

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION**

**MAY/JUNE 2012**

**VISUAL ARTS  
GENERAL PROFICIENCY EXAMINATION**

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## **GENERAL COMMENTS**

This was the second examination based on the revised syllabus in Visual Arts. The examination requirements for the syllabus are as follows:

- Two Production Papers based on two expressive forms chosen from the eight forms
- A Reflective Journal based on Theory, Process and Practice of Visual Arts related to the expressive forms chosen
- A School-Based Assessment consisting of six pieces of work based on the expressive forms chosen (three pieces for each expressive form)

The eight expressive forms from which the candidates can choose to study are as follows:

Two-dimensional expressive forms

- Drawing
- Painting and Mixed Media
- Graphic and Communication Design
- Printmaking
- Textile Design and Manipulation

Three-dimensional expressive forms

- Sculpture and Ceramics
- Leathercraft
- Fibre and Decorative Arts

The Production Paper, the Reflective Journal and the School-Based Assessment are compulsory components of the examination. Hence, all candidates must submit each component in order to qualify for a grade.

Approximately 5,245 candidates registered for the Visual Arts examination in 2012. Entries for the following expressive forms were limited: Printmaking, Sculpture and Ceramics, Fibre and Decorative Arts and Leathercraft. The quality of some of the work submitted is cause for concern and teachers are urged to motivate students to better prepare for the examination in Visual Arts.

## **DETAILED COMMENTS**

### **Reflective Journal**

Overall, responses for the Reflective Journal were fairly good, but there is still much room for improvement. There were some outstanding responses where candidates displayed creativity in selection of the theme, research and the presentation of the journal itself. A full range of styles and approaches were explored. On the other hand, some journals lacked cohesion. In others, the required number of samples with the accompanying research and studies were missing. There is still a lack of understanding regarding how to journal the work being done in class. It was obvious in some cases that the journal was set as a one off assignment, instead of a record of the work carried out over five terms. The following are comments on the different areas required for the journal.

#### Visual Presentation of the Cover

Generally, covers were good. Some were so elaborate that the meaning and point of the covers were lost. They did not employ the elements and principles of good design and did not combine the title or theme with illustrations. Many covers and the designs were also completely unrelated to the theme and or content of the journal.

### Visual Presentation of the Journals

Overall the visual presentation of the journals ranged from satisfactory to good. Some of the candidates were creative in their delivery and spent much time organizing the text and illustrations. There were some excellent journals where candidates included watermarks, motifs and designs which were related to and/or complemented the content. A few displayed a high level of creativity and innovation. In some cases, however, the presentation of the content was untidy and layout was weak. In other instances, candidates used a variety of inappropriate materials to embellish their journals to the point where the embellishment overshadowed the text.

### Presentation of the Visuals

There was an improvement in the quality and quantity of the visuals to support the content of the journals this year. In the satisfactory to excellent journals the visuals were identified and labelled with details such as title, date, artists' name and medium. Many candidates supported the final work with sketches, preparatory drawings, photos, illustrations and inspiration. But in far too many instances images were blurred, unrelated to the theme and lacked the supporting, relevant documentation.

### Work samples of Artists/Artisans

Many candidates included in their journals excellent examples of artists' works, which were visually relevant to the themes in their own work. This gave them a broader perspective from which to explore the art making process. They researched artists within their territory, the wider Caribbean as well as international artists. In many instances however, the selected images were blurred, too small, or irrelevant to the themes being explored. It was obvious that candidates did not see the importance of explaining the influence or relationship of the artists' work to their own work or selected themes. In some cases, the required number of samples was not included in the journal. It was observed that at some centres all candidates studied the same artist or artisan. Although this is acceptable, only a few candidates were able to personalize their analyses and clearly relate this to their own work. Some candidates in their attempt to critically analyse the artist's work copied large portions of already published critiques. Such work will not be given much of the marks allocated for this area.

