SCULPTURE 2

1. GENERAL COMMENTS

The standard of this year's paper was within the scope of candidates and the paper is comparable with that of last year.

Candidates' performance was average.

2. SUMMARY OF CANDIDATES' STRENGTHS

(i) Most candidates were able to explain modelling and techniques employed when modelling in Question 3.

(ii) Most candidates were able to state reasons why grog is useful for terracotta sculpture as demanded in question 4 (b).

(iii) Majority of the candidates were able to identify the information on an artist brochure as required in question 5 (b).

3. SUMMARY OF CANDIDATES' WEAKNESSES

(i) Most candidates could not examine the impact of animism on the production of traditional African sculpture as expected in question 1 (b).

(ii) Majority of the candidates could not explain high relief, alloys and indirect methods as terms in sculpture in Question 2.

(iii) Most candidates could not explain the important role athletes and sportsmen played in Greek in question 6.

4. SUGGESTED REMEDIES

(i) Teachers are encouraged to treat relevant terminologies in sculpture alongside the recommended topics.

(ii) The historical aspect of the subject should be looked at by teachers.

(iii) Teachers are entreated to tackle all topics in the syllabus; both theory and practicals.

5. DETAILED COMMENTS

Question 1

(a) Explain *animism.*

(b) Examine four points to show how animism has impacted on the production of traditional West African sculpture.

Question 1(a) was attempted by most candidates. But few of them scored above average. Some candidates wrote on *animation* instead of animism.

In 1(b), most candidates focused on the uses of West African sculptures.
Some candidates deviated by writing on linguist staff symbols instead of how animism has impacted on the production of traditional West African sculpture.

The expected answers:

(a) Animism is the belief that God has given special powers to animate (living things) and inanimate (non-living things). Examples of living things are trees and animals and examples of non-living things are stone, rivers etc.

(b) Impact of animism on the production of traditional West African sculpture include:

- Sculptors employed animals' motifs, geometric patterns and abstract forms as symbols to convey complex ideas, myths and cultural values.
- Prayers are offered on tools: Because of this belief, traditional sculptors offer prayers on their tools before the beginning of work to avoid being hurt by them.
- Sculptors choose materials like wood, stones or metal because of their spiritual properties and through the creative process, transformed these materials into vessels for spiritual energy.
- Traditional sculptors give great respect to the materials used by making prayers and sacrifices. Eg. Rituals and sacrifices are done to pacify trees like "Tweneboa", "Twenedro" before they are used to produce drums like "fontomfrom" and "Osese" for the stool of the Asantehene.

Question 2

Explain the following terms:

(a) High relief;

(b) Alloy;

(c) Indirect method;

(d) Casting;

(e) Coiling.

The question 2 was attempted by majority of the candidates. Some candidates instead of explaining, defined the terms. Some candidates could not explain high relief adequately while others failed to explain high relief in 2(a).

In 2(b) some candidates wrote that an alloy is a combination of two or three materials instead of being specific on metals. Most candidates could not explain indirect method in question 2(c). Candidates could not explain casting in 2(d) and coiling in 2(e) but defined these terms.

The expected answers:

(a) **High relief**: This is a type of relief with the design well projected from the background. It is the highest among the types of reliefs. The figures are projected so high that they are almost like in the-round figures which are attached to a background. High reliefs have a lot of undercuts. In some cases, the negative areas are removed entirely so that when hung on the wall it adopts the wall as its background. It is also called full relief or alto relievo. Undercuts are present.

(b) **Alloy**: An alloy is a metallic compound prepared by melting together two or more metals. It is allowed to cool down to form a homogeneous mass. An example of an alloy is brass which consists of copper and zinc.

(c) **Indirect method**: In carving and modelling, the indirect method refers to a technique where the sculptor creates a model or maquette with pliable materials like wax, clay or plaster. It is then used as a guide in producing the final work.

(d) **Casting**: In casting, liquid or semi-liquid materials are poured into a mould to allow it to solidify to take the features in the mould. It involves the making of copies or replicas of sculptural forms. Some of the materials that are used for casting include clay, plaster of Paris, cement, metal, wax, etc. Types of casting include slip casting, sand casting, cold casting, metal casting, etc.

(e) **Coiling**: It is a method of making coils of clay like a rope. It is achieved by rolling clay on a flat base or using the two palms to roll the clay into ropes to form an even thickness. The ropes are joined by incising lines and adding slip. The work process is repeated till the desired form is achieved.

Question 3

(a) Explain modelling as used in sculpture.

(b) Explain four techniques employed when modelling with clay.

Question 3 was popular among candidates. Most candidates were able to explain modelling and techniques employed when modelling in 3(a) and (b).

Few candidates defined modelling instead of explaining in 3(a) and wrote on modelling process instead of modelling techniques in 3(b). Some candidates also listed the techniques in modelling but could not describe them.

The expected answers were as follows:

(a) Modelling is an additive or synthetic process in which pliable materials like wet clay, wax, mortar or wet plaster are used bit by bit to form a sculpture on a rigid internal structure called armature. Techniques in modelling are slab building, coiling, scooping and pinching.

(b) The techniques employed when modelling with clay include:

(i) Slab building

Clay slabs of even thickness are made with a rolling pin on a sack board. The slabs are cut into desired shapes. The surface of the slabs to be joined are scored and clay slip is applied.

They are then pressed to join until the desired object is achieved.

(ii) Coiling

A method of making sculpture by the use of rope like clay. The rope is achieved by rolling clay on a flat base or by rolling clay in the two palms. The ropes are joined by incising lines and adding slip. The work process is repeated till the desired form is achieved.

(iii) Scooping

It is also called hallowing-out or solid building. A frog is used to cut a clay model into desired parts. The wire-end tool is used to scoop the parts to an even thickness. The surfaces of the parts to be joined are scored and clay slip is applied. They are then pressed to form the original model.

