



*Let the mind manage the body
Que l'esprit gère le corps*

**MAURITIUS
EXAMINATIONS
SYNDICATE**

NCE 2020-2021 GRADE 9

Art & Design

Subject code: N580

EXAMINER'S REPORT

April 2022

Introduction

The NCE Art & Design assessment is based on the Teaching and Learning Syllabus Grades 7-9, National Curriculum Framework Nine Year Continuous Basic Education Grades 7, 8 & 9 and the Annual Programme of the NCE 2022-2021. The assessment paper is spiral and candidates are assessed on the artistic skills acquired from Grade 7 to Grade 9. There were no deloading of the syllabus. Due to COVID-19 the assessment was held in March 2021 instead of October 2020.

Four Assessment Objectives, namely Research & Investigate, Develop & Organise, Respond and Present underpins the Art & Design assessment.

The Examiners' report for NCE Grade 9 Art & Design offers feedback on the performance of candidates and is meant to guide future candidates for their assessment preparation.

This report is to be read along with the question paper, available on the MES website.

Key messages

Submissions were generally well presented in the form of A3 sheets fastened together with the exam piece clearly labelled to distinguish it from the supporting studies.

Candidates should annotate their work to make it clear where research material originated. It is often difficult to recognize if imagery was from first-hand or second hand source.

Component 1

General Comments:

The question paper provided a wide range of themes which led to a broad range of responses evidence that the question paper catered for individuals of varied interests and abilities. The majority of the candidates attempted their studies on A3 size papers. Question 1(a) on Observational Study and Question 4C on Logo Design were the most attempted with plurality in answers. Most submissions versed to drawing, painting, printing, collage and mix-media exploration and experimentation on papers. Very few candidates opted for Question 5 which was on 3D work. Those who attempted the responded the 3D showed interesting demonstration of creativity and confidence by integrating scrap materials. There was a flow in the journey described from the research to the final presentation.

However, the refinement and presentation through freehand drawings in the construction processes was sometimes less skilled. No clear evidence provided by candidates in the development of work.

The strongest submissions contained excellent in-depth exploration of the chosen theme. Most candidates showed dexterity in style and personal response promoting consistency throughout all studies. The processes and development of ideas were clearly communicated through visual imagery supported by thumbnail sketches, mind mapping and compositional proposals as well as annotations. Candidates from this range showed great maturity in their presentation of well researched work and competent studies from direct observation. The supporting work demonstrated clear vision and systematic methods of recording and gathering from different sources. A sense of commitment and engagement was observed to the creative processes. The aesthetic quality of these artworks was clearly highlighted. It is good to note that research on artists, mind-mapping and good experimentations derived from primary and secondary sources and photos enhanced the journey of the artworks via proper development of ideas.

Mid-range submissions unveiled certain average practices and some repetitions of ideas showing insufficient exploration, experimentation and innovation. Many candidates failed to keep the flow in their presentations by skipping certain steps of development from the initial stage to the final work. Some candidates used unrelated images and incoherent journey to the final study. However, candidates showed some effort for being able to record with reasonable use and application of the art elements and design principles. The candidates demonstrated less maturity in manipulative skills and neatness required to support aesthetic judgements. It must be noted also that few candidates made connections with the works of the artists in the development of their supporting works.

Low level submissions revealed limited and scanty research work and the latter were sometimes non-existent. It has also been noted from this level that many candidates did not take the advantage of producing a maximum of three supporting works. This range of candidates did not show exploration of ideas through a conceptual and practical investigation. They also lack experimentation with art elements and art principles, materials, techniques, and processes. Many candidates did not understand the importance of working from primary sources and resorted to referencing downloaded images. The preparatory work was sometimes incoherent from the final piece. Candidates showed little organizational abilities, difficulties in

handling media or technique and submitted a considerable number of incomplete works showing improper time management.

There were a few submissions that did not include any supporting work, a final outcome being the only sheet submitted.

It was often difficult to mention where sources were derived. It is advisable for candidates to keep the good practice of using annotations to support their ideas in preparatory works.