### Samples of Candidates' Work

There were some good samples of candidates work, which demonstrated good craftsmanship, design and composition and originality in the use of materials, techniques and concepts. Most candidates submitted the required number of samples for the expressive forms studied. Candidates' demonstrated experimentation and ongoing critical analysis of their work as it progressed. Still, many candidates failed to illustrate the process and exploration of materials and techniques used in the production of each work through the use of photographs, sketches and drawings as well as sources of inspiration.

### Appropriateness of Title

There were some journals which had good, relevant themes/topics and associated research and exploration. The title was appropriate for the exploration of the work being done in both expressive forms and was related to the work of the artist or artisan being researched.

In many instances, however, the title was not connected to the body of work. Some themes were too wide which made it difficult for candidates to make a connection to the body of the journal. There were some instances where two conflicting titles appeared as well as some instances where there was no title at all. In one case, the most dominant theme for a centre was 'nature'. From all appearances, it seemed that the theme was forced upon candidates. It was obvious therefore that they had a difficult time making a connection to the theme. The themes did not match candidates' level of experience. There were journals with similar content, similar artists, samples of candidates' work and layout.

### Communication of Information

In the majority of journals, candidates were able to successfully meet their objectives in disseminating the necessary information in a clear and concise manner. The correct artistic terms and words were utilized. Others displayed poor language skills and were clearly unfamiliar with the technical language of the field.

### Legibility

This area showed much improvement. Most candidates had a good grasp of the English language. There was a high degree of effective writing skills by candidates who decided to forego the use of technology. Candidates who used technology selected fonts appropriate to their selected themes.

### Content

Generally, the information presented in the journals was relevant. Candidates explored a variety of topics ranging from historical perspectives to more personal documentation of experimentation, processes, personal triumphs and reflections. The journals also provided an in-depth look at the contribution many artists and artisans have made and continue to make across the Caribbean and the world. Generally, exploration of concepts and/or themes was done in a logical and sequential manner. On the other hand, there was some evidence of several candidates submitting the very same information, and plagiarism was evident. Some candidates copied and pasted directly from the Internet. At one centre many available booklets on popular artists were simply cut up and placed in the journals.

### Data Gathering Processes

There was satisfactory evidence that many candidates had explored a variety of ways of retrieving information. These candidates explored books, journals, interviews and the Internet and included a reference page in the journals.

Candidates must desist from downloading information and applying it wholesale to their journals. Candidates should read information and extract relevant information, draw conclusions and then compose their findings. This is in keeping with good research methods. Candidates are encouraged to explore a wider variety of sources in order to identify balanced and relevant information. Included in this should be their own observations through sketches, photographs, and personal reflections on social and community concerns.

### Critical Analysis

There was evidence of critical analysis of artists' work and that of candidates'. Candidates must be mindful that the description, analysis, interpretation and judgement of works of art are part of the process of critiquing artwork. Many candidates failed to be thorough in their discussions about their work and the work of the artists or artisans. They also failed to explore the elements and principles of art as it relates to their own work and that of others. There were also inconsistencies in reflections and conclusions. The critique of artists and candidates work lacked linkage to themes.

## **Production Paper**

### **Two-Dimensional Expressive Forms**

#### **Expressive Form A – Drawing**

This continues to be one of the more popular expressive forms. All questions were attempted.

##### Question 1

Candidates were required to draw a seated figure with both hands resting on the lap.

This was the third most popular question. The question demanded some understanding of the human form and foreshortening. The drawing of the hands was vitally important in this composition. The dominant media used were graphite and coloured pencil crayons on paper. It was noted that the attempts of some candidates to explore colour did not demonstrate a strong understanding of tonal values as the full spectrum of the grey scale was underutilized. In the successful drawings, candidates used their technical knowledge and experience to explore a range of tones, textures and colour values. The front view dominated the interest of most candidates. The figure was boldly drawn filling the rectangular plane and creating a pleasing balance between positive and negative space. Most candidates were able to render the folds in the clothing and capture the play of light and shade on the clothing and the body. In many instances, candidates concentrated on the face and were able to capture the individual features as well as the personality of the sitter. In other cases, candidates drew the sitter so that the hands were not visible although this was clearly required by the question. Some candidates attempted a three-quarter view of the figure and were quite successful as well. Many candidates were challenged to draw the figure with correct proportions. Common problems were narrow shoulders, short arms, large heads and deformed hands. For the frontal views of the figure foreshortening of the arms presented a huge challenge.

