



THE CARIBBEAN

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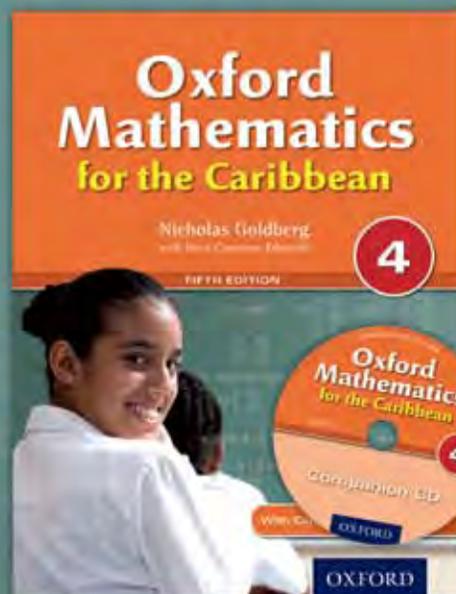
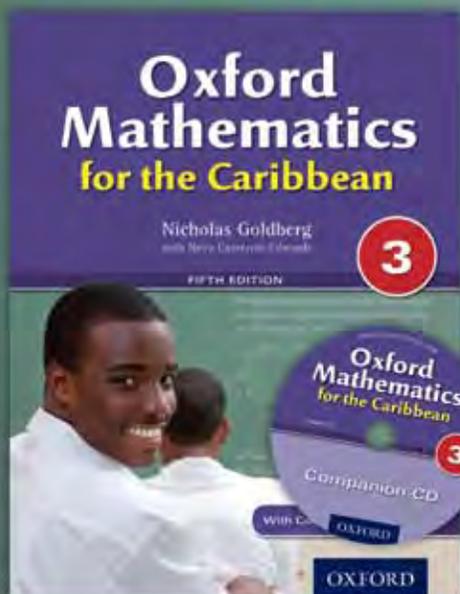
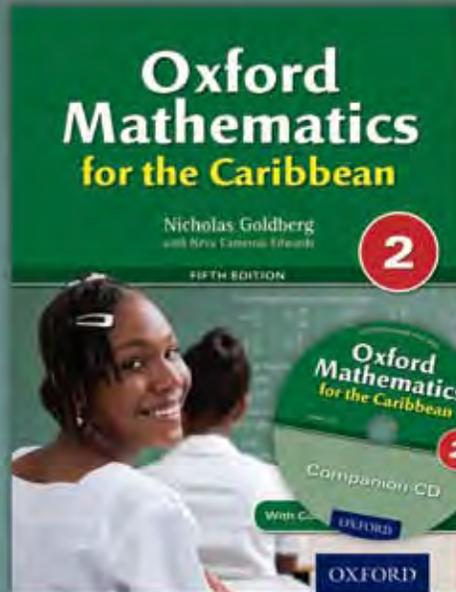
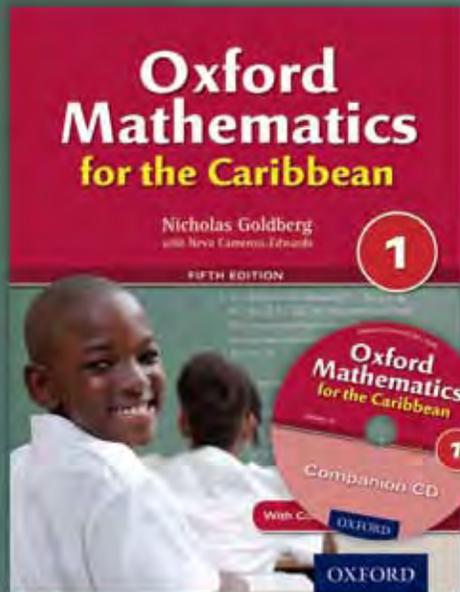
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PHOTO: EDNA MANLEY COLLEGE

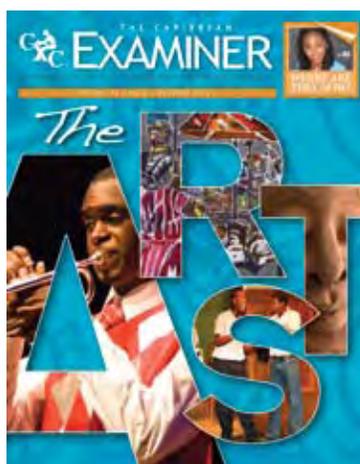


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The Arts subjects offered by CXC give candidates the opportunity to acquire theoretical knowledge and practical skills in the respective disciplines. This issue of the *Caribbean Examiner* magazine is a melange of artistic expressions that constitute CXC Arts offerings and chronicles the success of students who have taken these subjects.

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 EDITOR-IN-CHIEF: Dr Didacus Jules • EDITOR: Cleveland Sam • LINE EDITORS: MAUREEN GRAZETTE, MARCELDA
 AUGUSTE AND DR SANDRA ROBINSON Please send your comments to: THE CARIBBEAN EXAMINER, CXC, THE GARRISON,
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A Place for **MUSIC**

By Marion Byron



Corey Wilson
performing
'Samba d'Amour'
by Arturo Sandoval

CXC's inclusion of Music as a CSEC subject in 1997 paints an interesting picture of a passionate relationship that blossomed very quickly between two entities: the more mature CXC and a very young but determined Association of Caribbean Music Educators (ACME). After a few months of intense courtship of meetings and discussions thanks to CXC's syllabus officer, Gem Stanley and her team, a marriage was consummated, a syllabus was drafted, with ACME executive as resource persons; by 1999 the first products of CXC candidates were born. At the syllabus launch at an ACME meeting in 1997, it was noted, then, as "the fastest CXC syllabus ever to be developed."

The original prototype of the 'pilot' syllabus seemed somewhat adventurous and had to be scaled down considerably to become 'one' exam rather than several strands. The current syllabus was revised in 2009. *The Music Examination comprises three papers which assess three profiles. Paper 01 consists of three sections and assesses Profile 1, Listening and Appraising (LIAP). Paper 02 is divided into two sections, comprising Profile 2, Performing (PERF) and Profile 3, Composing (COMP). Paper 03, the School-Based Assessment (SBA), is divided into two profiles, comprising LIAP and PERF. The SBA LIAP contains three optional questions and the PERF profile consists of a solo, an ensemble performance along with a scale or technical study (CXC Music Schools' Report 2012).*

In her article, *"Starting from Scratch: CXC Music Examinations for Caribbean Schools"* (2005), CSEC's first panel convenor and now retired UWI music educator, Joan Tucker, notes that CXC's positive response to ACME to agree to make provision for a Music syllabus was a great boost for Caribbean music educators. She recorded that, *'CXC music has proved to be an important milestone in music education. The music teachers had long viewed the absence of a CXC examination in music as a major deterrent to the subject's status' (Tucker, 2005).*

Unfortunately, regional music educators, after fifteen years are still concerned about the 'status' of music education in schools across the Caribbean. For a long time, it has been felt that little value was placed on music as an academic subject and that it was treated merely as *"an embellishment for festivities."* According to Dr. Charles Hoffer, a leading American Music Educator and Florida University professor, *"People who know music only superficially usually regard it as a recreational activity."* Hence, *"music teachers must make the point that music is a subject requiring consideration and esteem equal to what is given other school subjects. Therefore, music teachers are of course obligated to teach children and young people music and not just consider music classes as an entertaining pastime"* (Hoffer, 1991).

Music along with other Arts subjects has an **important role** to play in developing the Caribbean person, **the human spirit** and preservation of cultural practices.

The emergence of the CSEC Music syllabus has impacted upon several administrative and curricular issues within some territories: (1) Students interested in pursuing music in upper secondary now have an incentive, a common school leaving syllabus, which embraces Caribbean aesthetics; (2) It consequently became a catalyst for Caribbean music teachers and administrators to give serious focus to the development of national curricular for lower secondary schools, *"in order to make the subject a sustainable and meaningful academic offering"* (panel meeting June 1996 in Tucker). According to Tucker, these were virtually non-existent across most Caribbean schools which were mainly following the British overseas 'Theory' and 'Practical examinations' syllabuses as their form of validation; (3) A standard was set that was equivalent to that of other examining boards outside the region, such as the British GCSE for the same age group. Importantly, the syllabus committee was able to establish stated *"pre-requisite skills and knowledge"* in the syllabus to communicate what potential candidates at the end of Form 3 should have accomplished; (4) The CSEC music syllabus, has had implications for the higher training of music teaching staff and an improved delivery of music education; (5) It has facilitated improved classroom resources at the secondary level, that *"should facilitate major changes in practice that would result in significant musical growth and stimulation for teachers and pupils alike"* (Tucker, 2005).

A Place for Music

Indeed the impact of the Music syllabus has been mostly positive. Yet there are too many administrative challenges. Many candidates are presented who demonstrate low music literacy and lack prerequisite knowledge expected even to begin to negotiate some parts of the examination. Under-preparation of candidates must be immediately addressed. This has implications for administrative decisions regarding teacher preparation and monitoring; adequate contact time to be allocated even from the lower secondary school; the minimizing of the persistent dissuasion of teaching staff to otherwise musically talented and able students not to include music in their options in Form 4; the administrative rationale for exclusion of music as a core subject in “A” and “B” academic streams or the carefully crossing music and other ‘arts’ subjects with other viable options. It would seem that some of the passion with which Music was launched in 1997 has fizzled into very modest class sizes, high attrition of candidates after registration to as much as 20% in 2011 and 2012, with candidate numbers of less than 700 after nearly 15 years of the examination. Time for a new energy!



Paul Forde
performing
'A Song for You'
by Ray Charles

PHOTO: GOLAH SMITHEN-VICTOR

As music educators, let us endeavour to take music outside the boundaries of the classroom by impacting our communities with students' talent and creativity.

Rationale for Music Syllabus

So Why Music? Why the Arts? The Rationale of the Music syllabus (2011) states that, “Music education contributes to the enhancement of aesthetic and intellectual development as well as social skills.” In addition to considering the pragmatic, financial potential outcomes and deliverables of music, music education like other ‘Arts’ subjects are key to developing the ‘esprit human’. To develop within students the ability to value music heard or created for the insights gained, satisfaction and enjoyment; to apply both emotional and intellectual response to music as an ‘object’ that is to be valued - is a significant outcome in the holistic education of students. These outcomes may not be only or easily measurable in terms of an examination Paper 1 or Paper 2. The effects are life-long! Through the activities of listening and appraising music, the self-esteem gained by performing and creating music, reflecting on the creative process; by the general appreciation, self-discipline and better behaviour seen among students who become seriously engaged in music, is sufficient evidence to support that Music plays a great role in shaping the emotional and intellectual development of students.

The Music syllabus concurs with what is widely known- *“that music is pleasurable to and suitable for students with different aptitudes and abilities, including those who are physically and emotionally challenged. The syllabus seeks*

to allow students to manage their own learning, work together with others and engage in activities that reflect the real-world practice of performers, composers and audiences. Indeed, similar to other creative arts, music is known to contribute to developing qualities such as creative and inventive thinking, self-control, self-expression, disciplined thinking, problem-solving abilities, teamwork and sensitivity to the needs and contributions of others (CXC Music Syllabus 009).

The expectation of the rationale of the Music Syllabus is that students will be provided with “a practical knowledge of music and of the skills of analysis that can form the basis for further studies in teaching, performing, conducting, composing and arranging, the music business and other music-related fields.”

Strengths and Weaknesses in Candidates' Work

The CXC Music syllabus has help to validate the excellent creative and performing skills among many secondary students in the region. Over the years, there has been a small pool of candidates who have achieved Grade I. These students have been excellent in their various fields of endeavour. There have been outstanding displays of skills, in performance, composition and arrangement and persons who can analyze music with great insight.

A Place for Music

The Music syllabus has provided the foundation for many students to become qualified as Music teachers – a great need within the region. Highly recognised pan artistes and other instrumentalists, budding composers and arrangers have been students who were exposed to the music syllabus. There are former candidates who have excelled in higher education institutions as Music Majors. Exploring and developing analytical skills through several listening and appraising activities as well as developing composing and arranging skills have made this syllabus different and in some measure perhaps arguably superior to other overseas examinations which compete for students' participation. Through its broad-based programme, it has allowed students to branch out into areas of musical preference.

Recent Syllabus Changes

The revised syllabus of 2011 is not significantly different in the activities required of candidates. A change in the composition requirements from four compositions to two, has given candidates an opportunity to streamline and focus their attention to two composing activities: An original composition in a style and type of their preference and an arrangement composition – two valuable musical skills. The stipulation of the 'arrangement' composition has however created perhaps a challenge for some teachers and their students as this is an area with which some teachers themselves, are not comfortable and with which weaker candidates, who do not possess sufficient music literacy skills, may have difficulty.

Another change to the syllabus is the School Based Assessment (SBA), which has made it more manageable for students to be assessed both in the profile of listening and appraising, within a project, in addition to presenting a solo and ensemble performance. Teachers have had to improve their assessment skills through workshops provided by CXC, since they are now responsible for providing the students' grade for the SBA PERF and LIAP. SBAs are now locally moderated. Candidates seem to have benefitted from this particular change. Overall results for 2012 show a slight improvement, which is encouraging. Candidates' results over the years have indicated that the Performance Profile is the strongest overall. On the other hand, candidates are still struggling on Paper 01 Sections I and II Music literacy, and Set works along with arranging in the composition profile. These are areas where teachers need to devote more energy to improve overall performance.

Conclusion

Music, along with other Arts subjects, has an important role to play in developing the Caribbean person, the human spirit and preservation of cultural practices. The Music syllabus has led the way in the performing arts. The pursuit of music in school has far-reaching effects beyond the boundaries of the school walls – not only in the financial potential of students, but also in the improvement of social skills, as students of music tend to be more disciplined, analytical and collaborative individuals, when taught well.

Administrators are called to be more supportive in giving Music its rightful place as a core subject and to ensure that it is not trivialised to merely an "embellishment" for programmes and festivals. Let us embrace the positive impact Music and other performing arts can have on the schools' ethos. At the same time, we, as Music educators have to be advocates of *our* subject – teaching with enthusiasm and dedication, striving to model the correct 'esprit de cors' that the subject Music inherently demands of us.

As music educators, let us endeavour to take music outside the boundaries of the classroom by impacting our communities with students' talent and creativity. Let us teach our students how to become reflective musical artistes. The impact of the CSEC music syllabus has been tremendous. Yet, it is only a stepping stone in the right direction for students, for the world of music is vast. Let us equip ourselves and deliver well. Once motivated by their success and performance, a new generation of young musicians will demand with similar passion as before, "may we now go on to...CAPE?"



Marion Byron
is an experienced
Music teacher and
a CXC resource
person for Music.



PHOTO: GOLAH SMITHEN-VICTOR

Dane Bascombe
performing
'Higher Ground'
by Marcus Miller

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Tucker, J. 2005. *Starting From Scratch: CXC Music Examinations for Caribbean Schools* in 'Institute of Education Annual'.

CSEC Music Syllabus 2009, CXC



A Retrospective on CSEC® Visual Arts

By Carol 'Annie' Hamilton, Heather Doram and Dr Phyllis Hill

A retrospective offers valuable space to “look back in hind-sight”, to retrace our footsteps, to analyze our decisions and actions, and then to learn from our mistakes, to dream dreams and to continue to work at making the impossible possible. It is ‘SANKOFA’ looking backward in order to move forward. In this retrospective we take a critical look at the evolution of the Caribbean Examinations Council, CSEC Visual Arts Syllabus. Having over many years participated in syllabus development, in marking and grading exercises, and having watched the impact on various spheres of Caribbean peoples’ lives we feel it’s important to share our perspective of this journey. In this retrospective we (a) underscore the need for the Visual Arts in schools, (b) examine the role played by the Caribbean Examinations Council in the regional development of the Visual Arts, (c) review the CSEC Visual Arts Syllabus and (d) look at the way forward.

Why art? The obvious

We begin our retrospective by helping you to understand why art? This question is occasioned because in today’s educational landsCAPE, dominated and directed by standardized testing and a ‘back to basics’ approach, many communities and education leaders are still asking the question ‘Why teach art in schools?’ Day and Hurwitz (2012), authors and educators state the obvious reason, “Like the study of science, languages and mathematics, the study of art is essential for an educated understanding of the world.”

In support of the arts in schools, Clements and Wachowiak (2010) state that if the goal of education is to develop students’ intellectual capabilities and the capacity to express their thoughts and feelings, then the teaching of art in the classroom addresses all of the rationales for education. Exposing children to art in our schools satisfies these rationales by “promoting culturing understanding, meeting national needs, giving significance to the commonplace, offering an outlet for expression and creativity, introducing creative vocations, enhancing aesthetic awareness, developing literacy, integrating learning and providing a different language in which to learn” (p.6).

Water Jug

Sculpture and Ceramics
by Camille Parris
St Joseph’s Convent – San Fernando
Trinidad And Tobago
2012 Regional Top Award 3-Dimensional Work



PHOTO: C.SAM/CXC

CXC Developing the Visual Arts across the Region

The Caribbean Examinations Council, since its inception in 1972, has contributed steadfastly and significantly to the promotion and development of the arts throughout the Caribbean region and internationally. Firstly, by including the Visual Arts as a subject in its assessment portfolio, CXC signifies that it is a curriculum subject with content that can be taught, that can be learnt and that can be tested. CXC's approach to syllabus development has also resulted in a culturally responsive art education model that creates, explores and analyzes the relationship between art education, culture and other forms of civic endeavours and the ways in which art affects the quality of life of Caribbean citizens. In the development of the Visual Arts Syllabus there was a concerted effort to maintain a regional focus, requiring candidates to research art materials, techniques, architecture as well as artists and crafts persons of the Caribbean. The overarching goal was for the people of the region to develop an aesthetic awareness and appreciation for their cultural heritage.

One concern of the 1970's was that the Caribbean has an abundance of natural materials and other resources, yet products from outside of the region, some inferior, flood the region's markets. The drafters of the Visual Arts Syllabus felt that there was a need to awaken the innate creative and artistic skills of the students of the region towards utilizing the regionally indigenous materials, and to produce prototypes and unique, quality products to satisfy local consumption and the tourists who visit the Caribbean.

Tourism is the main contributor to the Gross Domestic Product (GDP) in many countries of the region and yet only a small percentage of the population was meaningfully engaged in producing products utilized in this sector. It was felt that this Visual Arts Syllabus, apart from preparing students to pursue higher education in the Visual Arts, should also prepare them to be self-sufficient by creating cottage industries or manufacturing on a larger scale. Hence, in support of the Visual Arts, CXC has also played a critical role by collaborating with governments across the region in teacher training, and in the development of educational resources to enhance the teaching of Visual Arts in our schools and communities.

Meeting the needs of the 21st Century Learner: The 2000 Visual Arts Syllabus Review

The Rationale and Objectives of the Visual Arts Syllabus has always been to encompass theoretical and practical activities within a conceptual framework that would express the



Two Visual Arts Assistant Examiners taking a keen look at a piece of art during the marking exercise

relationship between the artist and the cultural, social and physical environment. In 2007 the CSEC Visual Arts Syllabus was revised to better respond to the current social, cultural and economic needs of the region. For example, one main objective of the previous syllabus was to encourage the utilization of regionally indigenous raw materials, the development of small creative industries and the creation of opportunities for self employment. Overtime, however, the regions economic landsCAPE has changed due to globalization and economic recession. Many industries have closed, a variety of raw materials are no longer available or have become too expensive for use in schools. This has had a direct impact on the cost of producing art, and for this reason the production of some expressive forms (for example, leathercraft) is no longer viable within art programmes.

The reform not only addressed resources, but also sought to transform curriculum approaches to the teaching and learning of visual arts and open possibilities for a closer inspection of input, standards, assessment, outcomes and achievements. The revision placed greater emphasis on a more comprehensive, content-centered visual arts curriculum that emphasized not only visual arts production but, extensive knowledge and skill in art history, aesthetics, analysis, criticism and process. In former years, visual arts programmes tended to place emphasis on art production to the detriment of the other strands. This revised approach positions aesthetics and art criticism as essential components to the study of art making

and art history and culture. This approach also emphasizes that visual arts knowledge; skills and understandings are necessary for the general education of all students. Most importantly, however, it provides a foundation for those students with special interests and abilities who wish to pursue the arts at advanced levels.

For the visual arts teacher, the revised syllabus opens opportunities for developing a humane and liberating pedagogy, focused on the exploration of issues, concepts, theories and philosophies that influence how we understand art, value art and create art. The outcome of such a curriculum will be well-rounded individuals, who will serve the region's need for thoughtful, ethical, well-informed and productive citizens, who are lifelong learners.

The revised syllabus was also developed on the premise that within the Caribbean, cultural information is communicated through images and spectacle and that the visual arts build bridges to understanding the role of art in interpreting our contemporary, historical, cultural and visual world. Thus the syllabus placed emphasis on personal critical engagement, research, investigation and more involvement in the art-making process. It requires candidates to be more motivated, to work independently, and to gather and analyze information to make informed decisions. To this end, a Reflective Journal was included as a compulsory component for all candidates. The inclusion of this Reflective Journal emphasizes the individual's "making of meaning" that renders the creative experience unique for each student and provides a forum

for the ‘maker’ to capture his/her growing understanding of the field and to record personal changes, understanding of self and insights about the subject.

The revised syllabus was piloted in September 2009, amidst apprehension that students would be resistant to the inclusion of research and writing in their visual arts programme and the added requirement of an art journal. The journals submitted for the 2011 examination, the first for the revised syllabus, were a pleasant surprise! Students embraced the opportunity to use their journals to promote self-introspection, reflection, and evaluation of their art-making process; to show integration of content knowledge and skills from various subject areas; to provide insights into their understanding of art and to articulate their thinking and problem-solving strategies. Teachers also found that the journal was a platform for students to improve their research and writing skills, and that it promoted critical thinking for students. It also allowed the teacher to recognize students’ changing perceptions as course information was learnt.

As we move forward: today, tomorrow and beyond...

