



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

**MAURITIUS
EXAMINATIONS
SYNDICATE**

NCE 2021-2022 GRADE 9

Art & Design

Subject code: N580

EXAMINER'S REPORT

August 2023

Introduction

The NCE Art & Design assessment is spiral and candidates are assessed on the skills and competencies acquired from Grade 7 to Grade 9 for the Regular Programme and Grade 7 to Grade 9+ for the Extended Programme.

The Examiner's report gives a thorough feedback on the performance of the candidates in specific questions and is also meant to guide future candidates for their assessment preparation.

This report should be read along with the question paper which is available on the MES website.

Key messages

- Painting and related media was the most common area of study with most candidates including photography. There were also a few 3D and design submissions.
- Many candidates developed meaningful ideas from first-hand recording but there was also some reliance on secondary sources.
- 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.

COMPONENT 1- PRACTICAL

GENERAL COMMENTS

Questions were set to assess candidates' abilities to observe, analyse and record from direct observation as well as personal experience. As compared to NCE 2020 - 2021 Art and Design assessment, candidates demonstrated a higher proficiency level. A high number of preparatory works was well explored and experimented. Stronger submissions included research of known artists, artworks, art cultures and local cultures to portray the candidates' own development. Many candidates used a combination of recording approaches, including direct observation from primary sources and secondary sources like photographs or images. In the preparatory works, exploration of a variety of ideas, media, techniques and processes were well considered by candidates. The majority of candidates chose to explore painting and related media. Many candidates were able to demonstrate their ability to successfully develop ideas from initial observational studies leading to their final proposals / outcomes. Low performing candidates struggled to develop original ideas and inspiration from artists to support their studies. The first preparatory sheet of these candidates were overloaded with only pictures/photos with no personal input in terms of drawing, painting or other exploration/experimentation which prevented them from scoring marks. This practice should be discouraged.

A few candidates submitted a blank paper as final work.

COMMENTS ON SPECIFIC QUESTIONS

Question 1

(a) Nut(s) and bolt(s)

As most candidates opted for this question, the artworks submitted by many of them covered the full mark range. Many studies depicted strong analysis of forms, colours, texture and perspective. The most successful candidates demonstrated the exploration of forms and surface qualities which was communicated through precise structures of the objects. Good setting and layout were apparent in their display. Candidates recorded well from both primary and secondary sources. Outstanding pieces of work showed a high level of commitment and engagement in handling drawing and painting media. Media were used with expertise to consider the art elements required for their studies. Some candidates excelled in perspective drawing. A clear and focused investigation was well noted among the best candidates. Well-structured annotated studies were seen in the supporting works to demonstrate the candidate's journey starting from gathering of images, recording, exploration, experimentation of different media and techniques and development of ideas to the final outcome. They showed good understanding and competencies in depicting the shiny, smooth and rusted surface of nuts and bolts.

At the mid-levels of achievement, exterior forms were typically rendered but some uncertainties were apparent in spatial relationship between the object and the definition of contours and edges. Candidates relied too much on secondary sources with limited research work.

Low ability candidates failed to show relevant references and studies from primary sources. The supporting works were overloaded with photographs focusing only on one idea or on very limited ideas. They produced flat as well as incomplete final work. Several repetitive sketches/drawings were noted in their supporting work.

(b) Two candles of different sizes and shapes

A variety of candles of different forms, shapes, textures and colours were explored and presented. The most successful candidates showed mastery of relevant technical skills with a range of media exploration and experimentations. The maturity of candidates was visible in using personal photographs followed by creativity in their development processes.

They selected different decorative, intricate, carved and melted candles displayed on different types of candle holders. Some even applied the Chiaroscuro technique depicting *the use of strong contrasts between light and dark creating some distinct effects*. Limited research work and development of ideas was observed on less successful pieces of work. A few candidates failed to understand form and structure of the object(s). Some paintings were flat with little use of tones that ended in the presentation of fewer visually appealing artworks.

