



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

**MAURITIUS
EXAMINTIONS
SYNDICATE**

**NCE 2024 GRADE 9
Art & Design**

Subject code: N580

EXAMINERS' REPORT

April 2024

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Art and Design (N580)

1. General Comments

The examiner's report aims to provide constructive feedback on candidates' strengths and weaknesses, offering valuable insights on how performance can further be improved. It also serves as a guide for educators to enhance the teaching and learning process.

Purpose of the assessment

The Art and Design assessment aims at assessing learners' knowledge, skills, application, understanding and appreciation of various art forms acquired through visual literacy and hands-on activities. The Art and Design assessment consists of 2 papers:

- a) Component 1: Practical Paper, 80%
- b) Component 2: Written Paper, 20%

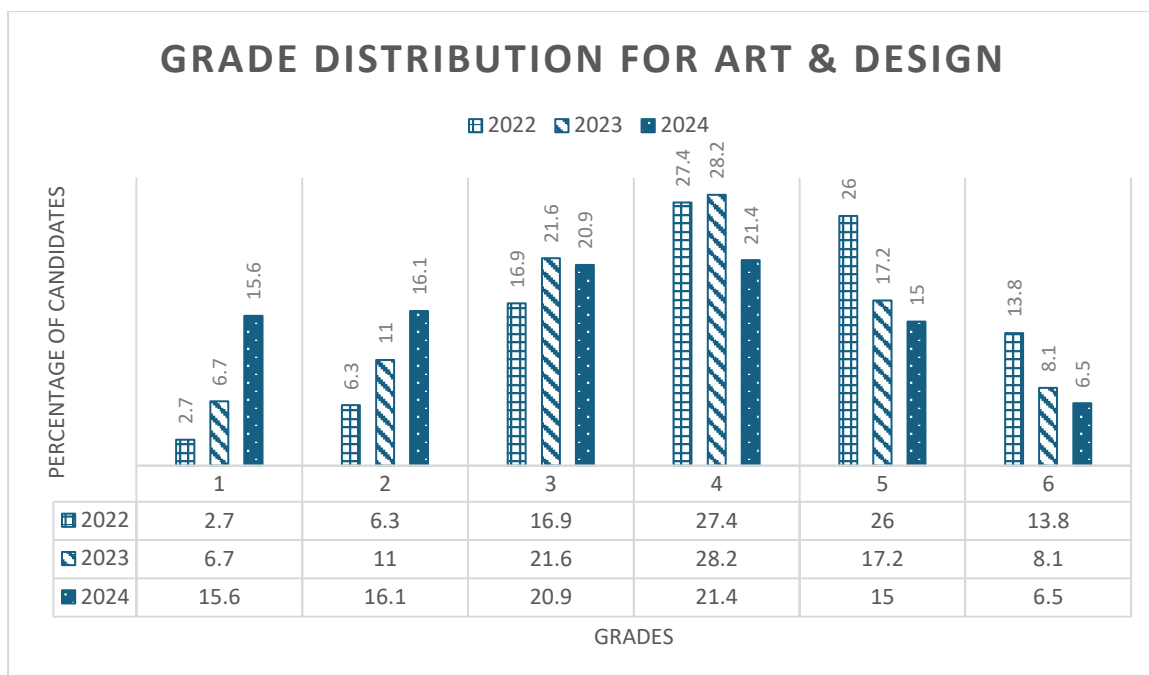
Assessment Objectives

The Assessment Objectives (AOs) are as follows:

- **AO1 Research and Investigate** Research, investigate and record from both primary and secondary sources
- **AO2 Develop and Organise** Explore, experiment and select ideas, materials, media, techniques and processes
- **AO3 Respond** Express and communicate ideas in making and responding critically to Art & Design
- **AO4 Present** Present a relevant, personal and coherent response through and about artworks

Performance

The performance on the 2024 assessment session has been notable, compared to previous years, with 95.5% of pass, as shown in the following chart.



2. Analysis of performance

2.1. Component 1

The assessment objectives for component 1 are as follows:

- AO1: Research and Investigation – 20%
- AO2: Develop and Organise – 20%
- AO3: Respond – 20%
- AO4: Present – 20%

The performance in Component 1 was satisfactory with a mean of 47 marks over 80.

Component 1 comprises 5 questions from 5 areas of study, namely:

1. Drawing,
2. Painting,
3. Printmaking,
4. Design
5. Creating in 3D

Candidates choose **one question** and they are given at least 4 weeks to engage in preparatory work. On the day of the examination, candidates produce a final artwork in two and a half hour. Both the preparatory work and the final artwork are marked.