COMMENTS OF SPECIFIC QUESTIONS

2D WORKS: QUESTION 1 TO 4

Question 1

Observational study: Drawing and shading/painting from direct observation

(a) A leaf

This was a popular question and responses were seen in the high, middle and low range. The challenge of this question was to explore the intricate lines, shapes and forms of the leaves. A variety of local leaves from dried leaves to the most colourful was explored. Candidates researched both from primary sources, own photographic reference, and images using secondary source. This question encouraged direct observational recording of a leaf. Most candidates included primary photographs and drawings from observational studies. It was a popular choice for those candidates who preferred a response to their own environment. Better performing candidates had the opportunity to demonstrate their drawing and painting skills. Work from this level, had an interesting submission of a colourful leaf. The candidates experimented with different varieties of leaves using different techniques as well as media with high observation of surface texture, very well annotated in the supportive studies. Some candidates came up with beautiful twisted, dried or damaged leaves with detailed rendering of veins and tonal values. Some even experimented with coffee instead of paint to beautifully represent the dried leaves. The higher scoring candidates used black and white media, wash and gouache technique seen on different support. Texture and form were also completely expressed with intricate details.

In the upper mark range candidates made good use of their primary sources. Photographs were of their own. They even represented the cast shadows and details from leaves. In addition, candidates showed an ability to develop mixed media responses with consideration to surface quality and layouts. Among the higher scoring scripts, it was observed research, on work of other artists help them to inform the candidates' development of ideas. The best work showed great confidence in manipulating the media and proper use of tonal values.

Average candidates showed some competence to record and draw from observations. However, they were unable to focus and make in-depth investigation from primary and secondary sources.

A basic approach was undertaken by low-level ability candidates. The use of media generally lacked sensitivity and control. The compositions made were basic, generally literal and were uninspired. In some submissions, objects seemed to be floating in the picture showing less understanding of layout. They also made repetitive sketches, often using the same media, on all sheets of preparatory work. Candidates' first-hand research based on blurred or randomly taken photographs led to inappropriate recording and gathering. As a result, this approach undermined all the research process, investigation, experimentation and development which had taken place during the preparatory period. At the lowest level, many of the responses were incoherent both in terms of the final image and the nature and structure of the preparatory work, the use of media was limited, many resorted to a limited range of coloured pencils which left the final work quite flat.

(b) A small opaque food container

This question offered plenty of opportunity for those candidates who enjoyed making observational studies from man-made object. However, few responses were received for this question. Most works reflected that they were attempted by the mid-range. Visual attributes such as form, tones, lines were not addressed. At the mid-range level, objects were adequately rendered, often with imaginative composition. The low range submissions included objects which were isolated on the page and floating with little understanding of composition. No consideration of cast shadows and perspective was given.

Question 2

Still life: Drawing and shading or drawing/painting a group of objects.

Make a composition on any one of the following:

(a) A flower vase with at least three flowers.

Candidates from the high ability range displayed artworks with a good handling of media and tones. Many candidates explored a wide range of ideas through consistent research demonstrating innovative and creative skills. There was sufficient evidence that candidates drew from direct observation. Very good practices and efforts were noted as candidates clearly identified surface pattern, texture of intricate transparent vase with beautiful textured flower of the Arthurium, roses and other local flowers. Preparatory works were of high quality showing excellent gathering of studies from both primary and secondary source which were well annotated. Scripts contained fluid painterly studies with delicate rendering of petals and leaves.

Mid-level candidates conveyed the relationship of the group of objects and made good attempts to render surface qualities and textures as well as an exploration of a wide range media including pastel, coloured pencil, painting, pen and ink and mixed media. However, submissions did not reflect sufficient investigations from various possible compositions before attempting the final piece.

At the lowest level, many of the responses were incoherent both in the nature and structure of the preparatory work and that in the final image. The use of media was limited reveals that many candidates resorted to limited range of coloured pencils and pencils resulting in the final work being flat and incomplete.

(b) An eggplant and a lemon placed on a plate

This was another popular question. The best entries displayed a very good understanding of drawing and handling of media. Responses were seen both in higher-range and mid-range. The challenge of this question was to explore the textured surface of the lemon and the shiny surface of the eggplant. Many candidates managed to show the shiny surface of the eggplant with the highlights. A range of media was used including pastel coloured pencil and wash to gouache technique. Works of other artists were studied and was often seen to inform the

candidates' development of ideas as well as visual language. Space and spatial relationship proved to be well tackled and objects were well arranged. It was observed also that there were proper colour mixing of purple with significant and appealing compositions. This theme allowed students to do proper referencing as the objects were easily available. Submissions showed great competencies and understanding in depicting the inner structures of the lemons as well as the shiny surface of the eggplant.