One important observation which needs to be highlighted is that unfortunately a group of candidates resorted to only one particular format and style of work. The submissions depicted that all the candidates of a Centre adopted the same practices with similar choice of question, artist copy, studies, media, technique, source of ideas and final outcomes. The creativity and personal input of the candidates were hardly apparent whereby variety and originality were completely ignored. Educators and candidates must be aware that such practice is strongly discouraged.

Question 2 - Still Life: Drawing and Shading or Drawing /Painting a group of objects

(a) Dry fruits placed on a saucer with a small spoon

Excellent submissions were seen for this question. High ability candidates displayed artworks of excellent quality. Different types of dried fruits were explored. Candidates showed various forms, textures and colors. In addition, they showed excellent drawing skills of ellipse for saucer and outstanding painting skills of the shiny and reflective surface of the small spoon.

The strongest submissions contained in-depth exploration of the chosen theme. Process and development of ideas were clearly communicated through visual images supported by sketches, mind-mapping, research work, artist references and annotations. High ability candidates showed great maturity in their presentation with well-researched works and outstanding studies from direct observation. Candidates' artworks represented thorough realistic drawing from first-hand studies and strong observational abilities with accurate depictions of forms, proportions, textures and values of surface explored in the chosen objects. The preparatory works demonstrated clear intention, recording and gathering from primary and secondary sources.

Mid- level candidates made some attempts in rendering and exploring a range of media such as colored pencil, pen, water color and acrylic paint. However, submissions did not reflect sufficient input on investigations and research work.

At the lowest level, the responses were of low quality with limited effort made in considering the assessment objectives. Candidates presented their supporting studies as a series of unrelated finished pieces which lacked cohesiveness in the process. It was apparent that candidates had difficulties in understanding and depicting forms and made only limited attempts to manage space and contour. Some candidates' choice of opting for colored pencils instead of painting was not rewarded.

(b) A toy partly out of its box, placed on wrapping paper.

This was a less popular question attempted. However, some of the entries were among the best. The best entries displayed a very good understanding of drawing and/or painting media. The toy partly out of its box was the challenging part to address. Soft toys, intricate cars and dolls were selected by the candidates.

The outstanding candidates explored well the different surfaces and textural qualities using various techniques. The surface of the box or its transparency and the textured wrapping paper were nicely presented. Candidates showed a good understanding of perspective while drawing the box. Intricate cars and dolls were nicely executed. Space and spatial relationship were thoroughly maintained in the studies. Some submissions showed great competencies and understanding in depicting the inner part of the toy in the box and the surface quality of the selected toy through proper rendering of tones and color.

A few responses achieved low marks because of the low quality of works presented where the flow of ideas was not well displayed. Candidates failed to include sufficient experimentations and resorted to a limited range of media and/or technique exploration.

Question 3

Interpretative Composition: Drawing and Shading with coloured pencils/ Painting a composition in colour.

(a) The harvest season

A good number of candidates opted for this question and the submissions were generally well presented, with the supporting studies demonstrating a thoughtful and sustained body of work. Responses to the theme were rather interpretative and candidates effectively explored the topic to interpret a range of creative ideas based on sugarcane harvest and local vegetables harvest scenes. The use of primary sources as references was beneficial to the candidates and this was apparent in their proposed and executed compositions. Candidates had explored this topic through a range of media and technique such as drawing, painting, collage, stencilling and printing.

The most popular techniques such as gouache, aquarelle, pen and ink and wash technique among others were found in the supporting studies as well as in the final outcome. Successful submissions demonstrated a clear purpose. Good connections with appropriate references to relevant artists' reference made a positive impact on decision-making and personal development in the strongest preparatory sheets. Candidates' ability to develop ideas from a range of recording was clear and this often led to resolved outcomes. Candidates' works fulfilled the requirements of the assessment objectives and reflected understanding of the creative processes.

