

WEST AFRICAN SENIOR SCHOOL CERTIFICATE EXAMINATION VISUAL ART

(For candidates in The Gambia, Nigeria and
Sierra Leone only)

PREAMBLE

The syllabus is intended to provide candidates with the opportunity to demonstrate the extent of their aesthetic awareness, emotional and visual development through perceptual and creative activities. To assess these, the candidates should be able to respond to questions which seek to evaluate their:

- (a) development of perceptual, analytical and expressive skills through a variety of art activities relating to the environment.
- (b) knowledge and skills in the use and maintenance of art tools, equipment and materials.
- (c) level of appreciation of values and qualities of different works of art.
- (d) knowledge and application of design elements and principles.
- (e) knowledge of Art history and Art structure.
- (f) knowledge and appreciation of their culture in relation to other cultures.
- (g) understanding of the meaning, significance and role of art in the socio-economic development of their society.
- (h) understanding and development of indigenous art technology, aesthetics, beliefs, values and attitudes.
- (i) skills in the development of local materials and resources especially in the promotion of small-scale industries.

SCOPE OF EXAMINATION

This subject comprises 3 papers (papers 1,2, and 3). Paper 1 is compulsory for all candidates.

All papers carry equal marks.

Paper 1: (3 hours) This paper is compulsory and consists of two Sections: A (Objective) and B (Essay). The paper deals with Art theory i.e. Art Structure, Art History and Appreciation. It is intended to test candidates' knowledge, understanding, application, analysis and interpretation of elements and principles of art, their nature and functions as well as the knowledge of creative design processes, the use and care of art tools and materials. It is equally aimed at testing understanding of the history and appreciation of traditional and contemporary Art of member countries, a **General Knowledge** of the Arts of other West African Countries and Western Art. **The Art History Section** covers specific periods and regions. However, the understanding of the art of any period or place must in part depend on appreciating the influence of work done in other periods and places.

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Candidates should therefore not confine their studies too rigidly to the period or place defined, but should be encouraged to consult relevant sources and be able to form personal views and opinions.

It is important that candidates should have a knowledge of the social, political and philosophical history of the period as well as the understanding of the ideas and attitudes that influence artists in their work.

Section A (Objective) - 40 multiple choice questions on Art Theory.
(1 hour) (40 marks)

Section B (Essay) - Art Structure, Art History and Appreciation

This section is divided into three parts viz:

- (a) General Knowledge,
- (b) Art of West Africa,
- (c) Western and Oriental/Oceanic Art.

Eight questions would be set in all and candidates would be required to answer one from part A, **two** questions from part B, and one from part C (2 hours) (60 marks).

Paper 2: Drawing or Painting from Objects, Nature or Life (in pencil, water/poster colour, pastel, charcoal, or pen and ink) (3 hours) (100 marks).

Paper 3: Creative Design. For painting and Graphics **only** (3 hours)
Others will be executed within 9 months of the examination year. **See details under Crafts** (100 marks)

SCHEME OF EXAMINATION

Paper 1

(a) **GENERAL KNOWLEDGE (ART STRUCTURE)**

- (i) Nature of Art, branches and careers.
- (ii) Visual awareness, understanding and appreciation of Art elements, their forms, characteristics and functions e.g. line, colour, space, shape, form, texture. etc.
- (iii) Principles of Art – application of creative and basic design principles and processes e.g. balance, rhythm, proportion, harmony, perspective etc.
- (iv) The knowledge of production, use and care of Art/Craft tools and materials e.g. brush, pencil, colour, pallet, easels etc.
- (v) Art and Craft terms e.g. aperture, tie and dye, biscuit ware, silhouette, relief, chiaroscuro, sfumato etc.
- (vi) Comprehension and analysis of the inter-relationships of the Arts e.g. music, visual art, dance and drama.

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(b) **ART OF WEST AFRICA**

Knowledge of traditional Art of West Africa; the types of works, geographical location, characteristics and their sacred and secular functions. Also a general knowledge of contemporary artists and art educators, their works, media and materials.

(i) **Ancient Traditional**

| | | |
|--------------|---|-----------------------------------|
| Cameroon | - | Bamileke |
| Dahomey | - | Fon |
| Gabon | - | Fang, Bakwere |
| Gambia | - | Wolof, Mandinka, Jola |
| Ghana | - | Ashanti, Fante, Ewe, Frafra |
| Guinea | - | Kissi |
| Ivory Coast | - | Senufo, Baule |
| Liberia | - | Dan and Ngere |
| Mali | - | Dogon, Bambara |
| Sierra Leone | - | Mende, Sherbro |
| Upper Volta | - | Mossi, Bobo, Kurumba |
| Nigeria | - | Benin, Ife, Nok, Igbo-Ukwu, Esie. |

(ii) **Modern Traditional**

Oshogbo art, Ashanti and Ewe Kente, Modern Benin art, Winneba Pottery, Abuja pottery, Ntonso adinkra, Bida brass works, Calabash carving, Enyiresi basketry, Mbari mud sculpture, weaving, leatherwork, wall decoration.

