GENERAL COMMENTS

This was the third open examination for Art & Design. One hundred and twenty-one candidates registered for Unit 1 and 52 candidates registered for Unit 2 in June 2006. For Unit 1 their represents an 83 per cent increase in entry and for Unit 2 a 12 per cent decrease in entry when compared with June 2005. There have been some improvements, but however, some of the same problems have reoccurred over the years such as the absence of labels on coursework and poor packaging.

This year CXC (CAPE) issued standardized labels for Internal Assessment, however, some candidates did not affix them to their work. As a result, some pieces of work were submitted without labels, which made it impossible to moderate them. ALL pieces of work submitted MUST be labeled with the approved CAPE labels.

There was great improvement in the quality and presentation of the production pieces both for the internal and external examinations. Some candidates experimented with a variety of media and presented carefully researched studies and journals in preparation for the final piece. As always, candidates did some very interesting and well-conceptualized Creative Projects with interesting accompanying journals. The teachers MUST be congratulated for the high standards they have demanded from and set for the candidates under their supervision.

DETAILED COMMENTS

EXTERNAL EXAMINATION

UNIT 1

PAPER 01 (Cultural Studies)

This theory paper comprised of fourteen questions, which were divided into two sections. Section A comprised of a set of ten (10) 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 question. The essay question was marked out of 20.

Question 1

This question assessed the candidates’ knowledge of the art history and architecture of the peoples and cultures from the Circum-Caribbean prior to 1500. This was not well answered as only ten candidates received full marks while thirty-four received one mark. Fifty-five candidates answered incorrectly.

Question 2

This question investigated the candidates’ knowledge of the materials and tools used by the autochthonous peoples. The question was the best answered, with sixty-nine candidates gaining full marks and eighteen obtaining one mark. Only twelve candidates answered incorrectly.
Question 3

This question dealt with the influences of Western art history from the period 1500-1900. It is also tested the candidates’ knowledge of European artists who painted in the Caribbean during that period. Only two candidates received full marks for identifying the artist and the movement with which he was affiliated. Seventeen others gained one mark and eighty answered incorrectly.

Question 4

This question looked at the art and influence of European architecture on building construction in the colonial Caribbean. Only thirteen candidates could correctly identify a feature of Romanesque architecture and the type of building it influenced in the Caribbean. Twenty-nine candidates correctly answered one part of the question, while fifty-seven answered incorrectly.

Question 5

This question focused on the major artists, design practitioners and popular forms of artistic expression prevalent in the Caribbean. Only eleven candidates were able to correctly identify by name a Caribbean textile artist and the technique associated with him/her. Fifty-five candidates were partially correct in their answers, with twenty-seven of them making incorrect choices.

Question 6

This question tested the candidates’ knowledge of the European art movements and styles from the 1900’s to present day and how they have influenced the work of Caribbean artists. Eleven candidates obtained full marks, eleven others one mark, with seventy-seven giving incorrect answers.

Question 7

This question discussed art from the perspective of the Caribbean artist. Candidates were assessed on their knowledge of artistic terminology. Unfortunately, the candidates did not perform as expected, as only twenty-five candidates were able to explain the meaning of ‘intuitive artist’ and give an example of a Caribbean artist who fitted this description. Only eighteen candidates did one aspect of the question, and fifty-six candidates answered incorrectly.

Question 8

The question focused on Caribbean heritage through the visual culture of its secular and religious festivals and celebrations. Fifty-nine candidates correctly identified the festival and a component of the visual culture of the festival. Thirty candidates answered one part correctly, while ten gave incorrect answers.

Question 9

This question required candidates to identify Caribbean artifacts and the materials from which they were made. Fifty-six candidates were able to answer both aspects of the question; fourteen gained one mark and twenty-nine candidates gave incorrect answers.