Many of the candidates in the middle range demonstrated various levels of technical skill and a competent process of working. However, the depth of investigation was less detailed than that shown in the stronger work. These candidates had competently identified many appropriate materials to explore the theme and demonstrated the ability to record from a range of sources. However, skill in handling media was often inconsistent and some candidates underperformed when developing ideas through manipulated imagery, or while realising an explored outcome. At times, the final outcome did not reflect the strengths seen within the preparatory sheets and did not demonstrate the candidates' strongest ideas. Candidates' uncertainty in decision making or choice for final study dragged them down from excellency and influenced their scores.

The submissions at the lower level were often incoherent and the development of ideas was hardly undertaken. Candidates made limited efforts in their submissions and paid little attention to the quality of studies. They showed limited development with little technical skills and aesthetic awareness. Basically, they resorted to unoriginal / secondary images downloaded from the internet or taken from magazines. Candidates referred to existing artworks and they struggled to make the relevant connections necessary to show their own ideas. Several candidates had difficulties with human proportion, depth in the composition and a good manipulation of painting skills.

(b) With parent(s)

This was not a popular question attempted by the candidates. Few submissions were of average and below average levels. Among others, the reason or challenge of studying human figure composition could have discouraged the candidates to opt for it.

(c) In a game

This question has brought a dynamic innovation in the style of candidates' responses from traditional to contemporary practices. This question prompted an individual and unique response, with candidates making unexpected links and taking their work in a unique direction. Some outstanding submissions were seen where candidates' own ideas and techniques had been convincingly developed. These outstanding submissions constituted of well executed 'manga' cartoons which is familiar to the new generation of candidates.

Refined drawing and painting skills were noted in the studies. It was evident that candidates made themselves well informed whereby their prior knowledge of artists and artworks were presented in the specialised research carried out. Focused and mature referencing of contextual research was combined with practical exploration and experimentation with media in order to communicate a range of complex ideas using sophisticated visual elements. These candidates' works were sustained and ambitious and were always informed by research and sketches in specific style(s). Candidates had observed and drawn extensively rather than simply using only one starting strategy and used a variety of media. These studies consistently had a sense of purpose and candidates clarified their intentions through perceptive evaluations at each stage of development.

The quality and depth of the supporting studies of average candidates varied including records from a range of both primary and secondary relevant sources. However, many candidates relied completely on the internet sources and were less able to translate their research into credible responses. The response of candidates in this range disseminated that the refinement of ideas was often problematic for them. Occasionally, these candidates made the wrong choice of media for their studies.

Lower-level candidates expressed limited technical skills. They showed neither the ability to reflect on their work nor any attempt to refine or improve their technical skill through sustained investigation and exploration of different ways to use a range of media. Several candidates were short of supporting studies and/or submitted only a final work.

Question 4: Design on Paper

Attempt any one from A, B or C

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

(a) Musical note(s)

(b) Sea creatures

You may choose from

Either (i) drawing and painting techniques

(ii) Block printing

(iii) Relief printing

Candidates were expected to design a repeat pattern based upon research into '*Sea creatures or Musical note(s)*'. Both suggested themes should have been reasonably accessible to candidates for research. It was a very popular question attempted by candidates and many entries were obtained with some of the best submissions.

The repeat pattern attracted a large number of imaginative responses. There were some outstanding artworks which provided evidence of sound teaching strategies. The candidates showed an understanding of repeat grids, half-drops and mirror repeats.

Excellent original studies of natural forms provided the material for the candidates to explore the structures of patterns, allowing them to examine different possibilities before deciding on a final work. The best work was produced with high levels of skill and care which scored the maximum marks. A profound commitment in the choice of media and technical skills was noted with very successful use of colours, felt-pen, paint, ink and coloured pencils. Collage too have been efficiently executed with precision in using templates or stencils for the studies in both preparatory and final works.