Key Messages

The four AOs are intricately linked and are necessary steps that converge to the final artwork. Candidates are encouraged to diligently work on the preparatory work as it reflects the thinking, planning, organisation and research for appropriate solutions that go into the design process.

We are recommending the following:

- **Gathering of relevant information:** Candidates should collect relevant information from both primary and secondary sources, including photographs and sketches, to provide a strong foundation for their work.
- **Development of ideas:** Candidates should explore and develop ideas for layouts and compositions based on the collected images and photographs, ensuring a cohesive creative process.
- **Experimenting with Media:** Experimenting with various media is crucial for a thoughtful selection, enabling candidates to identify the most suitable medium to effectively respond to their artistic intentions.
- **Annotations:** All experimentations (studies / trials / explorations) can be accompanied by brief annotations that describe or clarify the thought processes and rationales about the choices made. An annotation should only help to depict the visually presented studies with the connected ideas. Unnecessary or irrelevant writings as annotation should be avoided. Elaborate writing is not required.
- **Evaluation and Refinement:** Careful evaluation of studies allows for the review and refinement of compositions, designs, techniques, and processes, ultimately supporting the successful realization of the final artwork.

Comments On Specific Questions

Question 1 – Observational Study: Drawing and Shading / Painting from direct observation

Question 1

Observational Study: Drawing and Shading / Painting from direct observation

Make a study or studies on **one** of the following:

- a) A small packet of biscuits
- b) Roots or shoots

(a): A small packet of biscuits

This question required candidates to explore various artistic elements, including shapes, forms, lines, illustrations, perspectives, tonal values, media exploration, and lettering observed on a biscuit packet, derived from both primary and/or secondary sources.

Observations

Quality artwork

It was reassuring to see a number of works that reflected an in-depth examination of all specified elements, demonstrating a strong commitment to working with drawing and painting media. In these cases, it was observed that compositions were carefully arranged, ensuring visual balance and harmony. Moreover, appropriate tonal values, and skillful use of hues were evident throughout the artwork.

Unpolished artwork

On the other hand, candidates who relied too much on secondary sources lacked originality as they heavily borrowed or copied from existing imagery without adequate transformation or interpretation. This is to be discouraged as it does not allow candidates to raise their performance.

It was also noted that lack of experimentation with different media often resulted in flat, uninspired outcomes. Candidates should be encouraged to experiment with different media before choosing the final media in which they want to execute their final art piece for the assessment.

Suggestions for Improvement:

1. **Use Research:** Draw inspiration from both primary and secondary sources to effectively plan the composition and drawing of an object.
2. **Develop Measuring Skills:** Practice using accurate measuring techniques to construct the basic outlines and proportions of objects.
3. **Experiment with Media:** Explore a variety of media to enhance the depiction of volume and surface quality. This can help elevate the overall aesthetic and technical standard of the work.

(b) Roots or Shoots

This question assessed candidates' ability to capture the forms, structures, proportions, and variations in line thickness, tone, and direction to convey the richness of natural forms.

Many candidates chose to use root vegetables like carrots, onions, and beetroots in their preparatory stages, allowing for a detailed exploration of the subject matter.

Observations

Quality artwork

1. **Skilled Use of Diverse Media:** Some excellent work demonstrated a strong command of various media and techniques, effectively integrating these into the work.
2. **Material Understanding:** The use of colored and textured surfaces showed a clear understanding of material. This enhanced the visual richness of the compositions.
3. **Effective Relief Techniques:** Many incorporated relief techniques into their collages and were able to successfully create a three-dimensional representation of the root vegetables, adding depth and visual interest.

Unpolished artwork

1. **Struggles with Form and Structure:** Some candidates faced challenges in accurately depicting the forms and structures of the root vegetables.
2. **Flat and Simplistic Work:** Some work lacked intricate details, appearing flat, with an overreliance on bold colors and minimal exploration of media.

Suggestions for Improvement

1. **Understand the Investigation Process:** Develop a deeper understanding of the chosen theme/topic from research and analysis to execution. Explore the sources of ideas connected to the chosen theme/topic.
2. **Draw from Direct Observation:** Practice drawing directly from real objects to improve accuracy in form and structure.
3. **Experiment with Media and Colours:** Encourage exploration of a variety of media and thoughtful use of colour schemes to enhance depth and richness in artworks.

