



CARIBBEAN EXAMINATIONS COUNCIL

# CAPE<sup>®</sup> Art and Design

SYLLABUS  
MARK SCHEME  
SUBJECT REPORTS

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## **Art and Design**

Art and Design offers a significant introduction to observation, research, production, cultural studies, aesthetics and art criticism that are embodied in a wide range of disciplines such as the Humanities, Science, Engineering, and Information and Communication Technologies. The verbal and visual characteristics of this course aids in the development of cognitive, psycho-motor and attitudinal skills. It provides a solid foundation for the development of knowledge and skills necessary for careers in creative production, marketing, commercial enterprise and manufacturing industries as well as a variety of aesthetic enterprises. It also provides candidates with the observational skills relevant to a wide range of occupational areas and fields of study especially Law, Criminology and Medicine. In addition, it aims to prepare Caribbean students to respect their environment and live harmoniously in their communities.

The syllabus is divided into two Units. Each Unit consists of three Modules.

### Unit 1: Foundations of Art and Design

- Module 1 Cultural Studies
- Module 2 Two-Dimensional Art and Design
- Module 3 Three-Dimensional Art and Design

### Unit 2: Applications of Art and Design

- Module 1 Design
- Module 2 Applied Arts
- Module 3 Creative Projects



**CARIBBEAN  
EXAMINATIONS  
COUNCIL**

**Caribbean Advanced  
Proficiency Examination®**

# **SYLLABUS**

# **ART AND DESIGN**

CXC A18/U2/10

**Effective for examinations from May–June 2012**



**CAPE®**

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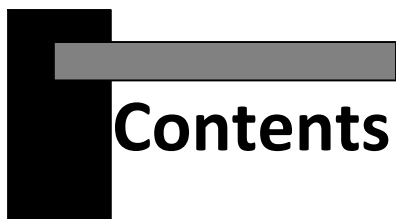
Please note that the syllabus has been revised and amendments are indicated by italics.

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# INTRODUCTION

The Caribbean Advanced Proficiency Examination (CAPE) is designed to provide certification of the academic, vocational and technical achievement of students in the Caribbean who, having completed a minimum of five years of secondary education, wish to further their studies. The examinations address the skills and knowledge acquired by students under a flexible and articulated system where subjects are organised in 1-Unit or 2-Unit courses with each Unit containing three Modules. Subjects examined under **CAPE®** may be studied concurrently or singly.

*The Caribbean Examinations Council offers three types of certification. The first is the award of a certificate showing each **CAPE®** Unit completed. The second is the **CAPE®** Diploma, awarded to candidates who have satisfactorily completed at least six Units, including Caribbean Studies. The third is the **CAPE®** Associate Degree, awarded for the satisfactory completion of a prescribed cluster of seven **CAPE®** Units including Caribbean Studies and Communication Studies. For the **CAPE®** Diploma and the **CAPE®** Associate Degree, candidates must complete the cluster of required Units within a maximum period of five years.*

*Recognised educational institutions presenting candidates for the **CAPE®** Associate Degree in one of the nine categories must, on registering these candidates at the start of the qualifying year, have them confirm, in the required form, the Associate Degree they wish to be awarded. Candidates will not be awarded any possible alternatives for which they did not apply.*



# ART AND DESIGN SYLLABUS

## ◆ RATIONALE

*Art and Design refers to artistic and design practices which focus on visual communication, creative production and expression in two and three dimensional media. It involves work in traditional and contemporary methods and provides opportunities for the development of knowledge, skills and attitudes related to art and design practices. This Art and Design syllabus is broad-based and seeks to develop creative practices, artistic knowledge, critical thinking and problem solving skills in a variety of media. It brings together the similarity and diversities of Cultural practices in the Caribbean. In context, it aims to prepare Caribbean students to participate in their community as art and design practitioners as well as productive, innovative citizens.*

*Art and Design offers a significant introduction to observation, research, production, cultural studies, aesthetics and art criticism that are embodied in a wide range of disciplines such as the Humanities, Science, Engineering, and Information and Communication Technologies. The verbal and visual characteristics of this course aids in the development of cognitive, psycho-motor and attitudinal skills. It provides a solid foundation for the development of knowledge and skills necessary for careers in creative production, marketing, commercial enterprise and manufacturing industries as well as a variety of aesthetic enterprises. It also provides candidates with the observational skills relevant to a wide range of occupational areas and fields of study especially Law, Criminology and Medicine. In addition, it aims to prepare Caribbean students to respect their environment and live harmoniously in their communities.*

*The syllabus also contributes to the development of selected attributes from the CARICOM Ideal Person document as articulated by the CARICOM Heads of Government. This person is one who demonstrates emotional security with a high level of self-confidence and self-esteem, is aware of the importance of living in harmony with the environment and nurtures its development in the economic and entrepreneurial spheres in all other areas of life (CARICOM Education Strategy, 2000).*

*This holistic development of students aligns with selected competencies advocated in the UNESCO Pillars of learning. These are learning to be, learning to do, and learning to transform one's self and society.*

## ◆ AIMS

The syllabus aims to:

1. develop skills and abilities, knowledge and attitudes that will enable artistic *production and creative* problem solving;
2. encourage experimentation with traditional and contemporary materials, technical processes and methods;
3. convey *ideas and explore* concepts through the manipulation of materials and media;

4. encourage creative solutions to art and design problems;
5. *develop critical thinking skills through research and participation in aesthetic activities;*
6. *develop knowledge and critical understanding of the art and design trends of different historical eras, traditions and the aesthetic expectations of various cultures, with specific reference to the Caribbean;*
7. *develop skills in observation and investigation through Art and Design techniques and technologies;*
8. develop individual initiative and self-confidence by building on special skills and interests;
9. develop an understanding of the relationship between artistic expression and cultural issues that have evolved over historically significant periods;
10. develop an appreciation for the cultural diversity and creative arts of the Caribbean region;
11. develop a working vocabulary relevant to art, design and Caribbean culture;
12. *prepare candidates for further study and work in art, design, cultural studies, Information and Communication Technologies (ICT) and other related disciplines;*
13. develop knowledge and skills for aesthetic appreciation and evaluation;
14. *use Art and Design to create awareness and propose solutions for social and environmental issues;*
15. *create a portfolio of two and three dimensional art and design work for assessment in the pursuit of further study and for the world of work;*
16. *provide opportunities for the development of a career in Art and Design as well as self-employment through job creation in selected Art and Design industries.*

## ◆ SKILLS AND ABILITIES TO BE ASSESSED

Skills and abilities refer to:

1. Knowledge of content;
2. Competencies;
3. Attitudes that candidates are expected to develop and demonstrate on completion of this syllabus.

These skills and abilities are grouped under five principles of assessment:

- (a) Craftsmanship
- (b) Design and Composition
- (c) Innovation
- (d) Enquiry
- (e) Critical Thinking

The principles of assessment are set out in the criteria below:

### **Craftsmanship**

The examination will test the candidate's skill and ability to apply knowledge related to technical skills and manipulative processes.

### **Design and Composition**

*The Examination will test the candidate's skill and ability to create, solve problems and compose with the elements and principles, media and materials of Art and Design practice. It will also assess the value of principles in Art and Design practices.*

### **Innovation**

The examination will test the candidate's skill and ability to demonstrate knowledge of Art and Design through original and creative interpretations in the development of ideas as well as the use of materials, techniques and available technologies.

### **Enquiry**

The examination will test the candidate's skill and ability to:

1. demonstrate ideas and solve problems in manipulation of various media and materials;
2. apply concepts and methodologies to creative art and design practices;
3. investigate and analyse information derived from primary and secondary sources used in research;
4. apply aesthetic theories in the development of creative thought.

### **Critical Thinking**

*The examination will test the candidate's skill and ability to observe, analyse, discuss, interpret and evaluate works of art and design as well as discuss how they relate to the historical and aesthetic, practices in the Caribbean. It will also examine the candidate's Art and Design production processes.*

## **◆ PREREQUISITES OF THE SYLLABUS**

Any person, with a good grasp of the contents of the Caribbean Secondary Education Certificate (CSEC®) Visual Arts syllabus or equivalent, should be able to pursue the course of study defined by this syllabus. However, successful participation in the course of study will also depend on possession of good verbal and written communication skills.

## **◆ STRUCTURE OF THE SYLLABUS**

The syllabus is divided into two Units. Each Unit consists of three Modules. Although the Units are independent of each other, the syllabus was designed in such a way that Unit 1 provides a foundation

for Unit 2. Together, Units 1 and 2 provide a comprehensive assessment *of achievement in* the field of Art and Design at this level.

**Unit 1: Foundations of Art and Design**, contains three Modules of 50 contact hours. Total teaching time is expected to be 150 hours.

- Module 1 - Cultural Studies
- Module 2 - Two-Dimensional Art and Design
- Module 3 - Three-Dimensional Art and Design

**Unit 2: Applications of Art and Design**, contains three Modules, each requiring 50 hours. Total teaching time is expected to be 150 hours.

- Module 1 - Design
- Module 2 - Applied Arts
- Module 3 - Creative Projects

# ◆ UNIT 1: FOUNDATIONS OF ART AND DESIGN

## MODULE 1: CULTURAL STUDIES

### GENERAL OBJECTIVES

On completion of this Module, students should be able to:

1. understand and be able to research art and design projects with reference to the technical methods, function, historic circumstance and expectation of art and design productions;
2. know the relationships that characterise art and design practice, especially within the economic, social, historical and cultural context in the Caribbean;
3. demonstrate initiative and curiosity in the planning, implementation and presentation of research with regard to art and design practice and cultures in the Caribbean.

### SPECIFIC OBJECTIVES

Students should be able to:

1. discuss research using data from primary and secondary sources;
2. explain artistic practices and their relationship to social, economic, historical and cultural developments;
3. explain the terminologies, contexts and concepts of Art History, Caribbean Heritage, Critical Studies and Cultural Practices and Art and Design Industries;
4. plan, complete and present research projects;
5. discuss the origins of, and influences on the production of Art and Design in the Caribbean;
6. use critical methodologies to *describe*, analyse, *interpret* and evaluate works of Art and Design.

### CONTENT

1. **Art History with specific reference to the Caribbean – an overview of the social and cultural history of Art, Design and Architecture in the region.**

- (a) Before 1500

The Art, Design and Culture of Autochthonous (*indigenous*) peoples in the Caribbean and Circum-Caribbean (*Amerindians*, Arawaks, Tainos, Caribs/*Kalinago*, *Garifuna*, Olmec, Maya, and Aztec) in:

## UNIT 1

### MODULE 1: CULTURAL STUDIES (cont'd)

- (i) drawings, engravings and paintings, rock art (petrographs, hieroglyphics, tellae and petroglyphs);
- (ii) *architecture (sacred spaces, military and industrial structure, domestic/vernacular and formal buildings, for example, bohio, caney, ajoupa, pyramids);*
- (iii) pottery (construction methods, surface design and finishes);
- (iv) weaving (fabric, basketry);
- (v) body painting/*printing* and adornments (clothing, *tatoos* and jewellery);
- (vi) the design and function of sacred spaces and the regard for ceremonial, commercial, leisure and domestic items (utensils, tools, weapons and boats);
- (vii) way of life of the early peoples of the Caribbean.

#### (b) 1500 – 1900

The Art, Design and Architecture as influenced by European, Asian and African Arts and Design namely:

- (i) the styles and forms of Art (paintings, sculpture and applied art);
- (ii) the design and function of religious, ceremonial, military and domestic items;
- (iii) architecture (forts, plantation structures, public monuments, public buildings, places of worship and housing);
- (iv) artists who worked in the Caribbean – Belisario, Wickstead, Robertson, Brunias, Pizarro and Gaugin;
- (v) *internationally renowned artistes who were born in the Caribbean – Pizarro (St. Thomas, Virgin Islands), and Balisario (Jamaica).*

#### (c) 1900 to present

The national Art movements, major art and design practitioners, the styles of art, sculpture, architecture and design, namely:

- (i) the formation and development of national and regional cultural organizations and art movements (Caribbean Artists Movement [CAM], Institute of Jamaica [IJ] Working Peoples' Art Class [WPAC], Trinidad Art Society [TAS]);



## UNIT 1

### MODULE 1: CULTURAL STUDIES (cont'd)

- (ii) national artists and their characteristic artwork, such as,
- |                  |   |                                       |
|------------------|---|---------------------------------------|
| Edna Manley      | - | Jamaica (sculpture, painting);        |
| Goldie White     | - | Barbados (ceramics);                  |
| Philip Moore     | - | Guyana (sculpture, painting);         |
| Dunstan St Omer  | - | St Lucia (muralists);                 |
| Peter Minshall   | - | Trinidad and Tobago (design);         |
| Heather Doram    | - | Antigua and Barbuda (textile design); |
| Eva Wilkin       | - | St Kitts and Nevis (painting);        |
| Canute Calliste  | - | Carriacou (Intuitive painting);       |
| Wilfredo Lam     | - | Cuba (painting);                      |
| Hector Hyppolite | - | Haiti (painting).                     |
- (iii) development of art and design practices, the function of styles, techniques, materials and knowledge of Two-Dimensional and Three-Dimensional media in the Art, Design and Architecture in the Caribbean:

#### Two-Dimensional Art

- (a) influences of Western Art such as Impressionism, Expressionism, *Cubism*, Surrealism, Abstract Expressionism, Realism, Popular (Pop) Art, Optical (Op) Art, *Minimalism*, *Photo-realism*, *Conceptual Art*;
- (b) examples of art forms and retentions of Autochthonous (*Indigenous*), African and Asian *cultures*;

#### Three-Dimensional Art

- (a) *sculptures, statues, installations, kinetic art and performance art*;
- (b) examples of art and design forms and retentions in artifacts of Autochthonous (Early peoples), African and Asian Art;
- (iv) design for example in forms such as Ceramics, Textiles, Fibre Arts, Printmaking, Photography, Advertising, Computer-generated designs;
- (v) **architecture** for example in vernacular forms, *influences of Gothic, Romanesque and Georgian styles*; preservation and restoration of historical or culture structures.

## UNIT 1

### MODULE 1: CULTURAL STUDIES (cont'd)

2. ***Art and Design in Caribbean Heritage*** - a study of the meanings, functions and traditions *as expressed in forms of architecture, artifacts, monuments, festivals and celebrations, namely:*
- (a) architecture (religious, civic and traditional structures or buildings, vernacular housing);
  - (b) artifacts (utilitarian, decorative, ceremonial, religious);
  - (c) monuments (religious, civic/public monuments and structures such as statues, memorial *as well as* military, political and social commemorations);
  - (d) festivals and celebrations that are derived from secular and religious forms and traditions (Carnival, Jonkannu, Crop Over, Mashramani, Christmas, Kumina, Hosay, Ramleela, Big Drum, Phagwa);
  - (e) heritage sites in the Caribbean (designated by UNESCO, local authorities – Brimstone Hill, Pitons).
3. **Critical Studies – a critical study of Art and Design artifacts that comprise:**
- (a) methodologies of art criticism (description, interpretation, evaluation);
  - (b) aesthetic theories (*realism, pragmatism, emotionalism, formalism, feminism, constructivism, marxism, socio-historical*);
  - (c) contemporary Art and Design issues including the role and function of artists and designers in production of aesthetic issues (intellectual property rights, censorship, selling and buying art, *forgery*);
  - (d) *thematic study (the critical study of art and design in context of social, cultural, environmental, religious, political, gender, race, class concerns).*

### **Suggested Teaching and Learning Activities**

*Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.*

1. Visit museums, art galleries, *monuments and heritage* sites to observe artifacts of *religious, cultural, political and historical* importance.
2. Have students interview artists and design practitioners and observe the work of culture bearers and elders.

## UNIT 1

### MODULE 1: CULTURAL STUDIES (cont'd)

3. Conduct field studies and research at archaeological, architectural and heritage sites, as well as analyse cultural objects and events.
4. Encourage students to participate in and or observe activities and traditions of festivals and celebrations.
5. Have students use libraries, museum, archives, information and communication technologies to source information on art, design and culture of the Caribbean peoples.
6. Have students use resources such as photographs, reproductions, Audio Visual materials, and exhibition catalogues.
7. Discuss issues of Plagiarism, Intellectual Property Rights and Copyright laws *by giving actual examples*.

### RESOURCES

Barnet, S.	<i>A Short Guide to Writing About Art</i> , New York: Harper Collins Publishers, 1993.
Boxer, D. and Poupeye, V.	<i>Modern Jamaican Art</i> , Kingston: Ian Randle Publishers, 1998.
Cummings, A., Thompson, A. and Whittle, N.	<i>Art in Barbados</i> , Kingston: Ian Randle Publishers, 1998.
Janson, H. W., and Janson, A. F.	<i>History of Art for Young People</i> , New York: Harry N. Abrams Incorporated, 1997.
Poupeye, V.	<i>Caribbean Art</i> , London: Thames and Hudson, 1996.
Scott, N.	<i>Compendium of Caribbean Artists and Art Forms</i> , In press, 2009.
Sued-Badillo, J. (Ed.)	<i>General History of the Caribbean, Vol 1: Autochthonous Societies</i> , UNESCO Publication, 2003.
Walmsley, A., Greaves, S, and Cozier, C.	<i>Art in the Caribbean: An Introduction</i> , (In press) London: New Beacon Books, 2010.
Wilson, S.	<i>The Indigenous People of the Caribbean</i> , Gainesville: University Press of Florida, 1997.

## UNIT 1

### MODULE 2: TWO-DIMENSIONAL ART AND DESIGN

#### GENERAL OBJECTIVES

On completion of this Module, students should:

1. know the elements and principles involved in the practice and production of two-dimensional Art and Design;
2. develop proficiencies with materials for production of two-dimensional forms in Art and Design;
3. know the relationships that characterise Art and Design practices;
4. understand the function of initiative and creativity in the production and presentation of Art and Design projects.

#### SPECIFIC OBJECTIVES

Students should be able to:

1. apply techniques with innovative approaches to two-dimensional Art and Design forms;
2. demonstrate knowledge of elements and principles of two-dimensional Art and Design forms;
3. use traditional and ICT applications for visual communication of two-dimensional Art and Design forms;
4. produce two-dimensional work based on specified themes;
5. demonstrate initiative in the independent production of Art and Design projects.

#### CONTENT

##### 1. Media, Materials and Methods

*Explore a variety of 2-D techniques by selecting at least TWO of the following categories (a – d):*

- (a) wet media (ink, paint);
- (b) dry media (pencil, crayons and pastels);
- (c) combination of wet and dry media;
- (d) mixed media (collage, mosaic, montage).

## UNIT 1

### MODULE 2: TWO-DIMENSIONAL ART AND DESIGN (cont'd)

Note: Two-dimensional work should be completed in at least TWO different techniques using suitable materials. The THREE Art and Design pieces for Internal Assessment in this module must show proficiencies in more than one material and process.

#### 2. Elements and Principles

An investigation of the elements and principles of Art and Design as they relate to two-dimensional work. *Elements:* dot, line, shape, space, texture, form/mass, mass, colour and value. *Principles:* balance, rhythm, proportion, repetition, pattern, emphasis, unity, variety and movement.

#### 3. Exploration of Material, Media and Techniques

- (a) Working from observation: investigating light, form, shape and space (*still life, figure, portraiture*).
- (b) Working from memory and narrative themes (*imaginative composition, illustration, and caricature*).
- (c) Working from imagination and themes of transposition, transformation and invention (*imaginative composition, collage, metamorphosis*).
- (d) Exploration of different formats and supports or grounds (*paper, canvas, burlap, computer*).
- (e) Mixed media (*collage, mosaic, montage*).

#### 4. The Artistic and Historical Origins of Media and Techniques

Study of the use of materials, tools and techniques that enable the production of two-dimensional artwork within historical and contemporary contexts.

- (a) Exploration of the history of material and methods of two-dimensional art and design.
- (b) Investigation of the physical properties of materials.
- (c) Survey of the major practitioners and exponents of two-dimensional Art and Design forms, particularly as they relate to the Caribbean region.

#### 5. Safety Procedures

Create an Awareness of:

- (a) Content – a composition of art materials.

## UNIT 1

### MODULE 2: TWO-DIMENSIONAL ART AND DESIGN (cont'd)

- (b) *Procedures and processes for handling art materials and equipment.*
- (c) *Personal, social and environmental safety precautions.*
- (d) *Maintenance and storage practices for materials and equipment.*
- (e) *Storage and disposal practices.*

#### **Suggested Teaching and Learning Activities**

*Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.*

1. Arrange practical studio-based and out-door activities.
2. Have students experiment and investigate various techniques, materials and equipment.
3. Have students explore techniques such as still life compositions, portraiture, figure or life drawing and collage; realism, abstraction, stylization and symbolism.
4. *Explore activities that develop observational skills.*

#### **RESOURCES**

Bridgman, G. B.	<i>Bridgman's Complete Guide to Drawing from Life</i> , New York: Weathervane Books, 1999.
Gair, A. (Ed.)	<i>Artist's Manual: A Complete Guide to Painting and Drawing Materials and Techniques</i> , San Francisco: Chronicle Books, 1995.
Holahan, C. and Roche, M.	<i>Art, Craft, Design</i> , Dublin: Gill and Macmillan, 1993.
Simon, H.	<i>Techniques of Drawing</i> , New York: Dover Publications Inc., 1972.

## UNIT 1

### MODULE 3: THREE-DIMENSIONAL ART AND DESIGN

#### GENERAL OBJECTIVES

On completion of this Module, students should:

1. know the elements and principles involved in the practice and production of three-dimensional Art and Design;
2. develop proficiencies with materials for production of three-dimensional forms in Art and Design production;
3. understand the relationships that characterise Art and Design practice;
4. understand the role of initiative and creativity in the production and presentation of Art and Design projects.

#### SPECIFIC OBJECTIVES

Students should be able to:

1. demonstrate innovative approaches in sourcing materials, tools and equipment for the production of three-dimensional Art and Design forms;
2. apply techniques with innovative approaches to three-dimensional Art and Design forms;
3. apply knowledge of elements and principles in the production of three-dimensional Art and Design forms;
4. use traditional and ICT applications for visual communication of three-dimensional Art and Design forms;
5. produce *three-dimensional work based on specified themes using traditional and contemporary methodologies*;
6. produce three-dimensional work based on specified themes using ICT as well as traditional methodologies;
7. demonstrate initiative in independent production of three-dimensional Art and Design work.

## UNIT 1

### MODULE 3: THREE-DIMENSIONAL ART AND DESIGN

#### CONTENT

##### 1. **Media Materials and Methods**

- (a) Investigation of **TWO** of the following methods for 3-dimensional work:
  - (i) subtractive (carving);
  - (ii) additive (modelling and casting);
  - (iii) constructive (assembling and welding).

##### 2. **Elements and Principles**

An investigation of the elements and principles of Art and Design as they relate to *three-dimensional work*. *Elements*: dot, line, shape, space, texture, form/mass, colour *and value*. Principles: balance, rhythm, proportion, repetition, pattern, emphasis, unity, variety and movement.

##### 3. **Exploration of Techniques**

- (a) Relief (modeling, carving and embossing).
- (b) Work in the round (sculptures, assemblages, statues, masks).
- (c) Structural concepts as related to movement, stability and production of three-dimensional forms as stables, masks and mobiles.

##### 4. **The Artistic and Historical Origins of Media and Techniques**

- (a) Exploration of the history of material(s), methods and processes of three-dimensional designs and production.
- (b) Investigation of the physical properties of materials, the evolution of techniques and formal concepts.
- (c) Survey of the major practitioners and exponents of three-dimensional Art and Design forms particularly as they relate to the Caribbean region.



## UNIT 1

### MODULE 3: THREE-DIMENSIONAL ART AND DESIGN

#### 5. **Safety Procedures**

Create an awareness of:

- (a) *Content (a composition of art materials).*
- (b) *Procedures and processes for handling art materials and equipment.*
- (c) *Personal, social and environmental safety.*
- (d) *Maintenance and storage practices for equipment and material.*
- (e) *Storage and disposal practices.*

Note: Three-dimensional work in this Unit 1 should be completed in at least TWO different types of materials such as; clay, wood, fabric, fibre, paper, papier mache, cardboard, metal, plaster as well as other available and or suitable materials. The THREE Art and Design pieces done for Internal Assessment in this module MUST show proficiency in more than ONE material and process.

#### **Suggested Teaching and Learning Activities**

*Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.*

1. Visit foundries, *masquerade* camps, joinery shops, sculpture, weaving and ceramic studios to observe processes and quality of output.
2. Use building materials and tools (crushed aggregate with concrete for casting, bees wax with paraffin for modelling, or plaster of paris for casting and carving, carpentry *and auto-body finishing tools*).
3. *Use available fibres and fabrics for soft sculpture, toys and furnishings.*
4. Explore a variety of materials such as polishes, stain and varnishes for finishes.
5. *Discuss the function of tools and equipment in the production of specific three-dimensional forms.*
6. *Explore a variety of techniques for the creation of three-dimensional forms.*
7. Make embossing tools from flattened and filed nails.
8. Explore a variety of papier mache techniques.

## UNIT 1

### MODULE 3: THREE-DIMENSIONAL ART AND DESIGN

#### RESOURCES

- |                         |  |
|-------------------------|--|
| Davies, L. and Fini, M. | <i>Arts and Crafts of South America</i> , London: Thames and Hudson Company, 1994.   |
| GMCP                    | <i>Useful Techniques for Woodcarvers</i> , Weedon, Northamptonshire: Guild of Master Craftsmen Publication (GMCP), 1998.         |
| Hunter, S.              | <i>Creating With Concrete: Yard Art, Sculpture and Garden Projects</i> , North Carolina: Lark Books, 2001.                       |
| Pye, C.                 | <i>Relief Carving in Wood: A Practical Introduction</i> , Weedon, Northamptonshire: Guild of Master Craftsmen Publication, 1998. |

## ◆ UNIT 2: APPLICATION OF ART AND DESIGN

### MODULE 1: DESIGN

#### GENERAL OBJECTIVES

On completion of this Module, students should:

1. *know the fundamental elements and principles of two-dimensional and three-dimensional design;*
2. *develop proficiencies in the creation and production of two-dimensional and three-dimensional forms of Art and Design;*
3. understand the processes of Art and Design production;
4. understand the role of enterprise and creativity in the production and presentation of Art and Design projects.

#### SPECIFIC OBJECTIVES

Students should be able to:

1. apply the fundamental elements and principles of design;
2. explain art and design terminology and history;
3. demonstrate solutions through research, working drawings and prototypes;
4. produce technical and free-hand drawings;
5. *employ traditional and or contemporary technologies in the production of two and three dimensional design process;*
6. use traditional, ITC and contemporary applications for visual communication.

#### CONTENT

##### 1. Media, Materials and Methods

- (a) *Design for printing and Applied Arts (creating designs for printmaking, ceramics, textiles, fibre arts, jewelry).*
- (b) *Drawing related to design (technical, free-hand, computer-generated).*
  - (i) Construction (models, prototypes, *maquettes*, packaging, costume design).
  - (ii) Colour design *through* painting, dyeing, printing.



## UNIT 2

### MODULE 1: DESIGN (cont'd)

- (iii) Typography and calligraphy (manual, computer-generated).
- (iv) Photography (*manual/digital still, digital video*).

#### 2. Fundamental Elements and Principles of Two-Dimensional and Three-Dimensional Design

An investigation of the elements and principles of Art and Design *as they relate to Two-Dimensional and Three-Dimensional design work. Elements:* dot, line, shape, space, texture, form/mass, colour *and value. Principles:* balance, rhythm, proportion, repetition, pattern, emphasis, unity, *variety* and movement.

#### 3. Exploration of Appropriate Techniques for Two and Three Dimensional Design Production

- (a) Drawing for design (technical, free hand, and computer-generated).
- (b) Printing (*block, screen, stencil*).
- (c) *Colour design (using paint, airbrush, pastels)*.
- (d) Photography (*digital video and digital still*).
- (e) Construction (*maquettes and prototypes*).
- (f) Plans, presentation and proposals.
- (g) Packaging.
- (h) *Costume design (wire-fabricating, feather work, papier mâché and beading)*.
- (i) *Graphic Arts (brochures, calendars, letterheads, logos, business cards)*.
- (j) *Caricature (cartoons, comic strips, animation)*.

#### 4. Artistic and Historical Use of Media and Techniques

- (a) Indigenous, traditional and or contemporary practices.
- (b) Investigation of art and design history, the physical properties of materials, the products and processes of design media.
- (c) Documentation of the major practitioners and exponents of design particularly those in the Caribbean region.