##### Question 2

This question required candidates to represent the surface quality of various objects and materials including wood, plastic, rubber (handles of hammer) and metal. It required a good knowledge of geometric shapes, form, texture, tonal values and perspective.

This was the most popular question.

Candidates explored a variety of media including graphite and coloured pencils. The carpenter's plane, electric drill and screwdriver were typical tools used in the arrangement. The outstanding responses demonstrated accurate observational skills and knowledge of lines, texture, perspective and geometric structure. These pieces had bold compositions in which the tools dominated the pictorial space. This created a dramatic and exciting visual experience. Tools were for the most part rendered realistically, capturing the play of light and dark and texture. Tones and colour values were used to create depth, and issues of foreshortening and perspective were fully resolved.

In the average responses, candidates experienced difficulty with observation, composition, and application of tone, texture and colour values. They lacked knowledge of perspective and foreshortening, which resulted in distorted and flat images. In some compositions, objects appeared to be floating in space or were drawn too small. This left the majority of the picture plane as negative space which was often filled with shapes, colours and textures unrelated to the composition.

##### Question 3

This question required that candidates draw a composition of three potted plants, one of which should be a fern and the other a flowering plant. It required keen observational skills and knowledge of organic and geometric form. It was a study of texture and contrast between the plants and the containers.

This was the second most popular question.

There was a wide range of responses to this question ranging from weak to outstanding. A wide variety of media such as pencils, pastels, pen and ink were explored. The excellent responses demonstrated accurate observational skills and knowledge of organic and geometric forms. The elliptical shapes of the cylindrical containers were well executed. The study of light, colour and texture were well observed and rendered creating the illusion of space and volume.

Weaker responses experienced problems with observation, composition and application of tones and textures in a variety of media.

#### Question 4

This question required that candidates draw two wooden chairs, a standing lamp, and a piece of cloth all arranged in the corner of a room. It demanded strong observational skills and knowledge of geometric forms, linear perspective and foreshortening.

This was the least popular question.

Graphite and coloured pencils were the media of choice.

The outstanding responses demonstrated high levels of observation and candidates were able to explore and produce effects of light, shadows and textures. They were also skilled in interpreting the folds in the cloth and the perspective and foreshortening in the chairs.

The weaker responses had difficulty with depicting the chair on its side, the perspective of the legs seat and back of the chairs and the drape of the cloth.

#### **Expressive Form B – Painting and Mixed Media**

The standard of the work in this expressive form was generally satisfactory. There were, however, a few outstanding pieces where the theme or concept was researched and explored fully. These responses demonstrated some knowledge of design and composition.

In most of the responses, the choice of materials and media was inappropriate. Candidates demonstrated little skill in the use of the media and there was little evidence of innovation. The compositions were weak and there were many distracting elements affecting balance and aesthetic appeal. The development of the concepts was poor. The use of space and perspective was sadly lacking.

#### Question 1

Candidates were required to produce a composition based on the theme 'Indigo'.

There were very few good responses which demonstrated a high level of skill in the manipulation of material, media and development of concept. Some compositions utilized the colour 'indigo' within aesthetically pleasing designs; others depicted indigo birds, indigo flowers and indigo people. Some candidates dealt with the psychology of the colour and the symbolism of it being associated with depression, royalty and mystery. Those who experimented with mixed media were generally very successful in incorporating materials such as strings, coloured paper and fabric.

In weaker responses, preparatory studies demonstrated the fact that very little research was done for this concept. Some compositions were organized with just hints of blues and purples. Compositions were disorganized and there was little attempt at creating tonal value, depth, perspective and interest.

### Question 2

Candidates were required to produce an imaginary composition based on the theme 'Twist and Turns'. This was the most popular question, but very few responses were in the good to excellent range.

Overall, there was little development of the concept and some responses were ambiguous.