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

Question 2

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

Make a composition based on any **one** of the following:

- a) Items for making a soup (A packet of soup, some leafy vegetables placed in a bowl)
- b) Toys of different sizes

This question required candidates to arrange objects creatively using drawing, painting, or other appropriate techniques. It assessed their observational skills, understanding of art elements, and application of design principles.

Observations

Quality artwork

1. A strong understanding of how to arrange items related to soup preparation was evident.
2. Layouts and compositions demonstrated accuracy, creativity, and thoughtful organization.
3. A confident selection and effective control of media and techniques were apparent throughout.

Unpolished artwork

1. Limited research and investigation coupled with poor organisational skills
2. Lack of thorough exploration of objects and media leading to unrefined and incomplete compositions.

Suggestions for Improvement

1. **Emphasize Primary Sources:** Encourage working from primary sources to develop originality and creativity in compositions.
2. **Sources of Information:** Maintain clear referencing of both primary and secondary sources to strengthen the research process.
3. **Link Research to Final Work:** Show a clear connection between research, preparatory studies, and the final artwork, ensuring a cohesive and well-informed creative process.

Question 3 Interpretative Composition: Drawing and Shading with coloured pencils / Painting a composition in colour

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) Embarking on a boat
- b) Traditional performers, dancer(s) and / or singer(s)
- c) A cobbler at work

Note: Mixed media may also be used.

This question required candidates to demonstrate their ability to analyze, understand, and interpret a selected theme creatively. While it proved challenging for less skilled candidates, those with stronger art abilities presented a thoughtful and cohesive work.

Observations

Quality artwork

1. Themes rooted in local culture, such as the Sega dance were effectively explored.
2. Sequential research led to well-developed and compelling final pieces.

Unpolished artwork

3. Many candidates omitted first-hand studies, weakening the originality and depth of their work.

4. Some showed a lack of focus on their selected theme, resulting in disconnected outcomes.
5. Disorganised and incomplete preparatory work was a common issue.

Suggestions for Improvement

1. **Streamline Preparatory Work:** Avoid bulky or irrelevant information in preparatory studies to maintain clarity and focus.
2. **Innovate Approaches:** Encourage creative exploration of the subject matter by experimenting with different perspectives, angles, or personal interpretations of the dance movements.
3. **Incorporate Human Figures:** Candidates should be encouraged to include human figures to better capture the essence of the theme. Developing a strong foundation in anatomy, gesture, and body language will help convey movement and emotion more effectively.

Question 4: Design on paper

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) Sliced kiwi fruit or sliced citrus fruit
- b) Coffee beans

You may choose from

- either** (i) drawing and painting technique(s)
or (ii) block printing (vegetables printing)
or (iii) relief printing (string on wood)

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

- a) A festival
- b) A flora and fauna exhibition

Lettering and illustrations should be included.

Note: Mixed media may also be used.

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

- a) A campaign on the theme 'Save Energy'
- b) A pet show

The size of the logo should be approximately 15 x 21 cm.

Note: A maximum of five colours may be used.

A. Repeat Pattern

This question required candidates to design a repeated pattern using shapes, forms, lines, and colours to create a harmonious visual effect. Techniques such as painting, printing, textile work, and collage were suggested. This was among the most popular questions attempted.

Observations

Quality artwork

1. A clear and logical flow was evident in preparatory work, supported by thorough research from both primary and secondary sources.
2. Candidates explored various media, experimenting with surfaces, colours, and textures to select the most suitable materials, such as the right type of paper.
3. Strong and harmonious color combinations were used.
4. Patterns displayed originality and creativity, showing candidates' ability to stylize effectively.

Unpolished artwork

1. Limited research and a lack of spatial awareness were common issues.
2. Lack of neatness and limited presentation affected the overall quality of the work.

Suggestions for Improvement

1. **Encourage First-Hand Studies:** Candidates should engage in primary research to develop a deeper understanding of forms, patterns, and textures.
2. **Clarify the Stylization Process:** The process of simplifying and transforming designs into patterns should be evident in the preparatory work, showing clear development stages.
3. **Focus on Neatness and Presentation:** Emphasize the importance of clean and organized work to enhance the visual appeal of the final piece.

B. Design a poster

This question encouraged candidates to explore themes related to "festivals," including local, cultural, religious, international celebrations, and natural elements like flora and fauna.

Question4(a) attracted the highest number of responses, showcasing a variety of interpretations and artistic expressions.