## UNIT 2

### MODULE 1: DESIGN (cont'd)

#### 5. Safety Procedures

Create an Awareness of:

- (a) Content – a composition of art materials.
- (b) Procedures and processes for handling art/*design* materials and equipment.
- (c) Personal, social and environmental safety.
- (d) *Maintenance and Storage practices for equipment and materials.*
- (e) *Storage and Disposal practices.*

*Note: At least One two-dimensional and One three-dimensional Art and Design project MUST be explored in this Unit and should be completed using at least TWO different types of materials, such as, paper, cardboard, fabric, plastics, metals, wood as well as other available and or suitable materials. The Internal Assessment pieces in this module must show proficiencies in more than one material and exploration of Two-Dimensional and Three-Dimensional media.*

#### **Suggested Teaching and Learning Activities**

*Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.*

1. Visit design studios, advertising agencies, media houses (TV productions, newspapers), architectural and design firms and masquerade camps to observe processes and quality of output.
2. Have students describe, analyse and discuss in class two-dimensional and three-dimensional products and creative art and design projects.
3. Encourage students to collect newspaper clippings, designs and other relevant illustrations in a scrapbook.
4. Have students research and discuss the impact of visual communication as in advertising and film media.

## UNIT 2

### MODULE 1: DESIGN (cont'd)

#### RESOURCES

- |                             |  |
|-----------------------------|--|
| Hollahan, C. and Rosche, M. | <i>Art Craft Design</i> , London: Gill and Macmillan, 1993.                              |
| Place, J.                   | <i>Creating Logos and Letterheads</i> , New York: North Light Books, 1995.               |
| Swann, A.                   | <i>The New Graphic Design School</i> , New York: John Wiley and Sons Incorporated, 1997. |

## UNIT 2

### MODULE 2: APPLIED ARTS

#### GENERAL OBJECTIVES

On completion of this Module, students should:

1. know the elements and principles of art and design in the creation and production of design solutions;
2. *understand the function of art and designs in industry, commerce and culture;*
3. develop proficiencies in at least one area of studio practice;
4. *demonstrate initiative, insight and entrepreneurial skills in the planning, marketing, placement and function of art and design products;*
5. develop proficiencies in the creation and production of two-dimensional and three-dimensional forms of art and design;
6. understand the processes of art and design production and the role of creativity in the production and presentation of art and design products.

#### SPECIFIC OBJECTIVES

Students should be able to:

1. *apply the fundamental elements and principles of design to create entrepreneurial projects;*
2. *create designs from a variety of sources;*
3. use a variety of processes for production of designs;
4. use a variety of traditional and contemporary tools, materials and techniques safely;
5. use traditional and ICT applications for visual communication of the functions of three-dimensional Art and Design forms;
6. show technical competence in studio production;
7. *discuss the principles of entrepreneurship in small, medium and large businesses.*

## UNIT 2

### MODULE 2: APPLIED ARTS (cont'd)

#### CONTENT

This Module is comprised of three areas of studio practice with related material processing and creative productive techniques. The three areas are:

1. ceramics;
2. printmaking;
3. textiles and Fibre Arts.

**Candidates must select ONE area for concentrated study, production and presentation:**

#### Ceramics

##### 1. Media, Materials and Methods

Production of traditional and contemporary objects using **TWO** of the following methods:

- (a) hand building (slab, coil, pinch);
- (b) industrial production (mold, wheel);
- (c) traditional and or indigenous methods.

##### 2. Fundamental Elements and Principles of Design

An investigation of the elements and principles of Art and Design *as they relate to ceramics*.  
*Elements:* dot, line, shape, space, texture, form/mass, colour and value. *Principles:* balance, rhythm, *proportion*, repetition, pattern, emphasis, unity, *variety* and *movement*.

##### 3. Fundamentals of Ceramics Production

###### Techniques

- (a) *preparation (washing/cleaning, kneading and storage of clay);*
- (b) *hand building techniques (coiling, slab, pinch, mold);*
- (c) surface decoration (additive techniques, subtractive, or combination of both);
- (d) finishes (matt, gloss, *burnishing*, *glaze*, indigenous techniques);
- (e) firing techniques (bisque, glaze, raku).



## UNIT 2

### MODULE 2: APPLIED ARTS (cont'd)

#### Principles

Basic principles of Applied Arts

- (a) form follows function;
- (b) material processing (firing, casting, assembly) in connection to production outcomes;
- (c) *cost of materials and manufacturing processes;*
- (d) *marketing, critical thinking and feedback in the production of designs.*

#### Processes

- (a) manual processes;
- (b) use of machines (traditional and industrial processes in production);
- (c) storage and disposal of materials (safety precautions).

#### 4. Artistic and Historical Origins of Ceramic Production

- (a) Documentation of major practices and practitioners in Ceramics particularly in the Caribbean.
- (b) *Investigation of traditional and contemporary materials, methods and techniques used in Ceramic industry, particularly in the Caribbean.*

#### 5. Safety Procedures

Create an Awareness of:

- (a) *Content – a composition of art materials used in ceramics.*
- (b) *Procedures and processes for handling art materials and equipment used in the production of ceramics pieces.*
- (c) *Personal, social and environmental safety.*
- (d) *Maintenance and storage practices for ceramic materials and equipment.*
- (e) *Storage and disposal practices of material.*

## UNIT 2

### MODULE 2: APPLIED ARTS (cont'd)

#### Printmaking

#### 1. Media, Materials and Methods

- (a) Production of prints using at least **TWO** of the following printing techniques:
  - (i) serigraphy, stencil;
  - (ii) relief (block, mono, collograph);
  - (iii) intaglio (etching, dry-point);
  - (iv) lithography;
  - (v) *cost of materials and manufacturing processes;*
  - (vi) *marketing.*
- (b) Computer Aided Design (CAD) for the production of commercial forms, graphic designs, technical drawings and models.

#### 2. Fundamental Elements and Principles of Design

An investigation of the fundamental elements and principles of Art and Design *as they relate to printmaking*. *Elements*: dot, line, shape, space, texture, form/mass, colour and *value*. *Principles*: balance, rhythm, *proportion*, repetition, pattern, emphasis, unity, variety, and movement.

#### 3. Fundamentals of Printmaking

##### Techniques

Use of machines and traditional methods of fine art print production.

##### Principles

##### Basic principles of Printmaking

- (a) Process and product.
- (b) Consistent registration.

##### Processes

- (a) Hand making.
- (b) Use of machines, CAD, traditional and industrial processes in production.

## UNIT 2

### MODULE 2: APPLIED ARTS (cont'd)

#### 4. Artistic and Historical Origin of Printmaking

- (a) Documentation of major practices and practitioners in Printmaking particularly in the Caribbean.
- (b) Investigation of traditional and contemporary materials, methods and techniques used in Printmaking.

#### 5. Safety Procedures

Create an Awareness of:

- (a) *Content – a composition of art materials.*
- (b) *Procedures and processes for handling art materials and equipment.*
- (c) *Personal, social and environmental safety.*
- (d) *Maintenance and storage practices for materials and equipment.*
- (e) *Storage and disposal practices.*

### Textiles and Fibre Arts

#### 1. Media, Materials and Methods

Production of items for fashion, household, traditional or contemporary aesthetic uses in **ONE** of the following categories:

- (a) Fibre Arts:
  - (i) loom weaving;
  - (ii) non-loom weaving (finger weaving, macramé, basketry).
- (b) Surface Design:
  - (i) printing (screen, block);
  - (ii) resist dyeing (batik, tie dye);
  - (iii) needlecraft (embroidery, *patchwork*, quilting, trapunto, appliqué);
  - (iv) hand painting.

## UNIT 2

### MODULE 2: APPLIED ARTS (cont'd)

#### 2. Fundamental Elements and Principles of Design

An investigation of the elements and principles of Art and Design *as they relate to textiles and fibre arts*. *Elements*: dot, line, shape, space, texture, form/mass, colour, value. *Principles*: balance, rhythm, *proportion*, repetition, unity, variety, *and movement*.

#### 3. Fundamentals of Textiles *and Fibre Arts*

##### Techniques

- (a) use of manual, traditional and industrial processes.
- (b) use of machines, looms and methods of traditional textile production.
- (c) safety procedures.

##### Principles

Basic principles of Textiles and Fibre Arts

- (a) Form follows function.
- (b) Material processes with product outcomes.
- (c) *Cost of labour, materials and manufacturing processes in art and design production.*
- (d) *Marketing, aesthetics, culture in production of art and design in textiles and fibres.*

##### Processes

- (a) Hand making (traditional and contemporary processes).
- (b) Use of machines and traditional and industrial processes in textile and fibre production.
- (c) Storage and disposal of materials (safety precautions).

#### 4. Artistic and Historical Origins of Textiles

- (a) Documentation of major practices and practitioners in textile design and products particularly in the Caribbean.
- (b) Investigation of traditional and contemporary uses of materials, methods and techniques used in Textiles.

## UNIT 2

### MODULE 2: APPLIED ARTS (cont'd)

#### 5. Safety Procedures

Create an Awareness of:

- (a) *Content (a composition of textile and fibre arts materials).*
- (b) *Procedures and processes for handling textile and fibre arts materials and equipment.*
- (c) *Personal, social and environmental safety precautions.*
- (d) *Maintenance and storage practices of materials and equipment.*
- (e) *Storage and disposal of textile and fibre materials.*

#### **Suggested Teaching and Learning Activities**

*Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.*

- 1. Visit ceramic studios, textile studios, textile or ceramic factories, galleries, museums, historical and archaeological sites to observe processes and quality of output.
- 2. Visit printmaking studios and commercial printeries to observe techniques and processes of printmaking.
- 3. Have students experiment with making inks and papers.
- 4. Have students collect off cuts (scraps) and swatches for use in weaving.
- 5. Have students make a sample book of techniques and processes to illustrate the stages of development of a product.

#### **RESOURCES**

- |                         |  |
|-------------------------|--|
| Chavarria, J.           | <i>The Big Book of Ceramics</i> , New York: Watson-Guption Publications, 1994.                           |
| Peterson, S.            | <i>The Craft and Art of Clay: A Complete Potter's Handbook</i> , London: Laurence King Publishing, 1995. |
| Picton, J. and Mack, J. | <i>African Textiles</i> , London: British Museum, 1989.  |

## UNIT 2

### MODULE 3: CREATIVE PROJECTS GENERAL

#### GENERAL OBJECTIVES

On completion of this Module, students should:

1. know two-dimensional and three-dimensional media, appropriate methods and techniques for the realisation of creative and innovative projects;
2. develop proficiencies in the creation and production of two-dimensional and three-dimensional forms of art and design;
3. *understand relationships between art and design, the community and the environment;*
4. discuss the role of creativity in the production and presentation of art and design projects.

#### SPECIFIC OBJECTIVES

Students should be able to:

1. apply knowledge of the fundamental elements and principles of Art and Design;
2. select media and methods appropriate for creative projects;
3. employ indigenous, traditional and or contemporary materials in innovative ways;
4. work with other expressive art forms;
5. conduct research to support creative projects;
6. *Develop a personal or community-based project.*

#### CONTENT

##### 1. Media, Materials and Methods

An exploration of various materials and media in indigenous, traditional and contemporary ways based on **ONE** of the following areas:

- (a) Art and or Craft.
- (b) Electronic media (video, compact disc).
- (c) *Photography (digital still, digital video).*
- (d) Mixed media.

## UNIT 2

### MODULE 3: CREATIVE PROJECTS GENERAL (cont'd)

- (e) Carnival Arts.
- (f) Murals.
- (g) Installations.
- (h) *Games and toys.*
- (i) *Models and prototypes.*
- (j) *Stables, mobiles and robots.*

#### 2. Fundamental Elements and Principles of Design

An investigation of the fundamental elements and principles of Art and Design *as they relate to Two-Dimensional and Three-Dimensional work: Elements: dot, line, shape, space, texture, form/mass, colour and value. Principles: balance, rhythm, proportion, repetition, pattern, emphasis, unity, variety and movement.*

#### 3. Exploration of Techniques

- (a) Creative techniques derived from festivals and traditional art forms, as well as contemporary and experimental practices.
- (b) Documentary and expressive methods, traditional and contemporary.
- (c) The production of a journal documenting research and development of project.
- (d) *The selection and development of an idea/theme and expressing it through one or a combination of art and design solutions.*

#### 4. Artistic and Historical Origins of Creative Media Projects and Perspectives

- (a) Documentation of major practices and practitioners of creative media projects particularly in the Caribbean.
- (b) Investigation of traditional and contemporary uses of materials, methods and techniques used in creative media projects particularly in the Caribbean.

## UNIT 2

### MODULE 3: CREATIVE PROJECTS GENERAL (cont'd)

#### 5. **Safety Procedures**

Create an Awareness of:

- (a) *Content (a composition of art materials).*
- (b) *Procedures and processes for handling art materials and equipment.*
- (c) *Personal, social and environmental safety.*
- (d) *Maintenance and storage practices for materials and equipment.*
- (e) *Storage and disposal practices.*

#### **Suggested Teaching and Learning Activities**

*Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.*

- 1. Conduct demonstrations for practical studio based activities.
- 2. Have students use resource such as slides, videotapes, exhibition catalogues, internet sites, books and journals.
- 3. Have students experiment with and investigate various materials and equipment.
- 4. Have students undertake research activities involving the use of primary and secondary sources, interviewing, observation and library searches.
- 5. Encourage students to practice safe use of equipment and materials at all times.
- 6. Have students review papers they developed on Art and Design in interactive class sessions.
- 7. *Encourage students to keep an artist journal to document research and project development.*
- 8. Have students visit and participate in festivals, masquerade camps and carnivals for ideas on design and construction of costumes.
- 9. *Visit sites of murals, public sculptures and installations.*
- 10. Have students experiment with photographic and video equipment.
- 11. *Create a proposal for the personal learning or the community based project.*



## UNIT 2

### MODULE 3: CREATIVE PROJECTS GENERAL (cont'd)

#### RESOURCES

- Howell-Koehler, N. *Photo Art Processes*, Worchester, Mass: Davis Publications, 1980.
- Nettles, B. *Breaking the Rules: A Photo Media Cookbook*, Urbana, Illinois: Inks Press Publication, 1992.

## ◆ OUTLINE OF ASSESSMENT

Each Unit of the syllabus will be assessed separately.

The Scheme of the assessment for each Unit will comprise two components: an External Assessment component which contributes 40 per cent of final mark and a School-Based Assessment component which contributes 60 per cent of final mark. Grades and marks will be awarded independently for each Unit and for each Module. These arrangements are detailed below.

### UNIT 1

#### EXTERNAL ASSESSMENT

**(40%)**

- |                              |  |
|------------------------------|--|
| <b>Paper 01</b><br>(1 hour)  | This paper will consist of forty multiple-choice items on Module 1. (40 marks)   |
| <b>Paper 02</b><br>(6 hours) | A Production Paper assessing achievement in Module 2. (40 marks)<br>Candidates will be expected to produce art and designs in response to a question under examination conditions. |
| <b>Paper 03</b><br>(6 hours) | A Production Paper assessing achievement in Module 3. (40 marks)<br>Candidates will be expected to produce art and designs in response to a question under examination conditions. |

#### SCHOOL-BASED ASSESSMENT

**(60%)**

**Each piece of work submitted for assessment must include the date on which it was produced.**

- |                 |  |
|-----------------|--|
| <b>Paper 04</b> | A Research Paper assessing achievement in Module 1. (60 marks)   |
| <b>Paper 05</b> | A Portfolio consisting of three (3) pieces of work assessing achievement in Module 2. (60 marks)   |
| <b>Paper 06</b> | A Portfolio consisting of three (3) pieces of work assessing achievement in Module 3. Candidates are required to use at least TWO different media and techniques. (60 marks) |

### UNIT 2

#### EXTERNAL ASSESSMENT

**(40%)**

- |                              |  |
|------------------------------|--|
| <b>Paper 01</b><br>(6 hours) | A Production Paper assessing achievement in Module 1. (60 marks)<br>Candidates will be expected to produce art and designs in response to a question under examination conditions. |
| <b>Paper 02</b><br>(6 hours) | A Production Paper assessing achievement in Module 2. (60 marks)<br>Candidates will be expected to produce art and designs in response to a question under examination conditions. |

## SCHOOL-BASED ASSESSMENT

(60%)

Each piece of work submitted for assessment must include the date on which it was completed.

- Paper 03** A Portfolio consisting of TWO (2) pieces of work assessing achievement in Module 1. One piece of work should reflect Two-Dimensional design, and the other, Three-Dimensional design. (40 marks)
- Paper 04** A Portfolio consisting of TWO (2) pieces of work assessing achievement in Module 2. One piece of work should reflect Two-Dimensional design and the other, Three-Dimensional design. (40 marks)
- Paper 05** A Creative Project and an Illustrated Journal assessing achievement in Module 3. (100 marks)

## ASSESSMENT DETAILS

### UNIT 1

Details of External Assessment by Multiple-choice and Production Papers (40% of Total Assessment)

#### Paper 01 – Multiple-choice Paper (1 hour)

##### 1. Composition of Paper

This paper comprises forty multiple-choice items.

##### 2. Syllabus Coverage

- (i) Knowledge of Module 1: Cultural Studies.
- (ii) The intention of this paper is to test candidates' in depth knowledge of Module 1.

##### 3. Mark Allocation

The total number of marks available for this paper is 40.

#### Paper 02 - Production Paper (6 hours)

##### 1. Composition of Paper

This paper has FOUR questions assessing achievement in Module 2. Candidates must choose ONE question.

## 2. Syllabus Coverage

The intention of this paper is to test candidates' proficiency in using methods and techniques for creating Two-Dimensional Art and Design forms as contained in Module 2.

## 3. Question Type

Examination questions testing practical skills and abilities with Two-Dimensional media. *This paper will be given to candidates three weeks in advance of the examination dates.*

## 4. Mark Allocation

The total number of marks available for this paper is 40.

### **Paper 03 - Production Paper (6 hours)**

#### 1. Composition of Paper

This paper has FOUR questions assessing achievement in Module 3. Candidates must choose ONE question.

#### 2. Syllabus Coverage

The intention of this paper is to test candidates' proficiency in using methods and techniques for creating Three-Dimensional art and design forms as contained in Module 3.

### **INTERNAL ASSESSMENT**

Internal Assessment is an integral part of candidates' achievement in the content covered by this syllabus. The activities for the Internal Assessment are linked to the Modules in each Unit and are the outcome of teaching and learning of the principles and practice in the content of the syllabus.

During the course of study of the subject, candidates obtain marks for competencies developed during the production and completion of Internal Assessment assignments. These marks and grades contribute to the final marks and grades that are awarded to candidates for their performance in the **CAPE®** Art and Design examination.

The guidelines provided in this syllabus are for selecting appropriate tasks and are intended to assist teachers and candidates in planning and scheduling assignments for the Internal Assessment. These guidelines are also intended to assist teachers in awarding marks for achievement in the Internal Assessment component of the syllabus. In order to ensure that the marks awarded by teachers are in alignment with the **CXC®** standards, the Council undertakes the moderation of a sample of the Internal Assessment assignments marked by each teacher.

Internal Assessment provides an opportunity to individualise a part of the **CAPE®** syllabus and facilitates feedback to the students at various stages of the experience. This helps to build the self-confidence of the students as they proceed with their studies. Internal Assessment further facilitates the development of essential investigative and practical skills that allow the candidate to function more effectively in his or her chosen vocation. Internal Assessment, therefore, makes a significant and

unique contribution to both the development of relevant skills and the testing and rewarding of students for the development of those skills.

The Internal Assessment in Art and Design tests a range of skills for creative production, problem solving, critical thinking and inquiry through research, as well as practical skills in design and composition, craftsmanship and innovation.

It is important to note that where candidates plan to submit images of Production pieces for moderation in the form of slides, diskettes, compact discs, DVD's, video-tapes or any other suitable technology, schools must inform **CXC**® of the devices (hardware and software) needed to view the work. This notification must reach **CXC**® no later than MAY 31 of the year of the examination.

## **MODERATION OF INTERNAL ASSESSMENT**

Each school submitting students for **CAPE**® Art and Design examination is required to submit through the Local Registrar to reach **CXC**® by 31 May of the year of the examination the following:

1. Internal Assessment Record of Marks form.
2. The Sample of assignments.
3. Completed Moderation Form.
4. List of Assignments.
5. Order of merit.

**CXC**® will indicate through the e-SBA system the names of candidates whose works have been selected for moderation. Only the names and scores of candidates selected for moderation should be included on the Moderation form.

All Illustrated Journals **MUST** be submitted for moderation. These samples will be reassessed by **CXC**® examiners who moderate the Internal Assessment. Teachers' marks may be adjusted as a result of moderation. The examiners' comments will be sent to schools. Copies of the assignments that are not requested by **CXC**® must be retained by the centre until three months after publication of the examination results by CXC.

## **UNIT 1**

### **Internal Assessment - (60% of Total Assessment)**

- Paper 04** - A Research Paper of approximately 1000-1500 words with supporting visuals assessing achievement in Module 1. (60 marks)
- Paper 05** - A Portfolio consisting of THREE pieces of art and design assessing achievement in Module 2. (60 marks)
- Paper 06** - A Portfolio consisting of THREE pieces of art and design assessing achievement in Module 3. (60 marks)

## UNIT 2

### Internal Assessment (60% of Total Assessment)

- Paper 03** - A Portfolio consisting of TWO pieces of artwork assessing achievement in Module 1. One piece of work should reflect 2-D design and the other, 3-D design. (40 marks)
- Paper 04** - A Portfolio consisting of TWO pieces of art work assessing achievement in Module 2. One piece of work should reflect 2-D design and the other 3-D design. (40 marks)
- \*Paper 05** - A Creative Project – This is the culminating activity of the **CAPE®** Art and Design syllabus. It provides opportunity for expression, innovation and the demonstration of skills, abilities and knowledge in 2-D, 3-D, Applied Arts and Designs. The Illustrated Journal is a written and visual record of the research and processes related to the development of the Creative Project. It should also be reflective and include the challenges and successes experienced during the production of the Creative Project. The Creative Project will be worth 60 marks and Illustrated Journal will be worth 40 marks. (100 marks)

### Skills to be assessed in the Internal Assessment – Units 1 and 2

The skills, abilities and knowledge to be internally assessed for the Research paper, Portfolios, Creative Project and Illustrated Journal are given below:

#### Research Paper – Unit 1, Module 1

- (a) Layout and presentation:
- (i) design of research report (title page, layout of text and visual materials, legibility and aesthetic appeal);
  - (ii) relevance of visual material to research report.
- (b) Enquiry:
- (i) Method of investigation (primary and secondary sources of information);
  - (ii) Sources (presentation of references).
- (c) Content and Critical Thinking:
- (i) Content: relevance to Caribbean art and design, adequacy, coherence of facts, information and data.
  - (ii) Analysis: description, interpretation, synthesis and evaluation of theme, topic and content.
  - (iii) Communication of information in a logical way using correct grammar.

**Portfolio: Unit 1, Modules 2 and 3. Unit 2, Modules 1 and 2**

- (a) Craftsmanship: Use of materials, level of skill in manipulation of material and or media, experimentation.
- (b) Design and Composition: Manipulation of design elements and principles.
- (c) Innovation: Demonstration of personal expression and creativity.
- (d) Critical Thinking: Analysis, synthesis and evaluation based on research or investigation.

## ◆ GUIDELINES FOR EXTERNAL AND INTERNAL ASSESSMENT

### EXTERNAL ASSESSMENT - THE PRODUCTION EXAMINATION PAPERS

The guidelines for preparing the Production Paper are as follows:

1. the Production paper examination will be given to candidates **THREE WEEKS** prior to the examination date, to allow consultation with Art and Design teachers and the selection and preparation of materials and media for the examination;
2. candidates will be allowed to take preliminary sketches for all work **EXCEPT DRAWING/PAINTING DONE FROM OBSERVATION** into the examination for reference. Candidates must submit these sketches with the final paper. Where possible, any other reference material used in the examination room must be submitted with the finished pieces;
3. preparatory work may be done prior to the day of the examination, for example in three-dimensional carving of any kind of material. The candidate may bring the rough hewn material to be completed under examination conditions. In clay modeling, the candidate may bring a completed armature. Where necessary, this will be specified in the examination question;
4. screens and blocks for printing may be prepared in advance of the examination, particularly where the technical processes require equipment that cannot be accommodated in the examination room or would consume or disturb examinations conditions;
5. ceramics pieces should be properly dried, appropriately fired and finished before packaging. Glazing is optional for the examination but may be done for the Portfolio pieces;
6. for weaving, the warp may be prepared on the loom beforehand;
7. size of work:
  - (a) two-dimensional – paper should not exceed 2A (42cm x 60 cm)
  - (b) three-dimensional – size of work should not exceed 50cm at its largest dimension
  - (c) Other works must be produced according to dimensions specified on the Examination papers;
8. flat work should not be folded or rolled;
9. any suitable dry or quick-drying medium may be used. Oil-based paints must **NOT** be used;
10. all textile pieces for example tie-dye, batik, prints, must be allowed to dry before packaging. Wax **MUST** be removed from batik pieces.

Note: Only the labeled paper provided for the **CAPE®** Art and Design examination **MUST** be used. However, if candidates wish to use other surfaces specially suited to their media, then these surfaces should be attached so that the **CAPE®** Art and Design labeled paper remains at the front. The dimensions of the surfaces **MUST NOT** exceed those stipulated at # 7.



## **GUIDELINES FOR INTERNAL ASSESSMENT – THE RESEARCH PAPER, THE PORTFOLIO, THE CREATIVE PROJECT AND THE ILLUSTRATED JOURNAL**

**The Internal Assessment component of the CAPE® examinations in Art and Design will consist of practical assignments to be marked by the teacher and is intended to:**

1. provide an opportunity for teacher involvement in the evaluation process;
2. contribute to the validity and reliability of **CAPE®** Art and Design in measuring the skills and the abilities of candidates;
3. provide an opportunity for art and design teachers to assess the level of achievement of their students over the academic year rather than a “one shot” external examination only.

### **REQUIREMENTS**

For each Unit, the coursework for Internal Assessment is to be done during the academic year in which the student is registered for the examination. All assignments for Internal Assessment, including preparatory work must be produced under the supervision of the Art and Design teacher.

### **GUIDELINES FOR THE SETTING OF ASSIGNMENTS**

Teachers may assist candidates to identify assignments which will be recorded on the ‘List of Assignments – Art and Design’ sheet (specimen appended at the end of the syllabus). Teachers may also establish a scheme of work, which will set out specific objectives of the syllabus over the academic year.

Course work objectives **MUST** be related to those set out in the **CAPE®** Art and Design syllabus. The art and designs submitted as course work assignments must reflect coverage of the full range of content in the particular Module.

When setting assignments, particular attention must be paid to the criteria by which these assignments will be assessed. The stimulation of ideas through discussion, demonstration and the use of illustrations should precede identification of assignments. Technical demonstrations should serve as a means of identifying the tools and materials required as well as their use and care. Students are required to provide evidence of the preparatory work and stages in the development of ideas and concepts.

Reasonable time-frames should be set depending on the nature of the technique and the type of assignment. The final presentation of assignments must combine displays, discussions and critical sessions (critiques).

Each practical assignment is to be marked out of 20 marks. The marks awarded for each assignment must be in accordance with the skills and abilities being tested and should reflect the candidate’s achievements in the areas of Craftsmanship, Design and Composition, Innovation, Critical Thinking and Inquiry.

## THE RESEARCH PAPER

**The Research Paper is a visual and written report of an investigation of topics and themes in the cultural study of art and design in the Caribbean.**

The Guidelines for preparing the Research Paper are as follows:

### **Requirements:**

1. the study will be done over one academic year;
2. teachers should discourage duplication of material; although two candidates may write on the same topic, there must be evidence of individual work;
3. **if the research project is not submitted, the candidate will be considered absent from the entire examination.**

### **Presentation:**

The Guidelines for presenting the Research paper are as follows:

1. all research papers submitted to **CXC®** must include the approved **CAPE®** Art and Design cover sheet. The cover Sheet (Cover page for Research Paper) should be completed and placed at the front of the Research Paper;
2. a title page should be included ( this page must immediately follow the cover page);
3. a table of contents should be included after the title page;
4. a brief outline of the method(s) of investigation should be included on a separate page and inserted after the Table of Contents;
5. the number of words should be stated at the end of the Research Paper;
6. a list of sources of information or references, in alphabetical order, should be given at the end of the paper;
7. the layout of the pages of the Research Paper should be neat and legible;
8. visual material should be suitably chosen, labeled and integrated into the paper;
9. presentation should be well organised and demonstrate coherence, continuity and completeness;
10. the paper used for the research should not exceed 30 cm at its widest dimension;
11. copyright rules should be strictly adhered to when using information or visuals from the internet, books or other secondary sources.

## THE PORTFOLIO

**The Portfolio is a collection of art and design work completed by a student over an academic year.**

The guidelines for preparing the Portfolio are as follows:

1. the Portfolio should be compiled over one (1) academic year;
2. In Unit 1, Modules 2 and 3 of Unit 2, each Portfolio will consist of THREE pieces;
3. In Unit 2, Modules 1 and 2, each Portfolio will consist of TWO pieces;
4. **the candidate will be considered absent from the entire examination if the Portfolio is not submitted.**

### Presentation

The guidelines for presenting the Portfolio are as follows:

1. presentations should be well-organised, demonstrating cohesion, continuity and completeness;
2. visual materials containing images of Portfolio items must be securely packaged and accurately labeled;
3. explanatory notes with illustrations, photographs, sketches or diagrams should be submitted in the form of a comprehensive sketch book or journal in order to explain the concepts or processes or experiences involved in the development of the pieces;
4. explanatory notes and accompanying documents should be attached and submitted separately for each module. These should not be compiled as one document;
5. all portfolio pieces submitted to **CXC®** must be properly labeled using the approved **CAPE®** Art and Design labels.