As the peoples of the Caribbean continue their journey forward, the Visual Arts will remain a major force in the economic, social and cultural development of the region.



Eyes for details, two Visual Arts Assistant Examiners review a Print Making piece while marking

We end this retrospective by showing that greater focus must be placed on the following three areas: (a) development of cultural industries, (b) teacher training in art education and (c) career education.

More emphasis must be placed on exploring the linkages between the arts and economic development within the Caribbean. Studies show that countries in which the cultural industries have been successful are those in which governments placed strong emphasis on the development of educational programmes in the arts. Throughout the Caribbean, we find that very little attention has been placed on the development of arts programmes within schools.

In addition to this, there is a cultural phenomenon in which practical based education is not given the requisite respect, support, facilities and funding necessary for its development. Colonial ideas persist that academic subjects are the chief engines for economic stability; the truth is however, is that knowledge-based education with strong practical components has always been this engine. Unfortunately too, within the Caribbean, we still support the perception that underachievers should be routed into “practical subjects”... the creative arts fall under this umbrella. It is our firm belief that all of the areas of the arts should be first considered as scholarly endeavours with a practical component. However, to accomplish this in a meaningful way requires a cultural shift in the perception of education administrators about the arts and the value of arts in education.

The practice over the years has been that students who display challenges in ‘academic’ subject areas are sent to do the arts or to other ‘practical’ subject areas ‘to learn a skill’. This practice needs to stop! Witter (2012) in his article titled “From Slate to Ipad” published in the Jamaica Sunday Gleaner posited the view that the society needs “creative thought, technical expertise and productive work attributes”. Similarly, Chen (2000) in his address at a Jamaica Employers’ Federation conference stated that the workforce needs people who have “technical competence, problem-solving capacity and people skills.” Chen further added that “a modern competitive economy needs people who can: communicate clearly and efficiently, work independently but within a team, adapt to changing technology and be self motivated and self disciplined.” Visual arts practice, and the arts in general, encourage the development of these skills if taught well. Inherent in the arts is the application of analytic and critical thinking skills which are inextricably embedded in the art-making process. Witter (2012) in his article further opined that “The education system at



The Village Market, Textile Design and Manipulation, by Shakira Lorraine Gill, The Lester Vaughn School, Barbados

A Retrospective on CSEC Visual Arts

all levels must provide more nurturing and development for national cultural and athletic talents of Jamaican youth. These have to find an integral place within the curricula instead of being relegated to extra-curricula activities. Our educators need to think through the requirements for developing knowledge, techniques and competencies for artists, performers, athletes and all the ancillary roles within the respective fields of culture and sport.”

The study of visual art can be justified as follows:

- *Visual Arts engages physical, cultural and spiritual aspects of life and plays a significant role in promoting students’ holistic development.*
- *The study of art helps students to explore insights and attitudes towards the world and human experience in different ways.*
- *Studying art contributes to the development of cognitive skills that are relevant, as it engages imagination, looking at things from different perspectives, and interpretation. It develops problem solving skills and self-awareness.*
- *Studying art develops individual and social values and appreciation of other people and their cultures.*

The skills and abilities developed through studying art can be applied in many aspects of daily-life and work. These are transferrable skills that equip students with important life skills that both Chen and Witter spoke about. These skills also enhance learning in other subject areas.

Tyson, (2012), educator and administrator, in her article “Education Then and Now” published in the *Sunday Gleaner* (August 5, 2012) stated that students need to be leaving secondary level with their: “cognitive skills developed, ability to manage conflict intact, capacity for teamwork and well practiced, ability to research fully engaged, understanding of the demands of multiculturalism aroused and competence in the use of information technology developed”.

Witter, Chen and Tyson in their writings underscore our assertion that all areas of the arts should be first considered as scholarly endeavours with a practical component and therefore the introduction of the Reflective Journal does provide the opportunity for students to express themselves visually and well as verbally.

The Australian Early Childhood Journal, writers Alter, Hays and O’Hara of the University of New England, in a journal article titled “The challenges of implementing primary arts education: What our teachers say, cited the following: “Quality arts education can produce positive learning outcomes, such as creating positive attitudes to learning, developing a

greater sense of personal and cultural identity, and fostering more creative and imaginative ways of thinking in young children (Bamford, 2006; Eisner, 2002; Robinson, 2001). Arts-based processes allow children the opportunity to express their knowledge, ideas and feelings in ways that do not necessarily involve words (Livermore, 2003; Robinson, 2001).”

Teacher Training in Arts Education

In tandem with the paradigm shifts in Visual Arts practice and the requirements of the revised syllabus, so too must the visual arts curriculum at the teacher training level equip teachers with quality content and pedagogic skills to meet the revised syllabus objectives. The curriculum at the teacher training level must prepare Visual Arts teachers to assist students to acquire artistic and aesthetic experience, knowledge, skills, values and attitudes. Visual Arts teachers must be equipped to adopt an open and flexible approach to teaching that is not only examination-oriented teaching to the syllabus, but to focus on elements like key concepts, big ideas, skills, values and attitudes that are essential to learning the arts. Emphasis must be placed on art appreciation and criticism, and art making; as well as emphasis on studying the contextual character of art; and the further development of the mind to which art can contribute. Visual Arts teachers should aspire to keep abreast with current trends in arts education through professional development to remain relevant.

Career Education

The notion of career education is one that is worthy of exploration by art educators. This is important as it equips teachers with information when advising students who are looking at future career options. Career education can be looked at in its broadest sense to include all future experiences as well as ideas of community collaboration.

The teaching of Visual Arts should involve the wider community using it as a resource. The integration of the community serves as valuable Visual Art content and resource material, but also important is the fact that it could open up career opportunities for students. Implicit in this idea is that it should be supported by educational policy and community businesses, community government entities and professionals who would provide teachers with information about the work opportunities available and the skills needed. Community businesses would also provide internship opportunities. This idea is by no means new as this is practiced in other subject areas, however, the success of its inclusion in arts education would largely depend on Visual Arts teachers taking the initiative.

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Dr Phyllis T P Hill is a Jamaican educator who currently serves as Associate Professor in the Department of Art at Elizabeth City State University, USA. She received her Masters and PhD from Department of Art Education, Ohio State University. She is actively involved in educational policy development, curriculum development and implementation, the development of educational resources for all levels of the education sector, e-learning and teacher training.



Heather Doram M.F.A., G.C.M., an Antiguan is an artist, educator, actress, consultant, social activist and former Director of Culture in Antigua and Barbuda. In 2002, she received national recognition for her contribution to the Arts when she was awarded the Grand Cross of the Most Illustrious Order of Merit. She has been a long-serving resource person with the Caribbean Examinations Council.



Carol Hamilton is the Vice Principal for Academic and Technical Studies at the Edna Manley College of the Visual and Performing Arts. She has been a long-serving resource person for CXC Visual Arts.



The Development of Art and Design

By Dr Nadine Scott

For 25 years, Dr Nadine Scott has been involved with Arts subjects at CXC. Dr Scott was instrumental in the development of the CAPE Art and Design syllabus. She shares the joys and pains of the journey and her enduring relationship with the subject.

The year 2000 did not only beckon the start of a new century, but also ushered in a new era in the arts at the Caribbean Examinations Council (CXC), as we went through the developmental processes for a new CAPE subject – Art and Design.

Conceptual Framework

The conceptual framework was developed with very hearty and heated discussions among the members of the Panel. We finally agreed on the fundamental concepts that would outline the philosophy of what we sought to create. The main decisions were: we should develop a programme in Art and Design that encourages candidates to study the Art and Design of the Caribbean and juxtapose it within the context of world art and design; secondly, candidates should be able to focus on visual communication, creative production and expression in two and three dimensional media; thirdly, candidates should develop critical and investigative visual and verbal skills related to art criticism as well as research, analyze and study Caribbean culture, aesthetics, and art history; and finally, candidates should cover foundational material for advanced studies in regional and international art schools or institutions delivering art and design as well as related courses such as architecture and cultural studies.

The Panel also wanted to make sure to provide activities that would develop observational skills needed in occupational fields such as law, criminology and medicine, which require Art and Design as prerequisites for study.

With the focus on the philosophy outlined, it was hoped that candidates would develop not only cognitive, psycho-motor and attitudinal skills, but also critical thinking and problem solving skills through the use of a variety of media, analytical processes and investigative sources.

Syllabus Development

In order to develop the syllabus the Panel given the following instructions:

- The syllabus MUST have two units with six modules (three modules per unit).
- It MUST have Internal and External Assessment.
- It MUST NOT have pre-requisites; hence each Unit MUST stand on its own.
- Candidates should be able to do which ever Unit they choose to do first.
- Each Unit would be completed over a one year period with 50 contact hours per module.

With the instructions given, the Panel set out to find the appropriate content for the six modules. Unit I we felt should be a study of Caribbean Art and the *foundations* of Art and Design and Unit 2 would investigate the *applications* of art and design. As a result, Unit I Module I explored the art and design of the Caribbean which we named Cultural Studies. We explored the art, crafts and designs of the Caribbean from the autochthonous peoples (early peoples) to present. We focused on the petroglyphs and petrographs on rocks and in caves; the architectural structures such as pyramids and bohios; religious, ceremonial and utilitarian items which included utensils, tools and boats; body paintings and adornments as well as weaving and pottery of the early circum-Caribbean such as the Tainos, Arawaks, Caribs, Olmecs, Mayans and Aztecs. This section also looked at the influences of the art, design and architecture of the colonial countries of Europe, the translations of Asia and the retentions of Africa. This applied to architectural forms such as forts, houses of worship, public monuments, public and domestic buildings, as well as structures found on plantations such as windmills and great houses. We then looked at the well-known artists of the Caribbean. First we looked at the ones who were born in the Caribbean such as Camille Pissarro. Pissarro

The Development of Art and Design



The Duppy/Jumbie,
by Daneisha Shanice Pile,
Queen's College, Barbados

was born in St Thomas, US Virgin Islands and moved to Paris and became one of the founding fathers of the French Impressionist Movement. Then, there was the work done by great artists such as Paul Gauguin who did a body of work in Martinique as well as the itinerant artists such as Agostino Brunias, Philip Wickstead, James Hakewill and Isaac Mendez Belisario (who was born in Jamaica), who did historic paintings or prints of Caribbean scenery and way of life. We also looked at the national art movements and the pioneers of the art movements and cultural icons such as Edna Manley (Jamaica), Goldie White (Barbados), Phillip Moore (Guyana), Dunstan St Omer (St Lucia), Peter Minshall (Trinidad and Tobago/Guyana), Eva Willim (St Kitts and Nevis) and Canute Calliste (Carriacou/Grenada) and more contemporary artists such as Heather Doram (Antigua and Barbuda). We also selected a variety of art forms from traditional and contemporary paintings and sculptures to costume designs and more recently computer-generated art forms.

A favourite part of the syllabus seems to be the section on Caribbean Heritage which looks at vernacular housing, monuments, artefacts and festivals. This section focuses on the art forms in festivals and their cultural contexts and traditions such as the diyas used in Diwali, costumes for carnival and Crop Over, as well as Jonkannu. The other section examines the methods and techniques in critical studies which required the exploration of methods of art criticism, aesthetics theories as well as contemporary aesthetics issues such as intellectual property rights, censorship, buying and selling art.

The Cultural Studies module was designed for candidates to explore the vast content and context of Caribbean art and design. It was meant to study art and design from a Caribbean perspective as well as to value our diversity, rich heritage and cultural practices. With that background, candidates should better understand their influences and inspiration as budding artists.

The other sections of the syllabus are more production based, as a result, the Unit 1, Modules 2 and 3 focus on two-dimensional and three-dimensional art. Module 2 looks at 2-dimensional art forms such as drawing, painting, collage, mosaic and montage using a number of wet and dry techniques. Module 3 explores 3-dimensional art looking at sculptural forms in the round, relief, mobiles and stabiles using additive, subtractive and constructive techniques. The focus in these modules is for candidates to learn various production techniques as well as consciously explore the elements and principles of art and design.

Unit 2 modules explore some of the application of art and design. Module 1-Design; Module 2 - Applied Arts with a choice of three art forms: ceramics, printmaking and textile design and Module 3 - the Creative Project. The Design module investigates 2 and 3-dimensional design which includes: graphic design, plans/technical drawing, maquettes, photography and calligraphy. The Applied Arts module was developed with the understanding that the ceramics, printmaking and textile design would share similar objectives. There was a question mark over Printmaking as an applied art form. Some literature indicates it is, while others suggest it is not; however, we felt that there were candidates who would prefer a 2-D option which was more graphic and decorative and was more functionally different from the textile and ceramics art form which tend to be more utilitarian. For ceramics, we require pieces as relief pictures, tiles, plates, coffee mugs and tea pots using a variety of techniques such as throwing, coiling and slab. Printmaking includes screen printing, block printing, intaglio and lithography on paper while for textiles, we looked at surface decoration through screen and block printing; resist dyeing techniques such as tie-dye and batik; needlecraft work including embroidery, trapunto, appliqué, patchwork and quilting with all these techniques being explored with fabric. The other section of textile design is fibre arts which include loom and non-loom weaving techniques.

The most exciting section is Module 3 - the Creative Project. A variety of solutions are explored in this module such as murals, sculptures in the form of statues, games, costume designs, photography, water fountains and

a variety of other solutions. This is the only module in CAPE that is 100 per cent internally examined. What makes this module special is that candidates are required to do a journal of the processes, feelings, inspirations, and research, they experienced in the creation of the work.

The Examination

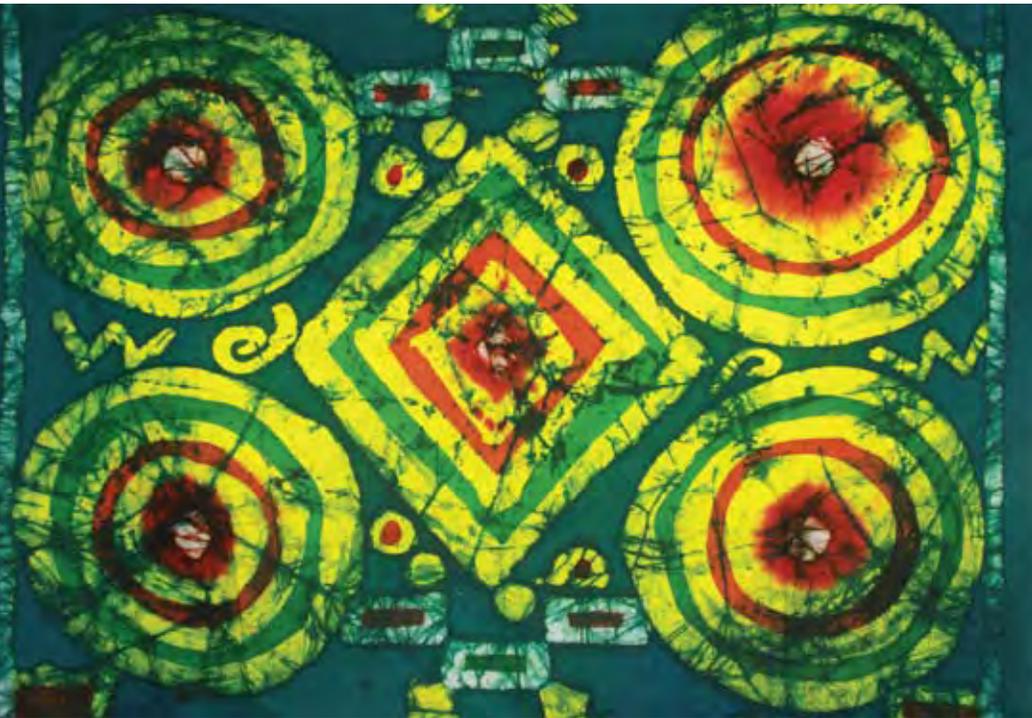
Behind the scene, there are a number of activities that take place before the day of the examination. Some of them, such as the item writing process, take place two years before the day the paper is released to the public. We first develop a Table of Specifications which will give balance to the coverage of the syllabus, indicate the weighting of the items as well as exploring the various levels of cognitive processing/thinking as suggested by the Revised Bloom's Taxonomy. The revised Bloom's taxonomy was used as it was more active through the definition of stages which were expressed as verbs rather than nouns. Maybe, most importantly, the highest level of thinking is *creating* which is one of the predominant skills needed in the development of works of art and design.

Five papers are prepared each year; the Cultural Studies paper which is a written paper and four production papers, two for each Unit. The skills and abilities assessed for the production components are: Craftsmanship, Design and Composition, Innovation, Critical Thinking and Enquiry.

Item-writing/Paper-setting

For us examiners, item writing was always an intense but exciting experience. We had to select the techniques and skills referred to in the syllabus as well as explore subject matter and themes that candidates would find interesting or would be great opportunities for learning about themselves, their history and culture and that of other groups of people particularly in the Caribbean. We also explored contemporary events and concerns. Some of these themes included: Haiti's 200th anniversary of Independence in 2004; CXC's 33rd anniversary in 2006; The Soca Warriors qualifying for the Football World Cup in 2006; the Caribbean hosting World Cup Cricket in 2007; the bicentennial of the abolition of the Slave Trade and the celebration of 60 years of existence of The University of the West Indies in 2008; cultural, family and personal identity in 2009; East Indian Arrival in the Caribbean and West African Retentions in 2010; environmental awareness focusing on global warming, eco-tourism, recycling and the protection of endangered species in 2011; and Caribbean folklore, music, poetry and sports, with reference to the London Olympics in 2012.

The Development of Art and Design



Native Character by Bernice Fahie-Richardson, Albena Lake-Hodge Comp School, Anguilla

Other thought-provoking themes were selected for the imaginative compositions where we had to find words that had a variety of meanings such as: *blues, horns, crosses, wave, a mother's pain, jerk, green, and lime*. Then there were other themes such as *wet, forbidden, decadence, shattered and aftermath* that stretched candidates' imaginations. The most memorable was the candidate who ingeniously interpreted *aftermath* as 'after math' and the year we had to be armed with gloves to mark the various pieces which had pieces of sharp glass in response to the theme, *shattered!* As examiners our greatest delight was being allowed to use colour photographs in 2007. There were many logistical problems we had to overcome in terms of duplication of works of art within the context of the examination, but we were elated when we got the permission to do so as it opened wider options for questions related to art criticism and aesthetic analysis.

The Marking Process

Over the years, markers (Assistant Examiners) are drawn from almost all countries doing the examination such as: Barbados, Guyana, Grenada, Jamaica, St Kitts and Nevis and Trinidad and Tobago. The marking is a very transparent and objective process. Each piece is marked by at least three persons and if the piece is selected for standardization, 10–18 persons could agree on the mark for that one piece.

Challenges and Successes

Our major challenge has been finding texts that cover the entire Cultural Studies section of the syllabus. So far, a fairly new book titled: *Art in the Caribbean* by Anne Walmsley and Stanley Greaves, published in 2010, has come closest to being a useful resource. It has forty colour reproductions of works of art from various parts of the Caribbean from the 1940s to 2010 by a variety of well-known artists. It gives an outline of art-making from Pre-Columbian period to present with historical timelines of the periods colonized by the Spanish, British, French and Dutch.

As a resource person for Art and Design, I made an effort to visit all the countries involved in the subject as well as most countries of the Caribbean from Guyana to Anguilla and St Kitts and Nevis as well as Haiti, Cuba, The Bahamas, Bermuda, Belize and Mexico. On these visits I was guest of one of our Examiners/Assistant Examiners or teachers of the programme or just other teacher friends I have made through my involvement with the Caribbean Union of Teachers. On a shoe-string budget, I was able to visit art galleries, museums, libraries, archives and stores where I could buy books, magazines, catalogues, pamphlets as well as photocopy articles with information on the art, design and culture of the Caribbean. Copies of Caribbean airline magazines were good sources of information as they always featured Caribbean

art, artists, monuments, architecture and culture. I also went on photographic escapades where I photographed most of the major monuments and murals in the countries visited. One year, my study and travel grant from The University of the West Indies, Mona Campus (where I was a lecturer), afforded me the opportunity to do research at the *British Museum* where I received special permission to see and photograph Taino artefacts from the Caribbean that were in storage at the *Victoria and Albert Museum* also in London which is regarded as the world's greatest museum of art and design. Other highlights of these trips were visits to Brimstone Hill and the Carib petroglyphs in St Kitts, The Dunstan St Omer murals on the walls of the Minor Basilica of the Immaculate Conception in Castries, St. Lucia and meeting the famous Guyanese artist Phillip Moore and photographing him and his monument portraying Cuffy who led the 1763 slave revolt which stands quizzically in the Georgetown's Square of the Revolution. These findings I have presented in workshops and at conferences regionally and internationally and in a compendium I prepared which was commissioned by CXC.

Maybe the most emotionally revealing, artistically challenging and psychologically rewarding are the outcomes of the Creative Projects. Candidates bared their souls and recalled their most challenging experiences which were many times tear-jerking experiences as we did the assessments; but, these experiences were usually balanced with the unbridled expressions of joy, personal satisfaction and collegial respect they received from the masterpieces they erected as murals and statues in their schools.

This 12-year journey with Art and Design has been a great lesson in adventure, leadership, creative imaginings, anxiety, hope and most of all a mature understanding of the art and design of the Caribbean. Thank you CXC for this wonderful experience!



Dr Nadine Scott has been involved with CXC for 25 years in various capacities. She started her service as an Assistant Examiner for Visual Arts (then Art & Crafts), then moved through the ranks as an Examiner, Assistant Chief and then Chief Examiner. In 2000, she joined the Panel to develop the CAPE Art & Design syllabus.