Although many excellent repeat-pattern designs were received, a good number of candidates remained in the average level followed by some low performers. Some of the average works showed that candidates made good use of drawing, painting and printing techniques as specified in the question. Less able candidates showed limited understanding of repeat pattern techniques, positive-negative reversals, tones and colour counter changes. A few of the weakest designs used poorly drawn shapes unevenly repeated without awareness of their spatial relationship.

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

(a) An Art festival / Fair

(b) Launching of a new petrol station

Lettering and illustrations should be included.

Note: Mixed media may also be used

It was rewarding to see a wide variety of media explored by candidates. Outstanding candidates responded to this question in their own personal way. They made good use of the Elements of Art and Principle of Design to present their artworks. Submissions were impressive demonstrating confidence in the use of materials and innovation with collage elements.

At the mid-level of achievement either lettering or images showed some development, but spacing or the use of a wide range of colours limited the effectiveness of graphic communication.

Low level responses often consisted of large monotonous letter forms surrounded by numerous small images, or poorly drawn shapes of lettering and images. The use of readymade stencils leads to candidates' limited involvement in creativity and originality in the development process. Candidates came up with final ideas without any single proof of research and investigation on the chosen topic.

C. Design a logo for any one of the following:

(a) A gym and fitness club

The logo design for ‘a gym and fitness club’ was equally a very popular question attempted. The most successful candidates used first-hand studies of dumbbells and other gym equipment as initial point in their journey. The stylisation process towards the final solution was well organised. Good control of media and processes were evident in the preparatory work.

The best works showed expertise in selection and simplification of images that integrated well with lettering. The letters used in the designs were technically, as well as creatively worked out to give visual arts effects. The principles of balance and harmony in colours were apparent in the painted studies.

In the mid-range, candidates developed some ideas but could hardly produce a good final work due to lack of technical competencies. In many cases, downloaded images from the internet were used. This practice hindered the scope of creativity and originality of the logo design as candidates merely copied existing logos. Low achievers did not show much evidence of primary research and lacked technical skills in order to create basic letter forms. Illustrations were distorted and letterings were randomly worked out.

(b) A bakery shop

This was also a popular question. Most candidates understood to a great extent, the process of gathering, research and recording leading to a good development of idea. The outstanding scripts showed studies from first-hand sources and photographs of cakes, bread and pastries. The stylization from drawings to designs was very successful. Letter forms were creatively designed and incorporated well in the logo. The best candidates had used collage technique effectively to create a good quality outcome. Colours were also used intelligently to give a strong visual impact.

Average submissions, showed that they were reliant on secondary images taken from secondary sources. Neatness and accuracy were neglected while creating the final piece. Low level responses showed poor compositional balance.

Question 5: 3 D works

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

(a) A two -wheeler

(b) A building

The size of the assemblage should not be less than 15 cm and not more than 40 cm in any direction

A few entries were received for 3D works. However, a complete range was proposed with some candidates performing exceptionally well. Proposals composed of eco-friendly assemblage using found or scrap materials.

Successful candidates made their models or maquettes beforehand through experimentation and research and a sound development towards the final product. This was shown in the preparatory work. Many candidates researched on examples of assemblage and soap carvings from both local and international artists' works. A vast selection of found materials in respect to forms, colour and texture was observed. Candidates assembled objects together by gluing, tying and nailing. Eventually, candidates followed the given instruction on packing and submission of the final work which were safely and securely packed.

One of the most outstanding artworks was an assemblage of a two-wheeler made out of used carton paper. A good understanding of paper folding and manipulative skills was observed. Three-dimensional forms in a two-wheeler is challenging in assemblage but balance was successfully achieved. Cardboard was manipulated in different ways. Another good entry was a recycled metal assemblage of a vintage motorcycle using old bolts and nuts.

At the mid-levels of achievement, candidates were competent in experimenting with found objects but the aesthetic appeal was missing. There was no submission at below level as making a three-dimensional (3D) work requires dexterity and commitment.

(a) A building

Very few outstanding submissions were obtained for this question. Candidates made houses out of carton with precise cuts and openings. Proportion and scale added value to the artworks.

