

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
MAY/JUNE 2009**

ART AND DESIGN

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ART AND DESIGN**CARIBBEAN ADVANCED PROFICIENCY EXAMINATION****MAY/JUNE 2009****GENERAL COMMENTS**

This was the sixth open examination for Art and Design. There have been some improvements in candidate performance in 2009, although examiners, during the marking exercise, encountered recurring challenges which included the absence of labels on coursework, poor packaging of the pieces and the inclusion of sharp objects such as shards of glass that can cause injury to examiners.

The Caribbean Examinations Council (CXC) again issued standardized labels for the 2009 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 difficult to moderate them. ALL pieces of work submitted MUST be labelled with the approved CAPE labels.

Candidate performance in 2009 was commendable in terms of the quality and presentation of the production pieces both for the Internal Assessment and for the external examinations. Some candidates experimented with a variety of media and presented new areas of research for studies and journals in preparation for the final piece. Candidates did some very interesting and well-conceptualized Creative Projects with interesting accompanying journals. Teachers, in several instances, must be congratulated for the high standards they set for the candidates under their supervision.

DETAILED COMMENTS**External Assessment****UNIT 1****Paper 01 - Cultural Studies**

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

Section A**Question 1**

This question assessed the candidates' knowledge of the indigenous peoples and cultures of the Circum-Caribbean prior to 1500. Candidates were required to identify an artifact which could be found on the sites that were settled by these indigenous peoples and to name a material used to create the artifact identified. Responses to this question were good with most of the candidates receiving full marks and some able to answer at least one part of the question correctly.

Question 2

This question tested candidates' knowledge of the customs, cultures and architecture of the indigenous peoples of the Caribbean. They were required to identify the conical and rectangular dwellings of the Tainos. Performance on this question was the weakest on the paper and very few candidates received full marks or even one mark.

Question 3

This question required a definition of the term 'genre painting' and knowledge of the subject matter used in the Caribbean for these types of paintings. Responses to this question were fair with half of the candidates receiving full marks or one mark.

Question 4

This question assessed candidates' knowledge of the European art style of Realism that was prevalent during the eighteenth and nineteenth centuries and its influence on Caribbean artists. Performance on this question was satisfactory with most candidates gaining full marks or one mark, as they could identify a Caribbean artist who was influenced by the European style of realism.

Question 5

This question focused on the architectural structures on the plantations in the Caribbean which incorporated metal in their designs. Candidates were required to identify an architectural feature which incorporated metal such as wrought iron. Performance on this question was very weak and few candidates obtained full marks.

Question 6

This question tested the candidates' knowledge of Caribbean cultural heritage and how it was kept alive during slavery. The conch shell was an artifact that was used as a symbol to commemorate Emancipation. Performance on this question was fair, as candidates were able to identify only one monument that included a conch shell as part of the commemoration of Emancipation.

Question 7

This question tested candidates' knowledge of contemporary technological techniques that are used to produce and record historical events. Most candidates received either full marks or one mark as they correctly included paintings, engravings, lithographs, videography or computer graphics in their responses.

Question 8

This question tested candidates' knowledge of different cultural events and festivals celebrated throughout the Caribbean. Performance on this question was very good as most candidates were able to show how art and design and the performing arts were incorporated into a festival.

Question 9

This question required candidates to identify methods of copyrighting works of art. Performance on this question was weak. Many candidates were unaware of the pieces of information required to copyright works of art which included a digital image of the work, a photograph of the work and the copyright symbol, ©.

Question 10

This final question in Section A focused on aesthetics and art criticism as practised by art historians and art educators. Performance on this question was good as candidates were able to define art criticism and were aware that its function was to increase the understanding and appreciation of art.

Section BQuestion 11

This question was attempted by only two candidates, and was the least popular of all four optional questions. The question tested candidates' knowledge of itinerant European artists from the eighteenth and nineteenth centuries who produced works of art based on life in the Caribbean. Performance on this question was weak. Some candidates were unable to name three such artists, nor their contributions to Caribbean history or heritage. Acceptable responses included such artists as George Robertson (Jamaica), Phillip Wickstead (Jamaica) and Agostino Brunias (Dominica, Barbados).

Question 12

This question was the second most popular question in this section and tested the candidates' knowledge of Caribbean costumed characters in cultural events or festivals, as well as their knowledge of the principles and elements of art and design. Performance on this question was fairly good.