## THE ILLUSTRATED JOURNAL (Creative Project - Unit 2, Module 3)

The illustrated Journal is a written and visual record of the research and processes related to the development of the Creative Project. It is reflective and includes the challenges and successes experienced during the production of the Creative Project.

The guidelines for the preparation of the Illustrated Journal are as follows:

1. the Journal should be compiled over one (1) academic year;
2. candidates must make written and visual documentation of conceptions, developments and changes in the Creative Project; these may include sketch designs, supporting research, personal experiences and notes of materials, media, techniques and references;

3. candidates must make and keep a photographic record showing the various stages of development of the Creative Project. These photographs must be included in the Illustrated Journal;
4. all creative projects submitted to **CXC**<sup>®</sup> must be properly labeled using the approved **CAPE**<sup>®</sup> Art and Design labels. The Mark Sheet (Creative Project and illustrated Journal Mark Sheet) should be filled in and placed at the front of the Illustrated Journal;
5. the candidate will be considered absent from the entire examination if the Illustrated Journal is not submitted. All illustrated Journals must be submitted to **CXC**<sup>®</sup> for moderation.

### **Presentation**

The Illustrated Journal should provide:

1. an overview of the creative Project from conception through various stages to completion and presentation;
2. a record of strategic developments and changes in the Creative Project;
3. a photograph of the completed Creative Project **MUST** be included in the Illustrated Journal;
4. the illustrated Journal should be presented as a document in which information is well organised, demonstrating coherence, individuality, continuity and completeness.

### **THE CREATIVE PROJECT (UNIT 2: MODULE 3)**

The Creative Project provides opportunity for expression and innovation and to demonstrate skills, abilities and knowledge in Two-Dimensional, Three-Dimensional, Applied Arts and Design.

### **Presentation**

The guidelines for preparing and presenting the Creative Project are as follows:

1. the Creative Project should be compiled over one (1) academic year;
2. it may consist of one or more pieces;
3. candidates may submit detailed documentary evidence of the completed Creative Project in the Illustrated Journal;
4. the creative Project may comprise any combination of the following forms: notes, illustrations, sketches, photographs, DVD's, compact discs or any other electronic forms (teachers are expected to inform **CXC**<sup>®</sup> about electronic hardware and software requirements to assess these);
5. if the Creative project is too large or cannot be physically submitted to **CXC**<sup>®</sup> (for example murals, large scale sculpture, performance art) detailed documentary evidence of the

completed work may be submitted as photographs, compact discs or any other electronic forms.

6. all Creative Projects submitted to **CXC®** must be properly labeled using approved **CAPE®** Art and Design labels. The Mark Sheet (Creative Project and Illustrated Journal mark Sheet) should be filled in and placed at the front of the Illustrated Journal;
7. if the Creative Project is not submitted, the candidate will be considered absent from the entire examination;

## MARK SCHEME FOR PORTFOLIO

### UNIT 1: Modules 2 and 3 and UNIT 2: Modules 1 and 2

The following Table gives the allocation of raw marks by skill for EACH piece in the Portfolio:

SKILLS		MARKS
<b>Craftsmanship</b>		
(a) use of material and relevance to theme or task	2 marks	
(b) Level of skill in manipulation of materials or media	2 marks	6
(c) Experimentation and procedures	2 marks	
<b>Design and Composition</b>		6
<b>Innovation</b>		4
<b>Critical Thinking and Enquiry</b>		4
<b>TOTAL</b>		<b>20</b>

## DETAILED BREAKDOWN OF MARK SCHEME FOR THE MARKING OF PORTFOLIO PIECES

### 1. Craftsmanship (6 marks)

#### (a) Use of materials or relevance to theme or task (2 marks)

- |       |   |   |
|-------|---|---|
| (i)   | <b>good</b> use of material(s) which is <b>relevant</b> to theme or task              | 2 |
| (ii)  | <b>fair</b> use of material(s) which has <b>little relevance</b> to theme or task     | 1 |
| (iii) | <b>very limited</b> use of material(s) which has <b>no relevance</b> to theme or task | 0 |

#### (b) Level of skill in manipulation of material/media (2 marks)

- |       |   |   |
|-------|---|---|
| (i)   | <b>good</b> skills in creating and finishing of object(s) or piece(s)         | 2 |
| (ii)  | <b>fair</b> skills in creating and finishing of object(s) or piece(s)         | 1 |
| (iii) | <b>very limited</b> skills in creating and finishing of object(s) or piece(s) | 0 |

#### (c) Experimentation (2 marks)

- |       |  |   |
|-------|--|---|
| (i)   | <b>good</b> exploration of or experimentation with material or media         | 2 |
| (ii)  | <b>fair</b> exploration of or experimentation with material or media         | 1 |
| (iii) | <b>very limited</b> exploration of or experimentation with material or media | 0 |

### 2. Design and Composition (6 marks)

#### Manipulation of design elements and principles

- |       |  |     |
|-------|--|-----|
| (i)   | <b>excellent</b> selection and arrangement of design element and principles    | 6   |
| (ii)  | <b>very good</b> selection and arrangement of design element and principles    | 5   |
| (iii) | <b>good</b> selection and arrangement of design element and principles         | 4   |
| (iv)  | <b>satisfactory</b> selection and arrangement of design element and principles | 3   |
| (v)   | <b>limited</b> selection and arrangement of design element and principles      | 2   |
| (vi)  | <b>very limited</b> selection and arrangement of design element and principles | 0-1 |

### 3. Innovation (4 marks)

#### Demonstration of personal expression and creativity

- |       |  |   |
|-------|--|---|
| (i)   | <b>excellent</b> creative, imaginative or original interpretation of theme or topic    | 4 |
| (ii)  | <b>very good</b> creative, imaginative or original interpretation of theme or topic    | 3 |
| (iii) | <b>good</b> creative, imaginative or original interpretation of theme or topic         | 2 |
| (iv)  | <b>limited</b> creative, imaginative or original interpretation of theme or topic      | 1 |
| (v)   | <b>very limited</b> creative, imaginative or original interpretation of theme or topic | 0 |

#### 4. Critical Thinking and Enquiry (4 marks)

##### Analysis, synthesis and evaluation based on research or investigation

(i)	<b>excellent</b> evidence of application of research findings	4
(ii)	<b>good</b> evidence of application of research findings	3
(iii)	<b>fairly good</b> evidence of application of research findings	2
(iv)	<b>limited</b> evidence of application of research findings	1
(v)	<b>very limited</b> evidence of application of research finding	0

[TOTAL 20 MARKS]

#### MARK SCHEME FOR THE RESEARCH PAPER

Candidates will be awarded a total of 14 marks for communicating information in a logical way using correct grammar. The following Table gives the allocation of raw marks by skill for the Research Paper for Unit 1, Module 1.

SKILLS		MARKS
<b>Layout and Presentation</b>		10
(a) Design of Research report (b) Visual Materials	5 marks 5 marks	
<b>Content and Critical Thinking</b>		40
(a) Analysis	10 marks	
(b) Content	10 marks	
(c) Communication of information	20 marks	
<b>Enquiry</b>		10
(a) Method of Investigation	5 marks	
(b) Sources	5 marks	
<b>TOTAL</b>		<b>60</b>

**DETAILED BREAKDOWN OF MARK SCHEME FOR  
THE MARKING OF THE RESEARCH PAPER**

**1. Layout and Presentation (10 marks)**

**(a) Research Design (5 marks)**

(i)	<b>excellent research design and procedure</b>	5
(ii)	<b>good research design and procedure</b>	4
(iii)	<b>acceptable research design and procedure</b>	3
(iv)	<b>flawed research design and procedure</b>	2
(v)	<b>seriously flawed research design and procedure</b>	1

**(b) Arrangement of visual material(s) and or text (5 marks)**

(i)	<b>excellent</b> presentation of visual material(s) and or text	5
(ii)	<b>very good</b> presentation of visual material(s) and or text	4
(iii)	<b>good</b> presentation of visual material(s) and or text	3
(iv)	<b>satisfactory</b> presentation of visual material(s) and or text	2
(v)	<b>limited</b> presentation of visual material(s) and or text	1

**2. Content and Critical Thinking (40 marks)**

**(a) Analysis (10 marks)**

(i)	<b>excellent</b> analysis of data	9 – 10
(ii)	<b>very good</b> analysis of data	7 – 8
(iii)	<b>good</b> analysis of data	5 – 6
(iv)	<b>satisfactory</b> analysis of data	3 – 4
(v)	<b>limited</b> analysis of data	1 – 2
(vi)	<b>very limited</b> analysis of data	0

**(b) Content (10 marks)**

(i)	<b>excellent</b> collection of data	9 – 10
(ii)	<b>very good</b> collection of data	7 – 8
(iii)	<b>good</b> collection of data	5 – 6
(iv)	<b>satisfactory</b> collection of data	3 – 4
(v)	<b>limited</b> collection of data	1 – 2
(vi)	<b>very limited</b> collection of data	0

**(c) Communication of information in a logical way using correct grammar (20 marks)**

(i)	communicates information in a logical way using correct grammar and appropriate jargon ALL of the time	16 – 20
(ii)	communicates information in a logical way using correct grammar and appropriate jargon MOST of the time	11 – 15
(iii)	communicates information in a logical way using correct grammar and appropriate jargon SOME of the time	6 – 10
(iv)	communicates information in a logical way using correct grammar and appropriate jargon RARELY	1 – 5



### 3. Enquiry Skills (10 marks)

#### (a) Method of Investigation (5 marks)

- |       |  |   |
|-------|--|---|
| (i)   | <b>excellent</b> use of research methods and techniques    | 5 |
| (ii)  | <b>very good</b> use of research methods and techniques    | 4 |
| (iii) | <b>good</b> use of research methods and techniques         | 3 |
| (iv)  | <b>satisfactory</b> use of research methods and techniques | 2 |
| (v)   | <b>limited</b> use of research methods and techniques      | 1 |

#### (b) Sources (5 marks)

- |       |  |   |
|-------|--|---|
| (i)   | <b>excellent</b> documentation of sources    | 5 |
| (ii)  | <b>good</b> documentation of sources         | 4 |
| (iii) | <b>fair</b> documentation of sources         | 3 |
| (iv)  | <b>limited</b> documentation of sources      | 2 |
| (v)   | <b>very limited</b> documentation of sources | 1 |

**[TOTAL 60 MARKS]**

## MARK SCHEME FOR CREATIVE PROJECT

### UNIT 2: Module 3

The following Table gives the allocation of raw marks by skill for the Creative Project:

SKILLS		MARKS
<b>Craftsmanship</b>		
(a) use of material and relevance to theme or task	6 marks	18
(b) Level of skill in manipulation of materials or media	6 marks	
(c) Experimentation and procedures	6 marks	
<b>Design and Composition</b>		18
<b>Innovation</b>		12
<b>Critical Thinking and Enquiry</b>		12
<b>TOTAL</b>		<b>60</b>

## CREATIVE PROJECT

### 1. Craftsmanship (18 marks)

#### (a) Use of materials or relevance to theme or task (6 marks)

- |       |   |   |
|-------|---|---|
| (i)   | <b>excellent</b> use of material(s) which is <b>extremely relevant</b> to theme or task   | 6 |
| (ii)  | <b>very good</b> use of material(s) which is <b>relevant</b> to theme or task             | 5 |
| (iii) | <b>good</b> use of material(s) which is <b>relevant</b> to theme or task                  | 4 |
| (iv)  | <b>satisfactory</b> use of material(s) which has <b>some relevance</b> to theme or task   | 3 |
| (v)   | <b>limited</b> use of material(s) which has some <b>relevance</b> to theme or task        | 2 |
| (vi)  | <b>limited</b> use of material(s) which has very little <b>relevance</b> to theme or task | 1 |

#### (b) Level of skill in manipulation of materials, or media (6 marks)

- |       |  |   |
|-------|--|---|
| (i)   | <b>excellent</b> skill manipulation in the creation and finish of object(s) or piece(s)    | 6 |
| (ii)  | <b>very good</b> skill manipulation in the creation and finish of object(s) or piece(s)    | 5 |
| (iii) | <b>good</b> skill manipulation in the creation and finish of object(s) or piece(s)         | 4 |
| (iv)  | <b>satisfactory</b> skill manipulation in the creation and finish of object(s) or piece(s) | 3 |
| (v)   | <b>limited</b> skill manipulation in the creation and finish of object(s) or piece(s)      | 2 |
| (vi)  | <b>very limited</b> skill manipulation in the creation and finish of object(s) or piece(s) | 1 |

#### (b) Experimentation (6 marks)

- |       |  |   |
|-------|--|---|
| (i)   | <b>excellent</b> exploration of or experimentation with material or media    | 6 |
| (ii)  | <b>very good</b> exploration of or experimentation with material or media    | 5 |
| (iii) | <b>good</b> exploration of or experimentation with material or media         | 4 |
| (iv)  | <b>satisfactory</b> exploration of or experimentation with material or media | 3 |
| (v)   | <b>acceptable</b> exploration of or experimentation with material or media   | 2 |
| (vi)  | <b>very limited</b> exploration of or experimentation with material or media | 1 |

### 2. Design and Composition (18 marks)

#### *Manipulation of Design Element and Principles*

- |       |  |         |
|-------|--|---------|
| (i)   | <b>excellent</b> selection and arrangement of design element and principles    | 17 – 18 |
| (ii)  | <b>very good</b> selection and arrangement of design element and principles    | 14 – 16 |
| (iii) | <b>good</b> selection and arrangement of design element and principles         | 11 – 13 |
| (iv)  | <b>satisfactory</b> selection and arrangement of design element and principles | 8 – 10  |
| (v)   | <b>acceptable</b> selection and arrangement of design element and principles   | 5 – 7   |

- |       |  |       |
|-------|--|-------|
| (vi)  | <b>limited</b> selection and arrangement of design element and principles      | 2 – 4 |
| (vii) | <b>very limited</b> selection and arrangement of design element and principles | 1     |

### 3. Innovation (12 marks)

#### Demonstration of personal expression and creativity

- |       |  |         |
|-------|--|---------|
| (i)   | <b>excellent</b> creative, imaginative or original interpretation of theme or topic    | 11 – 12 |
| (ii)  | <b>very good</b> creative, imaginative or original interpretation of theme or topic    | 9 – 10  |
| (iii) | <b>good</b> creative, imaginative or original interpretation of theme or topic         | 7 – 8   |
| (iv)  | <b>satisfactory</b> creative, imaginative or original interpretation of theme or topic | 5 – 6   |
| (v)   | <b>limited</b> creative, imaginative or original interpretation of theme or topic      | 3 – 4   |
| (vi)  | <b>very limited</b> creative, imaginative or original interpretation of theme or topic | 1 – 2   |

### 4. Critical Thinking and Enquiry (12 marks)

#### Analysis, synthesis and evaluation based on research or investigation

- |       |  |         |
|-------|--|---------|
| (i)   | <b>excellent</b> , creative, imaginative or original interpretation of research findings | 11 – 12 |
| (ii)  | <b>very good</b> evidence of application of research findings                            | 9 – 10  |
| (iii) | <b>good</b> evidence of application of research findings                                 | 7 – 8   |
| (iv)  | <b>satisfactory</b> evidence of application of research findings                         | 5 – 6   |
| (v)   | <b>limited</b> evidence of application of research findings                              | 3 – 4   |
| (vi)  | <b>very limited</b> evidence of application of research findings                         | 1 – 2   |

**[TOTAL 60 MARKS]**

## MARK SCHEME FOR ILLUSTRATED JOURNAL

### UNIT 2: Module 3

The following Table gives the allocation of raw marks by skill for the Illustrated Journal:

SKILLS		MARKS
<b>Layout and Presentation</b>		6
<b>Content and Critical Thinking</b>		
(a) Research	(3 marks)	
(b) Planning and concept development	(8 marks)	22
(c) Documentation of sources	(3 marks)	
(d) Recording of processes	(8 marks)	
<b>Communication of information in a logical way using correct grammar</b>		12
<b>TOTAL</b>		<b>40</b>

### UNIT 2: Module 3

#### DETAILED BREAKDOWN OF MARK SCHEME FOR THE ILLUSTRATED JOURNAL

#### 1. Layout and Presentation (6 marks)

- |     |   |       |
|-----|---|-------|
| (a) | <b>excellent</b> presentation of visual material (s) and or text    | 6     |
| (b) | <b>very good</b> presentation of visual material (s) and or text    | 5     |
| (c) | <b>good</b> presentation of visual material (s) and or text         | 4     |
| (d) | <b>satisfactory</b> presentation of visual material (s) and or text | 3     |
| (e) | <b>limited</b> presentation of visual material (s) and or text      | 1 – 2 |

#### 2. Content and Critical Thinking (22 marks)

##### (a) Research (3 marks)

- |       |   |   |
|-------|---|---|
| (i)   | <b>excellent</b> research design and procedure  | 3 |
| (ii)  | <b>good</b> research design and procedure       | 2 |
| (iii) | <b>acceptable</b> research design and procedure | 1 |
| (iv)  | <b>flawed</b> research design and procedure     | 0 |

**(b) Planning and Concept Development (8 marks)**

- |       |   |       |
|-------|---|-------|
| (i)   | <b>excellent</b> application of research findings in the planning and development of concept (s)    | 7 – 8 |
| (ii)  | <b>good</b> application of research findings in the planning and development of concept (s)         | 5 – 6 |
| (iii) | <b>limited</b> application of research findings in the planning and development of concept (s)      | 3 – 4 |
| (iv)  | <b>very limited</b> application of research findings in the planning and development of concept (s) | 1 – 2 |

**(c) Documentation of sources (3 marks)**

- |       |   |   |
|-------|---|---|
| (i)   | <b>good documentation</b> of sources    | 3 |
| (ii)  | <b>fair</b> documentation of sources    | 2 |
| (iii) | <b>limited</b> documentation of sources | 1 |

**(d) Recording of Processes (8 marks)**

- |       |  |       |
|-------|--|-------|
| (i)   | <b>excellent</b> documentation of the techniques employed and or the development of different stages of the project    | 7 – 8 |
| (ii)  | <b>good</b> documentation of the techniques employed and or the development of different stages of the project         | 5 – 6 |
| (iii) | <b>limited</b> documentation of the techniques employed and or the development of different stages of the project      | 3 – 4 |
| (iv)  | <b>very limited</b> documentation of the techniques employed and or the development of different stages of the project | 1 – 2 |

**3. Communication of Information (12 marks)**

- |       |   |         |
|-------|---|---------|
| (i)   | communicates information in a logical way using grammar and appropriate jargon ALL of the time  | 10 – 12 |
| (ii)  | communicates information in a logical way using grammar and appropriate jargon MOST of the time | 7 – 9   |
| (iii) | communicates information in a logical way using grammar and appropriate jargon SOME of the time | 4 – 6   |
| (iv)  | communicates information in a logical way using grammar and appropriate jargon RARELY           | 1 – 3   |

**[TOTAL 40 MARKS]**

**UNIT 1: Modules 1 and 2**  
**DETAILED BREAKDOWN OF MARK SCHEME FOR**  
**THE**  
**PRODUCTION PAPER EXAMINATION**

**1. Craftsmanship (12marks)**

**(a) Use of materials or relevance to theme or task (4 marks)**

- |       |  |   |
|-------|--|---|
| (i)   | <b>excellent</b> use of material(s) which is <b>extremely relevant</b> to theme or task  | 4 |
| (ii)  | <b>very good</b> use of material(s) which is <b>relevant</b> to theme or task            | 3 |
| (iii) | <b>fairly good</b> use of material(s) which has <b>some relevance</b> to theme or task   | 2 |
| (v)   | <b>limited</b> use of material(s) which has very little <b>relevance</b> to theme or ask | 1 |

**(b) Level of skill in manipulation of material or media (4 marks)**

- |       |  |   |
|-------|--|---|
| (i)   | <b>excellent</b> skills in creating and finishing of object(s) or piece(s)   | 4 |
| (ii)  | <b>very good</b> skills in creating and finishing of object(s) or piece(s)   | 3 |
| (iii) | <b>fairly good</b> skills in creating and finishing of object(s) or piece(s) | 2 |
| (iv)  | <b>limited</b> skills in creating and finishing of object(s) or piece(s)     | 1 |

**(c) Experimentation (4 marks)**

- |       |   |   |
|-------|---|---|
| (i)   | <b>excellent</b> exploration of or experimentation with material or media   | 4 |
| (ii)  | <b>very good</b> exploration of or experimentation with material or media   | 3 |
| (iii) | <b>fairly good</b> exploration of or experimentation with material or media | 2 |
| (iv)  | <b>limited</b> exploration of or experimentation with material or media     | 1 |

**2. Design and Composition (12 marks)**

***Manipulation of Design Element and Principles***

- |       |   |         |
|-------|---|---------|
| (i)   | <b>excellent</b> selection and arrangement of design elements and principles    | 11 – 12 |
| (ii)  | <b>very good</b> selection and arrangement of design elements and principles    | 9 – 10  |
| (iii) | <b>good</b> selection and arrangement of design elements and principles         | 7 – 8   |
| (iv)  | <b>satisfactory</b> selection and arrangement of design elements and principles | 5 – 6   |
| (v)   | <b>limited</b> selection and arrangement of design elements and principles      | 3 – 4   |
| (vi)  | <b>very limited</b> selection and arrangement of design elements and principles | 1 – 2   |

### 3. Innovation (8 marks)

#### Demonstration of personal expression and creativity

- |       |   |       |
|-------|---|-------|
| (i)   | <b>excellent</b> creative, imaginative or original interpretation of theme or topic   | 7 – 8 |
| (ii)  | <b>very good</b> creative, imaginative or original interpretation of theme or topic   | 5 – 6 |
| (iii) | <b>fairly good</b> creative, imaginative or original interpretation of theme or topic | 3 – 4 |
| (iv)  | <b>limited</b> creative, imaginative or original interpretation of theme or topic     | 1 – 2 |

### 4. Critical Thinking and Enquiry (8 marks)

#### Analysis, synthesis and evaluation based on research or investigation

- |       |   |       |
|-------|---|-------|
| (i)   | <b>excellent</b> evidence of the application of research findings   | 7 – 8 |
| (ii)  | <b>very good</b> evidence of the application of research findings   | 5 – 6 |
| (iii) | <b>fairly good</b> evidence of the application of research findings | 3 – 4 |
| (iv)  | <b>limited</b> evidence of the application of research findings     | 1 – 2 |

**[TOTAL 40 MARKS]**

## UNIT 2: Modules 1 and 2

### DETAILED BREAKDOWN OF MARK SCHEME FOR THE PRODUCTION PAPER EXAMINATION

#### 1. Craftsmanship (18 marks)

##### (a) Use of materials or relevance to theme or task (6 marks)

(i)	<b>excellent</b> use of material(s) which is <b>extremely relevant</b> to theme or task	6
(i)	<b>very good</b> use of material(s) which is <b>relevant</b> to theme or task	5
(ii)	<b>good</b> use of material(s) which is <b>relevant</b> to theme or task	4
(iv)	<b>satisfactory</b> use of material(s) which has <b>some relevance</b> to theme or task	3
(v)	<b>limited</b> use of material(s) which has some <b>relevance</b> to theme or task	2
(vi)	<b>limited</b> use of material(s) which has very little <b>relevance</b> to theme or task	0 – 1

##### (b) Level of skill in manipulation of material or media (6 marks)

(i)	<b>excellent</b> skill manipulation in the creation and finish of object(s) or piece(s)	6
(ii)	<b>very good</b> skill manipulation in the creation and finish of object(s) or piece(s)	5
(iii)	<b>good</b> skill manipulation in the creation and finish of object(s) or piece(s)	4
(iv)	<b>satisfactory</b> skill manipulation in the creation and finish of object(s) or piece(s)	3
(v)	<b>limited</b> skill manipulation in the creation and finish of object(s) or piece(s)	2
(vi)	<b>very limited</b> skill manipulation in the creation and finish of object(s) or piece(s)	0 – 1

##### (c) Experimentation (6 marks)

(i)	<b>excellent</b> exploration of or experimentation with material or media	6
(ii)	<b>very good</b> exploration of or experimentation with material or media	5
(iii)	<b>good</b> exploration of or experimentation with material or media	4
(iv)	<b>satisfactory</b> exploration of or experimentation with material or media	3
(v)	<b>acceptable</b> exploration of or experimentation with material or media	2
(vi)	<b>very limited</b> exploration of or experimentation with material or media	0 – 1



## 2. Design and Composition (18 marks)

### *Manipulation of Design Element and Principles*

(i)	<b>excellent</b> selection and arrangement of design element and principles	17 – 18
(ii)	<b>very good</b> selection and arrangement of design element and principles	14 – 16
(iii)	<b>good</b> selection and arrangement of design element and principles	11 – 13
(iv)	<b>satisfactory</b> selection and arrangement of design element and principles	8 – 10
(v)	<b>acceptable</b> selection and arrangement of design element and principles	5 – 7
(vi)	<b>limited</b> selection and arrangement of design element and principles	2 – 4
(vii)	<b>very limited</b> selection and arrangement of design element and principles	0 – 1

## 3. Innovation (12 marks)

### **Demonstration of personal expression and creativity**

(i)	<b>excellent</b> creative, imaginative or original interpretation of theme or topic	11 – 12
(ii)	<b>very good</b> creative, imaginative or original interpretation of theme or topic	9 – 10
(iii)	<b>good</b> creative, imaginative or original interpretation of theme or topic	7 – 8
(iv)	<b>satisfactory</b> creative, imaginative or original interpretation of theme or topic	5 – 6
(v)	<b>limited</b> creative, imaginative or original interpretation of theme or topic	3 – 4
(vi)	<b>very limited</b> creative, imaginative/original interpretation of theme or topic	0 – 2

## 4. Critical Thinking and Enquiry (12 marks)

### **Analysis, synthesis and evaluation based on research or investigation**

(i)	<b>excellent</b> evidence of application of research findings	11 – 12
(ii)	<b>very good</b> evidence of application of research findings	9 – 10
(iii)	<b>good</b> evidence of application of research findings	7 – 8
(iv)	<b>satisfactory</b> evidence of application of research findings	5 – 6
(v)	<b>limited</b> evidence of application of research findings	3 – 4
(vi)	<b>very limited</b> evidence of application of research findings	0 – 2

**[TOTAL 40 MARKS]**

## STANDARDISATION

Teachers will be required to allocate marks to each skill according to the criteria in the above Tables. It is imperative that teachers adhere to the mark schemes provided. This is to ensure that there is a standard distribution of marks across the Modules.

## RECORDING COURSEWORK

A coursework summary sheet, on which marks earned by the student must be recorded, will be sent each year to schools submitting candidates for the examination. Efforts should be made to ensure that this is a complete and accurate record. For a candidate, each assignment must be entered on the relevant 'List of Assignments' sheet (Form AD1/1). The candidate scores should be entered in the appropriate cells on the relevant summary sheets (Forms AD2 - AD7 for Unit 1 and AD 8 -11 for Unit 2).

## ◆ REGULATIONS FOR PRIVATE CANDIDATES

A private candidate is one not entered through a school or other approved educational institution. **Private candidates will be required to sit all components of the examination.** Private candidates would be required to write all papers.

A private candidate must identify a teacher or tutor from a registered institution (school or technical institute or community college) who will assess and approve the candidate's submissions for the Internal Assessment components of the syllabus. The name, school, and territory of the identified teacher or tutor should be submitted to the Council on registration for the subject.

## ◆ REGULATIONS FOR RESIT CANDIDATES

1. Resit candidates must repeat the examinations in the academic year immediately following the first sitting and must at registration indicate that they are re-sit candidates.
2. Resit candidates who at their first sitting successfully completed the Internal Assessment, that is, obtained 50 per cent or more of **CXC**® moderated marks, may elect not to repeat this component of the examination.
3. Resit candidates who failed to achieve 50 per cent of the total Internal Assessment marks must:
  - (a) resit the Production Papers in the Unit;
  - (b) repeat **ONLY** the Internal Assessment assignments in which they were unsuccessful.

All resit candidates may enter through schools, recognised educational institutions, or the Local Registrar's Office.

## ◆ ASSESSMENT GRID

The Assessment Grids for Unit 1 and Unit 2, showing marks assigned to each paper and to each Module and the percentage contribution of each paper to the total score, are provided.