Question4(b):

This sub-question attracted fewer responses.

Observations

Quality artwork

1. Demonstrated focused investigations and in-depth exploration of ideas through preparatory studies.
2. Showcased creative and original font designs, tailored to the theme.
3. Displayed confidence in manipulating various media and techniques, reflecting skill and maturity in their artistic thinking.

Suggestions for Improvement

1. **Enhance Layout and Spatial Relationships:** Work on improving the organization of elements within the composition to create a balanced and cohesive design.
2. **Refine Balance and Color Schemes:** Pay closer attention to achieving visual harmony through thoughtful use of colors and balanced arrangements.

C. Design a logo

This question required candidates to create an original logo design, showcasing the sequential development process. The focus was on stylization, creativity, and adherence to design principles.

Observations

Quality artwork

1. **First-Hand Studies:** Candidates demonstrated strong research by studying items such as LED light bulbs, batteries, photovoltaic panels, and pets as starting points. This led to a clear and effective stylization process.
2. **Creative Lettering:** Lettering styles were thoughtfully designed and seamlessly incorporated into the logo.
3. **Effective Use of Colour:** Candidates adhered to the five-colour limit, with well-chosen palettes:
Earth tones (greens, browns) to evoke nature and harmony.
Bright colours (orange, yellow, blue) to convey energy and excitement.
4. **Balance and Layout:** Logos were well-composed, with proper balance and harmonious arrangements.

Unpolished artwork

1. **Limited/no preparatory Work:** Some candidates did not provide supporting research or development, weakening the final outcome.

2. **Irrelevant responses:** A few candidates misunderstood the task, creating posters instead of logos, highlighting the need for careful reading of instructions. Educators should guide their students in making the right choice and ensuring understanding of the instructions in the pre-released material.
3. **Poor Color Choices:** Overuse of contrasting colors caused visual clutter in some designs, while others lacked sufficient contrast to make the logo impactful.

Suggestions for Improvement

1. **Focus on Aesthetic Qualities:** Encourage refinement in design elements to enhance visual appeal and cohesion.
2. **Promote Originality:** Avoid replicating existing logos from online sources; foster creativity and unique design solutions.
3. **Ensure Legibility:** Emphasize that logos must remain clear and visually effective at smaller and larger sizes.
4. **Balance Text and Imagery:** Teach candidates to harmonize text and visuals, ensuring that neither element overpowers the other.

Question 5: 3D works

3D Works: Question 5

Attempt any **one** item from either **A** or **B**.

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

- a) Metro wagon
- b) Any cartoon character (e.g. Sponge Bob)

The size of the assemblage should not be less than 15 cm and not more than 30 cm in any direction.

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

- a) Dragon fly
- b) An African face mask

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

A. Create an assemblage

This question assessed candidates' ability to combine objects to form a creative three-dimensional art piece, emphasizing innovative use of materials, structural integrity, and visual appeal.

Observations

Quality artwork

1. **Creative Use of Recycled Materials:**
 - Candidates effectively used materials like cardboard and plastic to display high levels of creativity.
 - Layered and cut cardboard added depth and movement, with textures and surfaces inspired by metro station architecture.
 - Recycled accessories such as plastic bottle caps for eyes, added unique textures and enhanced the overall charm of characters.
2. **In-depth investigation:** Candidates explored their key ideas thoroughly, leading to well-developed concepts.
3. **Methodical experimentation:** Mature candidates displayed a structured approach to material experimentation, which strengthened their final outputs.

Unpolished artwork

1. **Limited preparatory work:** Lack of research and investigation led to minimal progression toward the final outcome.
2. **Lack of Color Variety:** Many pieces lacked sufficient color diversity and visual contrast, making them appear flat and less attractive.
3. **Structural weakness:**
 - Fragility of materials like cardboard resulted in instability, particularly when heavier recycled items were added.
 - Some sculptures lacked structural integrity, with parts detaching or breaking during handling.
4. **Imbalanced proportions:** Limited alignment of proportions led to unbalanced pieces, disrupting visual harmony and weakening the overall concept.

Suggestions for Improvement

1. **Strengthen Preparatory Work:** Engage in thorough research, sketches, and material trials to establish a clear progression toward the final piece.