Question 13

This question was drawn from art history and pertained to how artists, through their work, interpreted the development of Caribbean societies in which they lived. Very few of the candidates attempted this question, as it dealt with techniques and media used by artists and required the identification of known works of art by specific artists.

Question 14

This question focused on an engraving of a painting by Agostino Brunias entitled *Pacification of Maroon Negroes* which was created around 1801. The painting is believed to have documented the end of the first Carib war in St. Vincent in 1773, when a treaty was signed between the British and Joseph Chatoyer, the Black Carib chief. This was the most popular question in this section with just over half of the candidates attempting it. Performance on this question was satisfactory.

Paper 02 - Two-Dimensional Art and Design

This paper comprised four optional questions from which candidates were to answer one. Each question was marked out of 40. Performance on these questions indicated that the satisfactory standards of the previous year were maintained. Candidates must 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. CXC labels should also be used on the items submitted to CXC. These labels must be attached to the pieces and **NOT** stuck to the bottom of the pieces as they cannot be readily seen. Examination scripts for Unit 1 Paper 01 should **NOT** be used for written work other than the Cultural Studies paper.

Question 1

The ability to create a still-life composition was assessed in this question. Candidates explored different ways of arranging three boxes draped with a jacket and a lady's hat to which a brooch or plume was attached. Some candidates encountered challenges with their compositions, and it was evident that they required some guidance in the selection and use of materials. The choice of media was not well explored, neither did candidates capture the differences in textures and tonal values. However, many of the candidates produced a well-balanced drawing with the exception of the perspective of the floor on which the boxes were positioned.

Question 2

This question assessed the candidates' ability to produce a painting of one selected scene from a series of photographs of market vendors. There were a few good pieces, with the majority being average, since most of candidates did not obtain the necessary photographs to carry out this activity. Relatively few candidates chose this question as they seemed to have found it quite challenging.

Question 3

This question assessed the candidates' ability to create a collage, montage or caricature based on a specific theme. This was not a popular question as the candidates did not explore a variety of avenues available for using these techniques. Very few candidates attempted the caricature aspect and those who did, failed to produce outstanding work. The majority of candidates did not use the collage effectively as they simply stuck pictures onto a surface. The compositions were, therefore, weak.

Question 4

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

- a) *Grandmother's Treasure(s)*
- b) *Jerk!*
- c) *Shattered*
- d) *Evolution*

These questions, which were based on imaginative compositions, were the most popular of the entire paper. The first theme, ***Grandmother's Treasure(s)***, was the third most popular section of Question 4. A wide variety of interpretations was produced which ranged from the obvious to the unusual. Candidates explored a wide range of concepts, symbols and interpretations of close relationships and treasures. Generally, they were well executed and, for the most part, a great deal of creative and imaginative thought went into the development of the pieces. From the accompanying studies and explanatory notes submitted, the candidates illustrated that quite a great deal of investigation and thought went into the final production pieces for all the themes.

The second theme, ***Jerk!***, was the least popular of the imaginative compositions. The candidates did not research the variety of interpretations that could have been used.

The third theme, ***Shattered***, was the most popular section of Question 4. The candidates explored different concepts as well as experimented with a variety of media. This topic was interpreted in very emotional terms. Unfortunately, a number of candidates expressed *shattered* through the use of actual broken glass, which was not any more effective than those who improvised shattered mirrors. The submission of these broken shards was quite dangerous for those persons handling and opening these items. This topic was well handled although it must be emphasized that graphically-generated compositions are NOT allowed in this Unit.

The final theme, *Evolution*, generated quite a good response and unique interpretations were provided. Some of the pieces were well executed, which demonstrated that candidates explored a wide range of ideas and techniques.

Paper 03 - Three-Dimensional Art and Design

This paper comprised four questions from which candidates were required to answer one. Each question was worth 40 marks. There was an improved standard over the previous year in the general use of materials, as well as in the explanatory notes and sketches.

In undertaking the projects, the candidates used suitable materials and appropriate media. Unfortunately, the majority of the ceramic pieces arrived broken, as they were not properly packaged. It is suggested that the packages submitted for examination be labelled 'FRAGILE'. To assist with sorting and correct labelling, the registration numbers should be engraved onto the bottom of the pieces. Where possible, photographs of fragile pieces should also be submitted.