### UNIT 1

PAPERS	Module 1	Module 2	Module 3	Total Marks	%
<b><u>External Assessment</u></b>					
Paper 01 Multiple-choice	40	-	-	120	40
Paper 02 Production Paper	-	40	-		
Papers 03 Production Paper	-	-	40		
<b><u>School-Based Assessment</u></b>					
Paper 04 Research Paper	60	-	-	180	60
Paper 05 Practical Skills Portfolio	-	60	-		
Paper 06 Practical Skills Portfolio	-	-	60		
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>300</b>	<b>100</b>

## UNIT 2

PAPERS	Module 1	Module 2	Module 3	Total Marks	%
<b><u>External Assessment</u></b>					
Paper 01 Production Paper	60	-	-	120	40
Paper 02 Production Paper	-	60	-		
<b><u>Internal Assessment</u></b>					
Paper 03 Practical Skills Portfolio	40	-	-	180	60
Paper 04  Practical Skills Portfolio	-	40	-		
Paper 05 Creative Project & Illustrated Journal	-	-	100		
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>300</b>	<b>100</b>

## ◆ REFERENCE MATERIAL

### UNIT 1

#### Module 1

- Adams, L. S. *A History of Western Art*, Madison: Brown and Benchmark Publishers, 1994.
- Barbados Arts Council *Directory of Artist in Barbados, 1989: A listing of Visual Artists in Barbados*, Barbados: Barbados Museum, 1994.
- Barnett, T. *Criticizing Art: Understanding the Contemporary*, California: Mountain View: Mayfield Publishing Company, 2000.
- Bercht, F. (Ed.) *Taino: Pre-Columbian Art and Culture Form the Caribbean*, New York: The Monacelli Press, 1997.
- Cummings, A., Thompson, A., and Whittle, N. *Art in Barbados*, Jamaica: Ian Randle Publications, 1998.
- Ferguson, J. *The Story of the Caribbean People*, Kingston, Jamaica: Ian Randle Publishers, 1998.
- Rouse, I. *The Tainos: Rise and Decline of the People who greeted Columbus*, New Haven: Yale University Press, 1992.

#### Module 3

- Gilbert, R. *Living with Art*, London: McGraw Hill, 1998.
- Opie, M. *Sculpture: Eyewitness Art*, New York: DK Publishing Inc., 1994.

### UNIT 2

#### Module 1

- Cushing, Val M. *The Ceramic Design Book*, London: Lark Books, 1998.

#### Module 2

- Cushing, Val M. *The Ceramic Design Book*, London: Lark Books, 1998.
- Kafka, F. J. *Batik, Tie Dyeing, Stencilling, Silk Screen, Block Printing: The Hand Decoration of Fabrics*, New York: Dover Publications Inc., 1990.
- Stocks, S. *Printing*, London: Wayland Publishers Ltd., 1994.

Western Zone Office  
June 2016

# CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Advanced Proficiency Examination®  
**CAPE®**



## ART AND DESIGN

### Specimen Papers and Mark Schemes/Keys

#### **Specimen Papers:**

Unit 1 Paper 01  
Unit 1 Paper 02  
Unit 1 Paper 03  
Unit 2 Paper 01  
Unit 2 Paper 02

#### **Mark Schemes and Key:**

Unit 1 Paper 01  
Unit 1 Paper 02  
Unit 1 Paper 03  
Unit 2 Paper 01  
Unit 2 Paper 02



TEST CODE **02106010**

**SPEC 2016/02106010**

**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**

**CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®**

**ART AND DESIGN**

**SPECIMEN PAPER**

**Unit 1 – Paper 01**

*1 hour*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This specimen paper consists of 40 items. You will have 1 hour to answer them.
2. In addition to the test booklet, you should have an answer sheet.
3. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
4. Find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

**Sample Item**

Which of the following festivals marks the beginning of the Chinese New Year?

- (A) Lion
- (B) Dragon
- (C) Spring
- (D) Zodiac

**Sample Answer**



The best answer to this item is “Spring”, so space (C) has been shaded.

**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.**

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1. Which of the following BEST represents Mayan architecture?
  - (A) Caneyes
  - (B) Mosques
  - (C) Chattel houses
  - (D) Stepped pyramids
  
2. Which of the following artefacts is a representation of Taino art?
  - (A) Bohio
  - (B) Colossal Heads
  - (C) Cotton Reliquary
  - (D) Venus of Willendorf
  
3. Which resist dye textile technique, developed in Asia, is widely practised in the Caribbean?
  - (A) Batik
  - (B) Stencilling
  - (C) Screen printing
  - (D) Hand painting
  
4. Which of the following European artists was influenced by African art?
  - (A) Salvador Dali
  - (B) Pablo Picasso
  - (C) Claude Monet
  - (D) Dunstan St Omer
  
5. One prominent feature of many traditional Caribbean plantation homes is a
  - (A) sash window
  - (B) groined vault
  - (C) thatched roof
  - (D) flying buttress
  
6. Which of the following provides evidence of gothic architecture in many traditional Caribbean churches?
  - (A) Ceiling fans
  - (B) Stained glass
  - (C) Timber siding
  - (D) Jalousie windows



7. Afro-Caribbean religions and traditions may influence the choice of theme for some artists. Which of the following Cuban artists was greatly influenced by the Afro-Cuban Santeria religion?
- (A) Edna Manley
  - (B) Wilfredo Lam
  - (C) José Campeche
  - (D) Agostino Brunias
8. Depictions of the Jamaican Jonkonnu masquerade festival in the series “Sketches of Character” were created during the 19th century by artist Isaac M. Belisario. Which artistic technique was used to create this series?
- (A) Lithography
  - (B) Oil painting
  - (C) Wood carving
  - (D) Screen printing
9. Some major cities in the world host street parade festivals for those living in the Caribbean Diaspora. One such festival is the Labour Day street parade held annually in Brooklyn, New York, USA. These street parades were introduced to these cities because
- (A) residents in the city wanted a festive reason to socialize
  - (B) Caribbean migrants wanted to recreate a festival synonymous with carnival in the Caribbean
  - (C) designing attractive costumes provide business opportunities for Caribbean artists living in these cities
  - (D) governments of these cities thought it relevant to showcase the festival arts of Caribbean people
10. Intellectual property rights are important to artists because
- (A) they highlight the intellectual intelligence of artists
  - (B) some artists find it emotionally difficult to part with their work
  - (C) they protect the rights of the creators of original works of art
  - (D) they emphasize that artists have rights to create work on any subject matter
11. Which of the following monuments in the Caribbean signifies freedom of the enslaved?
- (A) Brimstone Hill Fortress, St Kitts
  - (B) Le Negre Marron (The Black “unknown” maroon), Haiti
  - (C) Statue of the Right Excellent Errol Walton Barrow, Barbados
  - (D) Monument to the Right Excellent Alexander Bustamente, Jamaica

12. Kinetic art refers to sculptural art that
- (A) uses a variety of colours
  - (B) is produced in the 20th century
  - (C) incorporates various textures on the surface
  - (D) depends on moving parts to evoke the true experience of the art piece
13. Which of the following is a construction method used in pottery?
- (A) Firing
  - (B) Glazing
  - (C) Coiling
  - (D) Sgraffito
14. Adinkra symbols can be seen in textiles, paintings and wrought iron works in the Caribbean. From which ethnic group did Adinkra symbols originate?
- (A) Taino people from St. Kitts
  - (B) Kalinago people from Dominica
  - (C) Akan people from Ghana, Africa
  - (D) Aztec people from Central America
15. Caribbean art movements are important to the artistic community because they
- (A) advocate for artists to create work in isolated environments
  - (B) insist that artists create themes based on the Caribbean way of life
  - (C) encourage artists to move around and interact with people in their communities
  - (D) reinforce the union of artists who share mutual thoughts and understandings about their art
16. The elements of art and design are important to artists because
- (A) successful art pieces include all of them
  - (B) art galleries will not display art work unless they have been used
  - (C) they help artists express their ideas and communicate a message in their art work
  - (D) they have been used by artists for centuries and tradition dictates their continual use
17. One element of art and design is
- (A) colour
  - (B) drawing
  - (C) emphasis
  - (D) saturation

18. Which of the following materials is MOST appropriate for constructing a monument to be placed outdoors in a city?
- (A) Glass
  - (B) Wire
  - (C) Bronze
  - (D) Papier-mâché
19. Which of the following is a Caribbean installation artist?
- (A) Leroy Clarke
  - (B) Paul Cezanne
  - (C) Salvador Dali
  - (D) Annalee Davis
20. The impressionist artist who was born on the island of St. Thomas, US Virgin Islands is
- (A) Paul Gauguin
  - (B) Isaac Belisario
  - (C) Auguste Renoir
  - (D) Camille Pissarro
21. Which of the following terms describes an artist who is self-taught?
- (A) Surreal
  - (B) Abstract
  - (C) Intuitive
  - (D) Home-schooled
22. Symbolism is often used in art work to
- (A) evoke a reaction from the viewer
  - (B) add aesthetic value to an art work
  - (C) convey spiritual or religious significance
  - (D) highlight the importance of popular brands in society
23. Methodologies in art are mainly used in art communities when
- (A) creating a work of art
  - (B) critiquing a work of art
  - (C) practising new artistic techniques
  - (D) setting up displays for an art exhibition

24. Which of the following festivals is derived from a religious origin?
- (A) Hosay
  - (B) Carnival
  - (C) Crop Over
  - (D) Jonkonnu
25. Which of the following BEST defines the term 'midden'?
- (A) Exclusive equipment used for unearthing artefacts
  - (B) A website that aids archaeologists in their research on a group of people
  - (C) An instrument used to investigate whether certain types of metal are located in an area
  - (D) A space on site that manifests utilitarian artefacts from a group of people who lived in an area
26. Which of the following are Barbadian artists?
- (A) David Boxer and Edna Manley
  - (B) Philip Moore and Stanley Greaves
  - (C) Stanley Greaves and Annalee Davis
  - (D) Karl Broodhagen and Henry Moore
27. Which of the following artists was neither born nor lived in the Caribbean?
- (A) Paul Gauguin
  - (B) Joselyn Gardner
  - (C) Peter Paul Rubens
  - (D) Isaac Mendes Belisario
28. Which of the following groups of artists played an important role in the 1930–1960s Caribbean Artists Movement (CAM)?
- (A) John La Rose, William Turner and Joseph Moore
  - (B) Piet Mondrian, Stuart Hall and Edward Kamau Brathwaite
  - (C) Andrew Salkey, Stuart Hall, William Turner and Peter Paul Rubens
  - (D) Edward Kamau Brathwaite, John La Rose, Stuart Hall and Andrew Salkey
29. Which of the following sets of materials is MAINLY used to create a mural?
- (A) Grout, plaster, cement, tiles and ice
  - (B) Paint, ink, plaster of Paris and glass
  - (C) Ceramic plates, paper, glass, paint and pastels
  - (D) Grout, plaster, cement, glass tiles and ceramic plates

30. Which of the following artists is a famous designer of Trinidad and Tobago?

- (A) Betty West
- (B) Patrick Foster
- (C) Peter Minshall
- (D) Gwyneth Squires

31. Which of the following genres and countries correctly represents the success of Dunstan St Omer?

	Genre	Country
(A)	Painting	Barbados
(B)	Mural painting	Saint Lucia
(C)	Sculpture	Jamaica
(D)	Installation art	St Kitts

32. What MAJOR architectural feature was included as part of the structure of a house for the surveillance of slaves?

- (A) Shades on balconies with awnings
- (B) Wrap-around wooden verandahs
- (C) Louvred shutters to keep rooms cool
- (D) Spaces defined by columns, railings and large windows

33. The monument, shown below, is located in



- (A) Roseau, Dominica
- (B) Kingston, Jamaica
- (C) Georgetown, Guyana
- (D) Bridgetown, Barbados

34. Which of the following were used in the weaving technique?

- (A) Cloth, metal and stone
- (B) Mud, cement and wool
- (C) Wool, paper and tiles, straw
- (D) Paper, fabric, wool and straw

35. Which of the following techniques are used to describe body painting?

- (A) Inking, marking and designing
- (B) Sewing, piercing, inking and tattooing
- (C) Stratification, inking, painting and tattooing
- (D) Painting, printing, graffiti art and designing

36. The following techniques may be used to create a ceramic vessel.

- I. Soft slab technique
- II. Throwing wheel technique
- III. Cooling method

Which of the following artefacts requires the use of ALL of the techniques in its creation?

- (A) Flower pot
- (B) Metal cabinet
- (C) Figurine bust of a head
- (D) Rectangular shaped plaque

37. Which of the following were duties of the cacique?

- I. To decide on his successor
  - II. To organize the work of the village
  - III. To lead his people in festivals and ceremonies
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

38. Which of the following ethnic groups used the term 'cacique' to describe particular duties in that society?

- (A) Taino
- (B) Aztec
- (C) Olmec
- (D) Kalinago

39. Which of the following techniques were used in the 14th/15th century to improve the quality of art work?
- (A) Chiaroscuro, construction and ink
  - (B) Fresco, inking, printing and drawing
  - (C) Perspective, painting and calligraphy
  - (D) Sfumato, fresco, perspective and chiaroscuro
40. The famous Caribbean artist Belisario is BEST known for his
- (A) Jonkonnu painting series
  - (B) role as a great Jamaican artist
  - (C) series of lithographs that depict the Jonkonnu festival
  - (D) body of prints that explain the Crop Over festival

**END OF TEST.**

**CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®**

**ART AND DESIGN**

**SPECIMEN PAPER**

**Unit 1 – Paper 01**

Key

Item No.	Key	Item No.	Key	Item No.	Key	Item No.	Key
1	D	11	B	21	C	31	B
2	C	12	D	22	C	32	B
3	A	13	C	23	B	33	C
4	B	14	C	24	A	34	D
5	A	15	D	25	D	35	C
6	B	16	C	26	C	36	A
7	B	17	A	27	C	37	B
8	A	18	C	28	A	38	A
9	B	19	D	29	D	39	D
10	C	20	D	30	C	40	C





TEST CODE **02106020**

**FORM 02106020/SPEC 2011**

**CARIBBEAN EXAMINATIONS COUNCIL  
ADVANCED PROFICIENCY EXAMINATION**

**ART AND DESIGN**

**SPECIMEN PAPER**

**UNIT 1 – PAPER 02**

**TWO-DIMENSIONAL ART AND DESIGN**

*6 hours*

**GENERAL INSTRUCTIONS**

- 1. This paper has FOUR questions.**
- 2. You must attempt ONE question.**

**N.B. Candidates MUST receive this paper THREE weeks in advance of the examination date.**

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02106020/CAPE/SPEC 2011

## UNIT 1 — MODULE 2

### TWO-DIMENSIONAL ART AND DESIGN

**Answer ONE of the following questions.  
EACH question is worth 40 marks.**

**(Craftsmanship – 12, Design and Composition – 12, Innovation – 8,  
Critical Thinking and Enquiry – 8)**

**Where the media are not specified, use an appropriate medium or combination of media, in the production of the pieces. Attach research notes, an explanatory statement and preliminary sketches, outlining the concept(s) influencing your work. These documents are important as they provide the marks allotted for Critical Thinking and Enquiry. THE EXPLANATORY STATEMENT MAY BE DONE DURING THE THREE-WEEK PREPARATION PERIOD.**

1. Create a still-life composition consisting of ceramic, glass, paper and wooden objects arranged to illustrate form, texture and the influence of light on objects. This work should be done from observation, and no more than FIVE objects should be selected for this composition.

**[40 marks]**

2. Create TWO portraits of a traditional costumed character from a festival in your country. These may be done from sketches of a model, or from photographic or other pictorial representations.

**[40 marks]**

3. Create an abstract composition on the theme, *Masks*. This should be done using the collage technique.

**[40 marks]**

4. Create an imaginative composition based on ONE of the following themes:

- (a) Storm
- (b) Hallowed
- (c) Dance hall
- (d) Generation gap

**[40 marks]**

**END OF TEST**



02106020/02106030/CAPE/K/MS 2011

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  
ADVANCED PROFICIENCY EXAMINATION

ART AND DESIGN  
UNIT 1 – PAPERS 02 and 03  
MARK SCHEME  
SPECIMEN

ART & DESIGN  
Unit 1 - Papers 02 and 03  
Mark Scheme

	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
<b>Craftsmanship</b>  (a)  Use of materials or relevance to theme or task  (4)	Limited use of material(s) which has little relevance to theme or task  1	Fairly good use of material(s) which has some relevance to theme or task  2	Very good use of material(s) which is relevant to theme or task  3	Excellent use of material(s) which is extremely relevant to theme or task  4		
(b)  Level of skill in manipulation of material or media  (4)	Limited skills in creating and finishing object/s or piece/s  1	Fairly good skills in creating and finishing object/s or piece/s  2	Very good skills in creating and finishing object/s or piece/s  3	Excellent skills in creating and finishing object/s or piece/s  4		
(c)  Experimentation  (4)  12	Limited exploration of, or experimentation with material or media  1	Fairly good exploration of, or experimentation with material or media  2	Very good exploration of, or experimentation with material or media  3	Excellent exploration of, or experimentation with material or media  4		

ART & DESIGN  
Unit 1 - Papers 02 and 03  
Mark Scheme

	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
<b>Design and Composition</b> Manipulation of design elements and principles 12	Very limited in the selection and arrangement of design elements and principles 1-2	Limited in the selection and arrangement of design elements and principles 3-4	Satisfactory selection and arrangement of design elements and principles 5-6	Good selection and arrangement of design elements and principles 7-8	Very good selection and arrangement of design elements and principles 9-10	Excellent selection and arrangement of design elements and principles 11-12
<b>Innovation</b> Demonstration of personal expression and creativity 8	Limited creative, imaginative or original interpretation of theme or topic 0-2	Fairly good creative, imaginative or original interpretation of theme or topic 3-4	Very good creative, imaginative or original interpretation of theme or topic 5-6	Excellent creative, imaginative or original interpretation of theme or topic 7-8		
<b>Critical Thinking and Enquiry</b> Analysis, synthesis and evaluation based on research or investigation 8	Limited evidence of research and the application of research findings 0-2	Fairly good evidence of research and the application of research findings 3-4	Very good evidence of research and the application of research findings 5-6	Excellent evidence of research and the application of research findings 7-8		
<b>Total 40 marks</b>						



TEST CODE **02106030**

**FORM 02106030/SPEC 2011**

**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**

**ADVANCED PROFICIENCY EXAMINATION  
ART AND DESIGN**

**SPECIMEN PAPER**

**UNIT 1 – PAPER 03**

**THREE-DIMENSIONAL ART AND DESIGN**

*6 hours*

**GENERAL INSTRUCTIONS**

- 1. This paper has FOUR questions.**
- 2. You must attempt ONE question.**

**N.B.      Candidates MUST receive this paper THREE weeks in advance of the examination date.**

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02106030/CAPE/SPEC 2011

## UNIT 1 – MODULE 3

## THREE-DIMENSIONAL ART AND DESIGN

Answer ONE of the following questions.

EACH question is worth 40 marks

(Craftsmanship – 12, Design and Composition – 12, Innovation – 8,  
Critical Thinking and Enquiry – 8)

For this paper, the art work produced should be NO MORE than 50 cm at its largest dimension.

Where the media are not specified, use an appropriate medium or combination of media, in the production of the pieces. Attach research notes, an explanatory statement and preliminary sketches, outlining the concept(s) influencing your work. These documents are important as they provide the marks allotted for Critical Thinking and Enquiry. THE EXPLANATORY STATEMENT MAY BE WRITTEN DURING THE THREE-WEEK PREPARATION PERIOD.

1. Use any appropriate material or combination of materials to create a **relief sculpture** based on the theme, *My Village* or *My City*. [40 marks]
  
2. Conduct research on the Taino culture and use any appropriate material(s) to create a model of a *zemi* for the education department of a museum. The explanatory statement should state why the materials were selected. In order to authenticate the materials used, the source of the information must be included. [40 marks]
  
3. From a block of plaster, clay or any other appropriate material, create a **sculptural piece** in the round, using a subtractive method. The design should be based on a geometric shape and close attention should be paid to space, form and unity. [40 marks]
  
4. Using wire or any suitably flexible material, create TWO figures based on the theme *The Dancers*. The figures may be mounted on a base (pedestal) or may be free-standing. [40 marks]

END OF TEST



TEST CODE **02206010**

**FORM 02206010/SPEC 2011**

**CARIBBEAN EXAMINATIONS COUNCIL  
ADVANCED PROFICIENCY EXAMINATION**

**ART AND DESIGN**

**SPECIMEN PAPER**

**UNIT 2 – PAPER 01**

**DESIGN**

*6 hours*

**GENERAL INSTRUCTIONS**

- 1. This paper has FOUR questions.**
- 2. You must attempt ONE question.**

**N.B. Candidates MUST receive this paper THREE weeks in advance of the examination date.**

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## UNIT 2 — MODULE 1

## DESIGN

Answer ONE of the following questions.

Each question is worth 60 marks.

(Craftsmanship – 18, Design and Composition – 18, Innovation – 12,  
Critical Thinking and Enquiry – 12)

Where the media are not specified, use an appropriate medium or combination of media, in the production of the pieces. Attach research notes, an explanatory statement and preliminary sketches, outlining the concept(s) influencing your work. These documents are important as they provide the marks allotted for Critical Thinking and Enquiry.

**Design Brief for Questions 1 and 2:**

*Several movies have been filmed in the Caribbean or have included Caribbean scenes as backdrops to film segments. An example of these is the adventure film series **Pirates of the Caribbean** which included scenes shot in Dominica and other parts of the Caribbean. An adventure film entitled **Joe Cool**, highlighting the remarkable natural features of the region, is to be filmed in various countries of the Caribbean.*

1. Design and produce a **model** of the set for the adventure film *Joe Cool*, which features its protagonist overcoming perils in a rural or urban environment of a selected Caribbean country. Your explanatory notes **MUST** include information on the country and the environment that you selected.

[60 marks]

2. Design and produce a promotional **poster** for the adventure film *Joe Cool*. The poster must feature a recognizable site (natural or historic) from a selected Caribbean country in which a scene for the film is to be shot and the character *Joe Cool* should be juxtaposed within it.

[60 marks]

3. Create a **prototype of a package** for 250 grams of frozen fish fillets for a company selling frozen fish. The company logo, the weight and other relevant information must be prominently featured on the package.

[60 marks]

4. Based on the principle that calligraphy is the thoughtful expression of letterforms, create the **letterforms** and **illustrations** for the front cover of a children's book called *Baby's First Four Letters*. The book cover should not exceed 20cm at its largest dimension.

[60 marks]

**END OF TEST**



TEST CODE **02206020**

**FORM 02206020/SPEC 2011**

**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**

**ADVANCED PROFICIENCY EXAMINATION**

**ART AND DESIGN**

**SPECIMEN PAPER**

**UNIT 2 – PAPER 02**

**APPLIED ARTS**

*6 hours*

**GENERAL INSTRUCTIONS**

- 1. There are THREE options on this paper.**
- 2. There are TWO questions in each option.**
- 3. You must attempt ONE question only from the six questions.**

**N.B. Candidates MUST receive this paper THREE weeks in advance of the examination date.**

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## UNIT 2 — MODULE 2

### APPLIED ARTS

Answer ONE of the following questions.  
Each question is worth 60 marks.

(Craftsmanship – 18, Design and Composition – 18, Innovation – 12,  
Critical Thinking and Enquiry – 12)

Where the media are not specified, use an appropriate medium or combination of media, in the production of the pieces. Attach research notes, an explanatory statement and preliminary sketches, outlining the concepts influencing your work. These documents are important as they provide the marks allotted for Critical Thinking and Enquiry.

Please be reminded that ALL ceramic pieces MUST be fired. Photographs MUST be taken of the various views of the piece BEFORE firing AND on completion of the work. This aids in the assessment of the piece if it gets broken in the kiln or during transportation.

**SUBMIT ALL SKETCHES, WORKING DRAWINGS, RESEARCH NOTES AND PRELIMINARY STUDIES WITH THE PRODUCTION PIECE.**

#### Ceramics

1. Using the slab method, make a relief plaque 30 x 30 cm to reproduce the Coat of Arms of your country. The reproduction should apply art and design techniques to demonstrate scale, proportion and layout of the heraldic features.  
[60 marks]
2. Create a vessel with a lid. Decorate the vessel based on pre-Columbian design styles. The vessel should not exceed 20 cm at its largest dimension.  
[60 marks]

#### Printmaking

3. Produce a three-colour print based on an imaginary landscape. The landscape must demonstrate single-point perspective and elements of patterning or repetition.  
[60 marks]
4. Create a print based on the theme, *Sports in the Caribbean*. A triad colour scheme MUST be used in the design and at least TWO of these colours MUST overlap to introduce a fourth colour.  
[60 marks]

**Textiles**

5. Floral designs occur in rich profusion throughout the Caribbean. Choose a flower that is grown in your country and create a design suitable for a printing or batik technique. The design **MUST** be repeated using a mirror pattern on a piece of fabric of one square metre.

**[60 marks]**

6. Basketry is a traditional craft produced for domestic use in the Caribbean. Design and make a basket using traditional techniques and materials. The basket should not exceed 30 cm at its widest dimension.

**[60 marks]**

**END OF TEST**



02206010/02206020/CAPE/K/MS 2011

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  
ADVANCED PROFICIENCY EXAMINATION

ART AND DESIGN  
UNIT 2 - PAPERS 01 and 02  
MARK SCHEME  
SPECIMEN

ART & DESIGN  
Unit 2 - Papers 01 and 02  
Mark Scheme

	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
<b>Craftsmanship</b>  (a)  Use of materials or relevance to theme or task  (6)	Limited use of material(s) which has little relevance to theme or task  0-1	Limited use of material(s) which has some relevance to theme or task  2	Satisfactory use of material(s) which has some relevance to theme or task  3	Good use of material(s) which is relevant to theme or task  4	Very good use of material(s) which is relevant to theme or task  5	Excellent use of material(s) which is extremely relevant to theme or task  6
(b)  Level of skill in manipulation of material or media  (6)	Very limited skill manipulation in creation and finish of object/s or piece/s  0-1	Limited skill manipulation in creation and finish of object/s or piece/s  2	Satisfactory skill manipulation in creation and finish of object/s or piece/s  3	Good skill manipulation in creation and finish of object/s or piece/s  4	Very good skill manipulation in creation and finish of object/s or piece/s  5	Excellent skill manipulation in creation and finish of object/s or piece/s  6
(c)  Experimentation  (6)  18	Very limited exploration of, or experimentation with material or media  1	Acceptable exploration of, or experimentation with material or media  2	Satisfactory exploration of, or experimentation with material or media  3	Good exploration of, or experimentation with material or media  4	Very good exploration of, or experimentation with material or media  5	Excellent exploration of, or experimentation with material or media  6

ART & DESIGN  
Unit 2 - Papers 01 and 02  
Mark Scheme

	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
<b>Design and Composition</b> Manipulation of design elements and principles 18	Very limited selection and arrangement of design elements and principles 0-3	Limited selection and arrangement of design elements and principles 4-6	Satisfactory selection and arrangement of design elements and principles 7-9	Good selection and arrangement of design elements and principles 10-12	Very good selection and arrangement of design elements and principles 13-15	Excellent selection and arrangement of design elements and principles 16-18
<b>Innovation</b> Demonstration of personal expression and creativity 12	Weak creative, imaginative or original interpretation of theme or topic 0-2	Limited creative, imaginative or original interpretation of theme or topic 3-4	Satisfactory creative, imaginative or original interpretation of theme or topic 5-6	Good creative, imaginative or original interpretation of theme or topic 7-8	Very good creative, imaginative or original interpretation of theme or topic 9-10	Excellent creative, imaginative or original interpretation of theme or topic 11-12
<b>Critical Thinking and Enquiry</b> Analysis, synthesis and evaluation based on research or investigation 12	Very limited evidence of research and the application of research findings 0-2	Limited evidence of research and the application of research findings 3-4	Satisfactory evidence of research and the application of research findings 5-6	Good evidence of research and the application of research findings 7-8	Very good evidence of research and the application of research findings 9-10	Excellent evidence of research and the application of research findings 11-12
<b>Total 60 marks</b>						

# **CARIBBEAN EXAMINATIONS COUNCIL**

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

**MAY/JUNE 2004**

**ART & DESIGN**



## **ART AND DESIGN**

### **CARIBBEAN ADVANCED PROFICIENCY EXAMINATION MAY/JUNE 2004**

#### **GENERAL COMMENTS**

This was the first year in which both Units were available for open examination in this subject, after pilot examinations were conducted for Units 1 and 2 in 2002 and 2003 respectively.

There was some improvement in the quality of the Research Papers. Again, the Illustrated Journals and the Creative Projects were interesting and provided substantial information on a range of social issues. The standard of the work improved slightly in the Unit 1 modules but decreased in Modules 1 and 2 of Unit 2.

#### **DETAILED COMMENTS**

#### **EXTERNAL EXAMINATION**

##### **UNIT 1**

##### **PAPER 01 (Cultural Studies)**

This written paper was comprised of fourteen questions, which were divided into two sections. Section A was compulsory containing ten short answer questions. Candidates had to choose one out of four questions in Section B.

##### **SECTION A**

##### Question 1

In this question, candidates' knowledge of the Caribbean indigenous peoples and the Garifuna/Black Caribs in particular was assessed. Some candidates were able to identify an island that was inhabited by these Garifuna; however, this question received the lowest number of correct responses.