At mid-level, candidates had problem with the drawing of the ellipse of the plate. However, there were evidence of recording and exploration of media. Some candidates explored different arrangement of objects and compositions that worked well. Candidates demonstrated satisfactory rendering of shapes and colours of both the lemon and the eggplant in direct response to what was being observed. Direction of light was also considered from the way in which the objects were observed.

Lower average candidates' works contained relatively inaccurate drawing of eggplant and lemon with flat tones and repetition in their studies. The ellipse of the plate proved to be a challenge with unconvincing composition. Many candidates showed difficulties in assisting proper ways of proceeding and many candidates at this level did not submit preparatory works. The understandings of spatial relationship were partially or totally absent in many candidates' artworks. Many studies remained linear with flat tones and most of the inaccuracies were in the area of perspective and elliptical structure.

Question 3

Interpretative composition: Drawing and shading with coloured pencils/painting a composition in colour.

Create an interpretative composition based on any one of the following titles:

- (a) A sad moment**
- (b) A street scene**
- (c) My favourite pastime**

A good number of candidates opted to answer for this question. The responses targeted more to 3(b) 'A street Scene', some to 3(a) 'A sad moment' and very few to 3(c) 'My Favourite pastime'.

Studies were received where candidates demonstrated an advanced ability for interpretation. Many imaginative, ambitious and well prepared interpretations achieved the top range of marks. Some responses reached very high standards and were seen to be exhaustively developed at the preparatory stage. Best submissions were from the local street scenes showing ideas taken from the capital of Port Louis, townscapes and village street scenes depicting routine activities valuing the primary sources as well as photographs and pictures from secondary sources. These were seen in candidates' works in the form of affixed cuttings and print outs in their preparatory submissions. Outstanding practices showing expertise in painting and manipulating the media was apparent and reflected the candidate's maturity and confidence.

However, though it is to be discouraged, some candidates tried to copy directly an existing scene from books and kept the same compositions without showing the proper development of ideas towards their final compositions. A few submissions demonstrated candidates' uncertainty in research and investigation with limited basic drawing of street with one-point perspective in an imaginary manner which led to poor pictorial organization.

For question 3(a), candidates conveyed themselves in a very personal way and their feelings seemed to reflect their own way of life. Many interpretations were very literal and reflected the affection of separation from family members, deaths, cremation ground and darkness. Candidates even narrated their feelings of sadness drawn and presented in different frames or snaps in the form of cartoons and illustrated scenes. Most of these were of mid-level achievement showing evidence of satisfactory technical and manipulative skills. It was noted that candidates showed difficulties in human figure drawing with regard to proportion and movement.

For question 3(c), My favourite past-time, candidates' submissions seemed confusing and erratic. Many submissions were presented in abstract form where the basic elements and principle were ignored. The influence of direct copying from secondary source such as photographs from internet or magazines were apparent. Some submissions had not progressed beyond the elementary idea of pictorial composition.

Question 4: Design on paper

A. Create a repeat pattern based on any one of the following themes below:

a) Tropical fruits

b) Cartoons

B. Design a poster in colour on any one of the following:

a) The Opening of the planetarium

b) The Opening of an aquarium

4A(a) was a popular question with a range of responses at different levels. The submissions were mostly between average and proficient level. Most candidates were able to demonstrate an ability to identify visual elements of local fruits and displayed them in repeat pattern. Foremost the shapes and colours sourced from researched ideas were thoroughly used to treat the path of development ending with some very good studies. The best entry produced a work with very high standard preliminary studies of different fruits picked from primary sources to stylization and creating motifs and end up with several proposals of intricate compositions.

However, a good number of candidates limited themselves to secondary sources referencing. Some steps were ignored and many candidates started with existing stylized version of fruits without showing preliminary studies. Many of the stylized fruits were picked from clip art downloaded from the internet which rendered their work less creative.