2. **Enhance Structural Integrity:** Explore and experiment the techniques to reinforce materials, such as layering, gluing, or integrating internal supports to prevent detachment or instability.
3. **Focus on Proportions and Balance:** Put emphasis on aligning proportions with the concept to create balanced and visually harmonious designs.
4. **Familiarize with Colour Theory:** Use selected schema of colours to add vitality and depth to the sculptures. Refer to colour wheel and original colours found in nature leading to creativity.
5. **Experimentation with Diverse Materials:** Broaden material choices to include sturdy yet creative options, promoting innovative approaches to three-dimensional art.

B. Create a relief carving on a soap bar

This question assessed the ability to use subtractive techniques on soap to create a desired form, emphasizing precision, creativity, and depth.

Observations

Quality artwork

1. **Exceptional carving skills:** Candidates demonstrated intricate details in their carvings, effectively capturing forms like dragonflies with lifelike accuracy.
2. **Diverse themes:** Many produced masks reflecting various cultural influences and artistic styles, showcasing originality and adaptability.
3. **Attention to detail:** Careful consideration was given to textures, forms, and proportions, resulting in polished and well-balanced sculptures.
4. **Thorough preparatory work:**
 - Preparatory sheets included comprehensive sketches, notes, and references.
 - The research and planning processes clearly informed the carving techniques and artistic choices.
5. **Three-dimensional quality:** Many carvings exhibited notable depth and realism due to advanced subtractive techniques, enhancing the overall visual appeal.

Unpolished

Time Constraints: Some candidates struggled to complete their work within the allocated time, affecting the refinement and detail of their pieces.

Malpractices:

Inappropriate Materials:

- Use of non-recommended materials, such as cut metal cans or glass flasks for presentation, detracted from the focus on soap carving.
- Sticky or unsuitable soap types hindered the subtractive carving process and compromised the quality of the final work.

Suggestions for Improvement

1. **Time Management:** Encourage candidates to practice carving within time limits to enhance speed without sacrificing on the quality. A good decision making in size of works matters.
2. **Material Selection:**
 - Provide guidance on selecting suitable soap types that support clean carving and smooth finishes.
 - Discourage the use of inappropriate or unsafe materials for the task.
3. **Focus on Cultural Context:** Foster a deeper understanding of cultural influences to enrich the conceptual depth of works like masks.
4. **Reinforce Preparatory Work:** Emphasize the importance of research, sketching, and planning to strengthen the connection between preparatory sheets and final outcomes.
5. **Refinement Techniques:** Explore and experiment advanced subtractive methods and finishing processes to achieve more precise details and a professional finish

General Recommendations

In order to encourage good practices, there are certain recommendations that may help both the educators and the candidates in producing higher level of artwork for the assessment. The following is being proposed:

1. Preparatory works represent a clear indication of the candidate's commitment towards the subject. If closely monitored and guided by educators, candidates shall be able to submit a well-structured preparatory work which shows development and exploration of different media and techniques. Candidates should focus on developing their ideas more fully during the preparatory stage.
2. Refrain from directly relying or copying only from internet sources. Some candidates used only secondary sources even though packet(s) of biscuits is/are easy to obtain as primary sources for supporting studies. Avoid over-reliance on internet images to ensure more personal and creative outcomes.
3. Annotations, only where necessary, should be used to support understanding of the studies. Annotations should provide an insight of the presented study or studies. Lengthy and unnecessary writing spoil the purpose(s) of annotations. It is to be noted that elaborating a mind-map and including it in the preparatory work is neither an assessment criteria nor a requirement.

4. Interpretative study being an open-ended question, the candidates should be well informed about the approaches, possibilities and direction(s) to be explored / experimented. Candidates must familiarise and get engaged with the required skills in human figure drawing, making composition and venturing in creativity to tackle this question.
5. Bulking the preparatory works will not lead to scoring more marks. The idea of preparatory work is to showcase the candidate's own works and how he/she presents them to develop ideas.
6. Candidates should focus on thorough research and media experimentation during the preparatory stage. Proficient candidates demonstrated clear planning and strong skills by using a range of materials and techniques.
7. It is important that students be taught how to apply paint more effectively for design work. Proper application of paint plays a crucial role in achieving clean, professional results and ensuring that the designs are sharp, well-defined, and visually striking.
8. Final outcome should be more precise and maintain format & size of studies. A good number of students worked on larger size studies to fill A3 size paper and this resulted in difficulties in the organization of space and motif. Maintaining a more focused approach in terms of both size and composition. It's important to consider the scale of the study in relation to the motifs and allow enough space for each element to be clearly defined. Working within the confines of a smaller format or ensuring the proportions are well-planned for larger sizes can help with better organization and precision.
9. Students should focus on refining the layout and arrangement of elements early in the process, making sure that the final work feels cohesive and visually balanced. This will lead to a stronger overall impact and more polished final outcome(s).
10. Candidates need to understand that involving many ideas with complexity and ignoring simple studies or practices does not exceedingly meet the standard of the assessment objectives. It is advisable to incorporate both simple and progressively complex studies showing coherence and focus on topic/theme tackled for the examinations.