Question 1

This question assessed the candidates' ability to use soft sculptural techniques to create a relief sculpture based on the theme, *She sells seashells by the seashore*. In general, this question was not well executed and lacked innovation. The candidates did not handle this question as satisfactorily as expected. It was evident that they lacked practice and were unfamiliar with the techniques they tried to implement. Only two of the submissions were well done.

Question 2

This question tested the candidates' ability to design and create a maquette for a monument or statue based on the theme, *The Ancestors*. Candidates were to use materials such as plaster, clay or papier mâché, and they were to use an additive or subtractive technique. The candidates used a variety of materials but these were poorly executed and, in many instances, there was no durability to the final piece. Candidates did not conceptualize the scale of the model for the monument, nor did they include reference to the scale in their research and explanatory notes. Few candidates took this aspect into consideration.

Ceramic pieces MUST be fired so as to avoid the work arriving in pieces. In many instances, the work arrived without the supporting photographs. It was evident that candidates generally did not have the skills for clay work.

Question 3

This was quite a popular question. It assessed the candidates' creativity and use of research on ancient civilizations and their ability to create a decorative mobile which had to function as a wind chime. Any suitable media or combinations of natural materials could have been used for this project. Many of the candidates could have undertaken more research on the materials and designs used and could have explored more interesting shapes. Candidates also needed to research the mechanics of a wind chime as some of the pieces did not function as wind chimes.

Question 4

This question was the most popular question attempted by the candidates. It assessed their ability to incorporate discarded materials such as metal objects or wood in creating a sculptural piece or assemblage using any suitable techniques. Candidates were to select the theme and name the piece.

This question was generally well done by those who created the metal assemblage although candidates should have used an epoxy for metals instead of regular glue. Those who created the wooden pieces should have used more tacks or nails. It appears that the majority of candidates who used wood did not perceive this as a piece of art, but rather a collection of discarded materials glued together.

Many pieces arrived in a deconstructed state, and unfortunately had no accompanying photographs to show the completed piece. Too many candidates did not submit a title for their work and in the instances where such was provided, they did not explain the choice of the title or the theme.

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. Generally, there was great improvement in performance over previous years especially in the area of craftsmanship. Candidates used a wide variety of materials, and the designs were creative and innovative. The examination paper in 2009 included thematic questions which focused on cultural identity in the Caribbean. Candidates were required to research cultural traits of a family and to design a family crest or a coat of arms.

Question 1

This question assessed the candidates' ability to create or replicate a family crest or coat of arms as a plaque for the family room in a home. The pieces submitted for this question were very spectacular in innovation and presentation and demonstrated that much research had gone into the choice of work.

Question 2

For this question, candidates were required to create a poster of a family tree including a crest or coat of arms. Candidates were also required to include a border design in the composition, and the images were to relate to specific cultural traits of the family. This was the second least popular question attempted by the candidates. Unfortunately, this question was mainly misinterpreted because of the prohibited use of billboards in some territories. This question also called into context the size and various cultural interpretations of a billboard. In general, the design layout and lettering were weak.

Question 3

This question assessed the candidates' ability to design a brochure that described the contribution of a selected ethnic group or religion to the development of a specific Caribbean country. The brochure was to have both visual and textual information, and the images and text could have been computer generated. Performance on this question was fair, although several creative and well-designed brochures were created.

Question 4

This question tested the candidates' ability to create a scrapbook compiled from six photographs of a significant family occasion such as a wedding or family reunion. The scrapbook was to be presented as a gift to a family member. Several of the presentations were commendable but were not as creatively packaged as expected.

Paper 02 - Applied Arts

This paper comprised four questions. Two questions were set on ceramics and two were on printmaking. Candidates were required to answer one. The questions were all marked out of 60. For the printmaking question, the design was to be printed on paper. The quality of the work produced in this paper continues to be disappointing, particularly in the area of ceramics.

Question 1

This question was based on the theme, *Gargoyles*, and required candidates to design and make a model of a gargoyle based on Caribbean fauna or mythology. This piece was to function as a waterspout, and any suitable ceramic-making technique could have been used. Performance was disappointing as many pieces could not function as required.