(iii) **Contemporary**

- (a) Art institutions (colleges of art, galleries, art centres, museums). Various departments responsible for art and culture.
INSEA (International Society for Education through Art).
NSIAD (Nigerian Society of Industrial Artists and Designers). Ghana Artists Association, Ghana Craftsmen Association, Ghana Arts Council, Ghana Dance Ensemble, GATA (Ghana Art Teachers Association), GATS (Gambia Art Teachers Association), NAAC (National Association of Artists and Craftsmen Gambia).

Cultural festivals (their artistic significance e.g. costumes, symbols, objects, masks, body decorations, wall decorations etc.)

- (b) Outstanding contemporary West African Artists – Art styles, achievement and contribution.

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(c) **WESTERN AND OCEANIC/ORIENTAL ART**

- (i) **Ancient Art**
 - Prehistoric (Earlyman's Art. 20,000 – 2000 BC (Palaeolithic, Mesolithic and Neolithic stone Ages) materials, characteristics and functions.
 - Egyptian art 7,000 – 1100 BC (old, middle and New Kingdoms) – beliefs, styles and functions.
 - Greek Art 1,000 BC – 40 BC Archaic and Classical Periods). – Philosophy, styles and functions.
- (ii) **Medieval Art**
 - Basic knowledge of the influences of Christianity and Islam on visual art with reference to architecture, surface decoration and calligraphy.
- (iii) **Renaissance Art**
 - Low and High Renaissance; with emphasis on the following artists Giotto, Donatello, Leonardo da Vinci, Michelangelo, Raphael.
- (iv) **19th Century Art - Impressionist Art Movement**
 - Artists
Paul Cézanne, Claude Monet, Edouard Manet, Georges Seurat
 - Post Impressionism late 19th Century
 - Artists
Vincent Van Gogh, Paul Gauguin
- (v) **20th Century Art - Cubism: (influence of African Art).**
 - Artists
Pablo Picasso, George Braque.
- (vi) **Oriental/Oceanic**
 - Basic knowledge of the history and characteristics of Oriental Art (Chinese) Japanese and Indian) and Oceanic Art (Polynesia and Melanesia).

Paper 2

DRAWING

This paper will seek to test candidates' ability to observe, analyse and depict natural and man-made forms and the structure and form of a living person.

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The paper has **three** alternatives:

- (a) Drawing and Painting from Objects.
- (b) Drawing and Painting from Nature.
- (c) Drawing and Painting from Life.

Works can be rendered in either pencil, pastel, charcoal, pen and ink or poster/water colour. Candidates should attempt **one** alternative only. All alternatives carry equal marks.

(i) **Drawing from Objects**

The aim of the alternative is to test candidates' ability to observe, represent and interpret a group of arranged objects as a total composition. It will require a drawing of a group of man-made objects. The work may be carried out in relation to the surroundings or the part of the room in which the group is placed. The drawing may include objects such as old radio sets, furniture, parts of cars, bicycles, machines etc.

(ii) **Drawing from Nature**

The purpose of this alternative is to make a study of objects to bring out the beauty of their forms and/or the nature of their growth. This may require the study of a spray or branch which may include flowers, foliage, fruits, and vegetables, the study of rocks, bones, insects and birds, shells and other aquatic forms including fish, crustacea and skeletons.

(iii) **Life Drawing**

The aim of this alternative is to test the candidates ability to observe, understand and depict the structure and form of a living person. The model (male or female) is to be posed in an attitude which will be described. The whole figure must be drawn together with any necessary man-made or natural objects. The model must be seen against a suitable background. Clothing should be simple and the limbs exposed as much as possible.

Paper 3: CREATIVE DESIGN

This paper is divided into three alternatives:

- (a) Painting
- (b) Graphics
- (c) Crafts

Candidates should attempt only one alternative. All alternatives carry equal marks.

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Questions and instructions on Crafts will be made available to candidates at the beginning of the examination year. Execution of the projects will be carried out within 9 months of the examination year.

Questions in Graphics and Painting will be made available to candidates at least two weeks before the examination.

Since this is a test of original work, it will be inappropriate for any form of aid to be given to candidates other than that printed on the question paper. **Notes or other prepared works must not be taken into the examination hall.**

(a) **Painting – Pictorial Composition**

This paper seeks to test the student's ability to visualize ideas and situations, to develop a sense of observation, originality and imagination, to communicate a personal vision through application of colour.

(b) **Graphics**

The purpose of this section is to test the candidates' sense of design, organisational ability and technical proficiency in the execution of the underlisted areas.

- (i) Calligraphy (Pen lettering). This should include the layout and design of a page of formal writing, together with the invention and use of appropriate decorative borders and/or motifs etc.
- (ii) Lettering and poster design. This includes:
 - the design and layout of a brief notice requiring formal lettering, which may be in Roman, Gothic or any other formalised characters;
 - the making of posters carrying information and combining free style lettering with pictorial or formal design elements;
 - Lettering and layout appropriate for purposes such as greeting cards, formal invitations and book jackets, logo types, emblems, symbols, labels.
- (iii) Book illustration – This can include story and text illustration in books, magazines and newspapers.
- (iv) Printmaking – This may include lino cut, woodcut, yam print, stenciling, screen printing and others.
- (v) Package design – Designing of soft and hard packaging e.g. wrappers, cereal packages and record sleeves.