Question 10

This final question looked at the critical theory of art and the aesthetic issues of marketing and the advertising of art in the Caribbean. Thirty-nine candidates answered both aspects of the question correctly; forty-five answered one aspect of the question while fifteen gave incorrect answers.
SECTION B: Cultural Studies

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

Question 1

This question was the preferred question of the four, with fifty-one candidates attempting it. This question assessed the candidates’ knowledge of Caribbean festivals and celebrations. Candidates had the opportunity to illustrate characters from the festivals and discuss the origins of these celebrations. This was the second best answered question in this section.

Question 12

This question examined the candidates’ knowledge of Caribbean heritage, specifically through the creation of monuments in the Caribbean to commemorate its cultural icons. This essay question was the second most popular with forty-three candidates attempting to answer. It produced the best set of essays.

Question 13

This was drawn from critical studies and the impact of art and design on cultural and economic development of Caribbean societies. Examples and illustrations were permitted to describe the role and contribution of art and design. Only eleven candidates attempted this question.

Question 14

Candidates were required to discuss formalism as an aesthetic theory. No candidate attempted this question.

PAPER 2 (Two Dimensional Art & Design)

This paper comprised four optional questions from which candidates chose ONE. Each question was marked out of 40. Performance of candidates on these questions exhibited a marked improvement from the previous year. Candidates demonstrated a willingness to experiment with media and were innovative in their presentations. However, it was evident that the candidates still required some guidance in the selection and use of materials. Please be 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.

Question 1

Candidates’ ability to create a still life composition was assessed in this question. This question had the third highest number of candidates attempting it. It produced several interesting compositions. There still was not enough experimentation with media, perspective, placement as well as defining and differentiating the quality of surfaces.

Question 2

This question assessed the candidates’ ability to render a portrait drawing from observation or a detailed photographic study. This question had the second highest number of candidates attempting it. Most candidates made numerous studies in various media and showed evidence of extensive research in the selection of photographs. They also explored successfully avenues to capture and express emotions in the portraits.
Question 3

This question assessed the candidates’ ability to interpret or create a pastiche of a famous work of art. Though there were some interesting pieces, no one created a pastiche, however, the candidates who selected this question made a good attempt to create interpretations of well-known works of art. This question was the least popular.

Question 4

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

a) Inside
b) Crosses
c) Bacchanal
d) The Landmark

The first theme Inside was the most popular of the four. Some wide variety of interpretations was produced which ranged from the obvious to the unusual. For the most part a great deal of creative and imaginative thought went into the development of the work. From the accompanying studies and explanatory notes submitted, the candidates illustrated that quite a great amount of investigation and thought went into the final production pieces for all the themes.

PAPER 03 (Three Dimensional Art & Design)

This paper comprised four questions from which candidates chose ONE. Each question was marked out of 40 marks. There was an improved standard in the general use of materials, as well as good explanatory notes and sketches.

For the projects undertaken the candidates showed the use of suitable materials and appropriate choice of media. Unfortunately, the majority of the ceramic pieces arrived broken, as they were not properly packaged. It is suggested that the package be labeled “FRAGILE.” To assist with sorting and correct labelling, please engrave registration numbers onto the bottom of pieces where possible photographs of fragile pieces should also be submitted.

Question 1

This question assessed the candidates’ ability to use suitable techniques and appropriate materials to create a relief sculpture. This was the second most popular of the questions. The candidates handled this question satisfactorily, as the work was supported with relevant research and studies, however, greater emphasis should have been made in the use of line and texture to express form.

Question 2

This question tested the candidates’ ability to design and create a sculptural piece in the round, using the most appropriate material. This was the most popular question, as it was centred on the theme, Mother and Child. This question demonstrated good experimentation and development of ideas.

Question 3

This was the least attempted question. It assessed the candidates’ use of sculptural techniques in creating a puppet or puppet as the main character for a new television programme for Caribbean children. Candidates’ seemed to shy away from this option. Most of the pieces received seemed cliché and lacked relevance to the Caribbean.
Question 4

This question was the third choice of the majority of candidates. It dealt with their ability to design and make a kite, which reflected some aspect of the history or culture of the Caribbean. Relating to form and function, this was not confidently dealt with, which was surprising as kite-making was (we hope still is) a popular pastime for Caribbean children. However, some interesting designs ideas were explored particularly with country flags and colours.