Low level candidates constructed a building without much creativity. There was lack of manipulative and technical expertise. Buildings were just assembled boxes with no specific intention to recreate forms. Silicon glue was lavishly applied to paste pieces and neatness was somehow ignored.

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

(a) Reptiles

(b) Fruits

The size of the final carving should not be less than 3×3×10 cm

Within the few entries received, candidates showed beautiful soap carving demonstrating intricate textures and curvy forms. Candidates crafted forms of reptiles with a good mastery of the subtractive technique in carving. The carving process was journeyed through photographs taken from different viewpoints in the preparatory work. The best entry was a whimsical lizard sculpture crafted with a slightly uplifted tail giving a feeling of movement and reflecting a unique handmade art piece. Some candidates created highly realistic lizard models and practiced various techniques to create *reptile* scales. The volume, mass and texture were well given consideration throughout the carving process.

Some less interesting preparatory works showed only research work on reptiles, and this was not very beneficial in rendering the final work as a whole. The fruits carving did not show up and the very few submissions hardly represented the chosen forms.

Recommendations and way forward

In order to promote good practices, there are certain recommendations that may help both the Educators and the candidates in pursuing informed guidance at school. The following is being proposed:

- Copying of secondary imagery should be discouraged and over-reliance from internet sources should be avoided. Candidates should undertake research work mainly from primary and relevant secondary sources.
- Candidates can get better inspiration from their immediate environment, namely local architecture, local culture and local artists.
- Art & Design Educators should guide candidates properly on preparatory work for 3D works with regards to the assessment criteria.
- Art & Design Educators are recommended to integrate sustainable art practices through the use of found materials.
- Instruction given should be followed to avoid improper submissions (For example: respect the size of paper, number of sheets for preparatory works, etc.)
- Educators should accordingly advise and guide candidates upon the use of colored papers, collage and display of studies on preparatory sheets.
- Educators should give appropriate guidance upon writing and use of annotation with coherence.
- There have been cases where a number of candidates used the same starting point and proposed the same process that lead to common final works. This practice should be discouraged by Educators.

COMPONENT 2

GENERAL COMMENTS

Many candidates showed how well and thoroughly they had studied the artworks and grasped the appropriate terminology. Questions were set from low order to high order to cater for all abilities. The user-friendly framework includes True/False statements, fill in the blanks and open-ended questions. Fill in the blank items were easier to score as they were easier to write and limits guessing. The majority of responses came from Artwork 1 in Section B.

Answers were on the whole well-organised and candidates expressed themselves with great clarity and fluency. In addition, there was a very sound grasp of art terminology which was employed in an accurate and convincing manner. Weaker candidates were penalised partly as their answers lacked critical approach.

COMMENTS ON SPECIFIC QUESTIONS

Section A

Question 1

Indicate if the following statements are True or False by ticking the correct box.

The probability of guessing the correct answer is at 50% in True/ False statements. A few candidates were confused to choose their answers and often resulted in scratches. Some of them scribbled in both columns showing an inability to identify the correct answer showing their lack of confidence in choosing the right answer.

The most successful candidates scored the maximum marks. The majority of the candidates showed a good knowledge of drawing, media and warm colours. They were also able to identify the primary colours.

Item (a):

This question was well answered by most of the candidates. This shows that they understand the different drawing medium.

Item (b):

Most of the candidates got the correct answer. They related sunshine to warm colours.

Item(c):

The majority of the candidates got the correct answer, showing a good knowledge of colour scheme.

Item (d):

The majority of candidates responded well. A good knowledge of batik technique can be observed among high achievers. However, this question requires an understanding on the process of making batik and some candidates were unable to identify whether to use cold or hot wax for producing batiks. Many candidates were neither familiar with the term batik nor as a technique.

Question 2: Fill in the blank with the correct word from the given list. An example has been provided.