Some candidates tried thinking outside of the box with compositions based on the 'twists and turns' in dance movements, or the 'twists and turns' of the human mind and concerns with matters of 'love'. Some dealt with the 'twists and turns' of childhood to death and the twisting and turning of lines and objects. Few responses demonstrated both aesthetic appeal and good knowledge of the elements and principles of design.

Weaker responses displayed many distracting elements which made little or no contribution to the overall theme or the aesthetic appeal of the piece.

### Question 3

This question required candidates to create a composition based on the theme 'Kite Flying'.

Candidates were required to create an aesthetically pleasing composition paying special attention to the elements and principals of good design. For this question, it was important to demonstrate the use of aerial and linear elements, colour perspective and texture. A combination of media and materials could also have been utilized.

This was the second most attempted question.

Overall, there were very few good to outstanding responses. A large number of the responses utilized collage. In the weaker responses, there was poor manipulation of design elements and the level of skill in the manipulation of media and materials was poor. Many responses avoided the inclusion of the human figure in the compositions and depicted landscapes with a few kites in the sky. The landscapes lacked depth, perspective and interest.

### Question 4

This question required candidates to illustrate an extract from a story, 'The Pickpocket'.

Candidates were to interpret the extract pictorially, but still pay attention to design, composition and manipulation of media, materials and techniques. This was the least popular question; there were very few responses.

There were very few successful pieces. Candidates avoided the inclusion of the human figure in all compositions. Even in the successful responses the figures were poorly drawn. There was very little skill and innovation in the use of media, materials and techniques. Compositions were poor and lacked interest.

In the weaker responses, there was evidence of lack of preparation, and this accounted for the poor compositions and use of materials, media and techniques.

### **Expressive Form C – Graphic and Communication Design**

There was some improvement in the overall standard of work in this expressive form. Grades ranged from moderate to outstanding. The majority of responses were fairly good. There was a minimal number of computer graphic responses. The print quality of many responses was poor and many images were pixilated.

### Question 1

This question required candidates to design and produce a package for a novelty or gift item. A variety of novelty or gift items were explored, from perfumes to jewelry to toys. Packages were done in the form of boxes and gift bags. This was the third most popular question.

In successful responses, the packages were well designed, constructed and cut out and flattened for presentation. They could quite easily be assembled for viewing. Some candidates drew their packages on the examination paper and were also successful. In the successful pieces, candidates demonstrated innovation, originality and creativity in design and concept development. A variety of unique shapes, styles and fonts were explored. The materials and media were appropriate for the task and craftsmanship was of a high standard. Outstanding responses which were drawn on the paper displayed good design and layout of the package showing all the panels and flaps in their correct position.

The written graphics were well formed and a variety of lettering styles were explored. The name of the product was dominant along with other relevant information.

In the weaker responses, there was little or no originality. The measurements did not comply with the requirements of the question. The presentation of the visuals was poor. Some responses also demonstrated poor choice of fonts. Some concepts were not researched or developed sufficiently, and design and composition were poor. The construction of some packages was weak.

### Question 2

This question required candidates to design and produce a poster promoting a historic site in their country.

There was an overwhelming response to this question. A variety of historic sites from a variety of countries were highlighted. Some posters had the characteristics of message posters while others were treated as events posters. This was the most popular question.

The successful posters featured the name of the site written in bold, appropriate font that had great impact. Prominent pictorial images, drawings and symbols relating to the site were presented as part of the design. Some additional information which was relevant formed part of the layout.

The computer - generated posters were also successful. Many candidates used the Adobe Photoshop Software and the steps were clearly shown on the CD. Candidates showed mastery in the rendering and overall manipulation of images. A number of posters were produced by hand and were very successful as well and had strong aesthetic appeal. It was obvious from the preparatory studies that most candidates had done extensive research.

In the weaker responses, it was obvious that candidates lacked the basic knowledge and understanding of the elements of an effective poster. There were many instances of difficulty with the layout process and those posters lacked unity. Jumbled information made some posters difficult to read and quite often the font style was inappropriate. In others the choice of media was also inappropriate. Some text was not visible because of the wrong choice or unskilled use of media.

### Question 3

In this question candidates were required to design and produce a comic strip of 8–10 panels, illustrating a folk tale from their country.