Question 2

This question tested the candidates' ability to create a matching pair of *diyas*, the containers for the lights used by Hindus during the festival of *Diwali*. Only a few candidates attempted this question and the results were disappointing. The designs were not as creative as expected as candidates did not take into consideration the function of the *diyas*. There was generally an overuse of gold paint and other bold colours.

Question 3

Candidates were tested on their ability to create an abstract design based on the image of a gargoyle. Each of the three panels of the triptych was to illustrate the development of a grotesque metamorphosis or abstraction of the image, using one printmaking technique or a combination of those techniques. Candidates had the option of using colour or black and white. Several very interesting prints were submitted which showed some level of skill and creativity in the design, complemented by the choice of colour and the registration of the print.

Question 4

Candidates were tested on their ability to design and create a print based on the elements of water and fire. The print was to be displayed in the head office of a religious organization and the design of fire and water was to reflect the symbolism that those elements held for the organization. A minimum of three colours were to be used in the creation of the print. Again, there were few outstanding pieces as most candidates did not conduct much in-depth research on the symbolism of fire and water outside of the accepted uses. There was also no creative use of colour as the colours used in the prints are normally those associated with fire and water.

Question 5

This was the first of the two textile questions and tested the candidates' ability to design upholstery for the seats in a new showroom of the Gargoyle Roofing Company. The design was to be based on the replication of gargoyles in a mirror repeat pattern. A monochromatic colour scheme was to be implemented using any block or screen printing method. Only a small number of candidates attempted this question and the quality of the work was not as exciting as expected. The execution of printing was of a low to average standard, as the registration process and the continuity of the pattern were poorly handled, and, in some cases, were not monochromatic.

Question 6

This question was to assess the candidates' ability to use a combination of (i) resist dyeing techniques such as batik or tie dye, and (ii) fabric decoration using appliqué or non-loom weaving techniques, to create a stole suitable for use by a clergyman during the season of Pentecost. Unfortunately, though this question was widely attempted, candidates did not fully address a variety of symbols and/or

colours which would have been appropriate for the occasion. Again, candidates seemed not to be interested in exploring a wide range of art forms in the weaving area of the textiles syllabus.

Internal Assessment (IA)

In Unit 1, the Internal Assessment comprised three papers, Papers 04, 05 and 06. These were internally assessed and then submitted to the Caribbean Examinations Council (CXC) for moderation.

In Unit 2, the Internal Assessment comprised Papers 03, 04 and 05. These were also assessed by teachers and submitted to CXC for moderation.

The Internal Assessment component contributed 60 per cent to the candidate's grade in both Units. Again, attention must be paid to the labelling, registration numbers and packaging of pieces created in the IA, especially the three-dimensional works of art.

UNIT 1

Paper 04 - Research Paper

Performance on the research papers was not at the commendable standard of previous years. Some topics selected by candidates were too broad and vague and not much in-depth research was done. In some cases, topics dealt with areas other than the visual arts. Candidates are reminded 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, pp. 5-8). As a result, a paper entitled *The Development of Reggae Music*, or one that focuses on the development of a religion in the Caribbean would not be appropriate.

Candidates are also reminded that papers should be presented using double spacing, and the illustrations and the layout should be relevant to the information contained in the paper. Attention needs to be paid to the presentation and binding of the paper. It is imperative that candidates are warned of the penalties for plagiarism and the wholesale downloading of information from Internet websites.

Paper 05 – Two-Dimensional Art and Design

Some very well executed pieces were submitted for the two-dimensional art and design. For the most part, they were well mounted and properly labelled. Most candidates confined their work to still-life compositions and not much exploration was done into areas such as life drawing, landscape/seascape/cityscape drawing and other picture-making techniques such as collage, mosaic and montage. It is recommended that each piece submitted should explore a different medium, technique or subject representation. It is important to adhere to the stipulated size of paper for each question. Some candidates used paper that was too large and had to be folded for packaging.

Paper 06 – Three-Dimensional Art and Design

The popular media submitted for the three-dimensional art and design were papier mâché and clay, and these produced the more successful pieces. A few candidates explored wire sculptures, constructions and assemblages, but in many cases, poor packaging and weak construction techniques resulted in some of the work not surviving the transportation and handling. Design and finish, as well as considerations of form and function, seemed to have posed the greatest challenges to candidates.