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Decay
by Jodessi Thompson
St George's College, Jamaica
2011 Regional Top Award
3-Dimensional Work

Regional Top Award Art Gallery

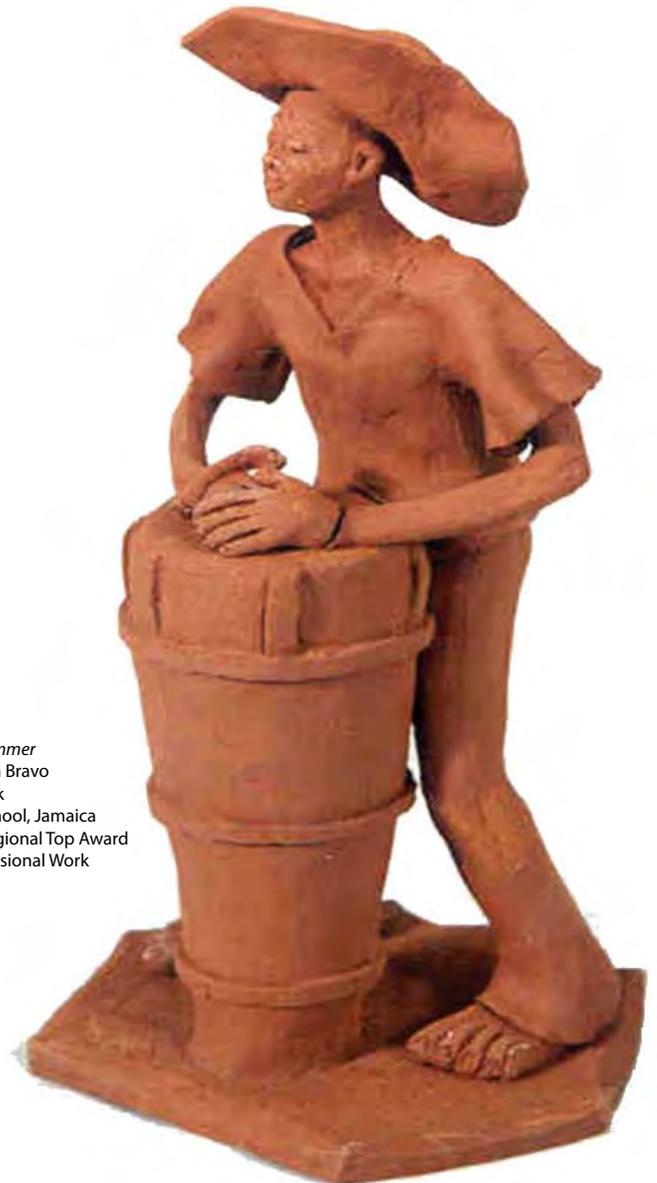
Candidates taking the CSEC Visual Arts examination have created some amazing works of art over the years. CXC recognises excellence in Visual Arts each year by presenting two Regional Top Awards for outstanding performance in Visual Arts: one for the best 3-Dimensional work and one for the best 2-Dimensional work.

To showcase some of the students' work, each year CXC hosts a Visual Arts exhibition in one of its Participating Territories. The reviews from visitors to the exhibitions have always been overwhelmingly positive. Using some of the Regional Top Award winning pieces, *The Caribbean Examiner* magazine gives you a taste of what a CSEC art gallery could look like. **Enjoy!**

Coin Saver
by Hemawati Lochansingh
Rio Claro West Secondary School,
Trinidad and Tobago
2010 Regional Top Award
3-Dimensional Work
(right)



The Drummer
by Byron Bravo
Bog Walk
High School, Jamaica
2001 Regional Top Award
3-Dimensional Work
(right)





Spirit of the Caribbean
 by Kemar Williams
 Seaforth High School, Jamaica
 2011 Regional Top Award 2-Dimensional Work
 (left)



Portrait
 by Tesha Meihua Chai
 Campion College, Jamaica
 2008 Regional Top Award
 2-Dimensional Work
 (left)

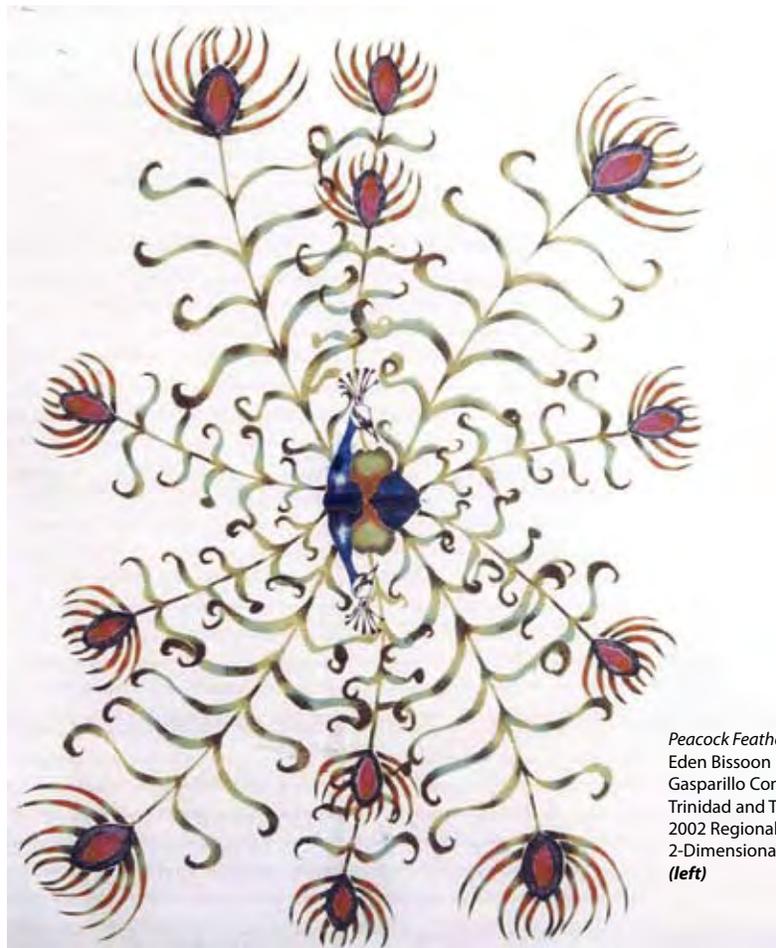


Deforestation
 by Syanne Patterson
 Queen's College, Barbados
 2007 Regional Top Award
 2-Dimensional Work
 (top)

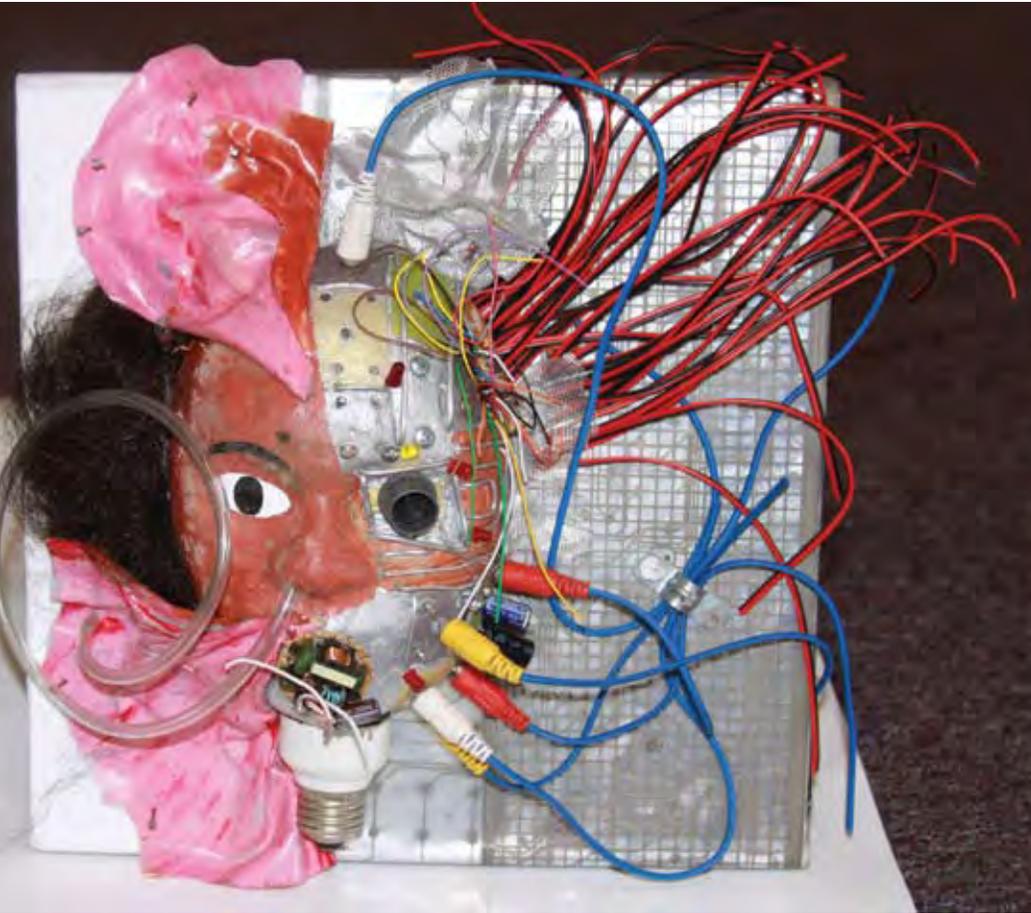
The City Dump
by Adrian Kellyman
Seaforth High School, Jamaica
2010 Regional Top Award
2-Dimensional Work
(right)



Barbados Nature Reserve
by Emma Chapman
Queen's College, Barbados
2004 Regional Top Award
2-Dimensional Work
(below)



Peacock Feathers
Eden Bissoon
Gasparillo Composite School
Trinidad and Tobago
2002 Regional Top Award
2-Dimensional Work
(left)



Elaborate Headdress
by Seon Thompson
El Dorado Senior Comprehensive School
Trinidad and Tobago
2003 Regional Top Award 2-Dimensional Work
(below)



Metamorphosis
by Karishma Dhera
Government High School, Montserrat
2009 Regional Top Award 3-Dimensional Work
(top)



Birds
by Demekos Williams
Raymond Gardiner High School
Turks and Caicos Islands
2004 Regional Top Award 2-Dimensional Work
(top)



Coconuts
by Jia Wu
St John's College, Belize
2006 Regional Top Award 2-Dimensional Work
(top)

Portrait
by Theresa Cann
Bishop Gibson High School, Jamaica
2009 Regional Top Award 2-Dimensional Work



CSEC® Theatre Arts Growing

By Yvonne Weekes

“Of all the arts, drama/theatre is best suited to be an illuminator of ourselves and the issues in our lives. It is a magic casement, opening worlds and doors which engage participants affectively through explorations in movement, sound, the visual arts, improvisation and role play.” – Dani Lyndersay.

The year 1999 was a significant one for arts educators globally. It was the year that the Director General of UNESCO launched an International Appeal for the Promotion of Arts Education and Creativity at School (p.1), charting a clear mandate for arts educators. The response by Caribbean arts educators was swift. In that same year a panel of theatre practitioners in the areas of dance, drama and technical theatre, as well practitioners of Caribbean folk forms, met to develop the first ever Theatre Arts syllabus on behalf of the Caribbean Examinations Council (CXC). The panel members were drawn from Trinidad, Jamaica, St Lucia and Barbados. I was indeed honoured to be asked by the Ministry of Education in Barbados to sit on that panel which was chaired as well as propelled by Dr Nolma Coley-Agard, former curriculum officer with responsibility for drama in the Ministry of Education in Jamaica.

I was excited about the prospect of being able to make a contribution to the work of CXC. I was encouraged not only by CXC's commitment to provide Caribbean students with the opportunity to study an area of endeavour most dear to my own heart (I have been teaching theatre and drama for over 30 years), but I thought it was a critical and bold undertaking which showed CXC's understanding of the important role that the Arts play in the total education of the student. Critical, because it showed CXC's commitment to providing students with the gateway to exciting and new career opportunities and professions in the arts, other than the traditional career choices. Critical, because it reflected the CXC's awareness of the role that arts education has in providing the foundation of the creative industries and the role of those industries in Caribbean social and economic development. It was bold too, because it highlighted CXC's continued mission

to chart new areas of knowledge for Caribbean students against an educational background which has continued to emphasize traditional areas of knowledge in which cognitive learning is the primary focus at the expense of affective areas of learning.

At long last Caribbean students would have the opportunity to see the world through the eyes of Drama, Dance and Stage Crafts. The Theatre Arts syllabus was to “provide an important means of understanding, constructing, appreciating and communicating social and cultural values” as well as encourage team building and problem solving strategies that have become important requirements in the contemporary work environment.

The panel discussions at that time were intense and centred around the fact that some members of the panel wanted a separate discipline for dance and drama as opposed to a

CSEC Theatre Arts Growing

subject called Theatre Arts which combined the two. Additionally, we not only wanted students to have the skills, knowledge and aptitudes of the individual disciplines but we were also cautious about trying to develop a subject which would be out simply making actors. Indeed, the fiercest arguments were around the fact that the syllabus should not take a Eurocentric route in which voice, acting and movement were taught in the traditional ways of drama schools, but that instruction in these areas would be contextualized within our Caribbean cultural forms. This meant developing a syllabus which would create in our students a sense of pride in our Caribbean culture and theatre arts.

The CSEC Theatre Arts syllabus is organized and taught under three main assessment principles: Appreciating and Analysing; Creating and Performing through the options of Dance, Drama and Stage Crafts. It is structured as three distinct papers comprising both theory and practice and allows candidates to choose any three options in Paper 2. These are broken down as follows:

Paper 01 is a compulsory written paper which all students sit and is designed to provide students with the ability to analyse text and productions; understand Caribbean cultural forms and make the linkages between Caribbean cultural forms and theatre elements.

Paper 02 offers our students three options with each option providing three practical examinations assessed by the classroom teacher and externally moderated by a specialist in the subject who has been appointed by Local Registrars within Ministries of Education. Students have consistently done well in this area of the examinations. Although in 2011, only four students did Stage Crafts, it is hoped that as our regional institutions offer more technical and design courses, we will have more schools able to offer this option.

Paper 03 comprises the School Based Assessment (SBA) in which students submit two assignments. Students are required to write a critique on either dance or drama production. The second assignment involves writing a research essay on a Theatre Arts

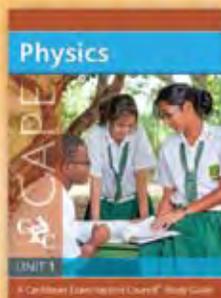
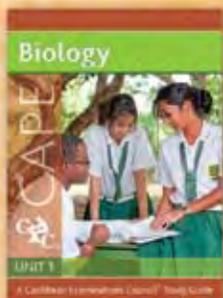
practitioner through conducting an interview and determining the practitioner's contribution to the territory and/or the Caribbean.

Since the inception of the CSEC Theatre Arts examination in 2003, candidate registration has risen from 116 candidates to just over 1400 candidates in 2012 at the General Proficiency level. From only four centres in 2003 - one in Barbados and three in Jamaica; to 126 centres which include Antigua, Barbados, BVI, Dominica, Guyana, Grenada, Jamaica, St Kitts and Nevis, St Lucia, St Vincent and the Grenadines and Trinidad and Tobago. This suggests a growing recognition by our Caribbean teachers of the importance of the subject as well as an interest in the subject by students themselves.

Of course there were rough seas initially; there were some obvious challenges. The attitude of parents, schools and even students themselves was the first challenge. For those who see no value in Theatre Arts or who see it as just a hobby and who may even deprecate and repress our young people's desire to sing, dance and act on a stage, research clearly shows that the arts has the

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CSEC Theatre Arts Growing

potential to “invigorate our schools” because they provide the essential skills of “analytical thinking, teamwork, motivation and self-discipline” (Kotler and Scheff, 1997; p. 518). These skills are necessary tools for living as full citizens in any society. Anecdotal comments from teachers revealed that often, students assigned to Theatre Arts were perceived as less academic, unable to do anything else and inclined to display poor behaviours.

Students too, chose the subject unaware of the rigours of the course. In the words of one teacher: “students wanted to act but not necessarily do any written work” (*personal dialogue name withheld*).

They said: Do Theatre Arts.

It will be easy.

It was not easy.

They lied.

[Words found on a students’ test paper]

Additionally, teachers were often not trained or qualified in either dance or drama education. Often Theatre Art was taught by an English teacher; or who had been involved in amateur theatre. The teacher loved dance or drama and was willing to take up the challenge of teaching the subject. This has sometimes resulted in a misinterpretation of the syllabus requirements and a clear lack of content base on the part of the teacher. More opportunities for training in Technical Theatre is particularly needed in order to see more candidates opt for Stage Crafts. There was evidence that some schools also relegated the teaching of Theatre

Arts to after-school hours. Resources were scarce or not readily available. There has sometimes been a failure to teach the required number of cultural forms. Students in some territories are often at a disadvantage as a result of the lack of live theatrical experiences. Cultural practitioners are often difficult to access particularly in some of the territories. Unfortunately, some students select practitioner’s whose contribution is so negligible that the student is unable to really write convincingly about such a contribution. However, the steady growth of the subject, suggests that some of these attitudes and problems are changing.

A number of workshops were held in various territories to address some of these problems. Through the strategic partnership of CXC and the Caribbean Network of Arts Presenters (CARIBNET), President of CARIBNET, Rawle Gibbons and I were able to conduct workshops in Guyana at Carifesta X in 2008 and in St Lucia in 2009, which focused, in particular, on the Paper 02 components of the syllabus. A moderators’ workshop was later organized by CXC and facilitated by the Examinations Committee members within the territories of Barbados, Trinidad and Jamaica. These were designed to ensure that there was a clear understanding of the objectives and agreement about the marking criteria for the practical components across the region. Teachers from Guyana attended the workshop with teachers from Trinidad and Tobago in Trinidad; while teachers from Antigua, St Lucia, Dominica and Barbados attended the workshop in Barbados.

In 2010, the 2nd Caribbean Educative Arts Festival which was held in Barbados hosted a number of cultural form workshops including Landship and Kumina, which were facilitated by our leading dance educators from across the region. In 2011 the Examinations Committee organized a workshop which examined wakes. More recently in 2012, two Caribbean cultural forms were facilitated in collaboration with the Theatre Arts Department of the Barbados Community College in Kalinda and Revival. The 2012 workshop was attended by 26 CSEC teachers from across the region as it was held during the marking exercise in July. The workshop included a practical component and discussion and was conducted by teachers who are also practitioners. Detailed handouts were also given to all participants. It is hoped that this will be an annual workshop in collaboration with the Barbados Community College which will be held during the marking exercise. The video of the workshop will be made available to all CSEC Theatre Arts teachers through the CXC website.

We hope that with continued training of Theatre Arts teachers and practitioners at the regional institutions our teachers’ qualifications and confidence will improve. Ultimately, it is our desire that as our attitudes to the arts change that we will have a society in which all the arts subjects are respected and that we will accept that the arts has the power to make our societies become more cohesive and create a culture of peace thereby addressing some of the challenges that we have with some of our young people who are often criticized in the media and in research (Carter, 1995) for not exhibiting the types of positive dispositions and behaviours which are congruent with society’s expectations of them.

Caribbean schools must provide every possible opportunity to those students who wish to pursue careers in the arts. If we in the Caribbean are to produce writers, performers, dramatists, technicians and designers we must therefore, provide our young people with that formal training which whets their appetite and also provide them with alternative choices. To those who see Theatre Arts as industry, we must provide the foundation for them to see that economic possibilities lie in the intangible; from the writing or production of play to the management of an artiste or administration of a theatre company. Additionally, we will only build a love and appreciation of the arts and continued patronage of the arts (Kotler & Scheff, 1997; p.517) when young people are directly involved in playing music, seeing paintings and

PAPER 1 COMPULSORY CORE	PAPER 2 OPTIONS (SELECT ONE)	PAPER 3 (SBA)
Elements of Theatre Arts	DRAMA Drama Improvisation Playmaking Production	Critique and Research Paper
Caribbean Cultural Forms	DANCE Dance Improvisation Dancemaking Dance Fundamentals STAGE CRAFTS Drama or Dance Improvisation Stage Management Costume, or Set or Lighting Design	

CSEC Theatre Arts Growing

going to the theatre. Ultimately, one of our goals as arts educators is to produce quality work within the Caribbean which has longevity as well as entertainment and economic value. The earlier we start this process the larger our arts audiences and market will be. As arts educators too, we are confident that theatre arts also has the potential to “entertain, educate and empower audiences for behaviour transformation” (Bain and Kelly, 2003; p.71) and to create social cohesion. The work of Sheila Graham with Area Youth Foundation in Jamaica is testimony to the power of theatre arts in conflict resolution and community development (Graham, 2007 cited in Lyndersay, 2005).

Theatre Arts as a component of the arts and culture is the very essence of who we are; how we feel and what we do as we deal with the winds and waves of our lives. The future looks brighter. And we hope that the dreams of 1999 will eventually be completely realised. It is our hope that all territories will be able to provide their students with the opportunities that the syllabus has to offer. So you see the ship is now in smooth waters.

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Yvonne Weekes is a resource person for CXC; Theatre Arts Coordinator at the Barbados Community College and Chairperson of the Second Caribbean Educative Arts Festival, 2010

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“What do you do with that (arts education)?”

By *Cherryl Stephens*

A dancer performing at the Caribbean Educational Arts Festival in 2010

PHOTO: C.SAM/CXC

“The arts are resources through which the world is viewed, meaning is created, and the mind is developed.” – *Elliot Eisner*

“What do you do with that?”

The Caribbean citizen of the 21st century must have an informed respect for our cultural heritage. Arts education is an obvious pathway to not only achieving this goal, but is of paramount importance in the reform process, which is to be used to effect enormous political and social changes, imperative for the development of the region’s human resource. The role of arts education in social cohesion and cultural diversity was reinforced at the Second World Conference on Arts Education (Seoul, May 2010). Arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world, characterised by remarkable advances in technology on the one hand and intractable social and cultural injustices on the other. The Conference participants agreed that arts education would make a direct contribution to resolving the social and cultural challenges facing the world today.

CXC’s approach to education in the performing arts is to provide a broad educational basis for further training, further education and for moving into appropriate employment within the performing arts sector. It is designed to be delivered in a school/work-related context and to allow learners to develop an understanding of the performing arts sector. In addition to developing their performance skills, students would gain an understanding of how a performance is realised from both a creative, and an administrative or organisational perspective. CXC’s approach seeks to develop broad skills; knowledge and understanding based on the practical needs and concerns of the performing arts industry. At some level it must be academic, but at the widest level it is competency-based.