2.2. COMPONENT 2

Component 2 measures the student's knowledge and understanding of art terminologies and jargons that describe an artwork. It also helps the candidate to express his/her appreciation of a 2-Dimensional and/or 3-Dimensional work.

This component has a duration of 30 minutes. It is divided into 2 sections and is on 20 marks.

Section A (8 marks)

Question 1- True or False Statements

Question 1 (4 marks)

1. Indicate if the following statements are true or false by ticking (✓) the correct column. An example is given.

	STATEMENT	TRUE	FALSE
a.	Emphasis, balance, movement and rhythm are elements of art.		✓
b.	In Art and Design the circular diagram representing the different colours is known as the driving wheel.		
c.	In gouache technique, thick layers of paints are applied.		
d.	A slogan is a colour used to catch the attention of the viewer.		
e.	In Egyptian civilisations, carved sculptures were made for ritualistic purposes.		

[4]

General Performance

Most candidates performed well and scored the maximum of 4 marks. This indicates a good understanding of essential concepts of the colour wheel, gouache techniques, a slogan, and aspects of Egyptian civilizations.

However, a notable number of candidates ticked both the True and False columns. This generally stem from uncertainty about the concept being tested.

Specific Observations

Item (b):

Most candidates displayed a clear understanding of the colour wheel representation and ticked the correct answer.

Item (c):

A great number of candidates answered this part correctly. However, some candidates may have struggled, showing little or unsure knowledge of the gouache techniques, as writing-off or striking-off of answers were found on the scripts.

Item (d):

Most candidates were able to answer this item.

Item (e):

The majority answered this question correctly, demonstrating their understanding of sculpture artwork/history related to Egyptian civilizations.

Recommendations for improvement

To help candidates navigate the challenges encountered in this section:

- **Emphasize Clarity:** Candidates should pay attention to the information provided in the statement.
- **Reading Comprehension:** Candidates should engage in careful reading and comprehension exercises that can help them interpret the statements more effectively.
- **Develop Critical Thinking:** Critical thinking skill can empower candidates to evaluate statements rigorously rather than making impulsive decisions.
- **Practice with Examples:** In order to improve candidates' confidence in answering True/False items, they need to work out such types of exercises more regularly.

Question 2

Question 2 (4 marks)

Fill in the blanks with the correct word from the list below. An example is given. Be careful! There is an extra word.

shapes	pigments	braiding
stencil	logo	illusionistic

Example: Positive and negative **shapes** should be taken into consideration when carving a soap.

(a) Weaving is the _____ of threads to create a design.

(b) Escher is a renowned artist who creates _____ effects through his repeat patterns.

(c) A piece of sponge is used to apply colours on a _____ to obtain an accurate design.

(d) The cavemen were using natural _____ to make imprints on the cave walls.

[4]

General Performance

The examination results reveal a mixed performance among the candidates. Various strengths and areas for improvement were noted.

Specific Observations

Most candidates successfully chose the correct answers from the list, demonstrating a solid understanding of the content. However, an important number of candidates struggled with specific art terminologies. A significant number of candidates seemed to be unfamiliar with the term 'illusionistic' and had difficulties in accurately using this word.

Despite the provision of a list, written answer(s) with spelling mistakes were quite frequent.

Wrong answers indicate candidates' limited knowledge of art history and a restricted art repertoire. There is a necessity to further consolidate candidates' basic knowledge on art. Expanding comprehensive coverage of art history will help in developing a deeper understanding and familiarisation with a variety of artists, artworks, civilizations, techniques and many other theoretical knowledge-based learning.

Section B (12 marks)

Question 3

Candidates were required to show their appreciation of one of the following artwork:

Question 3 (12 marks)

Two artworks are given. Choose one and put a tick (✓) in the box for the chosen artwork. Then answer the questions on page 5 for the chosen artwork.