This question proved to be an exciting one, hence there were a number of responses. Generally, the responses were of a high standard. There was evidence of comprehensive research of the folk tale themselves and also of the design of the panels. Generally, the storylines were well developed. Many storylines were quite humorous as well as informative. Some folk characters included Anansi, Big Bwoy, Old Higue, Tata Duenté, Rolling Calf and River Mumma. Several candidates were creative in adding a

modern twist to the folk tales. A few also presented the tale in a narrative format without any dialogue taking place between the characters. The storyline however came across in a clear manner and the pictorial images were skillfully executed. The majority of responses did not display an introductory panel with headline or caption to introduce the story. Those that did were quite effective and gave the reader an insight into what was to follow.

In the excellent examples the concepts were well developed. The drawings were strong and the expression of the characters matched what they were verbally expressing. The elements and principles of design were applied in minute details, in a very skilful manner. The pictorial images were well executed at times using a combination of pen and ink, and pencil crayons. The images from panel to panel were clear, consistent and had great impact. Candidates paid attention to the layout of each panel. Craftsmanship was excellent, originality and innovation were evident.

In the weaker responses, design and composition, craftsmanship and originality were poor. Illustrations were not skilfully handled and this was made even worse by the wrong choice of media.

In many responses there were distracting elements that were irrelevant to the storyline. In others the dialogue was jumbled and difficult to read, there was no introductory panel and no conclusion to the storyline. In many instances there was little or no development of the concepts and responses also lacked aesthetic appeal.

#### Question 4

This question required that candidates use appropriate computer software to produce a board game entitled 'Pirates' Treasure'.

A large number of candidates who responded to this question showed a good understanding of the requirements and displayed strong mastery and skills that meet conventional standards. The successful candidates used original images which they drew, scanned and manipulated into their final piece. The final pieces demonstrated sound knowledge of design principles and elements. Fonts were generally appropriate to the theme.

Many candidates ignored the requirements of the question and produced work done by hand on plywood, cartridge and regular typing paper. Many did not include the name of the game and/or the rules of play.

#### **Expressive Form D – Printmaking**

There were some obvious flaws in the mechanics of candidates' printmaking submissions. The following are some areas that deserve immediate attention.

#### Printmaking Editions

A formal edition in printmaking consists of three identical images, each reproduced on separate pieces of paper with a clean, pristine border (of approximately an inch or more) surrounding the image. The formal notation for the print is normally written in the bottom margin of this border, with the edition indicator (for example, 1/3, 2/3, or 3/3) on the bottom left, title of the artwork in the middle, and the date on the right, not beyond the left and right margins of the print image.

#### Ink Quality

Several candidates' work indicated the use of pigments other than 'printmaking ink'. Several pieces were clearly rendered using screen printing ink, poster paints and other unknown emulsions. The stickiness and viscosity of printmaking ink greatly reduces 'bleeding' and 'bleeding' and 'flooding' defects when used correctly, ensuring clear, clean images. It is recommended that teachers ensure that students utilize the correct materials for this expressive form.

### Registration

Several pieces showed evidence of inaccurate registration, especially among the multiple coloured block reduction prints. Single coloured prints should be reproduced in the same position on each page of the edition.

### Block Reduction Prints

Teachers must keep in mind that the block reduction process is complex and requires much preparation and patience. In the six hour period allotted, it may have been more advisable for candidates to focus on simplicity by limiting the number of colours used so there would be enough time to re-cut and print the block at each stage.

### Monor Flaws

Little specs of unlinked dots and bubbles can be 'touched up' with a Q-tip. However overindulgence of this should not be encouraged.

### Virgin Paper

There were many 'dirty borders' among prints that were otherwise well done. Candidates should get into the habit of using powder on their fingertips to prevent the transference of unwanted and untidy marks. At no time should the virgin paper be cut off and the print stuck to another sheet of paper. Teachers should encourage their students to get into the practice of printing more than three pieces and then selecting the best three prints to make the edition rendering the remaining prints as 'artist's proofs' or 'A/P', one of which may be included among the preparatory studies for submission.