The new CAPE Performing Arts Syllabus will fill the following gaps that currently exist based on the curricula already being offered through various institutions in the Caribbean. It will also provide continuity from the CSEC offerings, namely, the need:



Theatre Arts students of the New Amsterdam Multilateral School in Guyana rehearsing for a dance performance

- for greater skill specialisation to meet tertiary-level requirements and so improve the overall quality of graduates and better equip them to enter an exceedingly competitive and globalised cultural marketplace;
- to raise the academic profile of the arts by emphasising the theoretical and critical components of each discipline; and
- to better prepare persons to engage in the creative economy.

The syllabus consists of two Units, each containing three Modules. Unit 1, Business for the Creative Arts, consists of three Modules and Unit 2, Theory, Practice and Innovation, consists of four Options each consisting of three Modules. Students are required to choose one of the four Options in Unit 2.

Unit 1, Business for the Creative Arts, is intended not only to bring business practices and procedures to the production and management of the arts, but is also intended to teach specific arts-related areas of knowledge and practice critical to successful functioning of a business in the 21st-century environment. It is also recommended that each of the Options in Unit 2, namely, Cinematic Arts, Dance, Drama and Music, will provide continuity from CSEC syllabuses. Dance and Drama are examined in the Theatre Arts Syllabus; Music is examined in the CSEC Music Syllabus, while elements of Design are present in the CSEC Visual Arts Syllabus.

According to the Rationale, the CAPE Performing Arts Syllabus focuses primarily on Product Development and Management, the histories of the various performing arts, performance and production, as well as techniques and skills. This will encourage and enhance an appreciation for the cultural diversity of the region and the acquisition of skills as defined in the UNESCO Pillars of Learning, which include the responsibilities of learning to know, learning to do, learning to live together, learning to be and learning to transform oneself and society.

UNIT 1: BUSINESS FOR THE CREATIVE ARTS	UNIT 2: THEORY, PRACTICE AND INNOVATION
Module 1: Business Feasibility	OPTION A: Cinematic Arts
Module 2: Business Development And Planning	OPTION B: Dance
Module 3: Project Planning For The Arts	OPTION C: Drama
	OPTION D: Music

“What do you do with that?”

Acquired techniques and skills in financing, marketing, research, design, application of artistic as well as technical theories, production and performance will provide students with an informed knowledge base to encourage growth in all spheres of artistic endeavour. It will also expose them to the range of possibilities of the varied careers and for further education and training. The skills and knowledge acquired through the study of the Options may be further developed and employed in a variety of professions including, but not confined to, theatre, media, communications, dance, music and community cultural development. Some of the professions include those listed below.

The course of study designed by the CAPE Performing Arts Syllabus will encourage an awareness of the concepts and principles that will guide the responsible development of the diverse Caribbean artistic community towards successful integration into the world of work, new artistic expressions and preservation of the existing art forms. Through the creative processes



Theatre Arts students from Trinidad and Tobago performing at the Caribbean Educative Arts Festival in 2010

CAREER CHOICES

- Art Administrator
- Stunt Co-ordinator
- Media Arts Production
- Production Manager
- Cultural Officer/ Festival Arts/Talent Agent
- Public Relations/ Designer: Costume, Scenery, Publicity flyers/posters/websites
- Researcher/Historian
- Stage Manager
- Entrepreneur
- Dance/Drama/ Music Educator
- Two-dimension Concept Artist
- Animator/ Voice-Over Artist
- Anchor/host/ Actor
- Automated Dialogue Replacement (ADR) recordist
- Art Director/Production Designer
- Assistant Director/ Artistic / Casting Director
- Web Design/Development
- Set Decorator/Dresser
- Story Board Artist
- Actor/Dancer/Performer
- Choreographer
- Dance/Drama / Music Therapist
- Entertainer
- Fashion Model
- Hotel Management/ Human Resources
- Producer
- Screenwriter/Dance writer/ Playwright
- Script Editor/ Editor
- Audio Visual Technician
- Boom Operator/ Camera Operator
- Broadcast Engineer
- Cinematographer/Director of Photography/ Videographer
- Post-Production Colorist
- Costume Designer/Wardrobe
- Distribution/Marketing
- Grips
- Graphics/Titles Designer
- Gaffer (Lighting Technician)/ Lighting Designer
- Location Scout/Manager
- Sound Mixer/Recordist/ Sound Editor
- Prop Master
- Set Electrician
- Script Supervisor/Continuity/Tape Logger
- Film Critic/ Dance critic/ Journalist
- Research Scholar/ Music Librarian
- Arranger/Composer/ Accompanist/ Band Leader
- Record Producer/ Retailer
- Film maker

“What do you do with that?”

and the rigour of cultural enterprise and training, students will acquire the confidence that should have a greater impact on the management of the physical, social and economic environment they encounter. These processes and training will contribute to the development of the *Ideal Caribbean Person*. The Performing Arts is a critical component in the expansion of our experience and consciousness of the world we live in. It plays a vital role in the dissemination of information and knowledge in the development of a Caribbean aesthetic.

The Rationale of the syllabus declares:

“The Caribbean aesthetic is the creation of beauty by Caribbean people from the melding of the region’s several cultures often flavoured with the spice of necessity. It is the creation of the steel pan from the oil drum, pudding and souse from pig ends, the chattel house that could be easily moved, a Usain Bolt from yam and potato, carnival costumes from wire , cloth and paper, ska from mento and Rhythm and Blues, chuntey,

fife music and cricket --- everything that we experience in this place. Caribbean performing arts makes this complex production of Caribbean culture and identity accessible.”

We can therefore confidently expect that the CAPE Performing Arts Syllabus will eventually lead to the transformation of our classrooms, schools and eventually our communities, because it provides the catalyst for creativity and innovation in its many forms. Imagine how schools will evolve from within!

Moreover, graduates of CAPE Performing Arts will be able to function with competence in several fields, including: arts management, event management, arts entrepreneurship, dancing, stage acting, screen acting, screen writing, directing, set design, costume design, lighting design, musical performance and arts journalism. The CAPE syllabus signals a serious and seamless route to career options in response to the question: “What do you do with that (arts education)?”



Cheryl Stephens is an Assistant Registrar - Syllabus and Curriculum Development Unit at CXC’s Western Zone Office, Jamaica.

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PERFORMING ARTS

'BIG IN DE DANCE'

By Rawle Gibbons

Performing Arts is a welcome addition to the CXC suite of subjects for the following reasons: (1) The syllabus is a logical development of CSEC Music and Theatre Arts. 2) It comes about at a cross-road for Caribbean economies, when new approaches must be found to develop the region's human and cultural potential. 3) Tertiary-level training in the arts is increasingly accessible at the region's premier educational institutions – Edna Manley College of Visual and Performing Arts and The University of the West Indies. 4) Changes in communications media have impacted significantly on the possibilities for creative expression, as well as launching new forms of art-making, applications and careers. The graduate in Performing Arts will be more rounded and market-ready than the strictly academic student, opening real opportunities for entrepreneurship and employment.



Theatre Arts students of the New Amsterdam Multilateral School in Guyana rehearsing for a drama performance

Performing Arts 'Big In De Dance'

As the late Professor Rex Nettleford never failed to remind us:
*'We have more artists per capita in the Caribbean,
 than is probably good for us.'*

CXC's proposed CAPE in Performing Arts has been greeted with smiles, congratulatory remarks and words of encouragement around the region. Practitioners recognize the gap this syllabus fills in our education and its potential impact on resource development in the region. There are several distinguishing features to the Syllabus: 1) A range of options, five subjects in one syllabus; 2) It's multi-disciplinary experience; 3) Cinematic Arts as a new subject on the secondary school curriculum; and 4) The nature of the School Based Assessment (SBAs).

The range of Options: Performing Arts embraces five distinct areas of study arranged as options within two CAPE Units. Unit 1 is Business for the Creative Arts. There is little need to argue the necessity for practitioners and the society as a whole to become more conscious of the economic value of the arts. With economic shifts, both in the region and globally, away from product and service-based to innovative, knowledge-based industries, the perennial plaint of parents: 'What are you going to do with a degree in the arts?' should be a question truly consigned to the past. This Unit sets the stage for building the knowledge and skills the emerging practitioner needs to function successfully in a contemporary global economy. On completion, the candidate should appreciate the value of further developing his/her skills and knowledge through study or recognize and respond to opportunities for his/her own development.

Unit 2 offers four Options, each a full course of study - Cinematic Arts, Dance, Drama and Music. Candidates select one for CAPE certification. Music, Dance and Drama are a progression from the CSEC level where they are all now offered to small, but gradually increasing populations. Cinematic Arts is a first-time subject for CXC and a clear indication that the organization is itself responsive, innovative and conscious of its purpose in creating syllabuses for a young, dynamic, talented regional population.

While these options are distinct courses of study, they are linked in structure, some areas of content and activity. Candidates in each option will receive a general introduction to Performing Arts, defining its components, characteristics, relationships, purpose and possibilities as a whole. They will all proceed through a study of a) history and theory; b) tools and techniques; c) presentation and production in their various

disciplines. Schools are also advised, as far as possible, to make presentations and productions integrated events - e.g., festivals, variety shows, school celebrations - so that the enriching interdependency of the arts can be better appreciated and resources conserved.

SBA in Performing Arts focuses on innovation, problem-solving and community engagement. The arts have intrinsic value in themselves. This is the primary artistic impetus. They are also forms of communication and, as such, social phenomena. The SBAs engage candidates in an understanding of the possible social impact of their work and its relationship to community. If the "Ideal Caribbean Person" is expected to demonstrate 'the innovative application of science and technology to problem-solving', the Performing Arts candidates equally understand the role of the imagination, creative and critical thinking in any problem-solving situation - scientific or artistic, theoretical or practical. These communities are not only external, but within the school itself. The issue here is that the assignment is problem-based and the candidate is challenged to use what he/she knows of his/her art, individually or in a team, to address that problem.

Schools and other teaching centres will need resources specific to the delivery of each discipline being taught. This involves staff, facilities and teaching materials. Some of these may already be in place for the CSEC syllabus and may need expanding or upgrading for CAPE requirements, while others will demand new provisions. From the above, important to delivery of the syllabus as well, is a web of partnerships. These partnerships involve the schools with community arts groups, cultural entrepreneurs and private sector associations who can lend support for resources in the forms of expertise, use of equipment and facilities, as well as training and employment opportunities. In both Units and in all options, teachers and candidates are encouraged to use available ICT for research, syllabus delivery, practice and production.

Performing Arts also has to find alignment within CXC's Caribbean Vocational Qualification (CVQ) scale. This allows CXC to reach a whole population of creative workers, students and apprentices falling largely outside the radar of formal institutions. CVQ, by creating

standards in the Knowledge and Practice of Indigenous Arts, can provide measurement and certification for both teacher and student in the community environment. Consider for example, a community school such as Pinelands Creative Workshop in Barbados. Students of a CVQ certified programme, at a given point on the attainment scale, should be able to transition to Performing Arts. In addition, components of the Performing Arts syllabus could be delivered by community artists and within such community schools that yearn for recognition and accreditation throughout the region. This particular intersection between indigenous or popular arts and formal education also addresses the question of training and standards in some of the region's most vibrant and viable art forms - calypso-soca, reggae-dance hall, chutney, story-telling, stand-up comedy and festival arts. Performing Arts, in summary, creates a much-needed bridge between several sectors: arts and the academy, education and industry, school and the community, validating and making sense of how, as Caribbean people, we choose to make our way in the world.

Artistic talent is easily our region's major and most lasting resource. As the late Professor Rex Nettleford never failed to remind us: 'We have more artists per capita in the Caribbean, than is probably good for us.' With the inexorable exhausting of so much of our natural and social resources, we can no longer avoid the serious conversion of our cultural and artistic strengths for the region's future. Performing Arts presents us with such a link to this future.



Rawle Gibbons
 is a Theatre Arts
 Practitioner,
 enthusiast,
 and the Panel
 Convenor for
 CAPE Theatre
 Arts syllabus.



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Revisiting the Dance Education Curriculum in Jamaica

By Nicholeen DeGrasse-Johnson and Keino Senior

The growth of dance is dependent on people recognizing the intrinsic and core value of dance in the Caribbean. Dance is not only movement, visually organized in space and time; it encompasses the ways in which movement shapes and defines the critical attributes of its style, genre, and place in the history of a people. In the Anglophone Caribbean, the art of dance was connected to socio-economic status and racial considerations because of a historical race and socio-economic relationship. Professor Rex Nettleford highlights that since the 1970's and 1980's dances of the black majority remained African-inspired and Creole in content and stylistic orientation. The dance forms of the established population were naturally Eurocentric. This gave way to the practice of European Classical ballet, which became the hallmark of refinement and culture to the uncritical colony. In Jamaica, a dancer's skills and techniques are often based on tradition and passed down from one generation to the next linking dance to the arts.

The development of dance in Jamaica has been strengthened through the establishment of the School of Dance at the Edna Manley College of the Visual and Performing Arts. The opportunity to establish such a school presented itself in 1970, when Sheila Barnett, Barbara Requa and Bert Rose, members of The National Dance Theatre Company, teamed up under the direction of the National Dance Theatre Company and founded the School of Dance. In 1976 the government of Jamaica decided to establish the Cultural Training Centre, under the auspices of the Institute of Jamaica, to coordinate the national cultural training schools—those devoted to art, drama, dance and music. At that time the Jamaica School of Dance was formally incorporated into this national center. The School of Dance over the years has fostered both competent movers and creative and critical thinkers. It has also served as a teacher training college for students who want to teach dance. Sadly though, the presence of innovative dance instructors are still badly needed in Jamaica's

primary and secondary school system as well as in other parts of the Caribbean to which the facilities of the School of Dance are open.

The School of Dance educates students for professional careers in dance and dance education, offering courses in a wide variety of techniques to ensure that students are nurtured in the art of dance. The School has developed a great international reputation over the years through its alumni body and faculty. Our graduates have performed or currently perform with highly acclaimed international and local dance companies. Lecturers possess a rich range of global experiences in the areas of dance technique, performance, choreography, and dance education, bringing invaluable teaching to the institution and serving in the region as leaders in the dance community through their creative work and pedagogy. Our students learn and utilize a broad range of disciplines and skills. A graduate of the School of Dance is capable of performing exclusively as a dancer, teacher, administrator, choreographer and

Revisiting the Dance Education Curriculum in Jamaica

communicator, undertaking cultural roles and initiating dance activities in the community. Graduates are equipped to:

- Plan and present seminars, workshops, productions and competitions in dance;
- Work in major performance and technical roles in the dance theatre and cultural industries;
- Teach dance in the education system at the primary or secondary levels;
- Position themselves as dance entrepreneurs; and
- Use indigenous material as a source for developing and improving dance and creative skills.

The School provides several opportunities for students to get adequate experience in dance. One such opportunity is its flagship event, Danceworks, which is compulsory for all students. The programme serves to hone the skills of current students and prepare them for the discipline of professional dance theatre. Students get the opportunity to work with leading dance artistes and faculty, create their own choreographies, experience various performance spaces and engage in diverse aspects of production.

The School of Dance continues to develop and revise its curriculum not only in the School of Dance itself, but also at the primary and secondary levels. The curriculum includes studies in Jamaican and Caribbean Folk Forms, other dance forms such as Jazz, Modern and Ballet techniques as well as Dance Theory, Dance Techniques, History of Dance, Choreography, Theory and Methods of Education, Performance Research Forums, Gender and Caribbean Culture, Health Studies, Philosophy, Caribbean History and other related arts. There is a special emphasis on the cultural background of the Anglophone Caribbean environment, thus young students are exposed to the richness of their own traditions. It is in this area that the work of the cultural agents had to set the pace for the future work of the School of Dance by building a base for continued improvement and collaboration with other institutions especially the high schools. This can only be fully achieved when key areas of concern within the present high school curriculum are addressed.

Is there a Place for Dance Education?

As a basic educational tool, dance performance will open the individual physically, intellectually, and emotionally to discover, accept, and adapt to realities of change which will be the shaping force of the future. Performance will aid students of all ages in creating self-trust, challenging the whole individual, and evaluating themselves and their work in a nonjudgmental atmosphere. Hence, the most rewarding and yet the most exasperating experiences is determining the place of dance in our schools. The many gaps in the teaching and learning situations from poor teaching environment to untrained teachers have kept the dance from evolving as the educative subject it can be.

Dance is the most immediate of all the arts. Movement, the main ingredient of dance is a necessary component of our human existence. It brings together the mind, body and spirit in harmony that when experienced by the mover, provides a sense of satisfaction and accomplishment that matches no other. Dance, when taught well, allows the individual opportunities to experience the world positively. But how does dance exist in our society? Who are our dance teachers? Where is dance experienced in our schools? How do we prepare our children for dance? Who is paying attention to what is being taught and by whom?

Dance has been a rewarding experience because of the potential value of dance, taught well, to facilitate educational development. A policy statement on *Dance as Education*, by American arts advocate and educator Charles B. Fowler, formulated through a National Dance Association Project on Issues and Concerns in Dance Education in the USA, states:

Because dance involves the entire body mechanism with its attendant intellectual emotional and physical functions, it provides an ideal means to attain self-fulfillment. One begins to sense, explore and to exploit one's own inner vitality through dance. The physical dance stamina and control demanded by dance also challenge the individual to develop self-discipline.

Schools are responsible for the physical as well as academic growth of our children. Dance

in education is aimed at developing the individual personalities rather than producing dancers. It is possible to transform individuals into healthier, cooperative, courageous, cultured, and creative citizens. Creativity is fostered in education when students are permitted or encouraged to exhibit spontaneity and individuality. It allows for divergent thinking which involves searching, not being satisfied with the obvious or what comes easily in that of convergent thinking, but being able to go beyond the obvious.

Dance is sometimes perceived within society and education in several negative ways. First, there is the socio-cultural perception of dance. Dance is a natural habit inherent to most persons; there is nothing creative about it. However, for 'serious' dance to occur, one has to exhibit certain virtuosic sense while others, the so-called less sophisticated, are relegated to the position of observer. Dance is also seen as competition, as demonstrated by the many schools that participate in the Jamaica Cultural Development Commission (JCDC) annual Festival of Art competitions, and should therefore be of a particular form. Our value system, which has some post-colonial underpinnings, is strongly tied to religion and the perception of moral meanings. This is manifested in the fallacy that dance is a pejorative activity and is only performed by those less fortunate.

When dance is taught in the formal curriculum, it is expected to serve as reinforcement of other subject areas or as a means of cultural heritage preservation. It also keeps the girls occupied during Physical Education, while the boys perform so called more serious activities, like cricket. It is done as spurts of performance activities for school events – Easter concert, Heritage Day or Christmas presentations for the public. However, the preparation for presentation is practiced outside of the designated dance class. It would seem then that the creative dance class is not the place for dance performance experiences.

We need to be concerned about who teaches dance to our children. Many individuals enter dance teacher training programmes with very little formal training or sometimes no formal dance training. They may be accepted because they display a general aptitude for dance; or they have danced in the entertainment

“When dance is taught in the formal curriculum, it is expected to serve as reinforcement of other subject areas or as a means of cultural heritage preservation.”

Revisiting the Dance Education Curriculum in Jamaica

industry—cultural tourist, small dance ensemble, community cultural group, or products of the JCDC competition. There is the occasional individual who has had formal training, but is not convinced that their purpose is the teaching of dance. Within the teacher training programme, students are expected to learn about the subject of dance - dance technique, concepts in basic movement skills, choreography, dance pedagogy, general education principles and yes, the performance aspect of dance.

Within these four years, students are expected to learn, analyze and synthesize concepts that prior to this, did not exist kinesthetically or cognitively for them in the realm of dance. One of the main pedagogical objectives expected of this individual, is to design an atmosphere conducive to learning skills that are still unfamiliar to them. These principles have not been conceptually or physically embodied. How is it possible for these teachers to inform students of a process with which they themselves were still grappling?

If the mission of this generation is truly social and economic reform then we need to pay more attention to the scope and delivery of the arts, specifically dance in our schools. In this new world view of cultural and creative industries the importance of dance in Jamaica and other societies has been established. However, there is a need for further educational reform that will give dance education the credence that it needs to survive in our schools.

The context for a dance curriculum in secondary education

There is no government policy or legislation which addresses dance in Jamaica. In 2003 dance was introduced as a subject offered by CXC at the Caribbean Secondary Education Certificate (CSEC) level; dance became one of three areas in Theatre Arts which students could sit at this level. This move was/is geared towards adding essential knowledge and skills in the areas of dance and by extension serves to enrich high schools curricula.

Dancers, choreographers, and all those involved in studying and performing dance take part in defining and reinterpreting the art form. Dance at the Edna Manley College provides all students with the opportunity to acquire a comprehensive knowledge of dance as an art form. Students learn and refine dance skills and techniques in class and in performance, study the historical and cultural significance of dance, its evolution as an art form, evaluate personal work and the work of others. It is therefore imperative that the formulation of a dance curriculum seek to further assist students to:

- Gain significant knowledge of dance elements, principles, and concepts
- Develop and apply an understanding of basic principles of choreography
- Apply knowledge, skills, and techniques of dance in formal dance presentations
- Build personal criteria for the evaluation of non-professional and professional dance performance and study
- Effectively communicate ideas, thoughts, and feelings through dance.

A dance curriculum at the high school level should be developed bearing these points in mind in its restructuring. This could aid in students matriculating more readily into any of the dance degree programmes. It is necessary that such a curriculum be implemented using a variety of appropriate instructional methods, providing students with diverse, challenging experiences in process-centered study. Effective fine arts dance programmes support the students, despite individual differences in learning rates and/or prior knowledge and skills.