4A(b) was another quite popular attempt of candidates. With studies related to famous cartoons, the submissions were rather versed to colorful and graphical efforts. There was barely any work attempted in black. Most works were colorful and candidates made use of black ink felt-pen to draw thin and thick borders to outline and highlight shapes.

Overall for pattern work, lots of opportunities for explorations were possible. Candidates could have wisely applied the media or technique like print and collage to enhance submissions. Many candidates merely applied and ignored the good practice of working out colour schemes to better be guided about choices of colours. It is also advised that candidates develop confidence in producing their own designed motif derived from observational studies.

4B(a) and (b) questions based on poster design, though being not much popular, pulled some good submissions that scored average and above level marks. This indicates that the candidates with enough maturity opted to take the challenge of poster designing.

High ability candidates were able to show focused investigation and excellent exploration of ideas. Final outcomes were mostly vivid and neatly executed and intelligently presented with confidence. The good practices about poster design were revealed by attempts in bringing some good distribution of design principles. The planning of composition layout with aesthetic judgement was well targeted both in the final and preparatory works. Proper use of secondary source ideas coming from internet was apparent for the topic ‘planetarium’. The ‘aquarium’ theme attracted the candidates to local sea creatures. The good submissions reflected the candidates’ confidence in manipulative skills and maturity in handling media.

However, candidates showed some difficulties in tackling the technical aspects of poster design. The design procedures were baffled in some works where balance, composition, lettering, message and illustration were not well utilized or incoherently presented. In some work, plagiarism of images was evident through extensive lifting of ideas from secondary sources. The over reliance on secondary sources made candidates’ posters less creative and original approach was taken up by generic approach.

C. Logo Design

(a) A mobile repair shop named, “Mobile Doctor”

(b) A company selling organic vegetables named “Organic Kitchen”

4C (a) and (b) was equally attempted by many candidates but no submission included the highest marked scripts. With some proper steps presented in the preparatory works, some candidates were able to present quite good final works, especially on the topic “Organic Kitchen”. Most logos presented on the theme “Mobile Doctor” were downloaded images from internet.

Candidates laid little emphasis on creating new logos. Instead of using existing logos as reference material, many candidates directly copied or repeatedly copied them in their submissions. It was noted that many candidates showed difficulties in manipulating basic tools for designing and their works lacked neatness in painting. The lines or shapes were distorted with little neatness in painting. Candidates showed little or limited demonstration of confidence in works and that resulted low marks score.

Overall, the submitted works on logo design were of average and below average level. The title 'Mobile phone' may have been the attraction reason for candidates' preference or option. A few candidates' entries proved that they may not have understood the concept of a logo, as in their submissions they use the whole page to depict the logo in a scattered and loose manner. There was also a good number of candidates who made use of stencil rulers in their works.

QUESTION 5: 3D Works

A. Create an assemblage based on any one of the following:

- a) **A futuristic vehicle**
- b) **Insects**

B. Create a relief carving on a soap bar based on any one of the following:

- a) **Aquatic creature(s)**
- b) **Creepers**

A few candidates opted for this question. The submitted works were quite interesting and ranged from high to low level. Candidates showed creativity and demonstrated some satisfactory skills in soap carving, wire sculpture, assemblage with scrap materials and 3D sculpture with corrugated cardboard. Unfortunately, a few works were broken due to poor packaging. Candidates willing to do sculpture should definitely pack their work in secured boxes for submission.

Among the good submissions, candidates showed good research work of artists and developed ideas in an informed manner. The process of construction was well shown and the materials used were listed with some elaboration upon. Proper photographs of first hand studies with annotations and 3D drawings made the works more explicit and understandable. The best work was a 3D work with corrugated cardboard where the candidate demonstrated engagement with the theme and commitment to realise his initial intentions. Another candidate submitted a turtle soap carving with the repeated details defining the texture of the back of the turtle. One candidate submitted a relief soap work with sea creatures which was quite beautifully rendered. The rest of the submissions were on spiders, butterfly and dragonfly.

Candidates intentions shown in the preparatory through pictures taken, failed to show the process through their sketches which lead rather average submissions. In most cases, the final work did not reflect the quality shown in the proposed studies.

The weaker submission showed very little research or development. Outcomes were loose and lacked organization.