UNIT 2

PAPER 01 (Design)

This paper comprised of four questions from which candidates chose ONE. Each question was marked out of 60. Generally, there was great improvement especially in craftsmanship. Candidates used a wide variety of materials and designs were creative and innovative. This year, a thematic paper was created which focused on the World Cup Cricket Series to be held in the Caribbean in 2007. Candidates were required to design and make easily reproduced memorabilia as well as explore different advertising media, which could be produced to commemorate this occasion.

Question 1

This question assessed the candidates’ ability to create a prototype for a souvenir that could be used for the World Cup Cricket Series in 2007. These were very spectacular in innovation and presentation and demonstrated that much research had gone into the choice of souvenirs created. This was the most popular question of the paper.

Question 2

For this question, candidates were required to do a plan for a billboard. This was the second least popular question attempted by the candidates. Unfortunately, this question was mainly misinterpreted because of the prohibited use of bill boards in some territories. This question also called into context the size and various cultural interpretations of a billboard. In general though, the design layout and lettering were weak.

Question 3

This question assessed the candidates’ ability to design a label for a new Caribbean drink. This was the second most popular question, and was handled fairly well. Most candidates produced computer-aided designs and layouts. The labels were innovative but the choice of colours did not always work for and with the design. Candidates still needed guidance in these areas such as impact as well as merging fonts with the design and ensuring that labels are easily read.

Question 4

This question tested the candidates’ ability to create a brochure on a West Indian cricketer whom they think might be included in the West Indies team. The brochure should include an image and biography to highlight his achievements. Though this was the least popular question, the brochures were generally of a high standard.

PAPER 02 (Applied Arts)

This is the first year that six questions were set for this paper. Two questions each were set from ceramics, printmaking and textiles. A theme *Music* was included in all questions. Candidates were requested to choose only ONE question. The question was marked out of 60. There was a general improvement in the quality of work produced, particularly in the area of ceramics.
Question 1

This question, the first of two on ceramics, assessed the candidates’ ability to use the slab technique to produce a pair of border tiles for a bathroom based on musical instruments. This was the second least popular question. In general, candidates needed to explore the ideas more in terms of design and functionality.

Question 2

This tested the candidates’ ability to create a matching pair of ceramic containers using a pinch or coil method, and incising or etching a decorative design on the exterior. The candidates were innovative, demonstrated a high standard of craftsmanship and used creativity combined with good execution of ceramic techniques.

Question 3

The first of the two printmaking questions, candidates were tested on their ability to create an abstract or semi-abstract design based on three musical instruments. They were to make an edition of three prints using two colours.

There were some interesting pieces but not enough development and creativity in use of colours and registration of the print. Few candidates understood what an edition means, as each of the three prints were slightly different, and fitted the second question instead. This was the second most popular question of the paper.

Question 4

The second printmaking question tested the candidates’ ability to use a suitable printmaking technique to design a mono-print based on the specified theme. They were asked to use at least five colours and demonstrate some overlapping and superimposition in the designs. This was the least popular question. Candidates had some fairly good designs but experienced problems with superimposition.

Question 5

This was the first of the two textile questions, and tested the candidates’ ability to design curtains for the bedroom of a teenager who loves music. They could use batik, block print or screen printing techniques to achieve an all over repeat pattern using two colours. Though this was the most popular question, the quality of the work was of a low to average standard, as the registration process and the continuity of the pattern were poorly handled in some cases.

Question 6

This question was to assess the candidates’ ability to use a combination of weaving and textile techniques such as macramé, to create a hanger for a potted plant on a covered patio. Unfortunately, this question was not attempted and it could be an indication that candidates were not interested in exploring a wide range of art forms in the weaving area of the textiles syllabus.