We have observed over the years that in the process of studying dance, students accomplish many specific tasks and gain knowledge in a number of ways; developing skills that are valuable for achievement in other areas of school and life. Over the course of a dance programme, students will:

- Develop meaningful concepts of self, human relationships, and physical Environments;
- Build critical thinking skills by examining the reasons for dancers' actions, by analyzing individual responses to lessons and performances, and by interpreting the intent of choreographers;
- Strengthen and refine creative thinking skills by creating original interpretations of dances, based on response to others' work, and by constructing scenery, props, lighting, and makeup;
- Learn to contextualize dance in culture and history by exploring how a dance relates to the time and place of its origins;
- Learn the communication methods of different media by carefully examining live and recorded dance performances.

An in-depth look at the scaffolding of dance knowledge and skills reveals the many benefits for students who participate in a strong dance programme. Creativity, self expression, collaboration, cognitive skills, dance knowledge and skills, and an appreciation of dance are just a few of the benefits for learners.

It is necessary for high school dance programmes to be designed for all students beginning at Grade 7, including those with no prior dance experience and those with differing degrees of formal dance training. Students should have many opportunities to discover and develop personal talents and to expand their perceptions of self, community, and the world. It is recommended that tertiary institutions, like Edna Manley College that provide degree programmes and private dance companies such as the *National Dance Theatre Company, Movements Dance Company, L'Acadco* and *The Company* among others, provide assistance through a *Artiste-in-Residence* programme for high school dance students to develop their technical skills.



Nicholeen DeGrasse-Johnson is Principal of The Edna Manley College of the Visual and Performing Arts and a CSEC resource person.



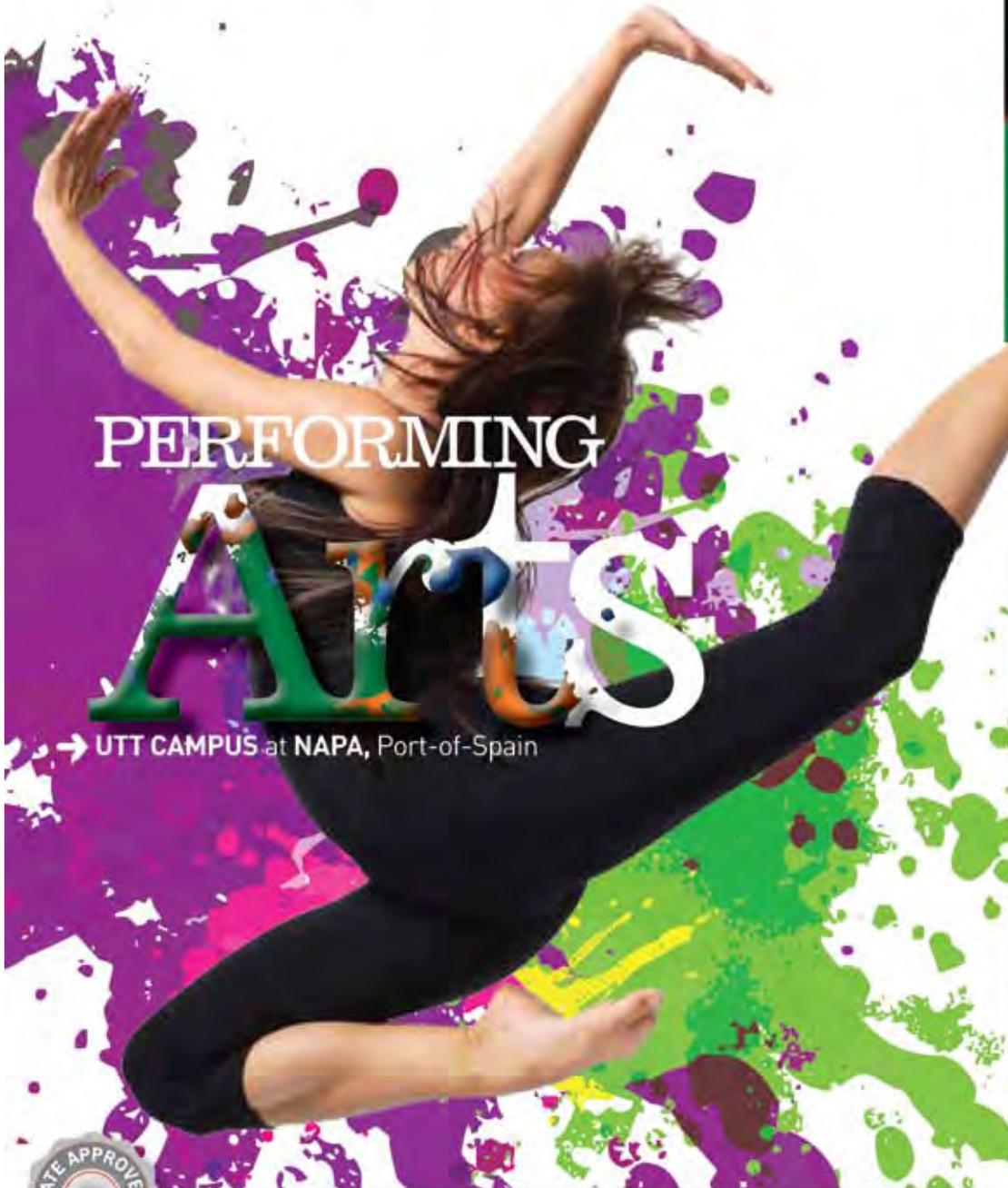
Mr Keino Senior is a Senior Lecturer at the Edna Manley College of the Visual and Performing Arts (EMCVPA), where he facilitates courses in Caribbean Studies, Philosophy and Research

Methods. He also lectured in Gender and Development Studies at The Institute for Gender and Development Studies, The University of the West Indies.



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Whither the performing arts industry?

What happens to graduates after their arts degree is done?

By Desiree Seebaran

It's widely acknowledged among those who know that trying to make a living locally in the arts is financial suicide. Nobel Laureate Derek Walcott's years at the Trinidad Theatre Workshop were reportedly lean, and many of our artistic heroes like Beryl McBurnie, Lord Kitchener, George Bailey and Ras Shorty I died at the top of their professional game but without the financial security that should have come as a result of their talent.

But since The University of the West Indies St Augustine Campus (UWI STA) Department of Creative and Festival Arts and the University of Trinidad and Tobago (UTT) Academy of the Performing Arts started churning out scores of talented performing arts graduates, the dearth of a local arts industry is becoming more glaring. Those people who earn degrees in musical arts, or theatre design or film production may have good reason to ask themselves, "Where am I going to work after graduation?"

Twenty-five-year-old Adafih Padmore played Tracy Turnblad in a production of *Hairspray*, staged by Must Come See Productions in July at Queens Hall. But although cast and crew members receive a small stipend for the show, the production company only does shows annually. And the talented soprano's 'real job' is as a temporary clerk with the Police Band while she finishes her degree in Musical Arts at UWI.

"Sometimes it feels that performers are abandoned by the powers that be after they've gained their degree in the arts," Padmore said. "There seems to be less and less development in providing further education, performance opportunities and career options for us."

For the 2011 to 2012 academic year, UWI STA had 51 students registered for dance; 67 for film, film production or film studies; 92 in theatre studies and over 100 students in both the musical and visual arts programmes. If UTT has similar student statistics in their performing arts programmes, a small but steady stream of trained artists are being released into the work world without an established industry to absorb them.



Beryl McBurnie



Lord Kitchener



Ras Shorty I

Andrew Seepersad is the founder of the nearly two-year-old Proscenium Theatre Company, which produced the comedic *Little Shop of Horrors (LSH)* at Queens Hall in June this year. He knows that the few production companies that do exist locally tend to use the same people over and over again, and up-and-comers don't always have a chance to show their skills.

In "LSH, we had students from UTT come and work backstage, and in our live band. But right now, with UTT, the students don't have many productions to work on. So I worry for students coming out."

Michael Cherrie, an award-winning local actor and full-time lecturer in UTT's acting programme, agrees that the local arts industry is not where he would like it to be. But it's not without hope, either.

"I think that we can and will get established. But a large part of getting there has to be due to the work of these graduates. What serious students of the performing arts have to realize is that working in the performing arts is a large part entrepreneurial. You have to create your own work," Cherrie said.

Many recent graduates are taking Cherrie's advice. Inge Schlüer works at the International School of Port of Spain; but she's also a successful freelance musician who markets herself well on Facebook and is in demand as a violinist at weddings and corporate events.

"I joined both the National Sinfonia Orchestra and St. August Chamber Orchestra six years ago," she explained. "After getting exposure through the orchestras, I would be asked to play solo violin at events and my 'freelance' career took off."

But Schlüer is also very concerned with the lack of a formal industry for musicians to tap into. A dearth of proper sound engineering, and the lack of local access to quality music equipment are some of the challenges musicians face.

"There are a few spots where musicians try to showcase what they do, like La Casa de Ibiza, Woodford Café and Drink Wine Bar, but

Whither the performing arts industry?

there needs to be more," she said. "There should also be regular information on the business of the industry available. Often, artists operate in an ad hoc way without proper guidance. And we need some more support from the private sector."

Seepersad agreed that the industry needs corporate sponsorship. Big community theatres in the US are usually underwritten by individual and corporate sponsors; they provide the financial buffer while the production companies build an audience base. Musicals can cost between TT\$350,000 to \$500,000 to produce, Seepersad said, and just breaking even through ticket sales is not guaranteed.

"My frustration is that big companies will sponsor a fete. Are you sponsoring for branding or are you sponsoring for community development?" Seepersad asked.

Government support also counts for a lot. Trinidad and Tobago Film Company (TTFC) marketing manager, Rudolph Hanamji said that since the TTFC's establishment in 2006, the local film industry moved from a fragmented environment to a systematic industry with

processes, rules and regulations to help it grow.

The TTFC provides funding opportunities for local productions and is instrumental in getting international production companies to come here to film medium and large-scale productions, like the recently concluded "Home Again", starring Tatyana Ali. These international and local productions usually have job opportunities for film students and graduates, Hanamji said.

"And what we've observed is that persons not only remain here but have been able to work abroad," he added. Locally trained filmmaker Shaun Escayg worked on the animation for the character Bumblebee in "Transformers 3: Dark of the Moon" and also produced an excellent short film called "Fish", which has been entered in international film festivals.

"We've already received requests to assist with the placement of interns and full fledged crew. So more opportunities will be coming shortly," Hanamji said.

"A career in the arts should be able to sustain its devotees," Cherrie said: "help them pay the rent and bills and send their children

to school." So the solution to T&T's lack of a performing arts industry isn't to downplay the university performing arts programmes, but to create more spaces in the public and private sectors for graduates to fuel a more vibrant and settled industry.

"There are young people here who are ready; they are starting to produce their own work. And young people who are serious about their talent need a space to learn and hone their craft. Because anywhere in the world, whether or not there is an industry to absorb your work, you have to be good," Cherrie said musingly.



Desiree Seebaran is a free-lance journalist from Trinidad and Tobago. The article was first published in the Guardian on 4th August 2012.

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Edna Manley College of the Visual and Performing Arts



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The Bachelor of Fine Arts in Visual Arts, Dance and Theatre Arts, Bachelor of Music, Bachelor of Arts and Bachelor of Music Education, Dance Education, Drama in Education and Art Education programmes offered at the Edna Manley College are grounded in the concept of research-based practice towards nurturing and defining the rich cultural heritage, evolving identities and aesthetic sensibilities of Jamaica and the region. At the Edna Manley College, this approach to education in the Visual and Performing Arts recognizes that art production is the result of a process which requires intense intellectual engagement. In this process, emphasis is placed on the development of critical analysis and critical thinking skills and practice. Students develop their ideas by engaging in on-going research which informs their individual perspective and work. In accordance with the mission of the college, the overarching philosophy of the arts education programmes is underpinned by the intention to provide an excellent teaching/learning environment for creative exploration of the arts, culture and

pedagogy within the context of the cultural dynamics of the region and technological demands of the global society.

For the School of Visual Arts, the recent changes to the Visual Arts CSEC curriculum, which require students to document the process of development of their work in a journal, and which must be linked to research and critical analysis, have contributed positively to their preparedness for studies at the tertiary level. It has been noted that students in the core studio areas, have been exposed to the integration of research in their practice, and have a better understanding of how their ideas and interests can be developed by referencing and utilizing multiple sources. Of particular importance has been the emphasis on the production of a body of work as process, which requires reflection and enables the student to gain knowledge and insights through the application of critical thinking. These emphases reflect important changes and assist in changing the perceptions of art as a purely skills-based activity which requires mastery of skills, but little intellectual engagement.

Edna Manley College of the Visual and Performing Arts

It has also been noted that the requirement to present a journal has assisted in preparing students for courses in Critical Analysis, where they are continuously required to reflect and develop independent positions. Some students are also more aware of theoretical perspectives which interpret and discuss art outside of the Formalist frame, though it must be noted that this is uneven, and is based on the extent to which the individual teacher introduces this information to students. A recommendation would be for the curriculum to be more specific with regard to content on different theoretical frameworks for looking at art, as an introduction to more detailed exploration of critical theory in tertiary studies.

Despite the positive impact of the change in the CSEC curriculum, it must be noted that there is still a critical deficit in the curriculum in the area of Drawing. It is unacceptable that students could be certified at the secondary level in the Visual Arts without having any instruction in Life Drawing or Observational Drawing, as now occurs. Drawing is a fundamental and core subject area in Visual Arts education which enhances critical observational skills, the development of visual language, and the understanding of fundamental concepts. Equally and importantly, it is a tool for exploration of ideas, documenting and contributing to the process-led approach to development of bodies of work, irrespective of the discipline. It is a necessary foundation for Visual Arts studies at the tertiary level, and is a requirement for all students from years one to three in the four-year degree programmes offered in the School of Visual Arts.

Currently, students who have passes in Visual Arts, sometimes at the level of Grade I, are coming to the College without adequate instruction in Drawing. Even more problematic is that the majority of students, who apply for entry, have had no instruction in Figure/Life Drawing, considered a core area in Visual Arts for centuries. The study of the human body has traditionally, and continues to be, regarded as important in fostering an understanding of visual representation. These problems are specifically observed in the Drawing examinations which are required as part of the assessment process for entry to the Visual Arts programmes at Edna Manley College. Despite presenting portfolios which demonstrate potential, many students have never had the experience of drawing from a live model, and have tremendous difficulty in sitting these examinations.

The absence of required Drawing, including Figure Drawing, for certification in the Visual Arts at the secondary level goes

against best practices internationally, and unfairly prejudices students who have not had the requisite instruction to meet required standards for post-secondary education in Visual Arts. At Edna Manley College, it is recognized that students entering the Visual Arts programmes have widely varying levels of skills and exposure to Observational Drawing and Figure/Life Drawing, based on whether this was offered in their schools. The impact of this on our programmes is that there is significant remedial work which has to be done for those students who have not had this instruction, in order for them to engage in and benefit from their programme of study. Such students are admitted to degree programmes based on potential, but must undergo intense remedial instruction in order to meet the requisite standards.

It is strongly recommended that both Observational Drawing and Figure/Life Drawing be mandatory for all visual arts students, regardless of their area of specialization, in order to be certified at the CSEC level. Figure Drawing must specifically address drawing from life, with equal weight being given to this as to Observational drawing. Failure to do so will perpetuate a situation in which some students are not adequately prepared for post-secondary studies, and also in which the secondary school curriculum does not adhere to standard practices internationally.

The CSEC Music syllabus successfully does what it is intended to do which is to provide students with an introduction to music and to develop basic skills in music. Despite the positive impact of the CSEC Music curriculum in schools, it must be noted that there is still a critical deficit in the curriculum in the practical area of study, specifically the solo performance repertoire. The nature of the music classroom creates a difficulty for the teachers to cover the range of instruments that students have an interest in studying. The result of this is that teachers are not able to address each student's instrument at the desired standard necessary for those who may wish to pursue study in music at the tertiary level.

Most high schools in Jamaica focus on the recorder, conga and voice as instruments of study. In order to focus on developing the practical skills at a more advanced level, students will require tutoring outside of the classroom hours. This is certainly true for the more difficult instruments such as piano, woodwind, strings, and other orchestral instruments. There is not enough time in the syllabus to allow for students to develop skills on an instrument or for adequate practice time in the schools'

timetable structure. Entry to study music at the college requires that applicants must have attained a minimum of Grade 5 (ABRSM/Trinity) in technical ability, music theory and musicianship. Many students who attend private lessons are above that level. Students with CSEC music without the private lessons experience do not routinely attain the Grade 5 (ABRSM/Trinity) level in technical ability, music theory and musicianship. The disparity in the students' level is further compounded by the students being able to enter the CSEC examination as elementary, intermediate and advanced (Grade 4 ABRSM).

The recent change in the music curriculum has further limited the choice of pieces for in-depth musical analysis. Additionally, the absence of a Caribbean piece further limits the choices for the students. This too can be reviewed as the syllabus offers far less analysis choices when compared to its initial design some years ago.

The introduction of Music at the CAPE level would provide opportunity for the one-on-one or small group teaching required to bring students' knowledge and understanding of music theory and analysis, musicianship and technical ability up to entry level for tertiary education. Most students attained this level through private lessons outside of the high school system. Currently, the Edna Manley College, School of Music accepts students with CSEC music with Grades I, II or III into the Preliminary Qualifying Programme which prepares students for entry into the degree programmes. Students with or without passes in CSEC music and who have also attained Grade 5 or above in music theory and practical are admitted directly into the Bachelor of Music and Bachelor of Music Education programmes.

Students who studied CSEC Theatre Arts and enter the Edna Manley College possess a working knowledge of Caribbean Cultural Forms and proved useful in their study, as well as their sense of purpose in pursuing a career in the arts. They develop a sense of appreciation and acceptance of these forms as pivotal in their own growth and development processes. The premise of the Theatre Arts education syllabus is to provide secondary school students with an introduction and immersion into three artistic modes of expression. Through participation, students gain an alternate avenue to develop other aspects of their lives: the social, spiritual, emotional and problem solving skills, as well as academic achievement in a none-traditional subject. Theatre Arts introduces students to performance and production as well as critical analysis skills. The emphasis on Caribbean Cultural Forms as the root source for movement



PHOTO COURTESY MARKETING DEPARTMENT, EDNA MANLEY COLLEGE

vocabulary and analysis speaks to the relevance of Theatre Arts in educating the next generation with a Caribbean sensibility for the global marketplace. The Theatre Arts syllabus at the CSEC level has three options—Dance, Drama and Stage Crafts.

Theatre Arts Dance allows students to explore and engage in valuable research and dance practice for dance improvisation, dance making and dance fundamentals. While these three components aid in the preparation of the dancer for entry into tertiary education, there is a need to improve students' technical performance skills, knowledge and levels of analysis and synthesis in order to ensure successful entry and progression and to create and enhance the standards desired for advance dance studies. Dance applicants to the Edna Manley College, School of Dance are required to attain strong dance technique skills across

genres such as Ballet, Modern, Caribbean Traditional Folk forms and Jazz; but the fact that in many countries in the region dance appears as a subject in grade ten for examination without prior provision for knowledge and experience in earlier grades places the student of dance at a significant disadvantage and the teacher of dance in a quandary.

Dance as a component of a three-part subject content means that it should be taught in collaboration with the other parts. For the candidate to experience the fullness of the content there must be equal exposure to and guidance in each component. The skillful and prepared Theatre Arts teacher will manage syllabus delivery in such a way that their focus on one aspect of the subject content but does not exclude the others. In fact, such a teacher will ensure that each component is addressed and taught in relation to the larger content

area. Therefore collaborative instruction is recommended.

Within the Theatre Arts Syllabus the Dance Fundamentals component allows for a choice between Modern and Folk and it is recommended that both genres be developed while also including Ballet and Jazz techniques. As such, clear objectives and standards should be developed and communicated using targeted attainment levels and an outline of skills/achievements. For example:

- i) *Students will be able to perform two pirouettes en dedans and en dehors,*
- ii) *Students should be able to perform the corkscrew and dinky mini movements,*
- iii) *Students should be able to perform movements of the following Jonkonnu characters: policeman, belly woman, Indian et al.*

Further to this, an understanding of the



Carol 'Annie' Hamilton
Vice Principal, Academic
and Technical Studies



Roger N. Williams
Director,
School of Music



Petrona Morrison
Director,
School of Visual Arts



Kerry-Ann Henry
Director,
School of Dance



Nicholeen DeGrasse-Johnson
Principal
Edna Manley College

Edna Manley College of the Visual and Performing Arts

muscles involved, in the movement execution and the ability to verbally and through written word articulate such, are integral and necessary components that must be included and emphasized. Teachers must, themselves, be equipped with relevant anatomical and kinesiological information to not only lead students to deeper knowledge of the moving body, but also to be able to expand their physical capacities for movement safely and with care. Such information must be folded into the lesson plans for the Dance Fundamentals component in order for students to contextualize their learning.

Other areas for mention include the Dancemaking component for which choreographic tools to be explored should be noted and structures or choreographic forms such as AB, ABA et al., are highlighted. The skills of Improvisation are crucial to this aspect of the Theatre Arts syllabus and students must be encouraged to discover their own creative

potential through improvisation games and exercises. These will not only assist in creating group harmony and cohesion, but will also grow students' confidence in movement. Teachers must, however, prepare for delivery of Improvisation lessons; they cannot be left in the realm of 'free for all', as dictated by the common misconception. Students must be led through procedures and be given clear creative tasks and rules. In this way they will be able to experience the freedom in discipline.

The Journal should be expanded to include analysis and reflection on technical skills development, challenges, solutions, muscular work involved and imagery used and the results/changes or achievements. Additionally, teachers may include journal activities which are not only written but which allow the students to work from their other intelligences. They may, for example, use the video option on their mobile phones to document their progress through exercises, or may be allowed to depict

their feelings and reflections through poetry, song, or visual art, all as part of the journaling process.

It is important to note that the study of Theatre Arts—Dance, Drama and Stage Crafts, provide an important means of understanding, constructing, appreciating and communicating social and cultural values, interpreting, valuating and transmitting the traditions of the past, exploring, celebrating and challenging the present and imagining the future. Applicants to the Schools of Dance and Drama are definitely at an advantage after being successful in Theatre Arts. However, if we are to improve the standard and perception of the study of dance and drama throughout the region, we need to begin the process of educating our children in dance and drama earlier (at least grade seven) and more deliberately. And more importantly, we need to re-educate educational stakeholders of the significance of the arts, in general, to quality education for life.