Artwork 1



iPEAU

"Handmade African Totem Art" (2022)
Traditional Wooden Wall Hanging Sculpture
Dimensions (57 x 14 x 3 cms)

Artwork 2



Grondin Agnes
"The Giant of the Universe" (2023)
Drawing and Painting on canvas
Dimensions (82 x 150 cms)

Artwork 1 & 2

Item (a)

Answer the following questions based on your chosen artwork.

- (a) (i) The title of the artwork: _____ [1]
(ii) The year/period the artwork was made: _____ [1]
(iii) The category of the artwork: _____ [1]

For both artwork, candidates responded fairly well to item (a) demonstrating appropriate understanding of the chosen artwork. This part was divided into three sub questions: Title of the artwork, Year/period the artwork was produced and Category of the artwork. Most were able to score the maximum of 3 marks and very few scored the minimum of 1 mark or no mark.

(i) The Title of the artwork

Most candidates wrote the correct answer. However, some of them wrote the name of the artist instead of the title of artwork. This shows that they did not read the question well or did not understand the given information related to the artist's name title, year and technique.

(ii) The year/period the artwork was made

Most of the candidates successfully answered this part of the question as it was quite easy for them to identify this information from the artwork.

(i) The category of the artwork :

This part also was very well answered. It was observed that some candidates encountered difficulties in understanding the word 'category' and left it blank or responded by the dimensions of the artwork.

Suggestions/Recommendations

- Use visual examples from museums or online galleries to familiarize candidates with the referencing of artworks. Candidates should be able to identify the title of artworks, the name of the artists, the techniques used, the era/period/ year the artwork was crafted and any other related information.
- Scrutinize the annotations underneath an artwork. It is recommended that candidates
 - a) be informed about how to read the footnotes and use these effectively in answering to questions.
 - b) learn to differentiate between 'Title of Artwork' and 'Name of Artist'
 - c) be exposed to a variety of artworks from different civilization.
 - d) be taught how to differentiate a 2D to a 3D artwork.

Artwork 1: 'Handmade Wooden Hanging Sculpture'

Item 3 (b):

<p>(b) Describe how one art element and one principle of design have been used by the artist to communicate his ideas.</p> <p>Art element: _____</p> <p>_____</p> <p>Principle of design: _____</p> <p>_____</p> <p>[4]</p>

Candidates were expected to have an understanding of 3D works in order to be able to describe one Art Element and one Principle of Design.

Good answers mentioned and described one art element and one principle of design in detail using the appropriate vocabulary and terminology to support the answers.

Some candidates mentioned one art element and one principle of design with little description. Some answers depicted candidates' confusion about the art element and principle of design. Candidates who had difficulty in answering mentioned only one art element or one principle of design without providing any description of what the artist is trying to communicate through the 3D work. A few candidates were not able to analyse the 3D work in depth and left this part of the question blank.

Question 3(c):

(c) According to you, what did the artist want to express through this artwork?

[2]

A great number of candidates scored good marks to this question and were able to give a complete answer. Candidates made good efforts to express appropriate ideas in simple writings, well-structured sentences and using the right art terminologies. They freely and confidently addressed the artists 'demarche' in a very individual and personal way.

It is encouraging to note that many candidates have a good understanding about sculpture / 3D work. They used simple and clear sentences, where all the ideas and appreciations were well presented. Some of the ideas were

- valuing male and female gender in African society
- the importance of using scrap materials
- African dress and hair styles
- nudity
- the importance of totems in African culture
- African colours

Item 3(d):

(d) Describe what you like or do not like about this artwork.

[3]

Likes and dislikes were expressed regarding the use of vibrant colours, pattern, braiding of the hair and materials. Excellent answers highlighted their cultural or symbolical aspects. Many answered the question correctly and analysed the art work in a critical manner. Appropriate words like focal point and "personage" were mentioned requiring a broad knowledge of art terminologies and in-depth analysis. Moreover, they were able to recognise male and female gender through the sculpture. Some answers, though written in creole or suggesting the candidate's reflection in his or her own particular way were very deep, displaying a good appreciation of the artwork. Few students expressed their

dislike expressing that they found the sculpture scary or too colourful. Furthermore, the exaggerated facial expression and the anatomy were the main reasons for dislikes.

It is to be noted that many candidates scored only 2 marks because they did not give a complete answer. They only mentioned their likes/dislikes without elaborating on the reasons of the likes or dislikes.

Poor answers showed that candidates encountered difficulties in expressing themselves with clarity. Answers consisted of one word and it was noticed that some copied back the question on the answer lines or replied in French or Creole.