### Question 1

This question required candidates to produce an edition of three prints based on the theme 'The Card Players'. It was the second most popular question.

The standard of work in this expressive form continues to be weak. Although there were some excellent responses these were in the minority. The presentation of the prints continues to be an issue. An edition means three of the very same print presented on three separate pieces of paper with 'virgin' border all around each one. Candidates are still presenting three different prints on the same piece of paper with the edges cut away. The skill of applying the ink to the plate needs to be developed. Many candidates did no preparatory studies hence the weak designs and compositions. Stencils are still being considered a printmaking technique.

The good responses demonstrated a good knowledge of design elements and principles with a concentration on variety of lines and shapes, positive and negative space, strong contrast and centre of interest to produce aesthetically pleasing compositions.

There were a variety of interpretations of the theme ranging from people playing cards to an arrangement of playing cards in the hands or on a surface.

### Question 2

This question required candidates to create an edition of three prints based on the theme 'Crabs on the Sand'. This was the third most popular question. There were not many successful responses. A few demonstrated good design principles and were able to illustrate good use of lines, texture, contrast, positive and negative space to create pleasing compositions.

### Question 3

This question required candidates to produce an edition of three prints based on the theme 'The Clown'. Although this was the most popular question, there were very few outstanding responses. The compositions were not appealing and in many instances the preparatory studies showed that candidates simply took an image from a magazine and traced it onto the printing plate with very little manipulation. The prints lacked variety in lines, shapes, texture and contrast.

### Question 4

This question required candidates to produce an edition of three prints based on the theme 'Over and under'.

Although this was the least popular question, there were some outstanding, creative responses. Candidates were creative in interpreting the theme. There was good use of the design elements and principles. A variety of lines, shapes, texture and strong contrast were utilized.

## **Expressive Form E – Textile Design and Manipulation**

### Question 1

This question required candidates to design and produce the front panel of a beach bag using a combination of printing and fabric manipulation techniques. Overall the work produced in this expressive form was weak. There were very few good responses. There was very little preparatory work and this resulted in weak designs and craftsmanship. There was a lack of understanding of how printing and manipulation techniques could be combined.

This was the least popular question.

Most candidates printed designs and then smocked the panel. The design was of course lost. Many candidates took the time to make the entire bag, which was not a requirement. Many candidates painted the design instead of utilizing printing techniques. Other candidates glued the manipulated elements to the panel, instead of stitching them.

### Question 2

This question required candidates to use block or silk screen printing techniques to produce an all-over print on one metre of fabric. There were a few outstanding responses, where the design was well worked out. Craftsmanship was good, prints were clean, registration was good and the design flowed all over the fabric. In the successful pieces, creativity, originality and innovation were visible.

In weaker responses designs were poor and there was little evidence of preparatory work especially when creating the design motifs. Many candidates used architectural tools instead of architectural elements such as fretwork, grillwork, stained glass windows and columns. Craftsmanship was poor, registration was weak. Many used the drop repeat or random arrangement and forgot the requirement of an all-over design. Many candidates took the time to make the drape which was not required.

### Question 3

This question required candidates to design and produce a wall hanging entitled 'The Village Market', using batik techniques. There were very few good responses for this question. Although some pieces demonstrated strengths in the area of design and composition, craftsmanship was obviously a challenge.

This was the third most popular question.

In the majority of weak responses, candidates did little preparatory work so the design and compositions were weak. Figure drawing was extremely weak. Most responses utilized sneak batik and painted in the design instead of dyeing. Several even utilized markers. Candidates made little attempt to remove the wax from the fabrics.

#### Question 4

In this question, candidates were required to use a combination of tie and dye and printing techniques to design and produce a table skirting for a wedding banquet based on the theme 'Springtime'. This was the most popular question.

Although there were some outstanding responses, many candidates misinterpreted the requirements of the question. They ignored the words, 'border design' and produced random or all-over designs. In the good responses, preparatory studies aided the design process. The prints were clean and registration was good. Colour schemes were excellent for the theme.