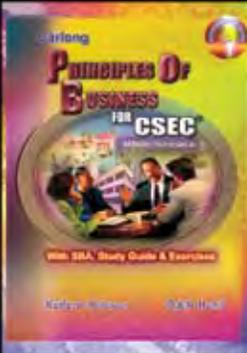
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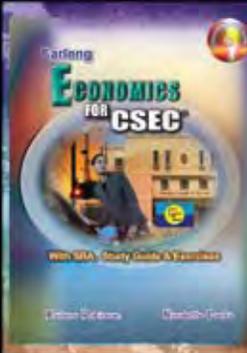


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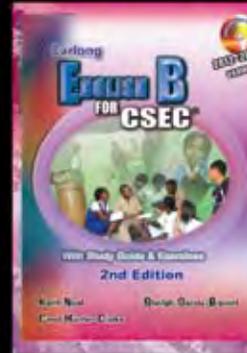
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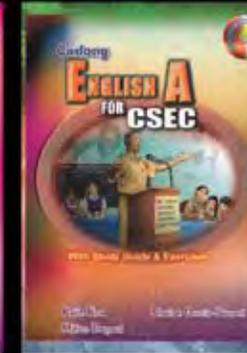
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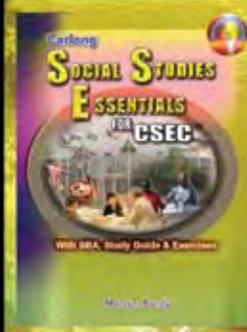
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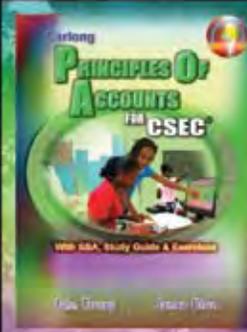
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BCC's Arts Programmes

CSEC Students and their transition

By Allison Thompson

The Barbados Community College (BCC) has grown and evolved in significant ways since it was first established in 1968. The Division of Fine Arts, which opened in 1973, was originally located in the historic Eyrie House which gave the main campus its name, and offered instruction in Advanced-Level art. In 1990 the College was empowered to offer Associate Degrees as well as Bachelor Degrees, Diplomas and Certificates and the curriculum expanded in response.

The Division of Fine Arts which is now located at the Morningside Campus, currently offers five two-year associate degree programmes in Visual Arts, Fashion Design, Music, Theatre Arts and Dance. Those students, having completed the Associate Degree in Visual Arts (or its equivalent), are eligible to apply to the two Bachelor Degree Programmes in Studio Art and Graphic Design. The Division also offers one-year certificate programmes in Fashion and Interior Decorating. As a result, the Division of Fine Arts functions as a vibrant and exciting centre for the Visual and Performing Arts. Of the approximately 4,500 students enrolled at the BCC, 270 are located in the Division of Fine Arts which incorporates a performance hall and art gallery in addition to class rooms and specialized studios.

We have a body of 13 full-time faculty members and approximately 80-90 part-time teachers and they are the reason for the success of the Division. We have been fortunate to

attract many of the best art practitioners and educators to join our faculty and as a result our students benefit from their genuine passion for teaching and dedication to enrich the cultural life of Barbados and the wider region.

Students entering any of the Associate Degree programmes at BCC are required to have a minimum of four CSEC subjects at General Proficiency level at Grades I, II or III or their equivalent, one of which must be English Language. The various disciplines within the Division of Fine Arts have additional requirements in the form of interviews, portfolios and auditions.

The Associate Degree in Visual Arts is our largest programme with approximately 90-100 students enrolled across the first and second years. We consider this to be our foundation programme with 15-25 students continuing on to pursue one of the two BFA programmes for an additional three years. While traditionally, CSEC Visual Arts was an entry requirement to the Associate Degree, this has recently changed so that the weight of the assessment rests on the interview and portfolio. Portfolio requirements are available on the BCC website@www.bcc.edu.bb.

Representational drawing skills form a significant part of the portfolio requirements and so students who intend to apply for the programme are encouraged to develop their abilities in this area. Some applicants tell us they have never painted as part of the art programme

at secondary school, or some have not done any drawing since first form. A number of students pursuing CSEC Visual Arts choose other options with the view that their results will be better. Drawing needs to be a core skill which students need to work to develop, and experience with painting will be an important asset.

Graphic Design tends to be another weak area because most secondary school teachers are not specifically trained in this discipline. One suggestion might be to offer workshops for teachers in specialized areas such as Graphic Design so that students are better equipped for the demands of the programme at BCC. Another option which will serve applicants well is the Reflective Journal which helps students to develop written as well as analytical skills.

Russell Hatcher, coordinator for the programme, and a number of the part-time tutors has commented that the strength of the CSEC students coming into the Division of Fine Arts is relative to the schools they attended, as certain schools seem to specialize in particular areas.

We also receive a large number of applicants who have completed Art and Design at CAPE. Once they have been accepted into the Visual Arts programme at BCC, these students have usually received advanced standing for first year art courses and enter directly into the second year of the programme. This has not been without some disadvantages. Students often do not have the preparation of those students

BCC's Arts Programmes

who have passed through the more intensive foundation provided to our first year students who are studying art five days a week.

The Associate Degree in Music is offered on a full-time and part-time basis and currently 56 students are enrolled. While a CXC qualification is not necessary, applicants are required to audition and write a theory test and students are expected to reach the equivalent of at least a Grade 5 level. Roger Gittens, coordinator for the programme states that those students pursuing CSEC Music at an advanced performance level (Grade 5 and above) would be best suited for entry into the Associate Degree in Music as our entrance audition is targeted at this level. The CXC Music exam includes a composition and arranging component and Gittens believes that those students who choose to compose in traditional styles at CSEC will tend to do better in the Associate Degree in Music composition and arranging courses as these are the techniques that are used in BBC's programme.

The CSEC Music practical component includes an ensemble performance. This should help to prepare persons entering the Associate Degree in Music programme as our students have to join at least one ensemble in their first year and at least two in their second year. This year, three applicants with a Grade III in CXC music did not pass the theory exam, suggesting that a Grade I or II would be more desirable.

The Associate Degree in Theatre Arts, like the Music programme has been expanding over the years. In 1997, only five people applied for Theatre Arts, while this year there were 54 applicants and the year before over 70 applications were received. While CSEC Theatre Arts is not a prerequisite for entry to the Associate Degree, Yvonne Weekes, coordinator for the programme notes that applicants tend to be better prepared and more confident with the audition process, a requirement for admission. In the early days of the programme, applicants did not understand the audition process and often wrote their own pieces. Writing and character presentations were poor. Now applicants understand the concept of choosing a piece of drama and presenting a piece of one character. Often, applicants who do unsatisfactory auditions have not done CSEC Theatre Arts at school. Students from some schools are better prepared than others.

In the first semester, students often understand the rudiments of improvisation and group work, which previously had been extremely hard. In the past, they had to play catch up in the very basic areas of improvisation, playmaking and performance skills. Now it is exciting to see most students come to the college with an increased understanding of these creative and performing components.

However, the writing aspect continues to be a challenge. Across all programmes, we would like to see more attention paid to essay writing skills and analytical skills. In some ways there appears to be a lot of attention paid to the practical components of these subjects at CSEC, which often means that students are surprised at the amount of writing which is required of them in the Associate Degree curricula. Weekes is proud to point out that the very first Barbados Exhibition awarded to a BCC Theatre Arts student was given to Salama Patrick who gained a Grade 1 in the CSEC Theatre Arts examination and who recently graduated from the New York Film Academy.

The immediate transition from the secondary level (CSEC) to the tertiary level (Associate Degree) is seldom an easy one for Theatre Arts students. The programme calls for acute analytical skills and critical thinking, along with the capacity to engage in self-reflecting exercises. Many of the students have not yet developed these competencies and find it challenging to fully participate in some of the activities, particularly during the first year of the programme.

Michelle Cox, another tutor in the Theatre Arts programme has observed that, even with the required qualification (Grade III) in the English Language examination, the students seldom seem adequately prepared for the academic rigour of the Associate Degree. Many tutors have complained about the repeated occurrences of basic grammatical and syntactical errors in students' work. Students with Grade I in English A, English B or History generally seem better prepared for tertiary education in the performing arts.

The Dance programme is currently located at the Barbados Dance Theatre, but with the proposed expansion of the Performance Hall, it is hoped that these classes will soon return to the Division at Morningside. The syllabus has recently been modified with an intake of students every year instead of in alternate years and the resulting increased number of students should contribute to the vibrancy of the programme.

Dance is currently offered at CXC as part of the Theatre Arts Syllabus. Though it has been ongoing for several years, the transition to the Associate Degree in Dance is still in its embryonic stage. It is hoped that generating a greater awareness for dance at the BCC, will channel an interest in CSEC Dance students and by extension open up their understanding to the practical and academic training they can receive from studies at this level.

John Hunte, Cultural Officer responsible for Dance at the NCF is currently working with

Shama Harding, principal at Praise Academy of Dance to identify schools that may be interested in adding dance education as a programme that will channel students to pursue the Dance option as part of the Theatre Arts at CSEC. The challenge is for the schools to have specialists teaching in the various subject areas.

The Associate Degree in Fashion is the only programme in the Division with an intake of new students every other year. The one-year Certificate programmes in Fashion and Interior Design accept students every year. The entry requirements for all three of these programmes include ten fashion sketches and/or three garments. As a result, drawing skills are beneficial.

Many of our former graduates are now teachers in the secondary school system and that has helped to ensure that students interested in pursuing art studies at the tertiary level are better prepared. It will be interesting to see what impact the introduction of new sixth form schools will have on our programmes, and specifically our intake. Undoubtedly, prospective students will continue to be attracted by the excellent reputation of the various programmes. The best way to see the results is by attending Portfolio, the annual series of exhibitions and performances mounted by the graduating students every April/May. This event continues to prove, beyond a shadow of a doubt, that the Division of Fine Arts is indeed the centre and the foundation of the visual and performing arts in Barbados.



Allison Thompson
is Senior Tutor,
Division of Fine
Arts at the Barbados
Community College.

Music for Life

*The Department of Creative and Festival Arts (DCFA)
UWI St. Augustine, Trinidad and Tobago*

By Kelly Ramlal

Educators and administrators at all levels should work together to provide opportunities for general music education for all students at the primary and early secondary school levels, and access to specialized training at the secondary and post-secondary levels for those who wish to pursue careers in music.

Quality music education is important not only for the success and overall well-being of students, but also for the social and cultural health of the region. Providing students with opportunities to engage in music-making, nurturing their creativity, and developing foundational skills should be a priority from the primary school level and should be considered as equally important as instruction in other subject areas such as mathematics and science. The current generation of young people will spend their lives surrounded by music that will be used at different times to entertain, celebrate, persuade, instill values and create identity. In the Caribbean, there are numerous and varied opportunities for community music-making including religious groups, community choirs, community bands and other groups. School curricula should prepare students with the skills necessary for lifelong engagement with and participation in musical activities. On these grounds, it would be unfair not to give students some foundational skills and knowledge of music. A curriculum devoid of music instruction would not suitably prepare them for life in the rich and varied musical atmosphere that will surround them.

The unique nature of music and the different methods of delivery of music instruction can pose a challenge to administrators who sometimes have to make difficult decisions about how best to allocate limited resources. Delivering quality instruction in the arts is expensive and time consuming. It requires highly specialized equipment and spaces. Formulas for class sizes, space requirements, and budgets for equipment, maintenance, and instruction often do not fit traditional models that may work well for other subject areas. Therefore, administrators cannot rationalize the allocation of resources for the arts in the same way.

Starting formal music instruction in short, weekly classes during forms 1-3, is a matter of doing too little, too late. Students need regular instruction, time to develop basic skills and knowledge, and frequent opportunities to engage in music-making during their primary school years in order to build the foundation needed to move on to the secondary level. Instruction in forms 1-3 should build on the musical skills and knowledge to the extent that those who will not go on to pursue further formal training at the CSEC level should be sufficiently prepared to engage in lifelong enjoyment of and appreciation for music. Those moving ahead to the CSEC level should, by the end of form 3, be adequately prepared to undertake the rigours of the CSEC Music syllabus, including the demands on their ability to perform at the required level.

A career in the arts can be very enjoyable, but should not be taken lightly. Success requires hours of practice, rehearsal, self-reflection, technical development, and the exploration and development of one's creativity. This should not be restricted to during periods of formal study, but throughout one's lifetime. Formal study of music can be just as, or even more demanding than other subject areas. At the secondary level, well intentioned guidance counselors, teachers and administrators may be tempted to place some students into music classes at the CSEC level not because they demonstrate an interest or aptitude in the area, but because they need another subject, for timetabling convenience, to balance class sizes, or because of the lack of an obvious interest or aptitude in other areas. However, the CSEC music syllabus is rigorous and demanding and requires a solid foundation from the primary and early-secondary level. Only students who truly demonstrate interest and aptitude should be registered for CSEC Music prior to being guided to move on to advanced level or post-secondary programmes.

Students who wish to move on to pursue post-secondary music should continuously strive to achieve high levels of musicianship and technical proficiency on their instrument(s). Although the Performing Profile represents only a portion of the CSEC Music syllabus

and assessment, its importance should not be underestimated. Similarly, students should work towards developing a high level of music literacy. In an environment rich with aural tradition, it is possible for some young musicians to develop advanced technical and musical skills without learning to read music fluently. Passing CSEC Music does not guarantee admittance to other programmes, many of which require auditions in which both musical performance and sight reading are assessed.

The Department of Creative and Festival Arts (DCFA) at The University of the West Indies (UWI), St. Augustine, Trinidad and Tobago, offers certificate and undergraduate programmes in music. In the absence of widely available advanced level education in the arts, the UWI Certificate in Music provides a bridge between the CSEC level and the undergraduate programme, the B.A. in Musical Arts (Special). Students who successfully complete the UWI certificate programme with a B average or higher, may apply for the undergraduate level programme. More information about DCFA programmes can be found at <http://sta.uwi.edu/fhe/dcfa>. Information about UWI admission requirements, procedures, deadlines, and policies can be found by searching the "Prospective Students" link at <http://sta.uwi.edu>.

As educators and administrators, we must work together at all levels, from primary through tertiary, to streamline the curricula and the delivery of instruction to ensure that the students develop the necessary competencies over time and are able to enjoy a lifelong engagement with music.



Kelly Ramlal is an Instructor, Music Unit at the Department of Creative and Festival Arts, The University of the West Indies, St. Augustine, Trinidad and Tobago. Ms Ramlal is also a CXC resource person in Music.

CREATIVITY CONNECTED: Arts at Waterloo

By Beth Bohnert

Mention the University of Waterloo, and many people think of our world-class engineering, computer science, and mathematics programs; Or of the BlackBerry® and Google AdWords – great ideas that started here. But when it comes to innovation, Waterloo's Faculty of Arts can hold its own.

Arts is the second-largest faculty at Waterloo and its most diverse, offering programs that range from financial accounting to fine arts, from clinical psychology to German literature, from contemporary legal studies to digital communications.

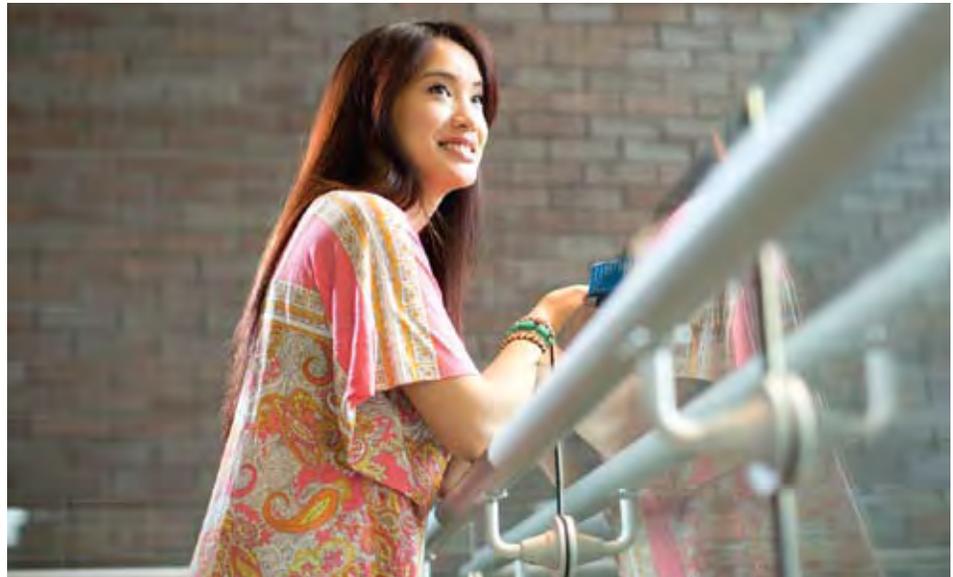
One thing all Waterloo Arts programs have in common is an emphasis on making connections – between disciplines, between cultures, and between theory and practice.

Take, for example, Waterloo Arts and Business. This one-of-a-kind program allows students to combine their passion for the humanities, languages, social sciences, and fine or performing arts with a comprehensive business education. And in Global Business and Digital Arts (GBDA), another undergraduate program unique to Waterloo, students study design, along with global business, digital media production, and a second language.

Waterloo Arts students are making their mark in a world where creativity, business and technology intersect. VeloCity, Waterloo's residence/incubator for student entrepreneurs-in-training, was once the domain of engineers and programmers. Now Arts students are moving in, bringing their communication, marketing and leadership skills.

WORKPLACE-READY

Waterloo's co-operative education program – with more than 3,500 employers world-wide – gives our Arts students a huge advantage in a challenging job market. Through co-op, students gain up to two years of paid work experience and earn CAD \$30-60,000 over the course of their studies. They also have the chance to “test-drive” a variety of careers and make valuable connections that often lead to full-time careers after graduation.



Waterloo's Faculty of Arts allowed me to find out what I wanted to do and who I want to be

Waterloo Arts co-op employment rates top 95 per cent each term, and students find placements in organizations ranging in size from local businesses to IBM and Google. Take Ivan for example, the fourth-year Arts and Business student's broad-based knowledge and versatility earned him a coveted co-op job as a marketing assistant for Microsoft Xbox. “Because of co-op, my psychology major, and Arts and Business, I have something grads from other schools simply don't have,” said Ivan, who's now on his way to a joint Law/MBA degree.

HELPING STUDENTS FIND SUCCESS

Each Arts student has an advisor to help develop a customized academic plan. Advisors can also connect students to additional resources, such as Waterloo's Student Success Office (SSO). The SSO offers a wide range of services, including coaching to enhance academic performance, opportunities to get involved in campus life, or, in the case of international students, help in adjusting to Canadian culture.

Living-learning communities, in which small groups of students enrolled in the same program live together in residence, are available for first-year students in Accounting and Finance, Arts and Business, Music, Peace and Conflict Studies, and Social Development Studies.

Students in these communities have support from Peer Leaders – upper-year students who have taken similar courses and who can connect them with any necessary resources. Peer Leaders also organize programs that enhance in-class learning and help students reach their fullest potential.

And that's really what Waterloo Arts is all about – empowering students to use their interests to shape their education. Giving them opportunities to learn new skills and gain relevant experience while preparing them to share their ideas with the world.

Beth Bohnert is the Project Manager, International Marketing and Communications in the Marketing and Undergraduate Recruitment Department at the University of Waterloo.

FORMER ARTS STUDENTS

Where are they now

Young Antiguan Arranger Beating the Right Tunes

By Cleo Antoinette Hampson

Khan Cordice, born in the twin-island nation of Antigua and Barbuda, is a musician, composer, and arranger, who has burst onto the music scene and has taken the region by storm. Since completing the CSEC Music programme in 2007, where he received a Grade I with all A Profiles, Khan has attained many accolades in the music world and continues to climb the stairs of success, with great humility.

In 2007, Khan competed in Antigua's Carnival Teen Splash, competition for teens, at which he not only came in first runner up, but he also won the Prime Minister's Trophy for most leadership skills. Using his musical skills, he wowed the judges with a beautiful vocal and pan instrumental rendition for the talent segment of this competition. His was awarded the prize for the best talent. Later that year, Khan went on to win, for the second time, the Independence pan solo competition.

Over the years, Khan has been afforded many opportunities to publicly showcase his arranging skills which have yielded very positive results. In 2009, at 18 years old, Khan wowed many pan enthusiasts by becoming one of the youngest pan arrangers to win Antigua's National Panorama, with his arrangement of Swallow's *Party in Space*, for the Lime Hell's Gate Steel Orchestra. In 2010, his arrangement for the Hell's Gate Steel Orchestra attained the first runner-up position in the Annual Panorama. In 2011 and 2012, he added two more National Panorama wins to his belt with arrangements for Hell's Gate.

In 2008, on a smaller scale, Khan produced winning arrangements at a four-a-side steel pan competition hosted by Lime Hell's Gate and then at Gemonites' Moods of Pan 25-a-side steel pan competition for the National Youth Pan Orchestra. He also produced a third place arrangement at the Annual Independence School Panorama, secondary division for the Antigua Girls' High School.

Khan's musical exploits have not only provided him with competition wins and bragging rights, but also academic rewards. In 2009, he was awarded a full steel pan/music scholarship by the Government of Antigua and Barbuda, the first of its kind. With this scholarship, he studied Musical Arts at The University of the West Indies, St. Augustine Campus. Then in 2010, he was presented with a National Youth Award in Cultural and Performing Arts.

While in Trinidad, Khan took full advantage of the music prospects available. He was a member of the UWI Arts Chorale and UWI Steel, both prestigious music organisations. His pan playing skills and admirable work ethic made him a hot commodity with many steel orchestras in Trinidad. After playing with the then Sagicor Exodus in the National Panorama in 2010, word spread quickly about the pan virtuoso and in 2011 he played with 11 different bands

for Trinidad and Tobago's Panorama, including PCS Silver Stars. Khan's time in Trinidad was not filled with all play; in October this year, he will be graduating with a BA in Musical Arts, with First Class Honours.