##### Question 2

Candidates' knowledge of the architecture and culture of the indigenous peoples, was tested in this question. It was fairly well answered by the majority of candidates – though most could identify the shape of the chiefs' house, but not the name given to the structure.

### Question 3

In this question candidates' knowledge of Caribbean folklore as it has been incorporated in the work of Caribbean artists was assessed. The responses indicated that candidates found it challenging to identify artists who used folk symbols in their work.

### Question 4

This question received the highest number of correct responses. Candidates' responses indicated that they had adequate knowledge of traditional hand-building pottery techniques which are still used to make utilitarian objects.

### Question 5

Candidates' knowledge of contemporary art organisations and associations in the Caribbean, was assessed. Generally these groups have been established to promote and protect art communities. Many of the candidates found difficulty in naming the associations and submitted acronyms or nicknames for answers.

### Question 6

This question was designed to test the candidates' knowledge of the Caribbean architectural vernacular which was adapted from European styles. Several candidates could not identify the stylistic origins of the architectural features named and wrote instead the countries of origin.

### Question 7

In this question, candidates' knowledge of Caribbean heritage was tested. Early Caribbean women created household articles that had dual functions and were both utilitarian and decorative. This question was answered satisfactorily by most candidates as they were able to identify the techniques that were employed and the objects made. This question received the second highest number of correct responses.

### Question 8

Candidates' knowledge of Caribbean festivals was assessed in this question. Candidates gave very satisfactory responses about the significance of light in festivals of either Divali, Christmas or Hosay.

### Question 9

Candidates' knowledge of cenotaphs as they are used for commemorative purposes was assessed in this question. This question received the second least number of correct responses.

### Question 10

In this question candidates were required to identify architectural structures associated with life on the sugar plantations. The responses to this question were very satisfactory.

## **SECTION B**

Section B comprised of **FOUR** essay-type questions from which candidates were required to choose **one**.

### Question 11

In this question candidates' knowledge and understanding of Caribbean culture and heritage were assessed. Various objects are no longer widely used because of advances in technology and they are classified as artefacts. This was the most popular question in this section. It was interesting to discover the various names given in the different territories for the same artefact, hence the sketches were very helpful.

### Question 12

In this question the candidates' knowledge of the roles played by characters associated with different regional festivals was tested. Candidates labelled and sketched characters, stated their functions in the festivals and even created new characters, with justifiable reasons for their inclusion in the festival of choice. This was the second most popular question attempted by the candidates.

### Question 13

Candidates' knowledge of 18<sup>th</sup> and 19<sup>th</sup> century itinerant artists, whose records are the only visual source of illustrating Caribbean life during that period was assessed. This was not a popular question for the candidates. Many identified artists from other time periods, and in some cases were unable to adequately discuss the media, or the themes explored by these artists.

### Question 14

Candidates' knowledge of European art styles during the late 19<sup>th</sup> and early 20<sup>th</sup> century was assessed. Candidates were required to identify artists who were instrumental in the development of these styles; as well as to identify contemporary Caribbean artists whose work has been influenced and adapted by characteristics of these European art styles. This question was the least popular question.

## **PAPER 02**

### **(Two Dimensional Art & Design)**

This paper was comprised of four optional questions and candidates had to choose one. The performance of candidates on these questions was satisfactory, but there were a few outstanding compositions. In general, the best results came from the imaginative compositions, where topics could be interpreted in many ways. Candidates demonstrated excellent research skills and the content of the subject matter chosen offered interesting and thought-provoking interpretations.

#### Question 1

Candidates' ability to create a still life composition was assessed in this question. Several interesting compositions were presented; but candidates had difficulty with perspective, showing differences in texture, as well as in the creation form on a 2D plane through shading. This was the second most popular question in this paper.

#### Question 2

In this question, candidates' ability to draw two hands in selected positions from observation or detailed photographic studies was tested. This was the second least popular question in this paper. Proportion, foreshortening and form were major problems encountered in the drawings. Some candidates satisfactorily executed the rendering of the hands in very creative positions.

#### Question 3

In this question, candidates' ability to create a mixed media composition using the influence of some aspect of Caribbean folklore was tested. Candidates had the option to present their work in an abstract or representational format. Candidates used a wide variety of media and explored themes which ranged from the macabre to the comical – from zombies in the cemetery to the familiar icons in Caribbean mythology such as Anansi the spider and mermaids.

#### Question 4

Candidates' ability to create an imaginative composition based on a theme was assessed in this question. Two of the four themes 'My Best Friend' and 'I caught it!' were not popular, while 'Rain' and 'Reflection', were quite popular. This question evoked some delight in the interpretation of the themes, as the compositions were very successful. From the accompanying explanatory notes and illustrations sent, it was obvious that much thought, experimentation and investigation went into the final production pieces. This question was selected by the majority of candidates.

### **PAPER 03** **(Three Dimensional Art & Design)**

This paper was comprised of four optional questions from which candidates chose one. Each question was marked out of 40. Greater care needs to be taken in the area of craftsmanship as some pieces had very weak finishes and many of the ceramic pieces were either totally destroyed or badly broken.

#### Question 1

In this question candidates' ability to create a relief sculpture based on the specific themes 'water', 'flight' or 'chains' was assessed. This was the most popular question with 'Chains' being the most popular theme chosen. The candidates' interpretation and use of media were quite innovative and stimulating, but more guidance was needed to ensure that the product was indeed relief sculpture, as several pieces were fully sculptured in the round.

#### Question 2

In this question candidates' ability to design and create a sculptural piece in the round, using an additive technique was tested. A combination of materials could have been included, as well as the use of organic and inorganic forms. This was the least popular question. The candidates who attempted this question used some innovative designs and materials. As a rule, candidates should ensure that the materials used are not sharp or dangerous to handlers, and that they are well secured to a base. Attention needs to be paid to the finish of most pieces in order to adequately satisfy the level of craftsmanship required for this examination.

### Question 3

In this question, candidates' use of papier mâché to create objects was assessed. Candidates were required to create a mobile for use in a primary school classroom where the pupils will study Caribbean fish. This was the second least popular question on the paper, with disappointing results. The products were unsatisfactorily made in terms of balance, size, execution and finish. Some candidates presented a lot of research, but the objects that were created were not appropriate for primary school students.

### Question 4

In this question candidates' ability to design and produce a headdress was tested. It was for the king or queen of a carnival band entitled "Two Heads Are Better Than One." This was the second most popular question, but the results were below expectation. In some cases the preparatory work was much stronger than the actual examination piece, and in other cases, the headdresses were not made from suitable materials to bear the weight of the structures, nor were they functional.

## **INTERNAL ASSESSMENT**

Three papers for this Unit 1 were internally assessed and then submitted to CXC for moderation. These papers were Papers 04, 05 and 06. The internal assessment accounts for 60 per cent of the grade in this unit. Thus attention must be paid to labelling and packaging, especially of the 3-dimensional pieces.

### **PAPER 04 (Research Paper)**

In most cases the topics chosen for the research were relevant to the content and objectives of the syllabus. In a few cases, the topics chosen were not in the context/framework of the Art & Design syllabus and hindered candidates attainment of marks. There has been an improvement in the quality of the work, illustrations and research with an increased variety of topics.

### **PAPER 05 (Two Dimensional Art & Design)**

Generally, the quality of the work presented for this paper fell below the standard set by the past examinations. The pieces showed very little development in the investigative process or thinking at an advanced level. Only THREE pieces are to be submitted for internal assessment moderation.

**PAPER 06**  
**(Three Dimensional Art & Design)**

This paper proved to be the most challenging of all the production papers in this Unit. The standard in terms of techniques, practice and execution declined from previous examinations. There was an improvement in the labelling and packaging, but some pieces were not properly identified with the candidates' names or centres. One centre sent photographs of the work before firing as well as the shattered pieces. This was good, since all of the fired work was destroyed. The photographs gave a good idea of the standard and quality of work.

**UNIT 2**

**PAPER 01**  
**(Design)**

Four optional questions were set for this production paper with candidates having to choose one. Each question was marked out of 60. This year, not as much care was given to the preparatory work that was to be submitted with the pieces. Generally, the standard of work was lower than the previous year.

Question 1

In this question, candidates' ability to design and develop a model was assessed. Candidates were required to use one aspect of heritage or community-based tourism in their territory as the stimulus for the model. This was not a popular question. The solutions submitted were in some cases poorly constructed and packaged but candidates must be commended for their efforts.

Question 2

In this question, candidates' ability to create an advertising brochure for a heritage or community-based tourism project was assessed. This was the second least popular question. However, of the candidates who attempted the questions successful use was made of computer graphics to produce the brochure.

Question 3

In this question, the candidates' ability to design and create a logo with complementary packaging was assessed. Candidates had to promote a new fragrance, as well as give a rationale for the selection of the colours, shapes and textures used in the packaging. This was the most popular question as it was attempted by 74 per cent of

the candidates. Candidates displayed their creativity and knowledge of technology and graphics especially in the shape and design of the packaging. The Caribbean flowers chosen had great potential but in some cases more research would have improved upon the final pieces.

#### Question 4

In this question, candidates' were required to design and create a poster to educate the public about the Caribbean Single Market and Economy, CSME, and develop an accompanying pamphlet. This question was not popular. However, some candidates engaged in a lot of research about the CSME which was evident in their pamphlets and posters. The weaknesses were in 'appeal' elements of the posters and condensing information for the pamphlets.

### **Paper 02 (Applied Arts)**

Four optional questions were set for this paper. Candidates were required to choose one. Each question was marked out of 60.

#### Question 1

In this question, candidates were given the option to create an object using ceramics, textiles or printmaking techniques based on texture(s) from the environment. This was the most popular question on the paper, but the general quality of the work was below the standard required for this examination. Investigations done for the preliminary research notes and sketches by the majority of the candidates lacked the required depth for the creation of designs/patterns from the textures. Some candidates seemed unsure of what was meant by 'edition' in printmaking. Printmaking was the least selected option.

#### Question 2

This question was designed to test candidates' ability to develop or create a new design or symbol based on traditional motifs from Africa, India or China or from the indigenous cultures of the Caribbean. This was the second most popular question. The best results were achieved by candidates who pursued this question, especially in the area of printmaking. The research conducted by candidates was satisfactory.



### Question 3

This question was designed to test the candidates' creativity in conceptualising a project on environmental 'greening' at an institution or hotel. This was the least popular question. Candidates did not select suitable techniques for the designs attempted, and generally the research and number of sketches submitted was inadequate.

### Question 4

This question was designed to test candidates' ability to create matching pottery containers specifically for storing coffee or tea. The pieces showed that there was inadequate technical knowledge of ceramics as they were thick, heavy, poorly constructed and finished. The designs of the containers were often not functional.

## **INTERNAL ASSESSMENT**

For this Unit, three papers were internally assessed and then submitted for moderation by CXC. These papers were Papers 03, 04 and 05. The internal assessment accounts for 60 per cent of the grade in this unit.

### **PAPER 03 (Design)**

The pieces submitted demonstrated that more work needs to be done in the area of research for this paper. The execution of the designs was generally lacking in imagination with poor finishes. However, there were a few exemplary pieces with high aesthetic appeal from candidates who did a suitable amount of preparatory work

### **PAPER 04 (Applied Arts)**

This year, there was not as much variety in the options selected as compared with the previous year. There were more ceramic pieces than in the printmaking and textile areas. Several candidates chose the same option and worked on similar themes and topics; therefore, few pieces stood out as being unique. Attention must be placed on the packaging of the very fragile pieces.

## **PAPER 05**

### **(Creative Project)**

These projects were quite creative though the research conducted needed some more thought before implementation with regard to their appropriateness for the project. A wide variety of materials was used. The projects ranged from fashion design to 3-dimensional design with creative use of the environment in the form of public sculptures and murals. In most cases, these projects were accompanied by journals, CD's and even videos which captured the production process as well as discussions of problems encountered and decisions taken.

## **COMMENTS AND RECOMMENDATIONS**

### **Research Paper**

Research papers if hand written, MUST be legible.

The research papers are to be submitted with a content page, an introduction, conclusion and a bibliography with full publishing history.

Ensure that topics for the research paper are taken from the Cultural Studies Module (Unit 1, Module 1) Art & Design syllabus for Unit 1.

### **Production Pieces**

Ceramic pieces MUST be fired prior to submission for examination. Students MUST also include preliminary sketches along with their pieces and photographs of work prior to firing, in case of mishaps.

Do not include materials that are sharp (such as broken glass and protruding wires and nails) unless they are embedded in a casing or styrofoam packaging. They are dangerous to persons handling these pieces.

Please ensure that all pieces are properly labelled and packaged.

Candidates need guidance in the selection of suitable materials for themes suggested for 3-dimensional pieces. The technical areas such as construction and finish need to be improved, especially the construction of mobiles and costumes. A suggestion would be to visit 'mas camps or band houses to observe the preparation and finish for items of this nature.

For the creative project where videos are sent, the tape should be edited and be no longer than five (5) minutes duration. The candidate should introduce him/herself, the name of the school, the title of the project and the media used for the project.

All boxes with fragile pieces should carry a label (FRAGILE) which will indicate that the contents should be handled with care.

Please ensure that pieces for the Internal Assessment moderation are packaged separately from the examination pieces. Ensure that the correct labels are placed on work, and they are completed accurately.

For mixed media questions, candidates are permitted to use the paper most suited for their requirements, but it must be attached to the paper provided by CAPE during the examination.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION  
MAY/JUNE 2006**

**ART AND DESIGN**

**ART AND DESIGN**  
**CARIBBEAN ADVANCED PROFICIENCY EXAMINATIONS**  
**MAY/JUNE 2006**

**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 11

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.

**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**

**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 B**

### Question 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.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATE'S WORK IN THE  
ADVANCED PROFICIENCY EXAMINATION  
MAY/JUNE 2010**

**ART AND DESIGN**

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## **GENERAL COMMENTS**

This was the seventh open examination for Art and Design. There have been some improvements in the design elements of production pieces; however, some problems have recurred such as the absence of labels on coursework and poor packaging. The Caribbean Examinations Council (CXC) again 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 labelled with the approved CAPE labels. Candidates must also remember to submit explanatory notes with each piece of work as 20 per cent of the grade is allotted to these notes under the criterion, Critical Thinking and Enquiry.

The quality of work for both the internal and external examinations was average. There were very few outstanding pieces and similarly few very poor pieces. Some candidates experimented with a variety of media for the production pieces and presented new areas of research for Cultural Studies. Some candidates did very interesting and well-conceptualized Creative Projects with excellent accompanying journals. Teachers must be congratulated on the high standards they have demanded from and set for the students under their supervision.

## **DETAILED COMMENTS**

### **External Assessment**

#### **UNIT 1**

#### **Paper 01 – Cultural Studies**

This theory paper, divided into two sections, comprised 14 questions. 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 candidates' knowledge of the indigenous peoples and cultures of the Circum-Caribbean prior to 1500. Candidates were required to name the type of indigenous carvings found in caves and rocks and to identify the location of the rock carving shown. Responses to this question were disappointing with very few candidates getting full marks. The majority of candidates received one mark and just as many received no mark. Many candidates confused rock paintings, rock carvings and even hieroglyphics.

##### 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 basic shapes of the houses that were built by the Tainos (the caney and the bohio). Performance on this question was also disappointing, where only about 25 per cent of the candidates received full marks; the majority of candidates could not identify the basic shape of either type of house.

### Question 3

This question assessed candidates' knowledge of the European art style of Gothic architecture that was used in the Caribbean during colonial times. Candidates had to identify buildings that had incorporated the Gothic elements of design as well as name a feature of this architectural style in the buildings identified. Performance on this question was satisfactory; the majority of candidates could identify a Gothic architectural style and a feature of this style. A small number of candidates got one part right or got both wrong.

### Question 4

This question was based on the French art movement of the nineteenth century known as Impressionism. This style influenced some of the early Caribbean artists. Candidates were asked to name one of the founding fathers of the movement who was born in St Thomas, US Virgin Islands, and to identify one of the characteristics of the style. Performance on this question was unsatisfactory as most candidates could not identify the French Impressionist artist, Camille Pissarro, who was born in the Caribbean nor could they identify a characteristic of the style.

### Question 5

This question assessed candidates' knowledge of terminologies in art. Candidates were to give a term to describe self-taught artists and to identify one self-taught Caribbean artist. Performance on this question was very weak and few candidates obtained full marks as many did not know the term 'intuitive artist'.

### Question 6

This question tested candidates' knowledge of a twentieth century art movement known as Optical Art which began in Germany. Candidates were asked to identify Op Art as a painting method and to state a principle of art and design that plays a significant role in Op Art compositions. Performance on this question was also very weak; candidates were unable to identify the painting method of Op Art or one of the principles of art that plays a significant role in Op Art compositions.

### Question 7

This question tested candidates' knowledge of Georgian architecture and the function of the predominant architectural features of this style, for example, the transom or fan light. Performance was particularly weak with this question having the highest number of incorrect answers and the lowest number of candidates who responded correctly to both parts of the question.

### Question 8

This question tested candidates' knowledge of different indigenous cultures and traditions. Candidates were to name a rudimentary musical instrument used by folk bands and to identify a material that was used to make the instrument named. This question had the highest number of answers, with most candidates responding accurately to both parts of the question.

### Question 9

This question assessed candidates' knowledge of Caribbean history and heritage and the monuments erected to commemorate important events in the Caribbean. Candidates were asked to identify the event for which a cenotaph was used for commemoration, and to name another aspect of history or heritage for

which monuments were erected. This question had the highest number of candidates who answered only one part of the question correctly. Many candidates did not demonstrate knowledge of the function of a cenotaph, that is, to commemorate soldiers who died in wars.

### Question 10

This final question in Section A focused on aesthetics and intellectual property rights. Candidates were asked to identify two legal processes by which artists can protect their work. Performance on this question was good as a moderate number of candidates could identify both processes, while the majority were able to identify at least one legal process by which artists can protect their work. The question had the smallest number of candidates who answered both parts incorrectly. The better-prepared candidates indicated that artists could patent or license their work, place in a sealed envelope proof of ownership which is then posted back to the artist or place on the work identifying details and the copyright sign.

## **Section B**

There were four essay-type questions in this section and candidates were required to choose one. Each question was worth 20 marks. All questions were attempted and there was a noticeable imbalance in candidates' selection of themes presented for each essay. The essays focused on the following: the contribution of art to cultural and economic development in Caribbean societies; the use of iconography and symbolism in art; the use of various media in the creation of sculptural objects; and the use of traditional characters in Caribbean festivals.

### Question 11

This question looked at the significant role of art and design in the Caribbean, paying special attention to the cultural aesthetics, social issues, economic development and the documentation of historical events. It was not well answered by the candidates, though it was the third most popular of all the questions. The theme was one that required a knowledge of the history of the Caribbean.

### Question 12

This question looked at Caribbean artists and their incorporation of iconography and symbolism in their work to convey messages of a spiritual or religious nature. This was the least popular essay question and candidates were unable to identify Caribbean artists who used iconography, for example, Canute Calliste and Allan 'Zion' Johnson. They could not name any works by artists that contained symbolism.

### Question 13

This question focused on sculptural objects that were created in the Caribbean using a variety of different media, which allowed the objects to be exhibited indoors or out in the open. This was the second most popular question attempted by the candidates, and they were able to address the issues related to the most suitable media for the appropriate exhibition of the objects. They also identified the major factors that influenced the design and production of the piece.

### Question 14

This was the most popular question attempted by the candidates. It was based on the use of traditional masquerade characters that performed during festivals in the Caribbean. Candidates were required to identify a character from one of the festivals and to make a rough sketch of the costume, illustrating the

function and construction of the costume. Candidates understood the elements and principles of design and how they were used to create visual impact during a performance.

### **Paper 02 – Two-Dimensional Art and Design**

This paper comprised four optional questions from which candidates were to choose one. Each question was marked out of 40. There was marked improvement in performance of candidates on these questions over the previous year. Candidates demonstrated a willingness to experiment with media and were innovative in their presentations. However, it was evident that candidates still required some guidance in the selection and use of materials. Candidates are reminded that the preliminary studies and/or conceptual descriptions/discussions in the form of explanatory notes **MUST** be submitted and attached to each piece of work as eight marks are allotted for Critical Thinking and Enquiry based on the evidence presented in these documents. CXC labels should also be used on the items submitted for examination. These labels must be attached to the pieces and not stuck to the bottom of the pieces where they cannot be readily seen. Examination booklets for Unit 1, Paper 01 should not be used for written work other than the Cultural Studies paper.

#### Question 1

Candidates' ability to create a still-life composition was assessed in this question. They explored different ways of arranging an old antique wooden chair with cane, rattan or wicker, with a woven shawl or blanket draped over the back of the chair. This was not a popular question and the quality of the work was average with no exceptional pieces. One composition used a fibre-glass chair and therefore the required result was not attained. Candidates encountered challenges in achieving the correct perspective, and those who painted the still life did not accomplish a range of tonal values as required.

#### Question 2

This question assessed candidates' ability to create a portrait of a male or female in a headdress which depicted either a religious group or a national costume. This was a very popular question with many interesting pieces submitted. Some candidates answered the question too broadly and included, for example, a portrait of a Masai warrior. Another candidate explored printmaking for this drawing question, which was not appropriate for this area of the syllabus. Printmaking should best be explored in Unit 2, Module 2. More research could have been done within the Caribbean for portraits depicting national costumes.

#### Question 3

This question assessed candidates' ability to create a collage, montage or a composition of mixed media techniques based on a variety of architectural features found in the community. This was the least popular question in the section, but those candidates who attempted it were exceptional in their execution. It is also important that candidates adhere to the examination requirements and work within the paper size specified.

#### Question 4

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

- a) The rapture
- b) Mystery

- c) Forbidden
- d) Goodbye

This was the most popular of all the questions, with candidates' showing good results. Most of them were constrained by their craftsmanship skills although they had good ideas. Some candidates did too little research and did not explore the theme with enough depth. This resulted in some work lacking in content and richness. Those who explored their ideas fully had better results. Theme (c), Forbidden, was the most popular theme in Question 4 as most candidates explored the theme through Adam and Eve and the apple as the forbidden fruit. Theme (d), Goodbye, was the second most popular question attempted. This was the question on which performance was best. One piece was so strong that the viewer could feel the emotions portrayed.

Generally, the major challenges encountered by candidates in this question were poor craftsmanship and inadequate research. Where candidates showed good craft skills, they sometimes lacked enough exploration of ideas and media before the final execution of the production pieces. Some examination pieces were still not labelled.

### **Paper 03 – Three-Dimensional Art and Design**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 40. There was an improved standard over the previous year in the general use of materials, as well as good explanatory notes and sketches. Candidates used suitable materials and chose appropriate techniques for the projects. Unfortunately, the majority of pieces that were done in clay arrived broken as they were not properly packaged. It is suggested that packages with ceramic pieces or pieces which can be broken or easily dismantled should be labelled "FRAGILE." To assist with sorting and correct labelling, registration numbers should be engraved onto the bottom of pieces, where possible. Pieces that are deemed fragile MUST be photographed from all sides (back, front, sides, top and bottom) so that if the piece gets damaged during transportation a grade can be assigned more accurately. Photographs of ceramics should be taken BEFORE and AFTER firing.

#### Question 1

This question assessed candidates' ability to use wood, plaster or clay to create a relief sculpture based on musicians playing in a folk band. This question was quite popular and candidates handled it fairly well. Unfortunately, a number of pieces were damaged due to improper packaging of fragile pieces.

#### Question 2

This question tested candidates' ability to design and create an abstract sculpture in the round from a block of plaster, clay or any other appropriate material. Candidates were to explore the use of geometric shapes using a subtractive technique, paying attention to space, form and unity. Many of the candidates who attempted this question did not use a subtractive technique as required in the question.

#### Question 3

This question assessed candidates' ability to create objects for a mobile made of papier mâché or any other suitable material. This question was one of the most popular ones, but many of the candidates did not conduct the required in-depth research needed to understand the functioning of a mobile. A few of the candidates interpreted the question in an educational setting for primary schools, though the logical placement of the sea creatures and the labelling of them were not always done.

#### Question 4

This question assessed the design elements needed to create a kite for a kite-flying competition in which the kites represented the flora and fauna of the countries of the Caribbean. Unfortunately, many of the kites lacked creativity and the materials chosen for them were inappropriate for the design. Many of the candidates did not take into consideration the requirement that the kites should actually be able to fly.

## **UNIT 2**

### **Paper 01 – Design**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 60. Generally, there was great improvement over the previous year especially in the area of craftsmanship. Candidates worked with a wide variety of media and materials. Designs were creative and innovative. This year, the theme selected for Questions 1 and 2 focused on the arrival of East Indians in the Caribbean and the annual celebration of Indian Arrival Day in May. Candidates were required to design and make a monument to commemorate the occasion and, for Question 2, to create a brochure for a programme of activities to celebrate the anniversary of Indian Arrival Day. The other two questions (Questions 3 and 4) explored the use of computer generated, manual calligraphic lettering and the production of flyers. Question 3 explored the use and meaning of proverbs of a specific country and candidates were to present these proverbs using suitable decorative content. Question 4 explored the creation of an advertising flyer on the theme of a Caribbean Adventure and the activities that could be enjoyed while on the tour.

#### Question 1

This question assessed candidates' ability to design and replicate a model of a monument to commemorate Indian Arrival Day. Very few candidates attempted this question, with the resulting productions demonstrating that more in-depth research was required.

#### Question 2

This question assessed candidates' ability to create a brochure commemorating Indian Arrival Day using all available historical information and traditional celebratory activities from the country selected. The pieces submitted for this question were very spectacular in innovation and presentation and demonstrated that much research had gone into producing the brochure including the programme of activities for the day.

#### Question 3

This question assessed candidates' ability to use calligraphic lettering to write three Caribbean proverbs and explain what they mean. Candidates were also required to include some decorative content relevant to the proverbs, and then to produce a total package of the proverbs. This question was undertaken by those who rose to the challenge and some unique pieces were created, though a few candidates still encountered challenges with the finished product. Candidates need to read and understand what is required before embarking on the project.

#### Question 4

This question assessed candidates' ability to design a flyer as an advertisement for a travel tour to destinations in the Caribbean. The question required some research on the selection of the territories to be visited, the activities to be done, whether sightseeing, on nature trails or music festivals to attract all types of visitors, and then quote a price for the round trip inclusive of transportation and accommodation. The flyer should also have had the dates of the tour.

### **Paper 02 – Applied Arts**

Four questions were set for this paper and candidates were required to choose one. Each question was marked out of 60. There was a general disappointing trend in the quality of work produced for this paper, particularly in the area of ceramics.

#### Question 1

This question tested candidates' ability to create an Akan styled pot using either the coil or pinch method. They were also to incorporate a design based on an Adinkra symbol as surface decoration. This question required quite a bit of research and investigation and was not a very popular one.

#### Question 2

This question assessed candidates' ability to use the slab technique and create a design based on cutlery or kitchen utensils, for a pair of border tiles for a kitchen. The tiles should show connectivity between the tiles when placed side by side. This question was not undertaken by many candidates and the results showed that the pieces were not of a high quality and were below the customary standard.

#### Question 3

This question tested candidates' ability to select a suitable printmaking technique to create a composition using an Adinkra symbol in the focal point of the composition. The question was attempted by the largest number of candidates and performance was good. Candidates are reminded that printmaking must be done on paper and not on fabric.

#### Question 4

This question assessed candidates' ability to create a monogram for printing using any suitable print-making technique. The design was to be inspired by an initial letter from the Illuminated Manuscripts, and the imagery used was to be Caribbean in context. This question was attempted by a large number of candidates with very creative results, but the actual printing was not as satisfactory as the preparation pieces.

#### Question 5

This question tested candidates' ability to recreate an Adinkra cloth and transfer the selected symbols to a block for printing. Again, this type of project grasped the attention of the creative candidates and some of the more African-oriented ones who researched Adinkra and produced a great variety of pieces, some of which were quite well done. Candidates are reminded that textiles must be done on fabric and not on paper.

### Question 6

This question tested candidates' ability to make a fibre arts basket or container using the coil technique with the inclusion of geometric shapes as part of the design. Candidates had to choose an analogous or complementary colour scheme for the yarns selected. This was not a popular question in general and the completed items were not attractive. Some aspects of the instructions were disregarded or forgotten.

### **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 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 candidates' grades 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**

Students must be reminded that the research paper **MUST** focus on an aspect of the art and design or visual culture of the Caribbean. Attention needs to be given to the presentation and binding of the paper. Of utmost importance, teachers need to warn students of the penalties for plagiarism which includes downloading information from Internet websites without acknowledging the selected information. It was noted that some students cut and pasted information directly from Internet sources — a flagrant plagiarism of intellectual property. Students did not show much analysis of their research material in order to formulate their own opinions. They need to structure their research in such a way that the focus is more on the visuals of the festivals or other works of art. They should also endeavour to interview artists or craft persons to give more credence to the research. It is important that teachers monitor the research process and check to ensure that plagiarism does not occur. Teachers must also review the questionnaires prior to the interviews.

