. This was a popular question with a variety of responses resulting from differing interpretations. Some candidates executed a design on paper, others created three-dimensional prototypes of the charms, while the remainder actually set the charms on makeshift bracelets. The two-dimensional responses tended to be lacking in visual or verbal information to elucidate the functional dimension of the design. This was a popular question for candidates and a wide variety of designs were presented in two and three dimensions. The best responses were designed to scale and executed in three dimensions.

Question 4

This question asked candidates to design an illustrated page for a book based on a Caribbean proverb and intended for use in the discipline of children. This was the most popular question with nearly half of the candidates attempting it. There were a few outstanding responses revealing high quality technical competence. Some candidates illustrated their interpretation of the proverb while others restricted their interpretation to the Critical Thinking and Enquiry notes. Some responses executed in paint revealed poor handling of the medium.

Paper 02 – Applied Arts

This paper comprised six questions — two each on ceramics, printmaking and textiles. Candidates were required to choose only one question. The question was marked out of 60. The preparation of ceramics for submission continues to be a problem. Many ceramic pieces were received broken, others were unfired, a few even wet. Works that were not dry had been varnished. Some were not accompanied by photographs as required.

Question 1

This question asked candidates to design a ceramic object suitable for use as an award for outstanding achievement in the area of Art and Design. Performance on this question was at the lower end of the pass range. The Critical Thinking and Enquiry notes were generally poor or very brief.

Question 2

In this question, candidates were asked to design, and use any suitable technique to make a prototype ceramic candle shade for an awards ceremony recognizing accomplishment in Art. Performance on this question was generally better than performance on Question 1. The Critical Thinking and Enquiry notes in particular showed idea development and evidence of research. The concept of the candle shade was clearly well researched and the resultant designs revealed functional applicability. The theme in many cases was innovatively incorporated. Some pieces however were too thick and heavy, revealing poor ceramic technique.

Question 3

The question required candidates to use a traditional Caribbean costumed character as the basis for a print, using any appropriate printmaking technique and a minimum of two colours. This question was quite popular with a variety of printmaking techniques utilized. In spite of the directive to use a minimum of two colours, some responses made use of only one.

Question 4

Candidates were asked to design and create an edition of three prints reflecting the theme *Market Day*. This question was equally popular. While there were some noteworthy responses, some candidates appeared to need greater guidance in the selection of a printmaking medium.

Question 5

This question asked candidates to use natural fibres in the design and construction of a decorative wall hanging suitable for inclusion in the décor of a hotel lobby. There were many good responses. Generally, concept development was clear, appropriate materials were selected and principles of design were applied. Challenges included candidates' failure to anticipate changing the state of natural material and consideration of the weight of objects used in a wall

hanger. Teachers and students must pay closer attention to the syllabus and what is specified in a particular module.

Question 6

Candidates were asked to use a combination of at least two surface decoration techniques to create a design for fabric suitable for use in the construction of costumes for a Caribbean band. This was a popular question with some outstanding responses and a generally acceptable level of performance. Identified areas of weakness in specific pieces were craftsmanship, layout, colour schemes and quality of the finish. Generally, attempts to respond to this question were successful but some candidates had challenges with craftsmanship, colour combination, and design and composition.

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

A variety of media and techniques were explored for this paper. These explorations were however mostly in two-dimensional media. Greater scrutiny of the syllabus, supported by independent research, is needed to facilitate students' understanding and exploration of design in both two and three dimensions. Past papers are again being suggested as a reference point for ideas in this regard.

Paper 04 – Applied Arts

Students selected from all three options for their explorations in these applied arts. Works were largely of a good standard, demonstrating the expected development of technical competence as students move from Unit 1 to Unit 2.

Paper 05 – Creative Project

As has become customary, the creative project once again provided interesting viewing as a wide variety of media, techniques, themes and formats were presented. Successful projects were generally accompanied by carefully executed and informative illustrated journals that elucidated the concept developed in the project. The importance of the journal must be emphasized as it is a critical component of the paper.

FURTHER COMMENTS AND RECOMMENDATIONS

Production Pieces

- Teachers and students are asked to ensure the proper labelling and packaging of items for submission. Checks must be made to ensure that the correct question identification has been made on the label attached to each production piece prior to the packaging and submission of work. Registration numbers must be placed on or tied to each piece along with the explanatory notes and the label.
- Special attention must be paid to ensuring that the *correct registration numbers* are written or engraved on pieces.
- Labels should be attached to pieces securely as sometimes pieces arrive without labels, or labels have become detached from pieces.
- It must be re-emphasized that ceramic pieces must be fired prior to submission for examination.
- Registration numbers should, where possible, be engraved in the base of ceramic pieces and pieces must be photographed before firing, as many pieces break in the kiln or arrive broken.
- Registration numbers should be written legibly in pen or with a fine permanent marker on the bottom of all other 3D pieces, as sometimes labels get detached.
- Candidates should also include preliminary sketches as well as research and explanatory notes with all pieces of work as these documents provide evidence of critical thinking and enquiry. Care must be taken to ensure that handwritten notes are legible.
- Two-dimensional examination pieces must be done on or carefully affixed to the examination paper provided. Ensure that this paper is for Art and Design. Explanatory notes should not be written on Unit 1, Paper 01 examination papers (Cultural Studies).
- Labels have been designed for both the SBA and external assessment. Ensure that the appropriate labels are properly completed and affixed to each piece.