Music for Khan seems to be the gift that keeps on giving, as he plans to continue his mission in January 2013 at Northern Illinois University, where he hopes to take his musical achievements to the next level with a Master's degree in Music.

"In life, one has many chances and many opportunities to show oneself to the world," Khan quipped. "It is up to you to take that opportunity and be the best that you can be in whatever fields, areas or concentration in life you choose."

Cleo Hampson is a French teacher, Music instructor and principal at the Le Château d'or Music Academy in Antigua and Barbuda.



Khan is in his element as he conducts his steel band on stage

Where are they now?

Theatre Arts helped me find my calling *By Salama Patrick*



At first I picked up CSEC Theatre Arts in secondary school because I thought it would be an easy Grade I. When I actually did the subject, I realized it was anything but easy. I had found my calling in life. I discovered that acting is my passion; nothing else makes me happier. I realized how much hard work it takes to be an actor and put on a production. Many people have an off-based perception that acting is easy; putting on a show is easy. That you just get up on stage and

say some lines and that's it. I must admit, at age 14, I shared that perception too.

People don't see the months of preparation and rehearsal that go into it, the physical and emotional exhaustion that comes along with it; the difficulty in building a set from scratch or becoming a character completely outside of yourself or learning 600-word-long monologues. It takes a lot of work. Doing Theatre Arts at CSEC gave me the opportunity to experience all this and I loved every minute of it. It's there that I decided to choose acting as a career pursuit and continue my studies at the Barbados Community College (BCC). Under the wing of Theatre Arts Coordinator Ms Yvonne Weekes, studying Theatre at BCC provided me with the intense training I needed to develop my skills as an actor. I made incredible breakthroughs in my emotional life, character development and

also by incorporating my singing and dancing talents in my work. I learnt so much and have achieved immense growth. I spent a lot of time in a place I love to be - on stage. After BCC I had a choice whether or not to continue theatre or explore film. I decided I'd like to see what it's like to act for the camera, so right now I'm in a Film Acting Conservatory Program at the New York Film Academy. I've been getting intense hands-on training in a program that solely has acting-oriented courses. I've been developing my acting skills and technique as well as learning how to breakdown and analyse scripts and how to audition. I've been gaining on-camera experience through shooting short films on real film sets. My hopes for the future are to continue to get more acting training, while auditioning in the "Big Apple", going on to pursue a television and film acting career.

Who do you want to be?

Photographer, Computer Programmer, Politician, Business Manager, Actor, Manager, Lab Technician, Economist, Meteorologist, Diplomat, Social Worker, Doctor, Philosopher, Lawyer, Translator, Teacher, Historian

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Where are they now?

Making a Living from Theatre Arts *By Rashida Harding*

“All the world is a stage, and all the men and women merely players...” William Shakespeare

In 2003, I was blessed with the opportunity to be one of the first set of students to study CSEC Theatre Arts at the St Michael School in Barbados. At the time I didn't realize it would be the best decision I would ever make in my life. On the outside, everyone believed it was just a fun subject that anyone could breeze through, but to me it was filled with many life lessons.

From the Theatre Arts programme, I was opened to the cultures of the Caribbean through cultural forms, history, through the time periods of plays studied, how to think on the spot through improvisations and even how to work with others for the betterment of a production, and most of all understanding how the body responds in different situations, both consciously and unconsciously.

This field was fascinating to me. I always wanted to be a teacher and realized I could use Theatre Arts as a tool for change. Declan Donnellan states that, “theatre provides a safe frame within which we can explore dangerous extremities in the comfort of a fantasy and the

reassurance of a group.” Therefore, I continued to study this art form at the Barbados Community College where I learnt about community drama, theatre that had a more social purpose for change and not just for pure entertainment. I also learnt about practitioners such as: Stanislavski, Grotowski and Brecht, each with his very own diverse way of seeing theatre arts and how it could be used.

The opportunity arose for me to travel to Guyana, Jamaica and Trinidad and Tobago to perform pieces, while I was studying at UWI Cave Hill, giving me the chance to network with many people within the industry. I wanted to share my experience with others. I learnt how to do that as I continued my studies during an exchange programme at the UWI St Augustine Campus, through Drama in Education and Theatre in Education courses. I graduated from The University of the West Indies, Cave Hill Campus with a BFA in Creative Arts with Honours.

Before the completion of my university studies, I was given the opportunity in 2008 to see my dreams of teaching become a reality through Varia Williams, the Managing Director

of Mustardseed Productions in Jamaica; an inclusive theatre company for children ages 4-16. At Mustardseed, children are provided with the opportunity to explore the capabilities of their voice and body, while using drama and theatre techniques to encourage confidence, expression, imagination and creativity in the child. They play and have fun while being instilled with discipline and nurturing a love and respect for humanity.

Along with being a tutor at Mustardseed Productions, I also teach CSEC Theatre Arts and have worked as an Assistant Examiner for the subject for the past three years. I am also an actor in Shoestring Productions, a group which performs English Literature poems, using the group's interpretations to help students to have a greater understanding of the texts.

At the age of 23 I have no regrets about the career path which I have chosen. Many people have told me along the way that Theatre Arts will get me nowhere, yet today I stand in the field of the arts making a living for myself. I encourage everyone to take CSEC Theatre Arts and if you cannot, just do a workshop, I believe you will never regret it.

Dancing Entrepreneur: A Grenadian Perspective *By Susan Jones-Benjamin*

The Caribbean Examinations Council (CXC) has seen the importance of giving pupils the opportunity to express themselves creatively through the Arts. The introduction of the Theatre Arts Syllabus contributes to the student's spiritual, intellectual, social, emotional and aesthetic growth. Educators have now realized the importance of fostering creativity in young children from as early as pre-school. Students have the opportunity to design, implement, and participate in various creative arts.

The Theatre Arts Syllabus is divided into three components: Dance, Drama and Stage Crafts, but I would like to focus on the Dance components. This component really gives students a great opportunity to use their senses, emotions and their bodies, thereby fostering self-confidence, self-discipline and self-motivation. The School Based Assessment (SBA) which consists of the Critique and a Research Paper is a wonderful idea. The Critique paper enhances the critical eye of the students in their observation of productions. They may give constructive criticism or make suggestions to enhance the production, these suggestions can be on the technical aspect or otherwise.

The Research Paper is another brilliant

idea, which allows the students to meet and get better acquainted with theatre practitioners in the region. This close encounter encourages and motivates the students to make Theater Arts a career. It also enhances their literary and oral communication skills.

My involvement in CXC Theatre Arts began at UWI Mona, Jamaica. It was offered to us as a crash course at the Edna Manley School of the Performing Arts under the leadership of Nicholeen Degross-Johnson. I sat the exams and was awarded first place in the Island. Currently, I am a CXC resource person for the Theatre Arts Examination in Grenada.

As a new comer in Grenada, I recognised the need for more principals and teachers to get on board. There is a need to expose all students to the Theatre Arts curriculum. More priority is given to the traditional core subject areas and Theatre Arts is not considered as important. Educators and school administrators should embrace the Theatre Arts Syllabus, as education is not static but continues to evolve and therefore should be fully supported. I also feel the need for schools to enhance their facilities to cater for the Theatre Arts programme. Government also needs to create and give persons with the

aptitude, opportunities to further their studies in the Arts.

Being a dancer and a choreographer for the past 20 years has contributed significantly to my personal development and has opened many doors of opportunity for me locally, regionally and internationally. Some of my greatest experiences are dancing on tours in England, Ireland and Scotland and being asked to conduct a workshop in Jamaica for Dance and the Child International (DanCi).

On my return from Jamaica, I built the first dance studio in Grenada, equipped with proper wooden floors, ballet bars and mirrors. I seek to give persons from three years to adult an opportunity to experience the valuable lessons learnt through the Arts. This is to wet the appetite of young performers for them to seek a career in the Arts. It is such a beautiful experience to see persons, when given a concept, use their ability to create something novel.

I am confident that our Caribbean region is in safe hands with regard to Theatre Arts, as our curriculum amply encourages and prepares students for future roles in the creative arts, thereby fostering the growth of competent Theatre Arts professionals.

Where are they now?

Inspiring Young Artists *By Eden Bissoon*

As a child my interest in art was always profound. I was fascinated by the way in which art would pull images from my imagination and express them in such a way that nothing else could. While I displayed a superb talent for art at a young age, I was not really encouraged by my educators to pursue a vocation in art, being told that there was not enough of a market for art in the region, not to mention a lack of opportunities. However, despite constant advice to seek other avenues, I decided to continue following my passion for art; this led to my success in Visual Arts in the Caribbean Examination Council's CSEC examinations in 2002. I was awarded a Regional Top Award for the top art students in 2-Dimensional work in the region. There began my true journey in the quest of a career in art. Part of the prize for the award was a scholarship to The University of the West Indies to pursue any discipline of my choice.

This scholarship gave me the key to open doors to many opportunities. A previous student of the Gasparillo Composite School, which did not offer A-level studies, I was granted entry into St. Joseph's Convent, Port-of-Spain, where I pursued advanced studies in Visual Arts and graduated with top grades. I then proceeded to The University of the West Indies (UWI) to follow my dream to be an Art teacher at my alma mater. My experience at the UWI can be described as nothing short of life-changing. I was exposed to many different genres of art. My imagination was broadened and my skills were improved. I learnt many new techniques about the practical aspect of Visual Arts and my interest in the theoretical frameworks encompassing the art forms was awakened.



Ijaz Bally – First Place Winner
Ministry of Foreign Affairs Art Competition



Vishal P Persad – Powergen Art Competition Finalist

I began seeing that there was more to art than the paintbrush. Art can be used to express and mirror various social, psychological and political factors going on in the country and in our world. My minor in psychology helped me to understand the different mental processes of the creative mind and how it influenced art. This gave a better insight into the world of art. I based my thesis on the master artist, Dr LeRoy Clarke, with whom I frequently consulted for further advice and instructions on the various paradigms of art. I finally graduated from The University of the West Indies in 2009 with a BA in Visual Arts (Upper Second Class Honours). I was always praised by my professors for possessing a unique expertise in art. As such, I sold my very first painting to one of my professors and the then Director of the Visual Arts Department, Dr Kenwyn Crichlow, who was particularly fond of my work.

After leaving The University of the West Indies, fired with a passion to work with people and to test my interpersonal skills, I began working at the Rebirth House Organisation, a non-profit organisation serving people dependent on drugs. Although my aim at the time was more socially oriented, I did not allow my artistic training and skill to suffer. I brought art to the organisation in a new and fresh way. I organised banners, backdrops and props for their annual Facing Life project, which they host

for the drama societies of various secondary schools and I still continue to do this and other charitable tasks, even though I no longer work for the organisation.

I began living my dream in September 2010, when I started teaching at ASJA Boys' College, Charlieville. I wanted to transfer my knowledge and proficiency to my students, to broaden their minds and grant them opportunities that I myself was never given at their age. I wanted them to see that there are many benefits to be gained by learning art, regardless of the view that society holds. I urged my students to enter art competitions and after tireless work and constant encouragement, in only my first attempt, my students were successful. My Form Four student secured first place in the Ministry of Foreign Affairs Art Competition in 2011, and another Form Two student's work is now being displayed on the walls of the POWERGEN plant in Port-of-Spain. He was among 20 other finalists in the POWERGEN Art Competition which highlighted Trinidad and Tobago's 50th Jubilee. To add to my success as a teacher, I managed to secure a 100 per cent pass rate in my first CSEC class in 2012. I am currently looking forward to many more years of successfully teaching and inspiring young aspiring artists to believe in themselves, to appreciate art and to trust in their dreams concerning art.

Where are they now?

Seon Thompson: Artistic Teacher *By Cherry Ann Davis*



Seon in his studio with samples from his latest collection on screen

Passion drives many, and persons who are driven usually follow their passion. This was the case with Seon Thompson a 2003 CSEC Regional Top Awardee for the Most Outstanding 2-Dimensional Visual Arts in the Caribbean. I was given the opportunity to chat with this 26-year-old art teacher as he reflected on his decision to choose art in school and the opportunities it has afforded him thus far.

Art seemed an unlikely choice for Seon. His career aspiration was leading to a future in architecture; given his natural propensity for Mathematics and Technical Drawing. He became captivated and consumed by it in forms one to three, as these were his best subjects. He constantly excelled in art and when faced with the decision to choose subjects for CSEC, Visual Arts was one of the clear favorites. This decision was endorsed with advice and support from both his parents and art teacher.

Seon had to overcome the stigma of coming from a senior comprehensive school, as much wasn't expected of him, but he went on to excel to become the graphic designer he is today. The desire for art became stronger when he began to enter art competitions and won, fuelling his confidence and challenging him to explore other mediums. With the scholarship he was awarded from CXC and The University of the West Indies (UWI), he entered the St Augustine Campus, where he continued to excel at art and design, from the certificate course through the bachelor's degree.

At UWI his passions for painting and

drawing were heightened, but with his eyes set on graphic design, he took extra courses to learn the software. While at UWI, he learnt several graphic design software programmes. In the process he produced some work for the University Guild and this landed him a part-time job at a graphic design/print house. Seon's final project for his degree programme at UWI entitled "Small Ting Mentality" won him the Animae Caribe's 2008 Most Outstanding Caribbean Animation; this accolade landed him another job, this time as a supervisor at an animation studio.

Teaching came easily for this young artist and he was gaining experience as the years went along, teaching at youth camps and part-time at Youth Training and Employment Partnership Program (YTEPP). Photoshop for animators at the Ministry of Science Technology and Tertiary Education retaining programme was the next step in his teaching journey. Following this assignment, he took up duties as an art teacher at Arima North Secondary School. Seon is also a part-time lecturer at the College of Science Technology and Applied Arts of Trinidad and Tobago and the University of Trinidad and Tobago.

Life seems to be hectic enough with his busy schedule, but this designer still manages to have an active photography hobby and produces work ever so often for his blog: copybookpage@blogspot.com. The blog showcases creative and interesting concepts using a medium that keeps us abreast of the projects he's working on. His recent posts, "50 Proud and Pride in our

Liberty," celebrating Trinidad and Tobago's 50th Anniversary of Independence with minimalistic posters of notable national personalities and quotes throughout the years are getting a lot of attention.

When asked what words of wisdom and advice he can pass on to the next generations of the Caribbean's creative minds, Seon replied, "learn as much as possible, practice and experiment with different forms of art and develop a style of your own."

"Art is about having fun with your self-expression. Areas in the creative arts in the Caribbean are broadening from graphic design, fashion design and fine arts," the artist and teacher stated.

"For those students who are at that junction to choose their CSEC subjects, select that thing that you can do for hours without it feeling like it's a burden," Seon advised. "To me, my busy life doesn't feel like work, it's like a video game with endless coins and restarts, full of excitement and new opportunities."

Seon said he is happy to be getting paid to do what he loves and urges young prospective artists to do the same. "Do what you love, hone your skills and develop yourself as a designer. Learn from others, but work hard to become the best you can, never an imitator."

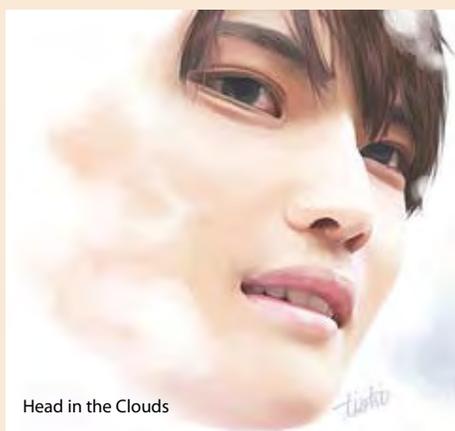
Cherry Ann Davis is a passionate writer who infuses her creativity in every crafted prose. This young writer loves the connection she can create with readers through words.

Where are they now?

Reflections on CSEC Visual Arts By Tesha Chai

CSEC Visual Arts practically moulded my interest in the field of arts when I was a young teenager. Without it, I probably wouldn't be a Studio Art major in college today. All this I owe mostly to the Visual Arts curriculum and its constant challenges – each of which required me to devise the most suitable and efficient way to answer the questions asked in every assignment. The most crucial characteristic of the syllabus was its division into broad options, three of which I concentrated on - Drawing, Imaginative Composition, and Graphic Design. Each helped me to develop skills applicable to the many different modes of art. For example, in the Drawing option, I tried to improve technique and execution; in the Imaginative Composition I employed my creative eye to draft personalized works; whereas in the Graphic Design section I learnt how to tweak art into a more practical and commercial tool.

With the experience gained through the rigorous curriculum, as well as the unforgettable and never ending support of my art teacher, I leapt with confidence into a world where line, colour, composition and dimensionality are harnessed to create the masterpieces which we call “art”.



Head in the Clouds

However, the Visual Arts curriculum is far from perfect. While the programme undoubtedly served as a significant vehicle for my artistic vision in high school, as a maturing art student I can also see there were flaws in the system (or at least, in my experience of it). The most serious drawback in my CSEC art class was the little emphasis on the art history portion of the syllabus - particularly modern art. Whereas the teacher gave us much freedom in devising creative responses to the given assignments, I believe substantial inspiration could also have been drawn from the works and minds of influential artists of former eras as well as more



Tesha Chai won the Regional Top Award for Most Outstanding Visual Arts 2-Dimensional Work in 2008, while a student at Campion College, Jamaica

contemporary ones. Of course, there was an art history exam and a book for the class, but I felt as if these were not given enough consideration. Knowledge of art history is important in that through studying artists with varying styles, media, and perspectives of art, it helps to open students' minds to an endless range of possibilities in the creation of art. Then through drafting their own art pieces in the hands-on part of the syllabus, the students are able to appreciate even more the efforts of such artists in visually deciphering the world around them. The result is a symbiotic type of learning – with the students' learning of art history supporting and being supported by the simultaneous production of their own artworks. CSEC art teachers should always be aware of this when constructing an efficient art class in their own schools, as it can prove to be a powerful combination.

As for my current circumstances, I'm a Studio Art major, with a minor in East Asian Studies, at Dickinson College in Pennsylvania. I'm actually studying a semester abroad in Beijing, hoping to master my Chinese so that I may travel throughout China one day. For the more distant future, I know I'd like to utilize my language and art skills to add more positive and healthy thinking to modern society, but through what means, I'm not sure yet.

The best advice I can give to current and future art students is: Open up your minds. Look carefully at the world around you. Each CSEC

assignment is just a challenge to be overcome in your journeys as creators of art. And lastly, there is one question you should ask yourselves every day as artists until you find your own answer, in which you firmly believe, “Just what is art anyway?”

Thanks for the great opportunity to share my thoughts! I hope they may somehow reach the ears of those whom I want them to reach.



Yana Marissa

Where are they now?

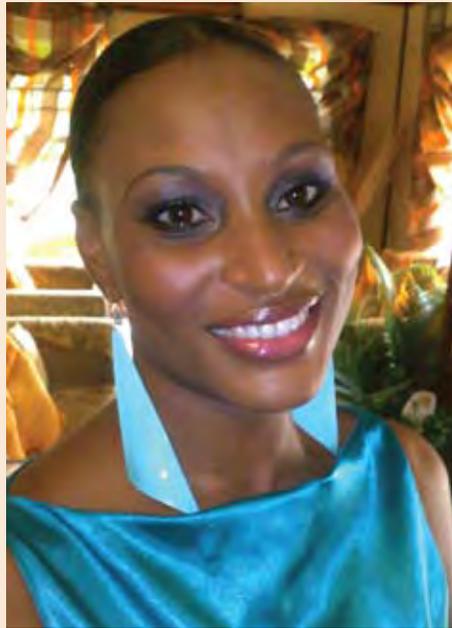
Big Dreams for Art in Antigua and Barbuda By Renée Morris Phillip

I became aware of my artistic abilities at eight years old, and was highly fascinated with the subject area since my discovery. However, I began exploring Visual Arts in its entirety at the age of 13 years under the tutelage of Mrs Heather Doram, a true artist who demonstrates what art stands for and its impact and importance in our daily lives.

The CSEC Visual Arts programme enabled me to explore a variety of techniques and materials that were common to my environment and allowed me to be more appreciative of my peers' works and that of other artists in and around the region. My perception of life changed and my analysis of my environment and situations encountered were also affected. I was able to develop my own style and approach to my pieces as well as incorporate my story into my work to share with viewers. This is a wonderful and self-fulfilling experience. When I graduated from the Antigua Girls' High School in 1993, it was no surprise to my mother that I decided to pursue art at the advance level at the Antigua State College.

After completing 6th form, I became a Visual Arts teacher at All Saints Secondary School where I taught for 10 years. While a teacher, I enrolled in the Teachers' Training College of Antigua and Barbuda to pursue my certification as a trained teacher.

I then went on to the University of Tampa with the intention of pursuing a Bachelor's degree in Fine Arts; however, upon my arrival



at university, I soon realized that my experiences combined with the right strategies can be more beneficial not only to myself, but also to my country. I wanted to gain a position within the education system, where I could make a difference to the approaches visual arts teachers utilize in the classroom, as well as positively change the mind set of individuals within our society and their overall perception of the subject area and its importance to our development as

individuals. With these underlying factors, I discovered that Art Administration was an ideal area of concentration as it would afford me the knowledge and competence to accomplish my goals. I graduated with a BSc in Management with a concentration in Art Administration and Business Administration.

Currently I work at a private high school, the St Anthony's Secondary School, where I have been Head of the Visual Arts Department for the past four years. The school allows me to pursue my goals, incorporating the subject area as a main foundation to its target population.

I have been a judge in the annual Bank of Antigua Creative Christmas Card contest in recent years, as well as an assistant examiner for CSEC Visual Arts.