### **Paper 05 – Two-Dimensional Art and Design**

Most students continued to confine their work to still-life compositions and there was not much exploration of areas such as life drawing, landscape/seascape/cityscape, imaginative composition 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 matter. Some very well executed pieces were submitted. These, for the most part, were well mounted and properly labelled.

### **Paper 06 – Three-Dimensional Art and Design**

The popular media submitted by students in this paper were papier mâché and clay. These produced the more successful pieces. A few students explored wire sculptures, constructions and assemblages but, in many cases, poor packaging and weak construction techniques saw some of the work not surviving the transportation and handling processes. Design and finish as well as considerations of form and function seemed to create the greatest difficulties. Students are encouraged to explore more than one medium and



technique. In some centres only clay objects were done for each of the three pieces. It is advised that students explore a variety of techniques such as subtractive, additive and construction processes as well as working in relief and in the round.

## UNIT 2

### Paper 03 – Design

Students explored a variety of two-dimensional design solutions which focused mainly on the graphic arts. Very few students attempted to create three-dimensional designs. Where the syllabus made reference to drawing and painting, students did still-life or imaginative compositions instead of exploring drawing and painting as it relates to design. In this paper, ALL projects MUST relate to design. If teachers and students are not clear on how to create projects for this paper, questions posed in past papers may be used as a guide.

### Paper 04 - Applied Arts

Again this year, there was a good balance among the number of students choosing from each of the three options: Ceramics, Textiles and Printmaking. Students selected a wide variety of options from the art form selected; however, Fibre Arts remained the least explored component of the syllabus. Craftsmanship, particularly in the execution of printing techniques, has shown major weaknesses in registration and pattern repeats. Greater care must be taken in the labelling and grading of pieces.

### Paper 05 – Creative Project

The Creative Project continues to be the most exciting component of the Art and Design programme. Students continue to explore a wide range of projects. Murals and sculptures have been erected in some schools which have helped to promote the visual arts in the school and the community at large. These have also added to the aesthetics of the school and helped to build confidence, pride and a sense of achievement in the students who made these works. Most journals were very interesting and informative and expressed the variety of emotions students experienced, the problem-solving processes involved and their experimentation with media and equipment as they created their works of art. However, some journals seem to follow a prescribed format instituted possibly by the teacher which robs the pieces of their individuality. Teachers 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

Performance on the examination suggests that Section A of the paper was not well done, as many candidates were not familiar with the meanings of basic Art/Design terms. Examples of these are: *intuitive*, *artefact* and *architectural features*. It is also expected that candidates at this level would pay closer attention to spelling and grammar.

Candidates need to ensure that they number the essay-type questions in Section B correctly and also label the sections, or indicate them by paragraphs.

The Cultural Studies booklet should ONLY be used for writing the answers for Cultural Studies — not for any other paper in Unit 1 or Unit 2.

## **Research Paper**

1. Students 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. Students should observe the word limit prescribed in the syllabus.
7. Hand-written work should be legible; type-written work should be presented in the appropriate font size, that is, 12 – 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. 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 were illegible and therefore typing of notes is recommended.
4. Teachers and students 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 arrive without labels, or 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 and external assessment. The appropriate labels should be affixed to **EACH** piece. These labels **MUST** also be properly completed.

7. It is recommended that bubble wrap be used to wrap ceramic and sculpture pieces when packaging. Alternatively, shredded paper could be placed at the bottom of the boxes with the pieces nestled among the paper; shredded paper could also be placed on top to ensure that pieces 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 01 (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.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATE'S WORK IN THE  
ADVANCED PROFICIENCY EXAMINATION**

**MAY/JUNE 2011**

**ART AND DESIGN**

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## **GENERAL COMMENTS**

CAPE Art and Design Unit 1 comprises four components: Cultural Studies, Two-Dimensional Art and Design, Three-Dimensional Art and Design and the School-Based Assessment (SBA). Unit 2 comprises three components: Design, Applied Arts and the SBA.

There have been some improvements in the design elements of production pieces. Some candidates experimented with a variety of media for the production pieces and presented new areas of research for Cultural Studies. Some candidates did very interesting and well-conceptualized Creative Projects with excellent accompanying journals. Teachers must be congratulated on the high standards they have demanded from and set for the candidates under their supervision.

Several problems have recurred in candidate performance such as the absence of labels on coursework and poor packaging. Standardized labels for the SBA are available from the Caribbean Examinations Council (CXC) website, [www.cxc.org](http://www.cxc.org); 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 labelled with the approved CAPE labels. Candidates must also remember to submit explanatory notes with each piece of work as those provide the information used to award marks for Critical Thinking and Enquiry.

## **DETAILED COMMENTS**

### **External Assessment**

#### **UNIT 1**

#### **Paper 01 – Cultural Studies**

This theory paper, divided into two sections, comprised 14 questions. 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 candidates' knowledge of the development of various calendar systems by the indigenous peoples and cultures from the Circum-Caribbean prior to 1500. The Mayan civilization was one of the earliest to develop and the pyramid at Kukulcan was the architectural structure used as a calendar. Performance was moderate as most candidates demonstrated only partial knowledge of these concepts.

### Question 2

This question tested candidates' knowledge of the pottery utensils and the foods produced by indigenous peoples of the Caribbean. Examples of the clay utensils used in the preparation of food were the clay griddle, bowls, pots and the yabba. Broken pottery pieces are known as shards. Performance on this question demonstrated that candidates lacked knowledge of this aspect of the civilization of the indigenous peoples.

### Question 3

This question dealt with the Adinkra symbols of the Akan peoples of Ghana. These symbols can be found in various designs throughout the Caribbean. Some of the different art forms used to present the Adinkra symbols are textiles, painting and wrought iron/grill work. Here again, knowledge of these concepts was generally lacking.

### Question 4

This question dealt with the influence of Jewish culture during the seventeenth century in the Caribbean. In Barbados, the Jewish cemetery is considered the oldest in the Western hemisphere. The most familiar Jewish symbols are the Star of David and the Menorah; the language in which the tombstones would have been inscribed in the Jewish cemetery is Hebrew. This question was one of the better answered questions in Section A.

### Question 5

This question focused on the work of eighteenth century itinerant artists who portrayed aspects of life in the Caribbean. Of the named artists, the one who was born in the Caribbean was Isaac M. Belisario, who was born in Jamaica. The themes of his work were masquerade festivals such as Jonkonnu, the set girls, and the rural landscape and estates. Performance on this question suggests inadequate knowledge of Caribbean artists, or artists who have contributed to Caribbean art and design.

### Question 6

This question tested candidates' knowledge of the aesthetics of art and the formulation of theories on iconography, which originate from the artists' experiences. Iconography is the study and interpretation of figural representations either of individual or symbolic, religious or secular imagery. It can also be explained as the art of representation by visual images/pictures, which may or may not have a symbolic, apparent or superficial meaning. One artist from Carriacou who used the mermaid as an icon was Canute Calliste. This question was generally not well answered.

### Question 7

This question tested candidates' knowledge of Romanesque architecture of buildings — cathedrals/places of worship — erected in the Caribbean during colonial times. Some features of Romanesque architecture which are evident in the Caribbean are decorative arcading; ribbed, barrel or groin vaults; sculptural

ornamentation; semi-circular/rounded arches and the campanile or bell tower or domes. The majority of candidates performed poorly on this question, with only a small percentage earning full marks.

#### Question 8

This question tested candidates' knowledge of the Caribbean memorial — the cenotaph — to honour those who fought and died in World Wars I and II. Candidates were asked to identify the poppy, which was replicated to raise funds for the war veterans. This question was very well done by the candidates.

#### Question 9

This question required candidates to identify Caribbean artists who were involved in the creation of costumes for the opening ceremonies of international sporting events such as the Olympics. The term used to describe art and design forms presented in this way is performance art. Peter Minshall was the Caribbean artist who was involved in the creation of costumes for the Olympic Games in Barcelona and Atlanta. This question was also fairly well answered.

#### Question 10

This final question tested candidates' understanding of the mass migration of East Indians to the Caribbean, and the impact of their traditions and culture such as body painting on the Caribbean today. East Indians used henna for decorating the hands and feet of females especially for weddings and other festivities. Performance on this question was weak.

### **Section B**

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

#### Question 11

This question discussed the erection of public monuments to commemorate tragedies in the Caribbean and was the least popular of all four questions. Performance was generally weak.

#### Question 12

This question tested candidates' knowledge and appreciation of cartoons as works of art, found in newspapers throughout the Caribbean and was the most popular of all the four questions. However, performance was the weakest in this section.

#### Question 13

This question was drawn from art criticism and the controversy/censorship of a monument consisting of two nude figures. According to the artist, this symbolized rebirth and freedom. This was the second most popular question and performance was the best in this section.

### Question 14

This question focused on a mural by Ras Akyem I Ramsey, titled *The Call*. The mural demonstrated a number of significant cultural and religious themes, and was not a popular question. However, those candidates who selected this question performed well.

## **Paper 02 – Two-Dimensional Art and Design**

This paper comprised four optional questions from which candidates were to choose one. Each question was marked out of 40. The performance of candidates on these questions was consistent with the previous year. Candidates demonstrated a willingness to experiment with media and were innovative in their presentations. However, it was evident that candidates still required some guidance in the selection and use of materials. Candidates are reminded that the preliminary studies and/or conceptual descriptions/discussions in the form of explanatory notes must be submitted and attached to each piece of work as marks are allotted for Critical Thinking and Enquiry based on the evidence presented in these documents. CXC labels should also be used on the items submitted for examination. These labels must be attached to the pieces and not stuck to the bottom of the pieces where they cannot be readily seen. Examination booklets for Unit 1, Paper 01 should not be used for written work other than the Cultural Studies paper.

### Question 1

Candidates' ability to create a still-life composition was assessed in this question. Candidates explored different ways of arranging a fruit, vegetable and a simple flower with a stem in a ceramic vase. Some candidates still encountered challenges in properly composing their still-life subject matter, as the compositions were weak and the palettes chosen were not mixed and varied. There were a few strong drawing entries for this question, while others had problems in capturing the surface characteristics of their subjects.

### Question 2

This question assessed candidates' ability to use a drawing or painting technique to create a self-portrait. The self-portrait was to be placed in an environment which reflected the personality of the candidate. There was a wide range of interesting entries for this question, which made this one of the more popular questions attempted by candidates. This was a fairly well done question, though the most successful candidates were those who explored their environment. One of the weaknesses was that not enough thought went into creating the environment for the self-portrait, as some backgrounds were not appropriate.

### Question 3

This question assessed candidates' ability to create a collage or mosaic suitable for replication in a church or state building. The finished piece was to reflect religious imagery or civic pride, and was to be



influenced by a contemporary environmental, religious or cultural context. This was the least popular question on the paper, though some candidates made their own ceramic tiles, which were good.

Candidates need to do more research to ensure that they clearly understand the proposed technique and spend more time preparing the tiles.

#### Question 4

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

- (A) *Green.* This was a very popular question and many candidates created successful pieces because of their personal interpretations — by thinking outside of the box.

A wide range of interpretations were explored and the ideas of rejuvenation and nature were well developed.

- (B) *Mosquitoes.* This was not as popular a question as expected though some candidates who attempted it were quite successful. Many candidates were more concerned with the relationships between humans and the insect. More exploration could have been done to investigate the movement of the mosquito.
- (C) *Maypole.* This was not a popular question. Although several interesting ideas were explored, they could have been pushed further to make them come alive.
- (D) *Wet.* This was a popular question, although many of the candidates concentrated on the erotic or sexual connotation of wet.

### **Paper 03 – Three-Dimensional Art and Design**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 40. There was an improvement in standard over the previous year in the general use of materials, as well as good explanatory notes and sketches. Candidates used suitable materials and chose appropriate techniques for the projects. Unfortunately, the majority of pieces that were done in clay arrived broken as they were not properly packaged. It is suggested that packages with ceramic pieces or pieces which can be broken or easily dismantled should be labelled "FRAGILE". To assist with sorting and correct labelling, registration numbers should be engraved onto the bottom of pieces, where possible. Pieces that are deemed fragile MUST be photographed from all sides (back, front, sides, top and bottom) so that if they get damaged during transportation a grade can be assigned more accurately. Photographs of ceramics should be taken BEFORE and AFTER firing.

#### Question 1

This question assessed candidates' ability to design and create a relief sculpture using subtractive or additive techniques. The relief sculpture was to be based on the theme *Celebrating leaves in our environment*.

This question, in general, was not well executed, and lacked innovation. Candidates seemed to be unfamiliar with the techniques they tried to implement or lacked sufficient practice in their use. Only two of the pieces were very well done.

### Question 2

This question tested candidates' ability to create a model of a living creature which was to be exhibited in the *Museum of Protected Species*. The focus of the research was the need to preserve and help protect the endangered species in the Caribbean. This question was well done and many creative pieces were submitted.

### Question 3

This question assessed candidates' creativity to design and make string puppets or marionettes as the main characters for a children's show and was quite popular. The aim of the show was to educate children about the need to care for their environment and one puppet was to symbolize the negative aspect and the other a positive one. Any suitable media or combinations of natural materials could have been used for this project. Performance on this question was good with some very creative pieces submitted.

### Question 4

This question tested candidates' ability to create an environmentally friendly assemblage from discarded materials such as metal objects or wood. Candidates were to evaluate the advantages and disadvantages of these objects to the environment, and how these objects were used to make the assemblage environmentally friendly. Performance was satisfactory; however, some candidates lost marks as the craftsmanship, in several instances, was poor.

## **School-Based Assessment (SBA)**

In Unit 1, the SBA comprised three papers, Papers 04, 05 and 06. These were internally assessed and then submitted to CXC for moderation.

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

The SBA component contributed 60 per cent to candidates' grades in both units. There was a marked improvement in the labelling, provision of registration numbers and packaging of production pieces created in the SBA, especially the three-dimensional works of art.

## **Paper 04 – Research Paper**

The research papers were disappointing when compared with previous years. Some topics were too broad and vague and not much in-depth research was done. In some cases, topics dealt with areas not related to 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 the illustrations and layout should be relevant to the information contained in the paper. Attention needs to be given to the presentation and binding of the paper. Of utmost importance, teachers need to warn candidates of the penalties for plagiarism, which includes downloading information from Internet websites without acknowledging the source.

### **Paper 05 – Two-Dimensional Art and Design**

Some very well executed pieces were submitted for this paper. For the most part, they were well mounted and properly labelled. Most candidates confined their work to still-life compositions and seldom explored 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 medium, technique or subject representation. Candidates are reminded 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 by candidates in this paper were *papier mâché* and clay. 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 saw some of the work not surviving the transportation and handling processes. Design and finish as well as considerations of form and function seemed to create the greatest difficulties for some candidates. However, there were several very well done pieces and the candidates need to be commended for their efforts.

## **UNIT 2**

### **Paper 01 – Design**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 60. Generally, there was some improvement over the previous year especially in the area of craftsmanship. Candidates used a wide variety of materials, and designs were creative and innovative. This year, the theme was the effects of global warming on the Caribbean. Candidates were required to research a variety of environmental factors that affect the Caribbean region, such as bleaching of coral reefs, massive landslides and coastal flooding.

#### Question 1

This question assessed candidates' ability to create or replicate a model showing the potential threat to coastal areas from global warming. This was the least popular question but performance was good with some interesting models submitted.

### Question 2

For this question, candidates were required to prepare a brochure outlining proactive measures that could lessen the threat of global warming to the environment. Graphics and text were to be included in the brochure. This was the most popular question with some very creative brochures submitted.

### Question 3

This question assessed candidates' ability to create a cartoon or a comic strip which commented on the effects of global warming in the Caribbean. This was also a popular question and candidates performed well.

### Question 4

This question tested candidates' ability to create a montage to represent a special month on the pictorial segment of a calendar for the year 2012. Candidates were to identify a natural phenomenon associated with that month of the year such as hurricanes, droughts or flooding. Performance was good with some interesting submissions received.

## **Paper 02 – Applied Arts**

Six questions were set for this paper. Two questions were set on ceramics, two were on printmaking and the final two on textiles. Candidates were required to choose one question and each was marked out of 60. For the printmaking question, the design was to be printed on paper, while the ceramic pieces had to be fired.

### Question 1

This question was based on cultural traditions. Candidates were asked to design and create a pair of identical finger bowls for a restaurant which served Indian and African cuisine. This was one of the more popular questions. Some interesting submissions were presented; however, a few candidates lost marks as the craftsmanship was weak.

### Question 2

This question tested the candidates' ability to create a small terracotta container to store herbs such as lemon grass, mint or thyme. Here again, although there were some excellent pieces, some candidates encountered challenges in the finish of their pieces.

### Question 3

Candidates were tested on their ability to design and print a diptych using a screen-printing technique to show where the ecology was threatened by development. Examples of these are the habitats for flora and fauna, watershed areas or coral reefs. One panel of the diptych was to show the selected area in its natural state, while the second panel was to demonstrate how the area (environment) might look if it were

damaged or disturbed. This was one of the least popular questions and was not well executed. Insufficient research seemed to have been conducted in preparation for creating the diptych.

#### Question 4

Candidates were to design and create a series of three prints making a block for relief printing using recyclable materials. The theme selected was to promote an eco-friendly environment. Performance on this question was good, although it was one of the unpopular questions.

#### Question 5

This was the first of the two textile questions; it tested candidates' ability to create a semi-abstract or realistic design using some aspect of a hibiscus plant. The design was to be applied to a pair of pillow shams for a guest bedroom, using a hand painting, printed or appliqué technique. The explanation notes were to include the importance of flowering plants. Some creative designs were executed and this was the most popular question on the paper.

#### Question 6

This question assessed candidates' ability to use natural fibres from their environment such as banana bark, coconut leaves or wicker. Any weaving or fibre arts assemblage technique was to be used to create a decorative 2D or 3D object. This was the least popular question and although there were a few well-executed pieces, in general, submissions were mediocre.

### **School-Based Assessment (SBA)**

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

#### **Paper 03 – Design**

Candidates explored a variety of two-dimensional design solutions which focused mainly on the graphic arts. Very few candidates attempted to create three-dimensional designs. Where the syllabus made reference to drawing and painting, candidates did still-life or imaginative compositions instead of exploring drawing and painting as it relates to design. In this paper, all projects must relate to design. If teachers and candidates are not clear on how to create projects for this paper, questions posed in past papers may be used as a guide.

#### **Paper 04 – Applied Arts**

Again this year, there was a good balance among the number of candidates choosing from each of the three options: Ceramics, Textiles and Printmaking. Candidates selected a wide variety of options from the art form selected; however, Fibre Arts remained the least explored component of the syllabus.

Craftsmanship, particularly in the execution of printing techniques, has shown major weaknesses in registration and pattern repeats. Greater care must be taken in the labelling and grading of pieces.

### **Paper 05 – Creative Project**

The Creative Project continues to be the most exciting component of the Art and Design programme. Candidates continue to explore a wide range of projects. Murals and sculptures have been erected in some schools which have helped to promote the visual arts in the school and the community at large. These have also added to the aesthetics of the school and helped to build confidence, pride and a sense of achievement in the candidates who made these works. Most journals were very interesting and informative and expressed the variety of emotions candidates experienced, the problem-solving processes involved and their experimentation with media and equipment as they created their works of art. However, some journals seem to follow a prescribed format instituted possibly by the teacher which robs the pieces of their individuality. Teachers are reminded that all Creative Projects and journals must be submitted for moderation since this paper contributes 100 per cent to the candidate's grade for Module 3. Exceptions to this are instances where the project is a mural or other work which cannot be transported.

## **COMMENTS AND RECOMMENDATIONS**

### **Cultural Studies Paper**

Performance on the examination suggests that Section A of the paper was not well done, as many candidates were not familiar with the meanings of basic Art/Design terms. Examples of these are: *iconography*, *itinerant* and *aesthetics*. It is also expected that candidates at this level would pay closer attention to spelling and grammar. Candidates need also to familiarize themselves with well-known Caribbean artists and artists who worked in the Caribbean and made significant contributions to art and design in the Caribbean.

Candidates need to ensure that they number the essay-type questions in Section B correctly and also label the sections, or indicate them by paragraphs.

The Cultural Studies booklet should only be used for writing the answers for Cultural Studies — not for any other paper in Unit 1 or Unit 2.

### **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; type-written work should be presented in the appropriate font size, that is, 12–14 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. 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 marks for Critical Thinking and Enquiry are derived. Some of the hand-written notes were illegible and therefore typing of notes is recommended.
4. The Creative Project must be submitted *with* the accompanying Illustrated Journals, as the journal details the process that leads to the final product.
5. Attention must be paid to the structure of the pieces that are selected and to the suitability of the materials chosen.
6. Pieces need to be labelled as Piece 1, Piece 2, or Piece 3 and the name/title of the piece clearly written to avoid confusion.
7. 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.
8. Labels should be securely attached to pieces, as sometimes pieces arrive without labels, or 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.

9. Labels have been designed for both internal and external assessment. The appropriate labels should be affixed to each piece. These labels must also be properly completed.
10. It is recommended that bubble wrap be used to wrap ceramic and sculpture pieces when packaging. Alternatively, shredded paper could be placed at the bottom of the boxes with the pieces nestled among the paper; shredded paper could also be placed on top to ensure that pieces are compact and secure for posting.
11. 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 01 (Cultural Studies) examination booklets.
12. SBA pieces should not be packaged with examination pieces.
13. Any CD or DVD of a project sent to CXC must be saved in a format that will allow it to be viewed by the examiners.



**CARIBBEAN EXAMINATIONS COUNCIL**

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

**MAY/JUNE 2012**

**ART AND DESIGN**

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## **GENERAL COMMENTS**

CAPE Art and Design Unit 1 comprises four components: Cultural Studies, Two-Dimensional Art and Design, Three-Dimensional Art and Design and the School Based Assessment (SBA). Unit 2 comprises three components: Design, Applied Arts and the SBA. This year there was an increase in the number of candidates registered for Unit 1, while there was a decrease in candidates for Unit 2.

The design elements of production pieces have shown some improvement. Some candidates experimented with a variety of media for the production pieces and presented new areas of research for Cultural Studies. Some candidates did very interesting and well-conceptualized creative pieces with excellent accompanying journals. Teachers must be congratulated on the high standards they have demanded from and set for the students under their supervision.

Several problems have recurred in candidates' performance such as the absence of labels on coursework and poor packaging. Standardized labels for the SBA are available from the Caribbean Examinations Council (CXC) website. 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 labelled with the approved CAPE labels. Candidates must also remember to submit explanatory notes with each piece of work as these notes provide the information used to award marks for Critical Thinking and Enquiry.

## **DETAILED COMMENTS**

### **UNIT 1**

#### **External Assessment**

#### **Paper 01 – Cultural Studies**

This theory paper, divided into two sections, comprised 14 questions. 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 candidates' knowledge of the indigenous peoples of South America and the Caribbean and their belief systems. In these systems, deities were represented in sculptural forms such as birds, serpents and jaguars. Only a few of the candidates got both parts of this question correct. Most answered Part (a) correctly while for Part (b) many candidates did not specify the type of stone used for creating these deities.

### Question 2

This question tested candidates' knowledge of social and artistic adornment of the indigenous peoples of the Caribbean which can be compared to the designs for tattoos in contemporary times. Part (a) was answered fairly well but the definition in Part (b) was misinterpreted — the difference in definition of *object* was confused with 'tools' and 'material'.

### Question 3

This question dealt with the iconography and symbolism used by Haitians in their art and religions. Candidates were to give names and symbols used. This question was the most incorrectly answered of the ten in this section. Candidates were unable to answer Part (a) and for Part (b) it was apparent that they guessed some of the answers.

### Question 4

This question dealt with candidates' knowledge of the architectural structures on sugar plantations in the Caribbean. It was well answered despite the fact that some candidates misunderstood the meaning of the terms *relic* and *structure*.

### Question 5

This question tested candidates' knowledge of copyright laws, how they protect intuitive Caribbean artists and can prevent exploitation of their work. This was also a well-answered question with candidates demonstrating a good understanding of the issues.

### Question 6

This question focused on the role of European art movements and their impact on Caribbean (Cuban) artists during the early twentieth century. Candidates knew the answer to Part (a) but Part (b) had poor responses.

### Question 7

This question tested candidates' knowledge of UNESCO sites, especially those located in the Caribbean, and their significance to world heritage. Part (a) required that a site be named, but many candidates mostly quoted *national heritage* rather than *world heritage* sites. This had the most incorrect answers of all the questions. However, Part (b) was answered correctly by a few candidates who named the location of the heritage sites on many different territories.

### Question 8

This question tested candidates' knowledge of early Jacobean architectural styles used in plantation houses during the seventeenth century. This was not well answered as candidates could not give specific design features for Part (a). In Part (b), candidates used general knowledge or made an educated guess.

### Question 9

This question examined candidates' knowledge of festivals. Part (a) was specific to Chinese culture and was well answered. Candidates identified symbols used by the Chinese in their celebration of Spring Festival or New Year. This question had the least number of incorrect responses.

### Question 10

This final question tested candidates' understanding of the four basic methodologies used in Art Criticism. The majority of candidates gave answers but in the wrong order. This was not a well-answered question.

## **Section B**

There were four essay-type questions in this section and candidates were required to choose one. Each question was worth 20 marks.

### Question 11

This question discussed objects traditionally used for cooking and storing or techniques used for the processing of food in the Caribbean. These were then compared to contemporary technology for food processing. This question was the most popular of the four in this section. Most candidates attempted it and it was well answered.

### Question 12

This question tested candidates' knowledge and understanding of intellectual property rights and paintings in public spaces/community art, such as murals produced by local artists. Not many candidates attempted this question. Part (a) was well answered, as most candidates correctly identified at least two concerns, though some of them did not expand or explain the answers fully. Candidates could not give a balanced argument in Part (c). Part (d) was answered fairly well; however, some responses failed to mention the terms related to ownership or copyright to get the full marks.

### Question 13

This question tested candidates' understanding of *vernacular architecture* and how the features of similar architectural styles have been defined and used in the Caribbean. This was the least popular question of this section, with only a few candidates attempting it. The candidates who attempted to answer this question demonstrated good knowledge of the architectural style, and gave good examples to support their responses. They clearly understood the specific terms of the question.

### Question 14

This final question focused on the commissioning of statues to memorialize persons who have made historical or cultural contributions to the Caribbean. Most candidates selected this question and Bob Marley, Paul Bogle and Lord Kitchener were popular choices. Sports heroes were also popular choices and Bussa's statue was also frequently used. There was some confusion regarding the artist/sculptor. For example, candidates wrote about the sculptor instead of the subject, the background and contributions of the work. Overall, candidates answered this question well and knew about the subjects chosen.

### **Paper 02 – Two-Dimensional Art and Design**

This paper comprised four optional questions from which candidates were to choose one. Each question was marked out of 40. The performance of candidates on these questions was satisfactory.

Candidates are reminded that the preliminary studies and/or conceptual description/discussions in the form of explanatory notes must be submitted and attached to each piece of work as marks are allotted for Critical Thinking and Enquiry based on the evidence presented in these documents. CAPE Art and Design labels should also be used on the items submitted for examination. These labels must be attached to the pieces and not stuck to the bottom of the pieces where they cannot be readily seen. Examination booklets for Unit 1, Paper 01 should not be used for written work other than the Cultural Studies paper.

### Question 1

Candidates' ability to create a still-life composition was assessed in this question. Candidates explored different ways of arranging ingredients for the preparation of a typical Caribbean breakfast. These included a package of flour, a bottle of cooking oil, a tin of baking powder and a plate, which contained one finished fried bake, Johnny cake or dumpling. Some candidates encountered challenges in creating a well-organized composition.

### Question 2

This question assessed candidates' ability to use a drawing or painting technique illustrating a portrait or figure from an ethnic group, such as an Indian, African, Chinese or European dressed in traditional costume. This was a fairly popular question although candidates encountered some challenges. It was poorly presented because of issues related to facial structure and proportions.

### Question 3

This question assessed candidates' ability to create a composition based on Caribbean social issues using any collage or mixed media technique. This was not a popular question as it was challenging compositionally and some issues needed to be resolved. Candidates used a variety of materials but not with much success.

#### Question 4

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

- The Duppy/Jumbie
- Once upon a time
- Jump up
- Lime

'The Duppy/Jumbie' produced some interesting outcomes. Interpretations were well thought out and competently executed utilizing a wide variety of media.

'Once upon a time' was also another popular choice but responses tended to lack clarity in the depiction of the storyline, and, in some cases, the supporting Critical Thinking and Enquiry material did not show relevance to the examination pieces.

'Jump up' was not a popular selection. The few responses offered were well executed interpretations of carnival.

'Lime' saw a variety of interpretations in a range of styles, media and levels of technical proficiency.