INTERNAL ASSESSMENT

Three papers for Unit 1 were internally assessed and then submitted to the Caribbean Examinations Council for moderation. These papers were: Papers 04, 05 and 06. The Internal Assessment accounted for 60 percent of the grade for this Unit. Again, attention must be given to the labelling, registration numbers and packaging of especially the 3-Dimensional pieces.
PAPER 04 (Research Paper)

The Research Papers were of a higher standard than in previous years. The topics were generally relevant to aspects of Art and Design. In some cases, topics dealt with other areas, but not specifically with the 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 illustrations and the layout should be relevant to the information contained in the paper.

PAPER 05 (Two Dimensional Art & Design)

Some very well executed pieces were submitted. These for the most part were well mounted and properly labelled. Most candidates confined their work to still-life compositions and not much exploration into 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 media or technique or subject representation.

PAPER 06 (Three Dimensional Art & Design)

The popular media seemed to be papier mâché and clay. These too 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 well transportation and handling. Design and finish as well as considerations of form and function seemed to create the greatest difficulties.

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

PAPER 03 (Design)

The candidates incorporated a wide variety of materials and were creative in terms of expressing and explaining the media used. Though there was a general improvement in the standard of work, some students still need to demonstrate the link between their research and the final pieces.

PAPER 04 (Applied Arts)

The candidates selected a wide variety of options from the syllabus in contrast to last year. There was a good balance between the three options, Ceramics, Textiles and Printmaking. The choice of materials and the craftsmanship of the final pieces were of a generally high standard. There was a demonstration of critical thinking and enquiry and creativity in the final pieces. The work for the most part was well presented, labelled and packaged.

PAPER 05 (Creative Project)

The materials selected and the type of projects chosen demonstrated a high consciousness of the candidates’ environment. The projects were varied ranging from games to sculptures. Only a few murals were done this year. The presentations and layouts were all a continuation of the research to the final pieces. The journals were very informative and compiled very well. Many candidates were very diligent in the preparation of the journals, which gave the examiners a good idea of the development of the project. As usual, this option remains the most exciting for both candidates and examiners.
COMMENTS AND RECOMMENDATIONS

CULTURAL STUDIES PAPER

From the examination marks, it is obvious that Section A of the paper was not well done, as many candidates are not familiar with the meanings of basic Art/Design terms. Examples of these are: “intuitive,” “artifact,” “architectural features” to mention a few. It is also expected that candidates at this level would pay closer attention to spelling and grammar used – even during an examination. Candidates need to ensure they number the essay type questions in Section B correctly and also label the sections, or indicate by paragraphs.

RESEARCH PAPER

1. Again this year, candidates should ensure that the topics selected for the research paper are taken from the Art and Design syllabus - Unit 1, Module 1.

2. A reference page or bibliography must be included and footnotes included where necessary.

PRODUCTION PIECES

1. Again this year, it must be re-emphasized that ceramic pieces MUST be fired prior to submission for examination.

2. Engrave the registration numbers into the ceramic pieces and photograph them before firing, as many pieces break up in the kiln or arrive broken.

3. Candidates should also include preliminary sketches as well as research and explanatory notes with ALL pieces of work as it is from these documents that the grade for Critical Thinking & Enquiry is derived.

4. Teachers and candidates are asked to ensure the proper labelling and packaging of items for submission.

5. Pay special attention to ensure that the correct registration numbers are written on or engraved in pieces.

6. Write registration numbers legibly in pen or with a fine permanent marker on the bottom of 3D pieces, as sometimes the labels get detached.

7. Attach labels to pieces securely as sometimes pieces have arrived without labels, or have become detached from the labels.

8. It is recommended that bubble wrap should be used to wrap ceramic and sculpture pieces when packaging. Alternatively, shredded paper is also suggested to be placed at the bottom of the boxes then nestle the pieces among the paper, placing more shredded paper on top to ensure it is compact and secure for the journey.

9. Please be reminded that labels should be placed on the bottom of 3-D pieces not on top of the work.

10. Two-dimensional examination pieces MUST be done on or carefully affixed to the examination paper provided. Ensure that this paper is for Art & Design.

11. Labels have been designed for both internal assessment and external assessment. Please make sure that the appropriate labels are affixed to EACH piece. These labels MUST also be properly filled in.