However, the submitted 3D works showed the confidence and enthusiasm of the candidates' interests, creative skills, commitment and taking the challenges of submitting 3D studies.

Recommendations

To improve in this component, candidates need to:

- demonstrate good understanding across the whole syllabus;
- develop their own arts knowledge and learn to express and communicate experiences;
- learn to reflect critically on their own experiences and respond to the works of artists.
- state references when copying from the internet.
- work from direct observation rather than from their own photograph of the subject.

COMPONENT 2

General Comments

The theory paper has been a challenge for most candidates. Questions set varied from lower order to higher order of thinking and familiarity with description, terminologies and in-depth analysis.

Candidates across all levels of abilities responded to questions set as they are acquainted to theory paper even if they are not very familiar with all the artists and techniques.

It was also noted that a few candidates encountered difficulties in expressing themselves due to lack of vocabularies and poor proficiency in the English language.

Section A was attempted by almost all candidates, only a few scored low marks, the majority scored average marks, while successful candidates scored full marks.

While for section B, candidates having good analytical skills scored high grades.

Specific Comments

Section A

Question 1

Indicate if the following statements are True or False by ticking the correct box. The first one has been done for you.

Submissions in the lower range could not make out whether the statements were True or False as they had difficulty to understand the statement. Some candidates scribbled in both columns while some put a cross instead of ticking the right answer. This clearly showed their lack of knowledge about Art theory and subsequently lack of confidence in choosing the right answer.

The average ability candidates managed to give at least two good answers among the four questions set.

As for higher achieving candidates, they seemed confident and demonstrated a good background and knowledge of Art History.

Item (a)

This was well answered by most candidates, showing a good knowledge of colour schemes.

Item (b)

The majority of the candidates gave the correct answer. It was noted that a few candidates failed to recall and associated the styles and the technical approaches with the appropriate art movements.

Item (c)

This question required candidates to understand that Claude Monet is not from the High Renaissance period.

Item (d)

Most of the candidates were able to give the correct answer and understood that Impressionists painted with small strokes of pure colours.

Question 2

Fill the blank with the correct word from the list given. An example has been provided.

Section A offered candidates the opportunity to choose one answer from a given list. This part consisted of four “fill-in the blanks” sentences and candidates had to choose from a list of five words that were given to them.

Less capable candidates selected the answers randomly. Confusion was noted in distinguishing between the famous artists’ Picasso and Michelangelo. A few candidates could not understand the term “batik”.

Candidates who scored all correct answers were those who had a sound knowledge of art terminologies and concepts.

Item (a)

Only a minority of candidates mentioned that Picasso was the pioneer in using mixed media.

Item (b)

Most of the candidates gave the correct answer as they had an understanding of collage.

Item (c)

In general, candidates failed to recognize Michelangelo as an artist from the Renaissance.

Item (d)

This question required candidates to recall that melted wax is used in batik.

Section B

- 3. Choose either Artwork 1 or Artwork 2. Tick the chosen artwork.
Answer the following questions based on the chosen Artwork.**

It was observed that some candidates did not pay attention to the instruction given at the start of the question and responded to both questions instead of choosing only one of them.

**Artwork 1 – Camille Pissaro, The Harvest, 1882, oil on canvas.
Dimension: 70.3 x 126 cm**

Artwork 1 was the most popular choice made by candidates.

- (a) According to you, what did the artist want to express through the Artwork?
Elaborate on any one idea.**

At the lower level, candidates could not respond to the requirement of this question. They were not able to describe and elaborate on the theme. Consequently, they simply mentioned the name of the artist and used vague terms. A few candidates simply responded in “Creole” or French language and inappropriate words.

It was observed that average level candidates attempted this question through long sentences with only one or two key words, ideas, or concepts. Those having a sense of judgement could identify the idea of harvest taking place and described the scene in their own words. They wrote about the way of living of the people at that time like a typical unpolluted atmosphere of a village scene, manual work being done by the workers and also commented about unity among people. Some candidates were confused with the specific art period and style.