The majority of the candidates chose the right answer from the list of five words. Many candidates have underlined keywords in the sentences enabling them to get the correct answer. High achievers showed a good knowledge of art terminologies and concepts. Candidates who scored full marks were those who had good knowledge of topics specified in the Art and Design syllabus.

Less capable candidates selected the answers randomly. Some of them chose 'mixed media' as answer for item (d). This question required the candidates to recall the concept of colour or tonal perspective. It is recommended to emphasise the various types of perspectives properly.

Item (a)

Most of the candidates gave the correct answer. They identified mono printing as the correct answer associating the word “single print” with the word mono printing, showing their knowledge of printing techniques.

Item (b):

Candidates were able to associate logo with symbol. They showed a good understanding of logo design. Only few candidates got confused and chose ‘oval’.

Item(c):

The majority of the candidates recognised and distinguished the shape of the human head which is oval.

Item (d):

This question required knowledge in perspective. Candidates seemed to be aware of perspective in drawing only but not in terms of colour. A few candidates got confused and chose mixed media as answer. With the term 'colour' at the beginning of the sentence, many candidates related it with the term 'mixed media'.

SECTION B**ARTWORK 1****QUESTION 3(a)**

- (i) Name of the Artist.**
- (ii) The year of the artwork**
- (iii) The category of the artwork**

In general, the structure of the question was user friendly for candidates. Almost all candidates identified the subject matter. Question 3(a) was very easy and straightforward. The majority of candidates included alternative answers such as 'painting', 'acrylic painting', 'landscape' and 'townscape' for item (a) (iii). Some candidates mentioned part of the name of the artist instead of writing the full name.

Allmost all candidates scored full marks for question 3a (i) and 3a (ii). The lower ability candidates were able to identify the name of the artist, the year of the artwork in which it was made and the category of the artwork.

Few candidates mentioned the dimension as answer for the category of the artwork. Other alternative answers such as 'acrylic painting' and 'landscape' were given for item (a) (iii).

Question 3(b): Describe how one art element and one principle of design have been used by the artist to communicate his ideas.

Candidates were required to have knowledge on art element and principle of design. Those who scored full marks justified the use of one Element of Art and one Principle of Design with relevance. A concise and formal analysis was observed.

In general, candidates were able to mention one art element and one principle of design. Low achievers mention only one or two art elements without any description. Some candidates mentioned both without describing where it was used in the artwork.

Average achievers mentioned both art element and principle of design with few descriptions on how it was used. Some candidates got confused with terminologies and they could not express their ideas clearly.

The most successful candidates scored maximum marks as they supported their answers by giving justifications about where and how art element and principle of design had been used in the artwork. Certain candidates had an in-depth analysis using proper terminologies.

It was also noted that some candidates well elaborated their art elements and principles of design with concise examples but they mismatched the question.

Question 3(c): According to you, what did the artist wanted to express through this artwork?

The most successful candidates scored full marks as they were able to express their ideas even if it was in simple sentences. In general, most candidates were able to identify the place displayed in the artwork. Some gave full description of the painting.

Candidates working at the higher level were able to give a concise analysis of the scenery; the busy atmosphere depicted in the capital city of Mauritius and the cultural aspect by using art terminologies.

The average achievers provided two to three sentences in describing the road scene, the building, the vehicles and the warm colours used.

At lower level, candidates could not respond to the requirement of the question. They attempted the question by giving a very brief description of the scene with only one or two keywords. They used vague terms or simply responded in creole language. A few candidates did not attempt the question at all.

Question 3 (d): Describe what you like or do not like about the artwork.

This question was the most challenging one. Candidates were required to give an in-depth analysis using appropriate terminologies. The question asked for like or dislike about the artwork. However, many candidates responded to both likes and dislikes with relevant justification and description.

High ability candidates were able to describe their likes and dislikes and supported their point of views by providing an in-depth analysis on the artwork. Candidates made use of relevant art expression and terminologies. They gave weightage to their response by providing additional details about emotion/message/atmosphere. Words like sunny day, busy day, bright colours, happy atmosphere, and warm colours were often used by candidates.