RECOMMENDATIONS

Candidates should make an effort to clearly organise and structure their thinking and they should endeavour to justify their stand. They should be encouraged to use art terminologies appropriately and delve deeper into the emotional aspects of the artwork.

Artwork 2: 'The Giant of the Universe'

Item 3(b):

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

Principle of design: _____

[4]

On the overall, candidates demonstrated a strong understanding and effective use of art elements and principles of design. Quality answers described both concepts properly and scored full marks as candidates could justify how the artist used them to communicate his ideas. They demonstrated good use of a wide range of art terminologies and a concise analysis.

Limited answers simply mentioned the art elements and principle of design without providing any explanation. A few candidates were able to identify an art element but had difficulty to explain how it was used.

Item 3(c):

(c) According to you, what did the artist want to express through this artwork?

[2]

Most candidates grasped the essence of “The Giant of the Universe”. Terms like universe, galaxy, outer space, relaxation, meditation, peace and harmony were commonly found in many answers.

Those who were able to successfully express their ideas clearly and describe the scenery of the galaxy and the connection with the main character by using the appropriate art vocabulary and terminologies scored high marks. Many candidates related the main character to the movie entitled “Star Wars”. Some candidates wrote about the state of mind of the main character and stressed on the spiritual dimension.

Limited responses tend to use the title of the artwork as answers without much elaboration on what the artist want to express through the artwork. Some answers were quite lengthy, but was not relevant and therefore, did not score any mark.

A few candidates did not attempt the question at all.

Item 3(d):

(d) Describe what you like or do not like about this artwork.

[3]

Some candidates were able to demonstrate a comprehensive understanding of the artwork by providing a well-articulated and insightful answer. They wrote about aspects like composition, technique, emotional impact, context, and personal connection. Many candidates highlighted and related their appreciation to the use of the Yoda figure from the ‘Star Wars’ film/series. They effectively engaged with the themes of space, mythology, and the vastness of the cosmos. The textural effects created by the interplay of paint to depict the galaxy were well-received. Many students enjoyed the imaginative and fantastical elements, utilizing appropriate art vocabulary, such as background, foreground, tints and shades, and chiaroscuro. They also expressed their emotional responses to the artwork, describing feelings of peace, calm, and relaxation.

Limited responses were reduced to one-word comment like 'beautiful' or simply writing 'I like the...' followed by one word like 'artwork', 'colour', 'painting' or any other word.

Many candidates mentioned both their likes and dislikes which resulted in a lack of clarity. There was also a notable number of incomplete or blank responses, frequent spelling errors, and a mix of Creole, French, and English within one sentence.

General Recommendations

Item 3(b)

Candidates need to familiarise themselves with art elements and principles of design for them to easily identify any 2D or 3D artwork. It is recommended that candidates:

1. Engage with diverse pieces of artworks to identify specific elements and principles of design and be able to say how these have been used to communicate the artist's idea(s).
2. Focus on identifying an element and demonstrate an understanding of its function within the artwork.
3. Go beyond identification:
 - When explaining how an element or principle is used, candidates should try to reflect on its impact on the composition and how it helps convey meaning or mood.
4. Use specific examples:
 - Avoid vague answers and strive to provide concise and detailed explanations of how elements like colour, line, texture, and space are used effectively in artwork.

Item 3(c)

Encourage understanding of the 'essence' of an artwork (2D or 3D) in order to be able to

- analyse an artwork
- get more exposure to a variety of artwork
- describe an artwork.
- differentiate between 2D and 3D artworks.
- Understand the history, places and civilisation found in an artwork
- grasp the emotion of an artist and his/her artwork

Item 3(d)

Educators should promote observational and critical thinking skills by

1. implementing "See, Think, and Wonder" activities to encourage candidates to:
 - describe what they see.

- interpret what they think is happening.
- express what they are curious about or wonder.

These exercises help candidates develop their art vocabulary and foster a deeper understanding of artistic techniques, enabling them to better articulate their personal responses and emotional engagement.

2. incorporating digital tools and resources in the teaching process to create a more interactive and engaging learning experience, particularly for digitally native students. This approach can enhance visual analysis skills and make art critique sessions more dynamic.
3. encouraging candidates to
 - take some time to observe the artwork in details in order to allow them to recall, recognise and generate thinking.
 - connect emotionally to express their feelings when looking at the artwork.
 - use simple sentences to express themselves instead of leaving the question unanswered.
 - attempt past exam papers to familiarize themselves with the requirement of the assessment.