### **Paper 03 – Three Dimensional Art and Design**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 40. The most popular medium submitted by candidates in this paper was clay. Unfortunately, many pieces of ceramic work arrived broken as they were not properly packaged. Packages with ceramic pieces or pieces which can easily be broken or dismantled should be labelled 'FRAGILE'. To assist with sorting and correct labelling, registration numbers should be engraved onto the bottom of pieces, where possible. Pieces that are deemed fragile *must* be photographed from all sides (back, front, sides, top and bottom) so that if they get damaged before transportation, a grade can be assigned more accurately. Photographs of ceramic pieces should be taken *before* and *after* firing.

#### Question 1

This question assessed candidates' ability to design and create a relief sculpture in honour of a hero or heroine, incorporating iconography that represented the area of contribution. Candidates were also expected to replicate an image of that person in the design. They were expected to do well on this question but it was not handled as well as expected. Candidates had problems dealing with portraiture and some did not incorporate the iconography as part of the relief. Some of the materials chosen were not appropriate for this question, and the definition of the features was unclear.

### Question 2

This question tested candidates' ability to create a sculpture in the round, based on some aspect of Caribbean music. The work was to be entitled ***Tribute to Caribbean Music***. The research needed to address the type of music as well as its origins and significance to Caribbean culture. It appeared that many candidates did not understand the meaning of 'sculpture in the round', as their designs were to be viewed from one side. Not enough consideration was given to the technical structure such as the appropriate base for the construction of the sculpture to ensure that it was free standing and firm. Many of the concepts were good but the actual execution of the piece highlighted some challenges faced by candidates. Close attention needs to be paid to how different materials work together.

### Question 3

This question assessed candidates' creativity and ability to use suitable materials to design and make a doll dressed in a Caribbean school uniform. Unfortunately, the dolls were poorly constructed for this question, and candidates did not design a new uniform, but rather used the traditional uniform of their school. Candidates did not pay attention to the craftsmanship of the uniforms nor did they consider the face and hands of the dolls. This question was misinterpreted by the candidates.

### Question 4

This question tested candidates' ability to design and make a headdress for the king or queen of a carnival band named ***Caribbean Paradise***. Candidates were to include the significance of the symbolism and the colours used in the headdress. This was the most popular question. Most candidates used feathers but needed to include a wider variety of music. Candidates needed more direction in the use of themes and appropriate materials. There were some very innovative pieces but for the actual finish, the materials were lacking. Headdresses needed to be designed to be seen from all angles; most were designed bearing in mind the frontal view only. A few were also not practical to be worn, and others were more masks than headdresses. Candidates need to properly investigate materials and their applications when undertaking a question of this nature.

### **School-Based Assessment (SBA)**

In Unit 1, the SBA comprised Papers 04, 05, and 06. These were internally assessed and then submitted to CXC for moderation.

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

The SBA component contributed 60 per cent to students' grades in both units. There was a marked improvement in the labelling, provision of registration numbers and packaging of production pieces created in the SBA, especially the three-dimensional works of art.

Teachers are urged to consult the syllabus regarding the research papers to be submitted. One school submitted entries for this component of the assessment but the products appeared to be a documentation of the process of creating production pieces rather than the stipulated research paper. The contents were therefore used as Critical Thinking and Enquiry to support the Module 1 production pieces.

Students continue, in many cases, to produce papers bearing little or no relevance to the prescribed syllabus. Teachers are encouraged to monitor the selection of research topics for the SBA.

The wholesale lifting of material from online sources and monographs is disturbing and requires closer vigilance from teachers. Primary research is to be encouraged as this will aid in the reduction of plagiarism.

Some schools are to be commended for the execution of papers of a high standard in terms of relevance of topics, research and presentation.

### **Paper 04 – Research Paper**

The research papers were very varied in content and analysis when compared with previous years. Again, some topics were too broad and vague and not enough analysis was done. In some cases, topics dealt with areas not quite related to visual arts. Candidates are reminded that the topics for the research paper *must* deal with an aspect of the visual arts of the Caribbean. The choice of topic must be relevant and guided by the sections outlined in the syllabus (Unit 1, Module 1, Cultural Studies). As an example, topics such as Caribbean religions, or the development of music in the Caribbean would not be appropriate.

Candidates are also reminded that papers should include a title page and the approved mark sheet should be placed at the front of the document. The work should be double spaced and the illustrations and layout should be relevant to the information contained in the paper. Attention needs to be given to the presentation and binding of the paper. Again, of utmost importance, teachers need to warn students of the penalties of plagiarism. Information should not be lifted verbatim from Internet websites or other sources such as protected materials, books, pamphlets, and electronic resources such as films or documentaries, without acknowledging the source.

Some of the problems identified with the Research Paper were that the visuals included were either not cited or properly labelled. In one case, a candidate compiled both the Research Paper and the Critical Thinking and Enquiry for the School-Based Assessment pieces in one book, which proved to be most confusing for the examiners.

## **UNIT 2**

### **Paper 01 – Design**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 60. There were pockets of excellence, particularly in the area of innovation.



This year, the themes dealt heavily with Caribbean customs and traditions. Candidates were required to research aspects of Caribbean folklore and traditional practices. This elicited a wide range of subject matter exploration in diverse media.

### Question 1

This question required candidates to use knowledge of local plants and plant products to inform the design of packaging for tea. Some responses, by virtue of their innovative approach and skilled craftsmanship, were highly successful. Other responses unfortunately did not use the product to inform the design. Candidates are urged to carefully analyse questions to determine the expected product outcome. The need for research to inform the Critical Thinking and Enquiry must be underscored.

### Question 2

This question assessed candidates' ability to explore undiscovered or under-explored aspects of the natural environment and create a poster to promote the selected attraction. Some entries achieved successful integration of manual and computer-generated technologies. Many candidates failed to do their own investigation and simply featured established attractions.

### Question 3

This question required candidates to produce a book page which incorporated manual or computer-generated text with illustrative content related to a given selection of poetry. Interesting and varying interpretations of the excerpt of poetry were presented. Greater care could have been taken in the selection and execution of both manual and computer-generated font as the expected outcome was a book page. Legibility of font and font size should have also been given greater consideration.

### Question 4

This question assessed candidates' ability to conceptualize and integrate symbols in the design of a CARICOM coat of arms suitable for use on a CARICOM passport. This was a popular question but responses tended to be generally lacking in innovation, relying too heavily on pre-existing European models. There was evidence of skilled craftsmanship in some responses but these generally suffered from lack of innovation. Consideration must be given to the relationship between the design and its intended function.

## **Paper 02 – Applied Arts**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 60. Generally, there was some improvement over the previous year especially in the area of craftsmanship. Candidates used a wide variety of materials, and designs were creative and innovative. This year, the theme was on the preservation of Caribbean cultural traditions. Candidates were required to research a variety of cultural retentions such as use of

herbs for medicinal purposes, natural resources of many Caribbean territories and traditional art forms.

### Question 1

Candidates were required to create a clay model of a regional folklore character. This was the more popular of the two ceramics questions on the paper. Candidates' enthusiasm was evident in the innovative responses which were accompanied by fulsome supporting material. Several damaged pieces were submitted and unfortunately, clay works continue to be submitted without photographs of the pieces.

### Question 2

This question asked candidates to use folklore as the theme for a black and white print suitable for use as a book illustration. It was evident that some candidates used the three-week preparation period to conduct the necessary investigation and experimentation. This was seen in the high levels of technical proficiency and innovation. Unfortunately, other pieces showed a lack of understanding of the technical requirements of printmaking.

### Question 3

Candidates were asked to design a garment for a folklore character. Any textile decorating technique could be used. There were many responses to this question, several of which were excellent in terms of design and composition. While this question was a popular choice, many candidates failed to illustrate how the decorated fabric would be used in the costume design.

### Question 4

This question tested candidates' ability to research the monkey jar as a traditional pottery vessel and use the appropriate techniques to make a replica. Some candidates produced good responses but several responses revealed the result of poor or no research resulting in outcomes of vessels in the form of the primate monkey rather than the single spout vessel required.

### Question 5

Printmaking as a medium for addressing Caribbean athletics and the 2012 Olympic Games was the context for this question. There were only a few responses to this question and none of those reflected the dynamism expected from the topical interest in the subject. Performance was generally mediocre on all dimensions of the assessment.

### Question 6

This question tested candidates' knowledge of weaving techniques. There were only a few responses to this question but they were of a high quality in terms of technical competence.

## **Creative Project and Illustrated Journal**

The Creative Project continues to be the most exciting component of the Art and Design programme. Candidates continue to explore a wide range of projects. Murals and sculptures have been erected in some schools which have helped to promote visual arts in the school and the community at large. These have also added to the aesthetics of the school and helped to build confidence, pride and a sense of achievement in the candidates who made these works.

This year Creative Projects were generally innovative and of a high standard. Most journals were very interesting and informative and expressed the variety of emotions candidates experienced, the problem-solving processes involved and their experimentation with media and equipment as they created their works of art. Teachers are reminded that all Creative Projects and Journals must be submitted for moderation since this paper contributes 100 per cent to the candidate's grade for Module 3. Exceptions to this are instances where the project is a mural or other work which cannot be transported.

## **COMMENTS AND RECOMMENDATIONS**

### **Cultural Studies Paper**

Candidates need to familiarize themselves with well-known Caribbean artists and artists who worked in the Caribbean and made significant contributions to art and design in the Caribbean.

Candidates need to ensure that they number the essay-type questions in Section B correctly and also label the sections, or indicate them by paragraphs.

The Cultural Studies booklet should only be used for writing the answers for Cultural Studies — not for any other paper in Unit 1 or Unit 2.

### **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; type-written work should be presented in the appropriate font size, that is, 12–14 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. 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 marks for Critical Thinking and Enquiry are derived. Some of the hand-written notes were illegible and therefore typing of notes is recommended.
4. The Creative Project must be submitted *with* the accompanying Illustrated Journals, as the journal details the process that leads to the final product.
5. Attention must be paid to the structure of the pieces that are selected and to the suitability of the materials chosen.
6. Pieces need to be labelled as Piece 1, Piece 2, or Piece 3 and the name/title of the piece clearly written to avoid confusion.
7. 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.

8. Labels should be securely attached to pieces, as sometimes pieces arrive without labels, or 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.
9. Labels have been designed for both internal and external assessment. The appropriate labels should be affixed to each piece. These labels must also be properly completed.
10. It is recommended that bubble wrap be used to wrap ceramic and sculpture pieces when packaging. Alternatively, shredded paper could be placed at the bottom of the boxes with the pieces nestled among the paper; shredded paper could also be placed on top to ensure that pieces are compact and secure for posting.
11. 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 01 (Cultural Studies) examination booklets.
12. SBA pieces should not be packaged with examination pieces.
13. Any CD or DVD of a project sent to CXC must be saved in a format that will allow it to be viewed by the examiners.

**CARIBBEAN EXAMINATIONS COUNCIL**

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

**MAY/JUNE 2013**

**ART AND DESIGN**

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## **GENERAL COMMENTS**

CAPE Art and Design Unit 1 comprises four components: Cultural Studies, Two-dimensional Art and Design, Three-dimensional Art and Design and the School-Based Assessment (SBA). Unit 2 comprises three components: Design, Applied Arts and the SBA. For the 2013 assessment of CAPE Art and Design, the work of 274 candidates was examined for Unit 1 and 241 for Unit 2. These figures, when compared with the 2012 data, reflect a decrease of 6.5 per cent in Unit 1 registration, while Unit 2 saw an increase of 16.43 per cent.

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

## **DETAILED COMMENTS**

### **UNIT 1**

#### **Paper 01 – Cultural Studies**

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

#### **Section A**

##### Question 1

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

### Question 2

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

### Question 3

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

### Question 4

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

### Question 5

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

### Question 6

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

### Question 7

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



### Question 8

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

### Question 9

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

### Question 10

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

## **Section B**

There were four essay-type questions in this section and candidates were required to choose one. Each question was worth 20 marks.

### Question 11

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

### Question 12

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

### Question 13

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

### Question 14

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

### **Recommendations**

Section A of this paper continues to provide less than desirable results. Many candidates are not familiar with the meanings of basic Art and Design terms and the history of art and culture in the Caribbean. Candidates need to ensure that they number the essay type questions in Section B correctly and also label the sections, or indicate by paragraphs. The Cultural Studies booklet should only be used for writing the answers for Cultural Studies – not for any other paper in Units 1 or 2.

### **Paper 02 – Two-Dimensional Art and Design**

This paper comprised four optional questions from which candidates were to choose one. Each question was marked out of 40. Candidate performance on these questions maintained the standards of the previous year. Candidates are reminded that the preliminary studies and/or conceptual descriptions/discussions in the form of explanatory notes must be submitted and attached to the final piece. Ideally, preliminary work should contain contour drawings of the selected subject and colour/value experiments where appropriate. CAPE labels are also to be used on CAPE items. These labels must be attached to the pieces and not placed at the bottom of the pieces where they cannot be readily seen. Blank examination scripts provided for Unit 1, Paper 01 should not be used for any written work other than the Cultural Studies paper.

### Question 1

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

### Question 2

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

### Question 3

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

### Question 4

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

- Decay
- Folklore
- Nostalgia
- Metamorphosis

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

### Decay

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

### Folklore

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

### Nostalgia

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

### Metamorphosis

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

## **Paper 03 – Three-Dimensional Art and Design**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 40. There was an improved standard in the general use of materials, as well as good explanatory notes and sketches. For the projects undertaken, candidates showed the use of suitable materials and appropriate choice of media. The directive to include photographs of completed ceramic pieces must be adhered to as this is in the best interest of candidates. Unfortunately, due to inadequate packaging, ceramic pieces continue to arrive at the marking centre broken. It is suggested that packages be labelled *FRAGILE*. To assist with sorting and

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

### Question 1

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

### Question 2

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

### Question 3

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

#### Question 4

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

#### **School-Based Assessment (SBA)**

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

#### **Paper 04 – Research Paper**

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

#### **Recommendations**

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

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

### **Paper 05 – Two-Dimensional Art and Design**

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

### **Paper 06 – Three-Dimensional Art and Design**

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

## **UNIT 2**

### **Paper 01 – Design**

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

#### Question 1

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

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

### Question 2

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

### Question 3

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

### Question 4

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

## **Paper 02 – Applied Arts**

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



### Question 1

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

### Question 2

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

### Question 3

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

### Question 4

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

### Question 5

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

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

### Question 6

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

### **School-Based Assessment (SBA)**

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

#### **Paper 03 – Design**

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

#### **Paper 04 – Applied Arts**

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

#### **Paper 05 – Creative Project**

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

## FURTHER COMMENTS AND RECOMMENDATIONS

### Production Pieces

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

**CARIBBEAN EXAMINATIONS COUNCIL**

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

**MAY/JUNE 2014**

**ART AND DESIGN**

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## **GENERAL COMMENTS**

CAPE Art and Design Unit 1 comprises four components: Cultural Studies, Two-dimensional Art and Design, Three-dimensional Art and Design and the School-Based Assessment (SBA). Unit 2 comprises three components: Design, Applied Arts and the School-Based Assessment (SBA). For the 2014 assessment of CAPE Art and Design, there was a significant increase in the number of candidates sitting Unit 1, while Unit 2 remained relatively constant.

The standard of labelling and packaging of examination work has seen consistent improvement over the last few years and teachers and students are commended for this. There continues to be improvement in the presentation of the production pieces for the internal and external examinations. The variety of media being explored continues to expand with more candidates experimenting with digital processes. As always, candidates did some very interesting and well-conceptualized Creative Projects with interesting accompanying journals. Some teachers must be congratulated for the high standards they have demanded from and set for the students under their supervision.

## **DETAILED COMMENTS**

### **UNIT 1**

#### **Paper 01 – Cultural Studies**

This theory paper consisted of 14 questions which were divided into two sections. Section A comprised a set of ten compulsory short-answer questions that were allotted a maximum of two marks each. Section B comprised four essay questions from which candidates had to answer one question. The essay question was marked out of 20.

#### **Section A**

##### Question 1

This question assessed candidates' knowledge of archeological sites in the Caribbean and pottery remains at these sites. Midden was not generally correctly identified as the place where clay shards may be found, but a fair number of candidates successfully identified the colour used to decorate the clay pots.

Performance on this question was poor, with a mean of 0.52 out of 2. Seventeen (4.63 per cent) out of the 367 candidates who attempted this question scored full marks.

##### Question 2

This question investigated candidates' knowledge of British colonial architecture of the eighteenth century. Most candidates incorrectly named the style but were able to identify a feature of the style.

Performance on this question was poor, with a mean of 0.57 out of 2. Forty-nine (13.35 per cent) out of the 367 candidates who attempted this question scored full marks.

### Question 3

This question tested candidates' knowledge of nineteenth century Haitian architecture under the reign of King Henri Christophe. Few candidates answered this question correctly, indicating deficiencies in content knowledge of this area.

Performance on this question was very poor, with a mean of 0.07 out of 2. Two (0.54 per cent) out of the 367 candidates who attempted this question scored full marks.

### Question 4

This question assessed candidates' understanding of installation as an art form. Some candidates were unclear about the term *installation*, confusing it with sculpture and mural art. Among those who were able to identify an installation artist, few were able to correctly identify an installation created by the named artist.

Performance on this question was very poor, with a mean of 0.23 out of 2. Twenty-three (6.28 per cent) out of the 366 candidates who attempted this question scored full marks.

### Question 5

This question focused on lithographers in the Caribbean during the eighteenth century. Few candidates correctly identified *Agostino Brunias* or *Isaac Belisario*. Many candidates identified lithographers from periods other than the eighteenth century. It is evident that knowledge in this area of the syllabus is weak.

Performance on this question was very poor, with a mean of 0.26 out of 2. Thirteen (3.54 per cent) out of the 367 candidates who attempted this question scored full marks.

### Question 6

This question assessed candidates' knowledge of Surrealism as a European style of art and its influence on Caribbean artists. While many candidates were able to identify attributes of surrealism, only a few could name Caribbean artists whose works are influenced by surrealism.

Performance on this question was poor, with a mean of 0.53 out of 2. Thirty-eight (10.35 per cent) out of the 367 candidates who attempted this question scored full marks.

### Question 7

This question tested candidates' knowledge of the identity and work of the post-Impressionist French painter working in Martinique during the nineteenth century. Few candidates performed satisfactorily on this question as many could not identify *Gauguin* as the artist.

Performance on this question was very poor, with a mean of 0.24 out of 2. Twenty (5.46 per cent) out of the 366 candidates who attempted this question scored full marks.

### Question 8

The question was designed to examine candidates' knowledge of African masquerade traditions and Caribbean masquerade characters derived from those traditions. Most candidates performed well as they were able to utilize their knowledge of festivals in their own territories.

Performance on this question was good, with a mean of 1.26 out of 2. One hundred and eighty-four (50.14 per cent) out of the 367 candidates who attempted this question scored full marks.

### Question 9

This question tested candidates' awareness of the purpose and benefits of the Caribbean Festival of Arts. Candidates' responses generally demonstrated mastery of the content. Evidence of critical thinking was also demonstrated in their responses.

Performance on this question was good, with a mean of 1.18 out of 2. One hundred and fourteen (31.06 per cent) out of the 367 candidates who attempted this question scored full marks.

### Question 10

The final question in this section focused on the development of art movements in the Caribbean and their role in the development of art in the region. Most candidates performed creditably, giving responses that demonstrated understanding of the topic.

Performance on this question was very good, with a mean of 1.52 out of 2. Two hundred and thirty-one (62.94 per cent) out of the 367 candidates who attempted this question scored full marks.

## **Section B**

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

### Question 11

This question focused on the growing trade in stolen art. It tested candidates' knowledge of intellectual property rights and the legal and moral issues surrounding the trade in stolen art. Responses were anchored at both ends of the continuum; some demonstrated detailed knowledge while others were lacking in relevant information. Many candidates were able to give plausible legal and moral arguments against the trade in stolen art.

Performance on this question was good, with a mean of 12.97 out of 20. Four (5.06 per cent) out of the 79 candidates who attempted this question scored full marks.

### Question 12

The question evaluated candidates' awareness of Caribbean artists gaining inspiration from traditional African and Asian culture. Candidates were required to identify one such artist and discuss the Afro-Asian influences in his/her work. This question was not popular and was misinterpreted for the most part by the majority of candidates. Descriptions of work were weak and many candidates failed to clearly articulate the influence of cultural heritage on the work of the artist selected.

Performance on this question was good, with a mean of 12.27 out of 20. Two (6.67 per cent) out of the 30 candidates who attempted this question scored full marks.

### Question 13

This question sought to determine candidates' understanding of realism as an aesthetic theory. It further required candidates to apply that understanding as well as knowledge of the principles of design to a critical analysis of a given work of art. Responses revealed a lack of mastery of the aesthetic theory mentioned as well as the relevant language of art for the discussion.

Performance on this question was good, with a mean of 12.36 out of 20. Six (6.00 per cent) out of the 100 candidates who attempted this question scored full marks.

### Question 14

This question tested candidates' knowledge of the rituals associated with cultural festivals in the Caribbean. Candidates were required to identify, sketch and explain the significance of selected costumes and suggest how festivals and celebrations can play a role in promoting art and design in the Caribbean. This was the most popular question with candidates, many of whom correctly identified a festival or prop and provided good descriptions thereof. Explanations of the significance of the festival or prop were however limited. Many candidates provided well-executed sketches, some in colour.

Performance on this question was very good, with a mean of 14.89 out of 20. Ten (6.41 per cent) out of the 156 candidates who attempted this question scored full marks.

## **Paper 02 –Two Dimensional Art and Design**

This paper comprised four optional questions from which candidates were to choose one. Each question was marked out of 40. Candidates are reminded that the preliminary studies and/or conceptual descriptions/discussions in the form of explanatory notes must be submitted and attached to the final piece. Ideally, preliminary work should contain contour drawings of the selected subject and colour/value experiments where appropriate. CAPE labels are also required to be used on CAPE items. These labels must be attached to the pieces. Candidates are also



reminded that examination booklets provided for Unit 1, Paper 01 should not be used for preparing explanatory notes or any other preparatory work. Responses to the questions in this paper indicated technical weaknesses in drawing, which were most pronounced in the treatment of figures and objects in questions requiring work from observation.

### Question 1

This question asked candidates to arrange, on a patterned cloth covering a table, a group of glass objects in an interesting still-life composition and use observational and manipulative skills to render the composition in wet or dry media. Candidates demonstrated attention to detail in the interpretation of this question. Objects were carefully arranged creating interesting compositions. In rendering the compositions however, candidates tended to focus unduly on the pattern of the fabric, without commensurate attention to rendering the illusion of space and the three-dimensionality of the objects. Ellipses, proportion, symmetry and the transparency of glass also proved to be challenging.

Performance on this question was fair, with a mean of 25.17 out of 40. None of the 64 candidates who attempted this question scored full marks.

### Question 2

This question assessed candidates' ability to render an observational drawing of a human figure seated in a corner with knees drawn up and arms wrapped around the legs. Once again the number of candidates attempting the observational drawing of the figure was relatively small. Among those candidates answering this question, the compositions were interesting and a few had innovative interpretations of the question, such as the psychological aspect of the topic. Placement of the figure in space created interesting perspective views, pulling the viewers into the compositions. Technically, the human figure continues to be a challenging subject for candidates, particularly the proportion and foreshortening aspects.

Performance on this question was fair, with a mean of 27.87 out of 40. None of the 15 candidates who attempted this question scored full marks.

### Question 3

This question asked candidates to create a painting or mixed media work based on studies of perspective views of a building or section of a building. There were a few good responses to this question. Many of the responses, however, showed weaknesses in design and composition as well as in craftsmanship. Some pieces revealed a lack of understanding of perspective which resulted in works appearing flat.

Performance on this question was fair, with a mean of 23.86 out of 40. None of the 14 candidates who attempted this question scored full marks.

#### Question 4

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

- Blues
- Harmony
- Black and white
- Under the microscope

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

#### Blues

Candidates explored the diverse symbolism of the theme. There were many successful experiments utilizing the tonal range of blues to create aesthetically pleasing outcomes. A variety of responses ranging from the obvious to the unusual were received. The more successful pieces were supported by preliminary studies and evidence of research while weaker pieces generally revealed a shallow interpretation of the theme and a failure to effectively use size, tonal variation and details to differentiate space.

#### Harmony

There were varied interpretations of this theme, ranging from human relationships to harmony in the environment. While there were some interesting responses, many reflected technical limitations in the treatment of space.

#### Black and white

This was a popular question with some technically strong responses. Interpretations ranged among the obvious issues of race, identity and good and evil.

#### Under the microscope

This question was popular and generated some very interesting responses in which candidates explored varied interpretations of the theme, ranging from societal issues to cross-sectional views of objects and internal organs. The most challenging aspect for candidates was the manipulation of media.

Performance on this question was fair, with a mean of 24.93 out of 40. None of the 271 candidates who attempted this question scored full marks.

### **Paper 03 – Three Dimensional Art and Design**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 40 marks. While over time there has been significant improvement in the supporting explanatory notes and sketches, many candidates still do not provide this important component. For the projects undertaken, candidates showed the use of suitable materials and appropriate choice of media. The directive to include photographs of completed ceramic pieces must be adhered to as this is in the best interest of each candidate. Unfortunately, ceramic pieces continue to arrive broken at the marking centre, because they are not properly packaged. It has been suggested that the package be labelled 'FRAGILE'. To assist with sorting and correct labelling, registration numbers should be engraved onto the bottom of pieces.

#### Question 1

This question assessed candidates' ability to use additive or subtractive techniques to create a piece of relief sculpture based on the theme 'Ancestors'. Candidates were further asked to use explanatory notes to highlight the importance of the selected imagery and symbols. Responses offered interesting interpretations of the theme and some finely executed pieces. In general, however, candidates demonstrated limited competence in manipulation of the medium. Some candidates did not carefully read the question and produced sculpture in the round rather than relief as directed.

Performance on this question was fair, with a mean of 24.58 out of 40. One (0.74 per cent) of the 135 candidates who attempted this question scored full marks.

#### Question 2

The question required candidates to create a mask based on a traditional masquerade character. The identity and significance of the character being used as the stimulus for the mask was to be outlined in the explanatory notes. This was one of the more popular questions. The variety of materials utilized created interesting results. Some candidates successfully experimented with materials such as plastic wrap and wax. In other cases however, poor craftsmanship and poor selection of materials did not allow for effective exploration of structure and form. Candidates need to take greater care in the finish of pieces.

Performance on this question was fair, with a mean of 26.62 out of 40. None of the 99 candidates who attempted this question scored full marks.

### Question 3

The question required candidates to use traditional music as the focus for the design and construction of a sculptural piece, suitable to be used as an award for outstanding contribution to the preservation of traditional music. The preparatory work for some candidates showed promise but in the execution, they failed to deliver. In most cases, concepts tended to focus on the obvious imagery of musical notes and instruments. Some pieces were unfired and arrived broken without the required photographs.

Performance on this question was good, with a mean of 22.89 out of 40. None of the 44 candidates who attempted this question scored full marks.

### Question 4

The question required candidates to create a wall hanging or assemblage based on the theme 'In honour of Yemoja', utilizing a variety of materials and colours. In accordance with the dictates of the question, candidates experimented with a variety of materials, creating some interesting outcomes. Other candidates were not as successful in the manipulation of the materials, effecting results that were poor in craftsmanship.

Performance on this question was fair, with a mean of 22.67 out of 40. None of the 88 candidates who attempted this question scored full marks.

## **School-Based Assessment (SBA)**

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 SBA accounted for 60 per cent of the grade for this.

### **Paper 04 – Research Paper**

While some students presented some relevant, well-researched and creatively presented research papers, others continue to present topics and content outside of the Art and Design syllabus. Students should be reminded that the research paper must deal with an aspect of the visual culture of the Caribbean as outlined in the syllabus (Unit 1, Module 1 – Cultural Studies). Students are also reminded to adhere to the selected style of research. Illustrations should be relevant to the content of the paper, providing elucidation. Attention needs to be given to the presentation and secure binding of the papers. Once again teachers must be reminded to warn students of the penalties for plagiarism, and lifting information from internet websites.

### **Paper 05 – Two-Dimensional Art and Design**

Some very well-executed pieces were submitted. These for the most part were well mounted and properly labelled. Most students confined their work to still-life compositions and there was 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. Students are urged to work in a manageable size and format that will facilitate packaging without damage being done to the pieces.

### **Paper 06 – Three-Dimensional Art and Design**

The popular media continue to be papier mâché and clay although there was experimentation with non-traditional materials such as wax and sponge. There were some quite successful pieces. A few students explored wire sculptures, constructions and assemblages but in many cases, poor packaging and weak construction techniques saw some of the work not surviving well through the transportation and handling. Design and finish as well as considerations of form and function seemed to create the greatest difficulties.

## **UNIT 2**

### **Paper 01 – Design**

This paper comprised four questions from which candidates chose one. Each question was marked out of 60. This year, the first two questions were based on the common theme of ‘CARIFESTA XIII’.

#### Question 1

Candidates were required to conceptualize a logo for CARIFESTA XIII and incorporate it into the design of a programme for the event, the theme of which was ‘Looking back to our past for our future’. Candidates responding to this question offered a mix of manual and computer generated outcomes. The final pieces showed evidence of research on CARIFESTA. Many outcomes fell short however on innovation and craftsmanship, and explanatory notes failed to document the processes utilized.