The weaker responses demonstrated poor design skills, registration was poor and prints were smudged and untidy. Most were all-over designs instead of a border design. Most candidates did tie dye in strong colours which conflicted with the print. Some candidates wasted time making the entire tablecloth when this was not a requirement.

### **Three-Dimensional Expressive Forms**

#### **Expressive Form F – Sculpture and Ceramics**

Generally, this expressive form produced weak results for many reasons. In many instances, the clay was not properly prepared and pieces were not fired before they were submitted. This is a requirement of the syllabus and examination. It is a requirement that photographs taken before firing are submitted with the pieces as supporting documentation. Preparatory studies inclusive of photographs were not submitted to show process, this is a requirement. Preparatory work would also give candidates time to explore other media and materials they wish to use as this would affect craftsmanship.

#### Question 1

This question required candidates to use any subtractive technique to create a free-standing sculpture entitled 'Fisherwoman'. It was the second most popular question.

There were a few outstanding responses. In the outstanding responses, the designs were good and much attention was paid to craftsmanship and details including balance and texture. Most pieces used the applied techniques.

Weaker responses did very little preparatory work so designs and choice of materials were weak. Many were not freestanding. Some candidates also ignored the word 'subtractive'.

#### Question 2

This question required candidates to produce a pair of salt and pepper containers with the design based on two different vegetables. It was the third most popular question.

There were some outstanding responses to this question. The interpretation of the theme was good. Candidates manipulated the medium with some skill and craftsmanship was therefore good. Many of them displayed innovation and creativity in their designs.

In the weaker responses, there was evidence of very little preparatory work. Hence media and materials chosen were weak and so was the manipulation of the media and materials. Designs were poor. Many candidates omitted openings on the containers.

### Question 3

This question required candidates to produce a maquette illustrating one side of a souvenir coin commemorating a Caribbean sporting event.

Not many candidates responded to this question. It was the least popular question. The responses were mainly average. Most candidates did not understand the requirements of the question. Many of them selected inappropriate materials and techniques. Designs were extremely weak.

### Question 4

This question required candidates to design and produce a jug for coconut water with a raised design which covers the entire surface of the jug. It was the most popular question.

Generally the responses were poor. Designs and craftsmanship were well done in good designs. These candidates also displayed creativity and innovation in the designs which covered the entire surface of the jug. In weaker responses, there was evidence of lack of preparation and the selection of inappropriate media. Many candidates used cardboard to construct the jug. Design and craftsmanship were extremely weak. Most of the designs were sporadic and did not cover the entire surface as required by the question.

## **Expressive Form G – Leathercraft**

### Question 1

This question required candidates to design and produce a belt using the steel pan as inspiration for the design. Both stamping and tooling techniques were to be used. Not many candidates opted to do this expressive form. In many instances, candidates had good quality materials but their craftsmanship and design were very poor.

This was the second most popular question.

The good examples exhibited good preparatory studies and hence designs were well done. They demonstrated good control and skills in a variety of stamping and tooling techniques. The belts were functional. The choice of leather was suitable for the design and techniques used.

Weaker responses demonstrated very light thought and planning in terms of construction and design. The choice of leather was unsatisfactory. Designs were weak and the steel pan was used as a simple motif which was stamped randomly all over the belt. These candidates had difficulty with the construction of the belts and the stamped and tooled designs.

### Question 2

This question required candidates to produce a pair of wristbands – with the design on the bands based on the theme ‘Iguanas’. The design was to be tooled and embellished with studs and eyelets. This was the most popular question.

There were very few outstanding pieces which were functional as a wristband. These showed some preparatory studies and the designs were creative and original. The use of tooling and the addition of eyelets and studs did much to complement the design.

In the weaker responses, the wristbands were not functional. There was little evidence of research and preparatory studies; therefore, the design of the wristband and of the tooled designs were unsatisfactory. Eyelets and studs were added but were not integrated into the design.

In several of the bands the choice of material was unsatisfactory.

### Question 3

This question required candidates to design and produce a photo album cover. The tooled design on the cover was to duplicate a photograph in the album. It was the third most popular question.