In the middle range, candidates provided limited analysis of their likes and dislikes.

In the lower ranges, candidates mentioned only their likes and dislikes without further justification. Candidates were unable to convey their feelings and emotions. Moreover, there were no art terminologies or appropriate art vocabularies.

ARTWORK 2

QUESTION 3(a)

- (i) Name of the Artist.**
- (ii) The year of the artwork**
- (iii) The category of the artwork**

In general, the structure of the question catered for all level of candidates. Question 3(a) (i), (ii) and (iii) were very easy and direct questions. All information was found in the label of the artworks.

Most of the candidates scored maximum marks. They were able to identify the name of the artist, the year the artwork was made and the category of the artwork. Alternative answers such as 'white cast marble' and 'sculpture' were given as answer for item (a) (iii).

Few candidates mentioned the dimension as answer for the category of the artwork.

Question 3(b): Describe how one art element and one principle of design have been used by the artist to communicate his ideas.

Candidates were required to have prior knowledge on art element and principle of design in order to be able to answer the question.

Candidates at the higher levels were able to demonstrate a critical understanding of art element and principle of design used in the artwork. A few candidates used appropriate terminologies to support their answers.

Low achievers mentioned both art element and principle of design. They did not demonstrate the ability to analyse the art element and principle of design effectively. It was observed that candidates were unable to identify art elements and principle of design in relation to sculpture. Some candidates got confused with art terminologies and could not express their ideas clearly. They mentioned only one or two art elements without any elaborations.

Question 3(c): According to you, what did the artist wanted to express through this artwork?

Candidates working at this higher level were able to express successfully their feelings and opinions. They were able to draw inspiration from their immediate environment. These candidates emphasised on maternal and unconditional love of a mother thus making a contextual analysis. Most candidates were able to describe the form of the sculpture. The bond between a mother and her child was well defined with a lot of emotions.

The most successful candidates gave a concise analysis on the emotional and sentimental aspect by using art terminologies. They also debated on the texture, colours as well as the form of the sculpture by providing justifications. They demonstrated a good sense of judgement by identifying and describing the concept of motherhood using a variety of art terminologies. They made a descriptive analysis as well as an in-depth analysis of the sculpture.

Lower achievers were able to describe the love between mother and child without mentioning the category of the artwork. The candidates misinterpreted the sculpture for drawing. However, they described the relationship between mother and child and briefly elaborated on the texture and colour of both the sculpture and the background.

Question 3 (d): Describe what you like or do not like about the artwork.

This question was seen as the most challenging one. Candidates were expected to make an in-depth analysis using proper terminologies.

Responses to this question were varied. The best answers demonstrated a clear and detailed understanding of the subject matter. The candidates expressed their personal opinions and feelings using the relevant terminologies accurately.

Most candidates were descriptive in expressing their likes and dislikes while making an in-depth critical analysis of the artwork. There were some excellent answers that candidates addressed their likes and dislikes. Candidates supported their point of views by providing a deep analysis on the artwork. They made emphasis on the emotional concept used by the artist and demonstrated an in-depth analysis and emotional reflection. They clearly expressed their feelings such as love, care, protection, tenderness, sweetness, concern, warmth, affection and bonding between mother and child. Candidates made good use of relevant art expressions and terminologies.

The less abled candidates mentioned only their likes and dislikes without giving any justification. They were unable to convey their feelings and emotions while answering the question with either limited or no understanding of art terminologies.

Recommendations:

- Candidates are advised to be well versed with the art elements and principles of design. They must be able to identify them through various types/categories of artworks which they must be exposed to.
- Candidates are encouraged to practise more on how to answer questions related to critical analysis.
- Candidates are advised to have a repertoire of art terminologies related to topics in the Art and Design Syllabus.
- Candidates are recommended to develop awareness of appreciation of specific periods in art history for both local and international artists.