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(c) **Crafts**

(i) **Textile and Embroidery**

A piece of material such as cotton, or silk, dyed in a pattern as in batik, tie and dye or printed as in block or screen printing. The piece should be at least two metres in length and unsewn. Hand woven embroidery suitable for garments, caps, scarves, shoes, handbags etc.

(ii) **Pottery**

A Pottery vessel, such as a jug, bowl, dish etc, which the candidate has either moulded, hand-built or thrown on the wheel or any other object made in clay such as a toy animal or figure. Pieces of unfired ware will **not be accepted** for assessment.

(iii) **Sculpture**

Sculpture may be rendered in clay, metal, wood, papier mâché, cement, calabash, horns, bones, shells, thorns, cane or any other suitable material. All works rendered in clay must be fired.

(iv) **Basketry and Weaving**

The making of mat, chair, hat, stool, bag or other useful objects designed and woven or plaited in cane, raffia or leaf etc.

(v) **Puppetry**

Construction of puppet or marionette, such as used in shadow plays, drama, story telling and television.

(vi) **Calabash Decoration**

Production of utilitarian objects from calabash or gourds with suitable decoration.

(vii) **Leather-Works**

Construction and decoration of bags, sandals, wall-hanging, pouffes etc.

(viii) **Decoration**

Projects in Mosaic, Collage, stained glass, Murals etc.

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(ix) **Photography**

The purpose of this alternative is for the candidates to be able to demonstrate their basic knowledge and skill in shooting, developing and printing pictures from a variety of subjects such as:

- Landscape - rocks, hills, anthills, buildings, street scenes, landmarks etc.
- Seascape - beach scenes, streams, waterfall, dams etc.
- Nature - plants, leaves, flower foliage, twigs, roots, fruits.
- Pets - cats, dogs, parrots, fowls.

Experimental photography with simple forms of photo tricks; e.g. photograms; image distortion in printing etc.

General Note on Crafts

The projects on Crafts i.e. sculpture, pottery, textile etc. should be executed within 9 months of the examination year. Notes, diagrams and working drawings must be submitted along with the works and these constitute 10% of the total marks for this alternative. Candidates who offer any of the alternatives under crafts **should not** again attempt Graphics or Painting in the examination.

| AUTHOR | TITLE | PUB LISHER/YEAR |
|--------------------------------------|---|---------------------------------------|
| 1. Amenuke, S. K., B.K. Dogbe et al. | General Knowledge in Art for Senior Secondary Schools | Ministry of Education Accra Ghana |
| 2. E.H. Combrich | The Story of Art | Phaidon Press Ltd. |
| 3. Helen Gardener | Art Through the Ages | Harcourt, Brace & World, N.Y. 1980 |
| 4. Kofi Antobam | Ghana's Heritage of Culture | |
| 5. Bernard S. Mayers | Art & Civilisation | Macgraw-Hill, New York |
| 6. Harlow | Art History in Africa | Longman Group Ltd. |
| 7. Robert Clement | The Art Teacher's Handbook | Century Hotchinson Ltd. London |
| 8. Harry Stemberg | Composition | Grosset & Dunlop New York |
| 9. Maurice De Sansmarez | Basic Design: The Dynamics of Visual Form | Studio Vista Ltd. London |

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|----------------------|--|---|
| 10. Harold Osborne | Art of Appreciation | Oxford University, London |
| 11. Henry Pluckrose | The Book of Crafts | Evans Brothers Ltd., London |
| 12. Wemer Gillon | A Short History of African Art | Penguin Books Ltd. Harmondsworth, U.K. |
| 13. | Art & Craft (UPE) | Nigerian Educational Research & Dev. Council |
| 14. Whitfield | Beginning Pen Lettering (Book 3) | Ginn and Company Ltd. London. |
| 15. Ayisi, Eric. O | An Introduction to the Study of African Culture. | Heinemann, 1972 |
| 16. Beier, Ulli | Art in Nigeria | London, Cambridge University Press, 1960 |
| 17. Olaosebikan W.A. | Cultural and Creative Arts: A source book for Teachers. | Ibadan: Evans. |
| 18. Underwood, Leon | Bronzes of West Africa | Transatlantic Arts 1968 |
| 19. Wangboge, S.I. | A Textbook on Art for Senior Secondary School | Evans Brothers (Nigeria) Ltd. 1982 |
| 20. Frank Willett, | Ife and the History of West African Sculpture. | Thames and Hudson, 1967 |
| 21. Pat Oyelola | Nigerian Crafts | Macmillian 1981 |
| 22. George Talabi | Art Teaching in African Schools | Heincmann Educational Books, Ibadan |
| 23. Frank Willett | African Art | Thames and Hudson |