Very few candidates responded to this question and there were even fewer satisfactory responses. In the successful pieces, preparatory work was done and the designs were creative and innovative. The photograph which was selected was interesting and lent itself to a successful integration with the overall design concept. These candidates were skilled at the tooling techniques and the designs were aesthetically pleasing.

In weaker responses, it was obvious from the designs that very little preparatory studies were done. The selected photograph was uninteresting in terms of the amount of objects in the compositions and positive and negative spaces. They did not lend themselves to the successful integration into the overall design. In many instances, the designs were copied and were not original.

The overall aesthetic appeal of the cover was weak.

### Question 4

This question required candidates to design and produce an ornamental cube using birds as the inspiration for the design. The design should be executed using a combination of the following techniques: appliqué, carving, stamping and tooling.

This was the least popular question.

Although the creation of the cube was challenging, candidates who attempted this question did a satisfactory job. The lacing was well done and the overall design was innovative, original and well thought out, so that it flowed from one side to the next. Interesting surface texture was created by stamping, tooling and carving.

In weaker responses, little preparatory work was done, so the designs did not flow from one side to the next and was disjointed. Candidates made no attempt to create some texture like that of feathers.

The lacing was untidy and irregular.

## **Expressive Form H – Fibre and Decorative Arts**

### Question 1

This question required candidates to use papier mâché to design and create a decorative mask to be used in a hotel lobby. The design was to be based on the theme 'Harlequin'. It was the most popular question.

The most successful masks revealed evidence of good preparation including research. They demonstrated a high level of skill in innovation and craftsmanship. The decorative component was taken to a high level. These masks were generally three dimensional and revealed designs based on the 'Harlequin'.

Lack of research was a weakness in the less successful masks. Many did not reflect the features or designs associated with the 'Harlequin'. Craftsmanship was generally neglected and so was the design. Several masks were flat as opposed to three dimensional and there were no variations in levels resulting in unimpressive pieces. Many candidates ignored the 'papier mâché' requirement of the question and simply presented cardboard cut outs. Others presented collage on cardboard.

### Question 2

This question required candidates to design and produce an elaborate brooch for a jewellery exhibition based on the theme 'Bird of Paradise'.

This question evoked some interesting designs. Candidates stretched their imaginations from realistic representations to the abstraction of the 'Bird of Paradise'. Some were based on the flower, others on the bird. In the successful responses, there was evidence of preparatory work. Candidates utilized a variety of natural materials such as grasses, seeds, feathers and peas. They were combined in very aesthetically pleasing designs. Craftsmanship was outstanding.

This was the second most popular question.

In the less successful responses, there was lack of research and preparatory studies. Craftsmanship was a challenge to many candidates who were either not capable of working with the materials stipulated or on that scale. The designs were weak and uninteresting. In many instances, candidates ignored the 'all natural materials' aspect of the question. Some used metal, plastic and other synthetic materials. Others were so elaborate they could not function as a brooch.

### Question 3

This question required candidates to use crochet, knitting or knotting techniques to design and produce one side of a cushion on a panel constructed of no less than four motifs.

There were very few good responses to this question. Some candidates crocheted four distinct panels which were successfully joined together. One of the panels had a raised motif, which in many instances was a flower. Craftsmanship and design were good and candidates demonstrated some innovation.

This was the least popular question.

In the weak responses, very little preparatory work was evident. Candidates completely ignored the requirement for four motifs. Many responses used macramé and the pieces appeared to be wall hangings more than the front panel of a cushion. Many candidates produced the entire cushion which was not required. Generally, it was evident that a variety of knots and other techniques were lacking.

### Question 4

This question required candidates to design and produce a woven wall hanging entitled 'Eruption', using strips of cloth as the weft as well as three weaving techniques. It was the third most popular question.

This question produced some very interesting interpretations and designs, with most designs based on the volcano. The selected colour schemes were most appropriate for the theme. The techniques which were utilized were well executed but in some instances some required techniques were omitted.

In the weak responses, candidates ignored the requirement for 'at least three weaving techniques'. Most responses only utilized plain weave and piling. One major shortcoming was the lack of knowledge for the removal of the weaving from the frame on completion. The designs were generally weak and lacked cohesion.