Performance on this question was fair, with a mean of 38.72 out of 60. None of the 25 candidates who attempted this question scored full marks.

### Question 2

For this question, candidates were again asked to conceptualize a logo for CARIRESTA XIII. This time, they were to incorporate it into the design for a prototype commemorative gift bag constructed from paper. Several responses scored high marks for innovation, design and composition. Craftsmanship and Critical Thinking and Enquiry were however less impressive.

Performance on this question was fair, with a mean of 39.98 out of 60. None of the 49 candidates who attempted this question scored full marks.

### Question 3

This question required candidates to design a calendar to celebrate *The Year of the Elderly*, highlighting the contribution of senior citizens to the development of Caribbean society. This was the most popular question with a range of interpretations. Some candidates, for example, executed a design for a one-month calendar. There were a number of strong responses but a number of responses also demonstrated weaknesses in lettering and layout. Limitations in illustration skills were also noted in some cases. Overall, performance was satisfactory.

Performance on this question was fair, with a mean of 38.12 out of 60. None of the 26 candidates who attempted this question scored full marks.

### Question 4

This question asked candidates to create a design for a t-shirt to promote healthy lifestyles. This was another popular question. There were a few outstanding responses revealing high quality technical competence. As in Question 3, some candidates had challenges with lettering and layout. The printing of the t-shirt was not a requirement, but several candidates executed the print.

Performance on this question was fair, with a mean of 40.92 out of 60. Three (2.78 per cent) of the 108 candidates who attempted this question scored full marks.

## **Paper 02 – Applied Arts**

This paper comprised six questions — two each on ceramics, printmaking, and textiles. Candidates were required to choose only one question. The question was marked out of 60. The preparation of ceramics for submission continues to be a problem. Many ceramics pieces were received broken and some unfired. Some pieces were not accompanied by photographs as required.

### Question 1

This question asked candidates to create a ceramic pot for an exhibition entitled *Earthen Pots*. Candidates were asked to focus on unique form and a textural finish incorporating nodules. Performance on this question was mixed. Some candidates offered interesting interpretations of the question and demonstrated fair craftsmanship. Explanatory notes were in many cases poor or non-existent.

Performance on this question was good, with a mean of 44.56 out of 60. None of the 18 candidates who attempted this question scored full marks.

### Question 2

In this question, candidates were asked to create a wall-mounted composition consisting of three relief pieces unified by a common design element. Many candidates responded to this question. Some candidates created a triptych consisting of three interlocking pieces while others created three independently functional pieces unified by a common design element. Some pieces arrived broken and without photographs of the work.

Performance on this question was fair, with a mean of 40.92 out of 60. None of the 26 candidates who attempted this question scored full marks.

### Question 3

The question required candidates to use the coral reef as a stimulus for the creation of a monoprint utilizing at least three colours. Some outcomes indicated candidates' lack of knowledge of various printmaking techniques. Many utilized techniques designed for mass production. Teachers must guide students in making the necessary distinctions.

Performance on this question was fair, with a mean of 38.31 out of 60. None of the 16 candidates who attempted this question scored full marks.

### Question 4

Candidates were asked to respond to the theme *This Old House* in the creation of an edition of three prints utilizing any suitable printmaking technique. This question was quite popular. While there were several noteworthy responses, some candidates appeared to need greater guidance in the selection of appropriate printmaking techniques.

Performance on this question was fair, with a mean of 39.52 out of 60. None of the 31 candidates who attempted this question scored full marks.

### Question 5

This question asked candidates to use a symbol of their cultural heritage as the stimulus for a motif to be used in the printing of a border design on a tablecloth. There were some good responses, with clear concept development and application of principles of design.

Performance on this question was very good, with a mean of 48.33 out of 60. Two (5.56 per cent) of the 36 candidates who attempted this question scored full marks.

### Question 6

Candidates were asked to use a combination of batik and one other surface decoration technique to create a design for fabric suitable for use as a beach wrap. This was a popular question with responses strong in design and composition but many candidates failed to respond to all the specifications in the design brief. Some disregarded the size specification while others produced a t-shirt rather than a beach wrap. Still others did not incorporate the batik technique and some failed to include a second surface decoration technique. A variety of fabrics were utilized with varied results. Identified areas of weakness in specific pieces centered on craftsmanship and quality of the finish.

Performance on this question was fair, with a mean of 39.37 out of 60. None of the 82 candidates who attempted this question scored full marks.

## **School-Based Assessment (SBA)**

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

### **Paper 03 – Design**

Students explored a variety of two-dimensional design solutions which focused mainly on graphic arts. Very few students attempted to create three-dimensional designs. Where the syllabus made reference to drawing and painting, students did still-life or imaginative compositions instead of exploring drawing and painting as it relates to design. In this paper, all projects must relate to design. If teachers and students are not clear on how to create projects for this paper, questions posed in past papers may be used as a guide.



### **Paper 04 – Applied Arts**

Again this year, there was a good balance among the number of students choosing from each of the three options: Ceramics, Textiles and Printmaking. Students provided a wide variety of responses; however, craftsmanship (particularly in the execution of printing techniques) has shown major weaknesses in registration and pattern repeats.

### **Paper 05 – Creative Project**

The Creative Project continues to be the most exciting component of the Art and Design programme. Students continue to explore a wide range of projects. Journals were generally very interesting and informative regarding the problem-solving processes involved and their experimentation with media and equipment as they created their works of art. Teachers are reminded that all Creative Projects and journals must be submitted for moderation since this paper contributes 100 per cent to students' grades for Module 3. Exceptions to this are instances where the project is a mural or other work which cannot be transported. In such cases, photographs, videos, etc. must be submitted.

## **Comments and Recommendations**

### **Cultural Studies Paper**

Performance on the examination suggests that Section A of the paper continues to pose the most challenge. Teachers must use all means available to facilitate the building of students' knowledge base in this section of the syllabus. The Cultural Studies booklet should only be used for writing the answers for Cultural Studies — not for any other paper in Unit 1 or Unit 2.

Concerns regarding research papers and production pieces persist. The following reminders are provided:

### **Research Paper**

- Students 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.
- A reference page or bibliography, and footnotes must be included where necessary. These should be written in an acceptable format.
- Information should not be lifted directly from websites on the Internet.

- The presentation of booklets should be at an appropriate standard.
- All diagrams or illustrations must be labelled and referenced.
- Students should observe the word limit prescribed in the syllabus.
- Hand-written work should be legible; type-written work should be presented in the appropriate font size, that is, 12–14 and double-spaced.
- Examples or illustrations need to be located next to, or below, the point being made.

### **Production Pieces**

- It must be re-emphasized that ceramic pieces must be fired prior to submission for examination.
- Registration numbers should be written legibly in pen or with a fine, permanent marker on the bottom of three-dimensional pieces, as sometimes 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.
- 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 marks for Critical Thinking and Enquiry are derived. Some of the hand-written notes were illegible and therefore typing of notes is recommended.
- The Creative Project must be submitted *with* the accompanying Illustrated Journals, as the journal details the process that leads to the final product.
- Attention must be paid to the structure of the pieces that are selected and to the suitability of the materials chosen.
- Pieces need to be labelled as Piece 1, Piece 2, or Piece 3 and the name/title of the piece clearly written to avoid confusion.
- Teachers and students 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.

- Labels should be securely attached to pieces, as sometimes pieces arrive without labels, or become detached from the labels.
- Labels should be attached to three-dimensional pieces and not placed on top of them, covering the work.
- Labels have been designed for both internal and external assessment. The appropriate labels should be affixed to each piece. These labels must also be properly completed.
- It is recommended that bubble wrap be used to wrap ceramic and sculpture pieces when packaging. Alternatively, shredded paper could be placed at the bottom of the boxes, with the pieces nestled among the paper; shredded paper could also be placed on top to ensure that pieces are compact and secure for posting.
- 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 01 (Cultural Studies) examination booklets.
- SBA pieces should not be packaged with examination pieces.
- Any CD or DVD of a project sent to CXC must be saved in a format that will allow it to be viewed by the examiners.

**CARIBBEAN EXAMINATIONS COUNCIL**

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

**MAY/JUNE 2015**

**ART AND DESIGN**

## **GENERAL COMMENTS**

CAPE Art and Design Unit 1 comprises four components: Cultural Studies, Two-dimensional Art and Design, Three-dimensional Art and Design and the School-Based Assessment (SBA). Unit 2 comprises three components: Design, Applied Arts and the School-Based Assessment (SBA). This year, the work of 269 candidates was assessed in Unit 1 and 288 in Unit 2. The standard of work being presented in these examinations continues to be a mixture of pockets of excellence, an expanse of fair to good pieces and a minority of weak entries. The variety of media being explored continues to expand with more candidates experimenting with digital processes. For both Units 1 and 2, 100 per cent of the candidates achieved Grades I–V. Candidates presented some very interesting and well-conceptualized research papers and creative projects along with the accompanying journals. Teachers must be congratulated for the high standards they have demanded from and set for the students under their supervision.

## **DETAILED COMMENTS**

### **UNIT 1**

#### **Paper 01 – Cultural Studies**

This theory paper consisted of 14 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 had to answer one. The essay question was marked out of 20.

#### **Section A**

##### Question 1

This question assessed candidates' knowledge of the use of colour in Mayan art and architecture. Most candidates answered Part (a) incorrectly by stating red rather than blue, which was the correct answer. However, they were able to rebound on Part (b).

Performance on this question was poor, with a mean of 0.68 out of 2. Two (0.73 per cent) out of the 274 candidates who attempted this question scored full marks.

##### Question 2

This question tested candidates' knowledge of Taino cave art. Several candidates did not attempt Part (a) which required that they identify the Dominican Republic as the territory with the richest heritage site of Taino art. Of those who attempted the question, most gave incorrect responses. However, Part (b) was more successfully answered.

Performance on this question was poor, with a mean of 0.55 out of 2. Fourteen (5.11 per cent) out of the 274 candidates who attempted this question scored full marks.

##### Question 3

This question focused on Impressionism as an art movement and its influence on the work of Caribbean artists. Most candidates attempted this question. While some were able to correctly identify relevant Caribbean artists, several named European impressionists of the nineteenth century.

Performance on this question was poor, with a mean of 0.35 out of 2. Forty (14.60 per cent) out of the 274 candidates who attempted this question scored full marks.

#### Question 4

This question tested candidates' knowledge of Caribbean colonial architecture. Many candidates were able to name a colonial style influencing contemporary architecture in the Caribbean but few correctly identified features of the named style.

Performance on this question was poor, with a mean of 0.62 out of 2. Sixty (21.90 per cent) out of the 274 candidates who attempted this question scored full marks.

#### Question 5

This question focused on the African influenced masquerade tradition in the Caribbean. This question was generally well answered.

Performance on this question was good, with a mean of 1.16 out of 2. One hundred and forty-nine (54.78 per cent) out of the 272 candidates who attempted this question scored full marks.

#### Question 6

This question assessed candidates' knowledge of photorealism as a genre of painting. This was seemingly a challenging question as responses were mostly incorrect. Candidates lacked knowledge on this aspect of the syllabus.

Performance on this question was poor, with a mean of 0.16 out of 2. Twenty (7.33 per cent) out of the 273 candidates who attempted this question scored full marks.

#### Question 7

This question tested candidates' knowledge of Caribbean monuments and those in whose honour they were erected. Responses to this question indicated that candidates were knowledgeable about monuments in the Caribbean.

Performance on this question was good, with a mean of 1.75 out of 2. Two hundred and thirty-five (85.77 per cent) out of the 274 candidates who attempted this question scored full marks.

#### Question 8

The question was designed to examine candidates' knowledge of the Caribbean Festival of the Arts (CARIFESTA). Candidates' knowledge on this cultural extravaganza was limited.

Performance on this question was poor, with a mean of 0.35 out of 2. Four (1.46 per cent) out of the 274 candidates who attempted this question scored full marks.

#### Question 9

This question tested candidates' awareness of the feminist movement and its impact on Caribbean art. While candidates were largely unable to identify the country in which the movement originated, many were able to identify a relevant Caribbean artist who addresses feminist issues.

Performance on this question was poor, with a mean of 0.48 out of 2. Twenty (7.30 per cent) out of the 274 candidates who attempted this question scored full marks.

### Question 10

The final question in this section focused on the process of art criticism. The question was favourably addressed with many candidates earning full marks.

Performance on this question was good, with a mean of 1.22 out of 2. One hundred and fifty-five (56.78 per cent) out of the 273 candidates who attempted this question scored full marks.

### **Section B**

This section consisted of four essay type questions and candidates were required to choose one. Each question was worth 20 marks.

### Question 11

This question focused on the costume design aspect of carnival. It tested candidates' understanding of the design process in costume creation. Thirty-four per cent of the candidates attempted this question. Although in general the question had satisfactory responses, some candidates omitted sections of the question. The design section was well handled and sketches were, for the most part, impressive.

Performance on this question was satisfactory, with a mean of 18.37 out of 20. Twenty-three (24.73 per cent) out of the 93 candidates who attempted this question scored full marks.

### Question 12

The question evaluated candidates' awareness of the role of nineteenth century European artists in documenting daily life in the Caribbean. Many candidates who selected this question lacked the requisite general and/or specific knowledge to respond creditably to the question.

Performance on this question was satisfactory, with a mean of 14.68 out of 20. Three (9.68 per cent) out of the 31 candidates who attempted this question scored full marks.

### Question 13

This question sought to determine candidates' knowledge of the architectural practices of the indigenous peoples of the Caribbean and those of the enslaved peoples from West Africa. The responses to this question were poorly developed and lacked coherence.

Performance on this question was poor, with a mean of 11.24 out of 20. One (3.03 per cent) out of the 33 candidates who attempted this question scored full marks.

### Question 14

This question required candidates to critically analyse a given work of art as well as demonstrate their knowledge of traditional customs reflected in the work. The question was well handled, particularly Part (a). The evaluation section was evidently most challenging. Responses to Part (b), which spoke to cultural significance, were not as creditable.

Performance on this question was satisfactory, with a mean of 15.03 out of 20. Nine (7.69 per cent) out of the 117 candidates who attempted this question scored full marks.

## Paper 02 – Two-Dimensional Art and Design

This paper comprised four optional questions from which candidates were to choose one. Each question was marked out of 40.

### Question 1

This question asked candidates to arrange four rudimentary musical instruments used in a traditional band, along with a mask or costume, in an interesting still-life composition and to use observational and manipulative skills to render the composition in wet or dry media. Composition was the strongest element in the best responses to this question. Greater attention needed to be paid to rendering surface qualities and creating contrast. Rendering the illusion of space, and the three-dimensionality of objects continue to be areas of weakness.

Performance on this question was fair, with a mean of 23.27 out of 40. No candidate who attempted this question scored full marks.

### Question 2

This question asked candidates to create a pen and ink drawing based on photographic studies of a derelict building. They had the option of adding a colour wash. The interpretations of this question were refreshing. The selection of views of buildings was interesting. Execution of the pieces showed creativity, innovation and effective use of materials. The absence of preparatory work adversely affected some otherwise satisfactory submissions.

Performance on this question was good, with a mean of 31.61 out of 40. No candidate who attempted this question scored full marks.

### Question 3

This question asked candidates to create a collage based on the theme *Childhood Games*. Overall, interpretations of this question were good but there were some challenges in execution. Many responses reflected technical limitations in the treatment of space. Some candidates were unsuccessful in representing different planes within the composition. In many cases there was no evidence of preparatory work having been done.

Performance on this question was fair, with a mean of 24.50 out of 40. No candidate who attempted this question scored full marks.

### Question 4

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

- Pipes
- Drought
- Maypole
- Spectacle

For Part (a), candidates explored the diverse interpretations of the theme. There was evidence of experimentation with a variety of media.

In Part (b), there were varied interpretations of the theme, ranging from the literal climatic context to human relationships. The variety of media explored resulted in some highly innovative responses.



There were few responses to Part (c) but some provided thought provoking interpretations. Some were colourful and lighthearted in spite of taking the obvious interpretation.

Part (d) generated some very interesting responses arising from the varied interpretations of the theme, ranging from eyeglass to public embarrassment to spectacular costumes. The manipulation of media posed the most challenges for candidates.

Performance on this question was fair, with a mean of 26.43 out of 40. One candidate who attempted this question scored full marks.

### **Paper 03 – Three-Dimensional Art and Design**

This paper comprised four questions from which candidates were to choose one. Each question was marked out of 40.

#### Question 1

This question asked candidates to use wood, plaster or clay to create a relief sculpture based on the theme *Frog on the Water Lily Pad*. A few responses to this question offered interesting interpretations of the theme and some finely executed pieces. In general however, candidates made very literal interpretations and demonstrated limited competence in manipulation of the medium. Some pieces were not fired and several of those arrived damaged and without the required accompanying photographs.

Performance on this question was fair, with a mean of 26.04 out of 40. No candidate who attempted this question scored full marks.

#### Question 2

The question required that candidates use a combination of materials and techniques to create a mobile based on Caribbean birds and/or butterflies. A few candidates produced interesting and innovative solutions. The variety of materials utilized created interesting results. In the majority of cases however, poor craftsmanship and the absence of preparatory notes affected the final outcome. Candidates also need to take greater care in the finish of pieces.

Performance on this question was fair, with a mean of 26.18 out of 40. No candidate who attempted this question scored full marks.

#### Question 3

The question required candidates to use discarded materials to create a piece of sculpture in the round entitled *Trash into Cash*. There were many innovative pieces presented for this question. The materials selected were quite interesting as was the combination of different materials. Candidates needed, however, to pay closer attention to the finish of pieces, particularly where materials such as glass and sharp metal were used. Some pieces lacked aesthetic appeal, limiting their potential for transfer into cash.

Performance on this question was fair, with a mean of 26.12 out of 40. No candidate who attempted this question scored full marks.

#### Question 4

Candidates were asked to use wire to create a sculptural piece entitled *The Musician*. It was encouraging to see the experimentation with a variety of wires and single strand wire in combination with wire mesh. Concepts were generally interesting and explored in depth. In some pieces the loose manipulation of the wire allowed for expressive elements in the compositions. Some work, however, needed to be securely attached to their bases, some of which were too large for the size of the pieces.

Performance on this question was fair, with a mean of 26.49 out of 40. No candidate who attempted this question scored full marks.

### **School-Based Assessment (SBA)**

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 SBA accounted for 60 per cent of the grade for this unit.

#### **Paper 04 – Research Paper**

Many of the topics selected were relevant to the guidelines in the Art and Design syllabus. Some of the papers were interesting and covered a wide range of cultural topics. Notwithstanding, titles in some cases were too broad. With more focused titles students will be able to keep within the stipulated word limit which was exceeded by some. Closer attention must be paid to layout, signage for images, font size, spacing, page numbering and citation of sources. Many papers had errors in grammar and spelling that could easily have been rectified with the aid of the computer. Students relied heavily on information they acquired from the internet with little evidence of primary research conducted with practitioners. Once again teachers must be reminded to warn students of the penalties of plagiarism, and lifting information from internet websites. Comparative discussion, analyses and personal commentary were generally lacking. While the use of watermarks may enhance the paper, students must be careful not to use dark inks for watermarks as this may hamper legibility and negatively impact grades.

#### **Paper 05 – Two-Dimensional Art and 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 there was 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 explore a different media or technique or subject representation. Students are urged to work in a manageable size and format that will facilitate packaging without damage being done to the pieces.

#### **Paper 06 – Three-Dimensional Art and Design**

Generally, the three-dimensional work this year was of a higher standard. The pieces submitted indicated greater understanding of the selected media and sculptures were stronger and more stable. The use of broken glass continues to be a matter of concern as it poses a real danger to persons who must handle the works. There were some quite 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 through transportation and handling. Design and finish as well as considerations of form and function seemed to create the greatest difficulties.

## **UNIT 2**

### **Paper 01 – Design**

This paper comprised four questions from which candidates chose one. Each question was marked out of 60. This year, the first two questions were based on the theme of “The eight millennium goals.”

#### **Question 1**

Candidates were required to design and make a maquette for a sculptural piece highlighting the issue of poverty in the Caribbean region. Responses to this question offered a wide range of interpretations of the topic of poverty in the Caribbean. A number of candidates submitted exceptional pieces showing mastery in design as well as craftsmanship. While most of the pieces were received in good condition, some ceramic pieces were damaged. Some candidates continue to submit unfired ceramic pieces. Teachers must ensure that all ceramic pieces are fired.

Performance on this question was good, with a mean of 43.92 out of 60. No candidate who attempted this question scored full marks.

### Question 2

For this question, candidates were asked to design a two-dimensional piece to foster awareness of threats to the environment. The question received many responses with several candidates producing work that reflected good research, development and application of the principles of design. There were, however, cases in which candidates' designs were flawed by inappropriate choice of materials and lettering styles, as well as poor craftsmanship.

Performance on this question was fair, with a mean of 39.99 out of 60. No candidate who attempted this question scored full marks.

### Question 3

This question asked candidates to design a single-frame cartoon caricaturing a humorous moment in a selected festivity. There were a few responses to this question that showcased a very high level of creativity. Not only did they demonstrate outstanding design and craftsmanship, they were also very humorous. There was also in these works strong evidence of critical thinking and enquiry. The less successful pieces suffered mostly from poor skill in the manipulation of the selected media.

Performance on this question was fair, with a mean of 40.85 out of 60. No candidate who attempted this question scored full marks.

### Question 4

This question asked candidates to use the lush vegetation and richly coloured flowering plants of the Caribbean as stimulus for a design suitable for fabric. The designs presented in response to this question were of a generally good quality, with bold and exciting use of colour. Some candidates, however, showed weakness in craftsmanship.

Performance on this question was good, with a mean of 42.78 out of 60. One (1.22 per cent) of the candidates who attempted this question scored full marks.

## **Paper 02 – Applied Arts**

Six questions were set for this paper, two each on ceramics, printmaking and textiles. Candidates were required to choose only one question. The question was marked out of 60. The appropriate preparation of ceramic pieces for submission continues to be a problem. Many ceramic pieces were received broken and some were unfired. Some pieces were not accompanied by photographs as required.

### Question 1

This question asked candidates to design and produce a ceramic souvenir item suitable for use at a conference of visually impaired persons. Candidates were asked to focus on positive and negative space as well as surface textures. Performance on this question was mixed. Some candidate offered interesting interpretations of the question and demonstrated fair craftsmanship. Explanatory notes, while provided in most cases, were largely illegible. Again, candidates were placed at a disadvantage in cases where the work was damaged and no photographs had been submitted.

Performance on this question was fair, with a mean of 40.09 out of 60. No candidate who attempted this question scored full marks.

## Question 2

In this question, candidates were asked to create a contemporary ceramic piece based on the design of a traditional utensil. Justice was done to this question by the candidates who selected it. The majority of respondents scored high marks and impressed examiners with their competent manipulation of the clay. Interpretation of the question was also good with selections based mostly on wooden and metal utensils. Damaged works resulted in some cases from technical challenges while others appeared to be damaged in transportation. Damaged work was not penalized in cases where adequate preparatory sketches and photographs were provided.

Performance on this question was good, with a mean of 45.42 out of 60. No candidate who attempted this question scored full marks.

## Question 3

This question asked candidates to use a relief printmaking technique to produce an edition of three prints based on the interpretation of a given poem excerpt. Candidates performed very well on this question. Generally, pieces demonstrated candidates' knowledge of the printmaking techniques. Interpretations of the question varied, with some candidates taking the literal route while others stretched their imagination beyond expectation. In a few cases technical knowledge was deficient as those candidates appeared not to know the requirement for an edition of prints. Greater guidance from teachers is needed in such cases.

Performance on this question was good, with a mean of 44.13 out of 60. One (2.13 per cent) of the candidates who attempted this question scored full marks.

## Question 4

Candidates were required to design a poster to promote a games arcade catering to teens. This question was not popular as only a small number of candidates attempted it. Notwithstanding, those who selected the question generally performed well, manipulated, explored and experimented with the media. For the most part, the lettering skills were good as was the registration of screen prints. Some unexpected choices were made for this poster as tee shirts and fabric were used by some candidates.

Performance on this question was fair, with a mean of 40.07 out of 60. No candidate who attempted this question scored full marks.

## Question 5

Candidates were required to design and produce a small commemorative basket or hat using a selected fibre. Few candidates attempted this question and produced good responses supported by evidence of critical thinking and enquiry. However, innovation was not very evident as responses, though technically competent, tended to be very traditional.

Performance on this question was good, with a mean of 46.37 out of 60. No candidate who attempted this question scored full marks.

## Question 6

Candidates were required to use their personal attributes as stimulus for the design of a block printed fabric panel for a backpack. This question saw a great deal of variety in terms of the fabrics used for printing. While preparatory work was submitted in most instances, many final pieces revealed limited competence in the printing process. Some candidates therefore failed to meet the minimum requirements. Some candidates printed on paper which was not in keeping with the requirements of the question. Greater guidance from teachers is needed.

Performance on this question was good, with a mean of 42.91 out of 60. One (0.96 per cent) of the candidates who attempted this question scored full marks.

### **School-Based Assessment (SBA)**

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

#### **Paper 03 – Design**

Students explored a variety of two and three-dimensional design solutions in a variety of media. Where the syllabus made reference to drawing and painting, students limited themselves to still-life or imaginative compositions instead of exploring drawing and painting as it relates to design. In this paper, all projects must relate to design. If teachers and students are not clear on how to create projects for this paper, questions posed in past papers may be used as a guide.

#### **Paper 04 – Applied Arts**

This year there was again a good balance among the number of students choosing from each of the three options: Ceramics, Textiles and Printmaking. Students provided a wide variety of responses, however, craftsmanship, particularly in the execution of printing techniques, continues to reveal some weaknesses in registration.

#### **Paper 05 – Creative Project**

The creative project continues to offer exciting possibilities in the Art and Design syllabus. Students continue to explore a wide range of projects. Journals were generally very interesting and informative regarding the problem-solving processes involved and students' experimentation with media and techniques as they created their works of art. Teachers are reminded that all creative projects and journals must be submitted for moderation since this paper contributes 100 per cent to students' grades for Module 3. Exceptions to this are instances where the project is a mural or other oversize work which cannot be transported. In such cases photographs, videos, etc. must be submitted. Notwithstanding, teachers are urged to submit all work that falls within a transportable size.

### **Further Comments and Recommendations**

#### **Cultural Studies Paper**

Performance on the examination suggests that Section A of the paper continues to pose the most challenge. Teachers must use all means available to facilitate the building of students' knowledge base in this section of the syllabus. The internet, for example, provides material on many aspects of this module. The Cultural Studies booklet should only be used for writing the answers for Cultural Studies — not for any other paper in Unit 1 or Unit 2.

Concerns regarding the research papers and production pieces persist. The following reminders are provided.

#### **Research Paper**

- 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.
- A reference page or bibliography and footnotes must be included where necessary. These should be written in an acceptable format.
- Information should not be lifted directly from websites on the internet.
- The presentation of the booklets should be at an appropriate standard.

- All diagrams or illustrations must be labelled and referenced.
- Students should observe the word limit prescribed in the syllabus.
- Handwritten work should be legible; typewritten work should be presented in the appropriate font size, that is, 12–14 and double-spaced.
- Examples or illustrations need to be located next to, or below, the point being made.

### **Production Pieces**

- It must be re-emphasized that ceramic pieces must be fired prior to submission for examination.
- 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. Students' names should also be written on the back, or some inconspicuous area, of the pieces.
- Students 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 marks for Critical Thinking and Enquiry are derived. Some of the handwritten notes were illegible and therefore typing of notes is recommended.
- The Creative Project must be submitted with the accompanying Illustrated Journals, as the journal details the process that leads to the final product.
- Care must be taken to correctly name and label documents. The Illustrated Journal must not be confused with the Preparatory Work for the production pieces. Neither should these documents be compiled as a single document.
- Preparatory work **must** be packaged with the relevant production piece.
- Attention must be paid to the structure of the pieces that are selected and to the suitability of the materials chosen.
- Pieces need to be labelled as Piece 1, Piece 2, or Piece 3 and the name/title of the piece clearly written to avoid confusion.
- Teachers and students 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 labels attached.
- Labels should be securely attached to pieces, as sometimes pieces arrive without labels, or become detached from the labels. Labels should be attached to three-dimensional pieces and not placed on top of them, covering the work.
- Labels have been designed for both internal and external assessments. The appropriate labels should be affixed to each piece. These labels must also be properly completed.
- It is recommended that bubble wrap be used to wrap ceramic and sculpture pieces when packaging. Alternatively, shredded paper could be placed at the bottom of the boxes with the pieces nestled among the paper; shredded paper could also be placed on top to ensure that pieces are compact and secure for posting.

- 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 01 (Cultural Studies) examination booklets.
- SBA pieces should not be packaged with examination pieces.
- Any CD or DVD of a project sent to CXC must be saved in a format that will allow it to be viewed by the examiners.