(iv) Pinching

This is a hand method of making clay works by pressing a ball of clay between the thumb and the other fingers. In pinching, the thumbs are used to create a hole in the centre of the clay ball supported by the other fingers. The hole is gradually enlarged

and the clay pulled to form the object required. The clay must be moist during the process. This method is used in making small pots and other rounded forms.

Question 4

(a) Describe in six points how clay is prepared for terracotta sculpture.

(b) State three reasons why grog is useful for terracotta sculpture.

Question 4(a) was popular among candidates but some of them could not describe clay preparation for terracotta sculpture. Other candidates could not describe the clay preparation systematically. For example, some candidates started with *kneading* the clay before *sieving* the pounded clay.

Question 4 (b) was well answered by candidates except few.

The expected answers include

(a) Clay preparation for terracotta sculpture

- Gather tools and materials for the process
- Collect aged clay and break into lumps.
- Pound to loosen and remove all unwanted materials.
- Sieve and mix with water.
- Add sieved grog/sand/sawdust.
- Knead to achieve a homogenous unit.

(b) Grog is useful for terracotta sculpture for the following reasons:

- Grog adds structural strength to the plastic clay.
- It reduces warping.
- It enhances firing of clay works.
- It reduces plasticity.
- It opens up the pores in clay.

Question 5

(a) Explain four possible hazards in a carving studio.

(b) Identify three information on an artist brochure.

Few candidates attempted this question. Some candidates demonstrated high knowledge in the explanation of the possible hazards in the carving studio in 5 (a) while other candidates wrongly wrote on the maintenance of materials and tools, and safety equipment.

Question 5 (b) was well answered by candidates. They were expected to provide answers such as:

(a) Possible hazards in a carving studio include:

(i) Fire hazards

- Friction from equipment, electrical faults, or heat from machinery operating near wood chippings can easily cause them to catch fire.
- Aerosol sprays often contain flammable propellants that can ignite if exposed to a lit cigarette or lighter.

(ii) Cuts from tools

- Carving towards the body can reduce control over the tool, making it more likely to slip and cause harm.
- Sharp tools left lying around can cause cuts, punctures, or other injuries if accidentally stepped on or handled improperly.

(iii) Allergies (inhaling of wood dust)

- Dust and particles generated from carving materials (such as wood, stone, or metal) can accumulate in the air, leading to inhalation of harmful substances and respiratory problems.

(iv) Electrical shocks

Naked wires can result in accidental contact, causing severe electric shocks, burns, or even fatalities.

(v) Eye injuries from flying objects/materials

Particles, debris, or fragments from tools or materials can strike the eyes, causing irritation, scratches, or severe injuries.

(b) Information on an artist brochure are as follows:

- The name of the artist
- The artist's statement/philosophy
- Contact: Mobile no, email address, postal address, website, etc.
- Location of the studio
- Photos of works produced.

Question 6

Explain five important roles athletes and sportsmen played in the production of Greek sculpture.

Question 6 was unpopular among candidates. Some candidates listed the roles athletes and sportsmen played but could not explain. other candidates concentrated on the uses of sculptures.

The expected answers include:

- Male figures were sculpted naked. E.g. the *Discus Thrower*, which was an influence from the Olympic Games, since athletes performed naked in those days.
- Sculptors studied the anatomy of naked athletes and sportsmen in different postures. E.g. the contrapposto stance.
- The figures of naked athletes were made with correct proportions.
- There were movements in the figures carved from naked athletic models.

SCULPTURE 3

Question 1
Design and execute an abstract sculpture in the round on the topic 'Mother and Child".
Medium: Plaster of Paris
Height: 30 cm
Give it an appropriate finish.

Demands

The final sketch should be translated into an abstract sculpture using appropriate tools/equipment, materials and techniques as follows:

(i) Tools/Equipment: e.g. various cutters, spatulas, bowls, wire, brushes, modelling board, etc.

(ii) Materials: e.g. Plaster of Paris, water-based colours, wires, metal rod, latex, oil paint, etc;

(iii) Preparation: selecting wooden board, building armature, etc.;

(iv) Constructing sculpture piece by:

- applying plaster mix bit by bit to cover armature;
- defining shape/form of abstract figures;
- giving details;
- finishing project e.g. by sanding, scrapping, colouring, spraying, or filing, etc.

Performance
Most candidates attempted this question and produced some interesting works. Creativity and innovations were observed in the works executed. However, finishing posed a challenge to some of the candidates.

Question 2
Design and execute a medium relief of a group of people singing.
Figures should not be more than four.
Medium: wood
Give it an appropriate finish.

Demands
The final sketch should be translated into a medium relief by using appropriate tools/equipment, materials and techniques as follows:
(i) Tools/Equipment:
- Chisels and gouges, for creating outlines, curves grooves dents, etc.

- Saw for cutting;
- Tape for measuring;
- Rasps for texturing/shaping;
- Sand paper for smoothing;
- Mallet for hitting the handles of carving tools;
- G-glamp for holding the board/wood;
- Curving bench for placing the board/wood on, etc.

(ii) Materials: e.g. wooden board/plank, polish spray, paints, lacquer/thinner, etc.

(iii) Preparation: measuring, cutting to size, planning of cut board, sharpening of tools, etc.

(iv) Executing relief work by:

- transferring final sketch;
- blocking using V, C and U-gouges;
- detailing, defining and refining;
- decorating and finishing.

Performance

This question was most unpopular since only few candidates attempted it. Most candidates were not able to carve to depict people singing. The candidates had difficulty in incorporating appropriate features and gestures.

Some figures were stiff with nothing to show that they are a singing group.