Most successful candidates were able to elaborate the concept and describe the scene, giving an idea of the concept. Their answers showed a well-articulated description of the picture with coherent ideas and sentences as well as a sense of maturity. They demonstrated ability to develop a sense of interpretation from their own personal experience to build versatile concepts for instance; the weather, the atmosphere, the tiredness of the workers, way of dressing of that period and the concept of working and earning their income. A few candidates showed originality in their response. They were able to write about equality among man and women at work to support their family, woman empowerment and the social class of farmers describing hardship and poverty. They showed great competence in understanding the harvest scene from

the socio-cultural and economic context and were able to analyse it in a clear and concise manner.

A few candidates also made reference to Mauritian context and culture.

- (b) **Describe how one art element and one principle design have been used by the artist to communicate his/her idea.**

Candidates were expected to identify **one art element** and **one principle of design** and describe how the artist communicated his/her idea.

Low achievers mentioned only one or just two art elements without further description. Candidates often confused art media and technique. Difficulties were observed to differentiate between Element of Art and Principle of Design. Consequently, they stated and elaborated on either two art elements or two principles of design.

Average candidates mentioned both art elements and principles of design but did not describe further.

Those who scored full marks justified the use of same with relevance. They used alternate words for art element and principle of design. A concise formal analysis was noted.

- (c) **Use appropriate art terminologies to describe what you like or do not like about the Artwork.**

This question was seen as the most challenging one. Candidates had to mention what they liked or disliked about the artwork including detailed justification, terminologies and in-depth critical analysis.

Candidates who got the least marks were not able to say whether they liked or disliked the artwork. A few candidates did not grasp the instruction of elaborating from one idea of what they liked or disliked and resorted to several likes and/or dislikes consequently failing to indulge in in-depth critical analysis. Moreover, there was no art terminologies or appropriate art vocabularies used. Some candidates were unable to express their ideas in English and

responded only in a short line or responded vaguely. Candidates who scored less marks failed to include their feelings and emotions while answering the question.

Average candidates made an effort to respond to the question and used few key terms while appreciating the artwork. They were limited in their descriptive analysis without in depth critical analysis to express their visual appeal.

Best candidates have been able to scrutinize the artwork with a mastery of art terminologies to make an in-depth analysis of the concept.

Artwork 2 – Artwork from different angles,

August Rodin, Brother and Sister, 1903, Bronze

Dimension: 15 x 8.5 x 8 inches

Few candidates opted for this artwork

**(a) According to you, what did the artist want to express through the Artwork?
Elaborate on any one idea.**

Low achievers confused this artwork as being a painting rather than a sculpture. The sculpture was shown in three distinct angles and a few candidates misinterpreted it as three different sculptures.

Average candidates misinterpreted the sculpture as the love between a mother and a child whereas others just stated the relationship between brother and sister without further elaboration on the idea.

Candidates with higher abilities expressed the relationship between siblings and elaborated on emotions/feelings such as love, care and protection. They were able to connect the artwork to the history of arts and the expressive style and realism of Rodin's sculptures.

(b) Describe how one art element and one principle of design have been used by the artist to communicate his/her idea.

Submissions in the lower range mentioned only one or just two art elements without further description. Candidates often confused art media and technique. A few candidates were not

able to differentiate between Element of Art and Principle of Design. Consequently, they stated and elaborated on two Elements of Art or Principles of Design

Average achievers had difficulties to identify Elements of Arts and Principles of Design in relation to sculptural concerns.

Art Elements and Principles of Design were well described.

(c) Use appropriate art terminologies to describe what you like or do not like about the Artwork.

Low capable candidates responded vaguely with no art terminologies/appropriate art vocabularies and in-depth analysis. Some candidates were unable to express their ideas and responded only in a short line or responded vaguely. They were not able to express their like or dislike about the sculpture.

As for average candidates, they did not find the appropriate terminologies to make an analysis and there was no critical appraisal.

Best answers illustrated an emotional reflection. They emphasized on memories focusing on emotions such as care, tenderness as well as responsibility of elder sibling. They also related to the postures expressing a feeling of concern, warmth and affection.

Recommendations

- Candidates are advised to go through their Grade 9 Art and Design Textbook in order to familiarize with technical terms.
- Candidates should be able to understand and differentiate between Elements of Art and Principles of Design.
- Candidates should be encouraged to read and pay particular attention to the instruction provided for each question, mostly for True or False.
- Candidates should be able to analyse images and differentiate between 3D and 2D works, especially 3D sculptures viewed from different angles.