UNIT 2

Paper 03 - Design

In 2009, as in the previous year, the standard of work was generally good. Candidates showed great skill in the manipulation of the media which focused on the graphic arts although there were few attempts at three-dimensional designs. Emphasis must be placed on the painting, drawing and still-life composition, as these relate to design. In this paper, ALL projects MUST relate to design. Additionally, each individual piece needs to be accurately and completely labelled.

Paper 04 - Applied Arts

There were some good pieces of work executed by candidates in each option – ceramics, textiles and printmaking. In the textile option, the pieces were marred by packaging. Candidates are reminded that batik and tie-dye pieces should be dried thoroughly before packing so as to avoid the development of moisture. Some work was spoilt because they were packed wet and damaged other pieces in the process.

Paper 05 - Creative Project

The Creative Project continues to be the most exciting section of the Art and Design programme, as candidates investigated a wide selection of themes and media for their projects. However, candidates are reminded that the Illustrated Journal, which outlines the processes undertaken, should be submitted along with the project. Candidates are reminded that ALL JOURNALS MUST BE SUBMITTED FOR MODERATION since this paper contributes 100 per cent to the candidate's grade for Module 3.

Comments and Recommendations

Cultural Studies Paper

1. Performance on Section A of Paper 01 was not as good as expected, as many candidates were not familiar with the meanings of basic Art and Design terms. Examples of these are: 'intuitive', 'artifact' and 'architectural features'. Additionally, candidates need to pay closer attention to their spelling and grammar.
2. Candidates need to ensure that they number the essay questions in Section B correctly.

Research Paper

1. Candidates should ensure that the topics selected for the research paper are selected from the Art and Design syllabus - Unit 1, Module 1. Topics must be relevant to the course of study.
2. A reference page or bibliography and footnotes must be included where necessary. These should be written in an acceptable format.
3. Information should not be lifted directly from websites on the Internet.
4. The presentation of the booklets should be at an appropriate standard.
5. All diagrams or illustrations must be labelled and referenced.

6. Candidates should observe the word limit prescribed in the syllabus.
7. Hand-written work should be legible; typed-written work should be presented with the appropriate font size - 12 to 14 and double-spaced.
8. Examples or illustrations need to be located next to, or below, the point being made.

Production Pieces

1. It must be re-emphasized that ceramic pieces **MUST** be fired prior to submission for examination.
2. The registration numbers should be written legibly in pen or with a fine permanent marker on the bottom of three-dimensional pieces, as sometimes the labels get detached. The numbers should be engraved into the ceramic pieces and these should be photographed before firing, as many pieces break in the kiln or arrive broken. Candidates' names should also be written on the back, or some inconspicuous area, of the pieces.
3. Candidates should also include preliminary sketches as well as research and explanatory notes with **ALL** pieces of work as it is from these documents that the grade for **Critical Thinking and Enquiry** is derived. Some of the hand-written notes are illegible and therefore typing of notes is recommended.
4. Teachers and candidates should ensure that items are properly labelled and packaged for submission. In some instances, the wrong question number was written on the forms provided. Forms should be reviewed before dispatch to the marking centres. Question numbers **MUST** be placed on, or tied to the piece, with the explanatory notes and the labels attached.
5. Labels should be securely attached to pieces, as sometimes pieces have arrived without labels, or have become detached from the labels. Labels should be attached to three-dimensional pieces and not placed on top of them, covering the work, nor glued to the bottom of the work.
6. Labels have been designed for both internal assessment and external assessment. The appropriate labels should be affixed to **EACH** piece. These labels **MUST** also be properly filled in.
7. It is recommended that bubble wrap be used to wrap ceramic and sculpture pieces when packaging. Alternatively, it is suggested that shredded paper be placed at the bottom of the boxes with the pieces nestled among the paper, placing more shredded paper on top to ensure that there are compact and secure for posting.
8. Two-dimensional examination pieces **MUST** be created on, or carefully affixed to, the examination paper provided. Explanatory notes should **NOT** be written in Unit 1 Paper 1 (Cultural Studies) examination booklets.
9. Attention must be paid to the structure of the pieces that are selected and to the suitability of the materials chosen.
10. Pieces need to be labelled as Piece 1, Piece 2, or Piece 3 to avoid confusion.
11. Internal Assessment pieces should not be packaged with examination pieces.