As an artist, I work mostly with acrylics, but enjoy exploring and experimenting with almost every other medium. However, in recent times, I have developed an appreciation for the combination of screen-printing on canvas which is demonstrated in my pieces titled 'Untitled 1', 'Untitled 2' and 'Still I Rise' – an unusual conception of life within the womb and the struggles one has to endure before reaching maturity. This approach to my work was developed during my final year at university, while working closely with the director of the art studio, Mrs Dorothy Cowden, and my crew in the Studio-F.

I continue to mould the minds of young people within my society as well as organize yearly trips under the theme L'Exploration d'Arts, a group travelling throughout the region in search of art and its awareness in developing positive individuals for the future.

My dream is to develop an art centre for both young people and adults who wish to channel their creative thoughts into something that others would be able to appreciate. I would also like to develop a programme for school children where they can express themselves on the sidewalks yearly, relating social issues as well as political and economic situations that affect their society. This has taken shape for the past three years under the concept "Sidewalk Art Festival Competition" and is hosted at my current school.

My next dream project is the establishment of an annual scholarship for at least two of my art students who wish to further their studies. I would also like to collaborate with the Ministry of Education and other teachers to start an annual inter-school art exhibition in Antigua and Barbuda to display the many talents of the youth.



Where are they now?

CSEC Paved my Musical Path *By Ashena Desouza*

It was during my last year of Sixth Form, at the Albena Lake-Hodge Comprehensive School, that I was introduced to the CSEC music programme. While I was already engaged in extra-curricular activities, inquisitiveness pushed me to pursue a better understanding of the music subject. I was curious to explore musical concepts at the CSEC level.

The time I spent in those classes was the first step towards a beautiful but challenging journey. What was confusing to some, though, is that I had set out to pursue qualification in Accounting, but the exposure to CSEC Music caused me to betray my “first love” to begin teaching at the primary and secondary levels, immediately following the completion of my CAPE studies.

Soon after, I was the recipient of a scholarship from the Government of Anguilla to pursue a degree in music education, at the University of the Virgin Islands (UVI). It was there that the benefits of doing CXC’s music programme became apparent. The knowledge and skills acted as a prerequisite for many of my courses. It provided a springboard for courses such as Theory IV (Composition), Form and Analysis and my Applied (performance) courses. I am of the view that the courses at UVI were less challenging because of the foundation laid and the confidence gained whilst performing in front of a large audience.

During my time at the university I received many prestigious awards. These included the



Proud moment for Ashena



Ashena is a portrait of concentration as she plays pan during the University of the Virgin Islands graduation ceremony

College of Liberal Arts and Social Sciences Music Award in 2010. I was also inducted into two honour societies: Golden Key (2008) and Alpha Mu Gamma (2010) and was one of the recipients of UVI’s Most Outstanding Graduate Awards in 2010. To top all of these, my name could be found on the Dean’s List at the end of every semester. In May 2010, I graduated Magna Cum Laude from the University of the Virgin Islands, St. Thomas campus. And upon returning home I was promoted to the post of Graduate Teacher with the Government of Anguilla.

There is no stopping for me now... I have opened my own music school and started

a gospel steel orchestra – Tranquillity Steel Orchestra. I also play keyboard for New Life in Christ Ministries, steel pan for several hotels on Anguilla and I teach the performance aspect of the CSEC music programme.

Such is my love for music that it drove me to enrol in the Masters in Music Education programme at Boston University where my knowledge and skills are being further developed. I anticipate graduating in 2013. All that I have noted may not have become a reality had CXC not introduced a music programme. The CSEC music programme has placed my life on a musical journey that is worth taking.

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Where are they now?

Musical Fire Officer By James Radix

I have been a musician for over 15 years. I first got involved in music at age 14 when I was asked to keep a drum pattern for a rap band, *Higaion* at the church I attended, then known as Diego Martin Pentecostal Church. The resident drummer was absent and the leader of the band asked me to simply “keep the timing” for the rehearsal. So he taught me a basic hip hop pattern. At the time, I knew nothing about drumming or music, however, from that day my musical curiosity was sparked.

In 1998 Music was offered as a CSEC subject at the school I was attending, Diego Martin Government Secondary School, commonly known as “Diego Sec.” I registered for Music under the tutelage of Mrs Joan Bacchus-Xavier, who not only imparted her knowledge to us, but also mentored us in a motherly way, which pushed us to strive for greatness.

Our classroom sessions never felt like work. Learning was always interactive as my fellow classmates would compete with each other to see who would out do the other in the various curriculum subdivisions: General Music Theory, Listening and Appraising, Composition, Improvisation and Performance. Though the course was quite compact, Mrs Bacchus-Xavier maintained an equal balance of each category, ensuring we understood the individual importance of all, and, the way in which they are interlaced, one with another. I especially enjoyed the listening and appraising of the *Misa Criolla Mass*, which taught me the art of discerning instrumentation, vocal texture, meter, tempo, modes and much more. As a result, I always looked forward to music class in preparation for the CSEC exam. In the class of 1999, I became the only student in my class to receive a Grade I with straight As in my profiles.

Having completed Music at the CSEC level with a Grade I in such an extensive programme, I honestly felt like there was nothing more to learn. However, Mrs Bacchus-Xavier kept pushing me to continue advancing my musical knowledge and ability. I then went on to pursue a Certificate in Music in 2001, at The University of the West Indies. However, due to a lack of funding I was unable to complete the course at that time. With the introduction of the Government Assistance for Tuition Expenses (GATE) programme, I returned in 2007 and successfully completed my certificate in 2009, achieving a distinction and an award for the Most outstanding Music Certificate student of 2009. I believe, the knowledge obtained from the CXC CSEC Music programme, placed me at an advantage over



my classmates. I remember my first semester being purely a revision of what I had already learnt at CSEC level, with just a sprinkle of new information.

In 2010, having taken one year leave of absence for the birth of my son, Zane Radix, I enrolled in the Bachelors of Arts Degree in Music. This level of study posed several challenges for me, having to work, study, and balance a family life and a spiritual life. However, I simply adopted the carefree method of learning music from my secondary school days, which coupled with lots of prayer, resulted in me successfully completing my BA in Music, graduating with First Class Honours and obtaining the second highest grade point average (GPA) of my graduating year.

For all my achievements, I am grateful to the Lord Jesus Christ, for seeing me through all my struggles. I am also grateful to my CSEC Music teacher, Mrs Bacchus-Xavier for her tenacity and mentoring ability. I am a Fire Officer in the Trinidad and Tobago Fire Service, and a serving auxiliary panist and music arranger of the Fire Service’s steel orchestra. Finally, the musical knowledge I have gained over the years is currently being passed on to my two-year-old son, Zane Radix, who is already showing great signs of musicianship.

“I believe, the knowledge obtained from the CXC CSEC Music programme, placed me at an advantage over my classmates. I remember my first semester being purely a revision of what I had already learnt at CSEC level, with just a sprinkle of new information.”



'Sweet' Visual Arts Exhibition in St Kitts

By Cleveland Sam

In ancient Greece, Port Zante belonged to Ulysses, King of Ithaca, but for five days in March 2012, it was the home of CXC's Annual Visual Arts Exhibition.

Imagine two small art galleries, side by side, set in a regal Port with an ancient Greek name: Port Zante!

Port Zante, St Kitts' cruise ship metropolis was the prestigious home of the 2012 CXC Visual Arts Exhibition from 12 – 16 March. One local online news centre, Caribdirect.com reported, "The CXC Visual Arts Exhibition mounted at Port Zante has become one of the main attractions for tourists who happen across the brightly coloured banners strategically placed to draw persons to view the artwork."

Location, Location

If there was ever a perfect venue for the CXC Visual Arts Exhibition, the Ministry of Education in St Kitts and Nevis found it. When they decided on the two shop spaces at Port Zante they had no idea how it would turn out, but little did they realise, they had found a gem of a location.

Like a good canvas, the spaces lend themselves to varying uses and designs which aided both the aesthetics and display of the exhibition. The white panel boards, the glass casings, the brown standing display cases, small focused lights projecting in various directions, all combined with the excellent works of art to give the spaces a gallery ambiance.

So impressed was the location, that visitors thought it was a permanent fixture, while organisers wished the exhibition did not have to be dismantled – it looked oh 'so natural'.

As the cruise ship mecca for St Kitts and Nevis, Port Zante was abuzz with activities every day at that time of the year – the tourist season. This combined with the fact that the country's most popular ice cream parlour is visible just across the corridor and the number of Kittitians who came to the Port just to 'lime' ensured that there was a constant flow of visitors to the exhibition.

Visitors aplenty

The exhibition proved to be very popular with visitors and locals alike – from two-years old to 72 years old; from Ambassadors to maids; from politicians to world championship athletes, they all came to view the best of Caribbean students'



Deslyn Daniel, an Art Teacher and one of the curators at the exhibition has the attention of visiting students

creativity. And, they enjoyed it thoroughly! Their comments said it all: "fantastic pieces, the Caribbean students are talented!"; "A very impressive and creative exhibition"; "Awesome work! Blow me away!"; "truly remarkable"; "absolutely brilliant."

Each day, no less than 300 visitors passed through the exhibition. The Ministry of Education arranged for students from all secondary schools to attend on various days. In addition, entire classes from primary schools and pre-schools trekked into the exhibition each day. Kittians used their lunch break to visit the exhibition and some came back after work with their kids to ensure they did not miss out on the spectacle.

The cruise ship passengers soaked up the evident creativity on display and most were amazed when they learnt that the works were produced by high school students. Several of them also expressed an interest in purchasing the pieces of the art.

"For high school students, they are very impressive," remarked Jan Black, a cruise ship passenger from Florida. "They have done very well."

"I am very impressed," Ken Black, Jan's husband added, "very interesting and creative, what I see here."

A group of international students visiting from George Washington University in Washington was also moved by the exhibition. "Absolutely amazing!" stated Corey Hall; "truly spectacular!" commented Anjali Saran; "Awesome work, keep it up" encouraged Suzette Gaynor.

Some local celebrities also visited the exhibition; among the most recognisable faces were former World 100m Champion Kim Collins and Deputy Prime Minister of St Kitts and Nevis, The Honourable Sam Condor.

Amazed and encouraged

Arts teachers, Ministry of Education officials and visitors expressed two main sentiments: amazement and encouragement. For some, they were amazed at the high standard of work being produced by high school art students, while for others, the standard of work offered encouragement that art in the Caribbean was in good hands or as one visitor commented "the future of art in the region is well secured."

'Sweet' Visual Arts Exhibition in St Kitts

“Denise Daniel, art teacher and one of the curators of the exhibition summed it up well in an interview with an online newspaper, “I think most people came with a limited expectation, but when they come here and see the level of work that the students have done, they are amazed.”

Daniel added that “the exhibition has exposed the Kittitian public to the creative level that a lot of our students are at.”

Another art teacher, Mikal Manners from Cayon High School agrees. “It’s (exhibition) exciting...there is not a lot exposure to the Arts in St Kitts on a daily basis and it’s good to see art from all over the region...” Manners told SKNVibes.

“The students feel very encouraged that they can produce work of that magnitude, as you will hear them say, ‘I can do this or I can do that,’” the art teacher stated.

“Excellent, I hope this inspires many more students to try,” commented a visitor who works at Caribelle Batik in St Kitts.

One teacher who brought her class to the exhibition remarked, “Really great work by students!! An amazing experience for my class.”



Top - Kim Collins, former 100m World Champion listens attentively to Dennis Richards, Artist and art teacher as he explains the finer points of the art on display



A visitor to the exhibition enjoying the Painting and Mixed-Media section



A teacher and her young students appear fascinated with the art on display



Honourable Nigel Carty, Minister of Education and Information in St Kitts and Nevis cuts the ribbon to officially open the Visual Arts Exhibition. Minister Carty is flanked by Ambassador Jorge Payret Zubiar of Cuban (L) and Dr Patrick Welcome, Chief Education Officer (R).



'Steady' CAPE®

Steady appears to be the best word to describe the Caribbean Advance Proficiency Examination (CAPE), both in terms of its growth and the performance of candidates.

The *Encarta Dictionary* describes 'steady' in these terms:

Steady: fixed, stable, or not easily moved.

Steady: coming in a regular nonstop flow.

While both meanings appear somewhat contradictory on the surface, they actually appropriately describe the state of CAPE this year. Steady growth in candidate numbers and remaining steady in candidates' performance.

In its 14th year, the Caribbean Advanced Proficiency Examination (CAPE), which replaced the traditional A'levels in the region, continues to grow steadily and performance has remained very steady.

This year the number of Unit entries increased from 108,379 last year to 109,880 Unit entries, an increase of 1,501 entries.

The number of candidates writing CAPE also increased this year when compared with previous years. This year 28,043 candidates wrote CAPE, compared with 27,596 candidates in 2011, an increase of 447 candidates.

Communications Studies continues to be the largest subject with 15,040 candidates writing it in 2012. Caribbean Studies is next with 11,481 candidates; Sociology Unit 1 with 5,680; Pure Mathematics with 5,462 and Management of Business Unit 1 with 5,000 round off the five most subscribed Units.

Steady at 89

For the fifth consecutive year, 89 per cent of the Unit entries submitted for CAPE achieved acceptable grades, which are Grades I – V. This year, 13.91 per cent of the entries achieved Grade I; 18.53 per cent gained Grade II; 21.94 per cent Grade III; 19.46 gained Grade IV and 15.92 per cent achieved Grade V.

Sciences

Performance in all the science subjects continues to be very satisfactory. In Biology Unit 1, there was an eight per cent improvement in performance this year. Eighty-nine per cent of entries achieved Grades I to V compared with 81 per cent last year, while in Unit 2, 95 per cent of entries achieved acceptable grades compared with 96 per cent last year. Of those gaining acceptable grades, 25 per cent achieved at the highest level – Grade I.

In Chemistry performance remained stable in both Units. Eighty per cent of the entries achieved acceptable grades in Unit 1 compared with 81 per cent achieving the same grade last year. For Unit 2, 92 per cent of entries achieved Grades I – V compared with 91 per cent last year. An impressive 29 per cent of those entries gained Grade I.

Physics Unit 1 returned the same performance as in 2011 with 94 per cent of entries achieving Grades I – V. In Unit 2, there was a slight improvement this year. Ninety-three per cent of entries achieved Grades I-V compared with 92 per cent last year.

Both Units of Environmental Science saw a two per cent improvement in performance. Ninety-four per cent of entries achieved acceptable grades this year compared with 92 per cent in 2011, while 95 per cent of entries for Unit 2 achieved similar grades this year compared with 93 per cent last year.

Geography

Performance on both units of Geography declined marginally when compared with 2011. However, the Subject Awards Committee (SAC) expressed grave concerns about the direction of Geography in the school curriculum in some countries.

Ninety-one per cent of the entries for Unit 1 achieved acceptable grades, compared with 93 per cent in 2011. For Unit 2, 84 per cent of the entries achieved acceptable grades compared with 90 per cent in 2011.

The percentage of candidates attaining Grades I and II continues to be very low, eight per cent in Unit 1 and five per cent in Unit 2.

"Candidates are still grappling with basic definitions and concepts in Geography. Key terms are misunderstood. The differences among social, economic and physical phenomenon continue to baffle candidates," the SAC commented in its report.

The SAC noted a shift at the curriculum level, (in ministries of education) where Geography is no longer taught as a separate subject in the lower secondary school. "Its infusion in the Social Studies programme represented a radical shift and an evaluation of its effects on formerly core subjects such as History and Geography should have been built into the programme," the SAC stated.

The SAC is also calling for the strengthening and resuscitation of Geography Associations to assist with the development of the skills of younger teachers.

Mathematics

There was mixed performance in the four Units of Mathematics. Pure Mathematics saw improved performance on both units, while for Applied Mathematics it was the opposite. In Applied Mathematics Unit 1, entries achieving acceptable grades stood at 83 per cent this year compared with 84 per cent last year, while in Unit 2, the decline was more significant, from 89 per cent in 2011 to 80 per cent this year.

The decline was attributed to decline in performance on Module 1 and 2, Discrete Mathematics and Mechanics. Seventy per cent of the entries for Pure Mathematics Unit 1 achieved Grades I – V this year, compared with 66 per cent last year, while for Unit 2, 83 per cent achieved acceptable grades compared with 81 per cent in 2011.

The Subject Awards Committee for Pure Mathematics has recommended that students wishing to pursue the subject first complete the Additional Mathematics now offered at CSEC.

Single Units

The two single Unit subjects at CAPE – Caribbean Studies and Communication Studies performed very well and saw improvements. For Caribbean Studies, 95 per cent of the entries achieved Grades I – V compared with 84 per cent last year. Ninety-seven per cent of the entries for Communication Studies achieved Grades I – V compared with 95 per cent last year.

Business

Performance in the business cluster units remained the same or declined slightly with the exception of Accounting Unit 2 which saw a six per cent improvement. This year 92 per cent of entries achieved Grades I – V compared with 88 per cent last year.

In Accounting Unit 1, performance remained steady at 95.71 per cent compared with 96 per cent last year. Economics Unit 1 and Economics Unit 2 saw a seven per cent and five per cent decline in performance respectively. Eighty per cent of entries for Unit 1 achieved acceptable grades this year compared with 87 per cent last year, while in Unit 2, 82 per cent of entries achieved similar grades compared with 87 per cent last year.

Like Economics, performance on Management of Business remained satisfactory, but there was a slight decline on both Units. Eighty-five per cent of entries achieved Grade I – V this year compared with 88 per cent last year, while 96 per cent of entries for Unit 2 achieved Grades I – V this year compared with 97 in 2011.

Technology

Three of the four technology units saw improvement in performance this year. Information Technology Unit 2 saw a minor decline, from 96 per cent of acceptable grades in 2011 down to 94 per cent this year.

Performance on IT Unit 1 improved slightly, from 89 per cent of acceptable grades last year to 91 per cent this year.

Computer Science Unit 1 recorded a five per cent improvement in performance, with 92 per cent of entries achieving Grades I – V compared with 87 per cent last year; while in Unit 2 there was a slight improvement, from 87 per cent of acceptable grades last year to 88 per cent this year.

Humanities

French Unit 2 returned the best performance of all the subjects in the humanities cluster with 100 of entries achieving acceptable grades. Thirty-six per cent of the entries achieved Grade I and 26 per cent achieved Grade II. In all of the other humanities subjects, performance remained the same or declined.

Performance on French Unit 1 was excellent as well, with 95 per cent of entries achieving Grades I – V compared with 96 per cent in 2011.

For Spanish Unit 2, performance remained stable at 96 per cent for both 2012 and 2011. The two Units of Sociology recorded a seven percentage point and four percentage decline in performance respectively – 82 per cent of entries for Unit 1 achieved acceptable grades compared with 89 per cent last year, while 92 per cent achieved similar grades in Unit 2 this year compared with 96 per cent this year.

Performance on both Units of Literatures in English fell marginally as well – for Unit 1, 92 per cent of entries achieved Grades I – V compared with 95 per cent in 2011, while 87 per cent achieved similar grades on Unit 2 compared with 94 per cent in 2011.

Law Units 1 and 2 recorded the identical performance this year – 81 per cent of entries achieving acceptable grades. This compared with 84 per cent on Unit 1 and 88 per cent on Unit 2 in 2011.

Technical Studies

Performance on most of the units in the Technical Studies cluster declined or remained the same when compared with 2011. However, both units of Art and Design and Food and Nutrition Unit 2 showed slight improvements.

Art and Design continues to be the best performing subject at CAPE with 100 per cent of entries in both units consistently achieving acceptable grades. Fifty per cent of the candidates achieved Grade I on Unit 2, while 36 per cent achieved Grade I in Unit 1.

Ninety-eight per cent of entries for Food and Nutrition Unit 2 achieved Grades I – V, up marginally from the 97 per cent in 2011. Candidates performed even better on Unit 1 with 99 per cent of entries achieving acceptable grades this year, the same as in 2011.

There was a decline in performance on Electrical and Electronic Technology Unit 2 with 72 per cent of entries gaining acceptable grades compared with 80 per cent last year, while performance on Unit 1 remained steady at 66 per cent.

The Subject Awards Committee in its report noted that candidates experienced difficulties with the mathematics/arithmetic parameters in questions. Among the Committee's recommendations, are for schools to require students to have mathematical or scientific competence before doing the subject; and giving students practical exposure in an industrial environment.

For Geometrical and Mechanical Engineering Drawing there was a significant decline in performance on both units. There was a 35 per cent decline in Unit 1, with 61 per cent of entries achieving acceptable grades compared with 96 per cent last year, while in Unit 2, performance fell by 15 per cent, from 89 per cent in 2011 to 74 per cent this year.

In accounting for the decline, the Subject Awards Committee noted that students showed limited attention to detail and often provided incomplete responses to questions. "...Line-work, labelling, lettering and all drawing enhancements were quite deficient," the SAC reported.

THE CSEC® RELIGIOUS EDUCATION SYLLABUS HAS COME OF AGE!

By Cheryl Stephens

May/June 2012 marks the first year that the amended CSEC Religious Education Syllabus offered examinations in four major world religions. In addition to the Christianity Option which has been offered from 1992, Hinduism, Judaism and Islam were offered for the first time in the May/June 2012 examinations. This represented the fulfillment of a promise that was made in 1990 when the syllabus was first issued.

The Amended Syllabus consists of a Core and four Options. Each candidate for the examination must study the Core and one Option. The Core emphasizes the beliefs and practices of four world religions, namely, Christianity, Hinduism, Islam, and Judaism and six indigenous religions in the Caribbean (Rastafari, Revivalism, Vodum, Orisha, Spiritual Baptist, Santería). This Core is intended to provide a foundation for the study of the central concepts of the religion that will follow in the Options. The Core is examined in Paper 01, the Multiple-Choice Paper.

Each Option explores the meaning and purpose of life from the perspective of each religion and the application of its teaching and principles to the challenges and demands of Caribbean society. Each Option is a study of a major world religion and is divided into four sections illustrated below.

The Options are examined in Paper 02 which is an essay paper consisting of four questions. Candidates are required to respond to Question 1 and any two of the other three questions. These questions are set on the Specific Objectives relating to the Options, namely, Christianity or Hinduism or Islam or Judaism. Candidates should select the questions related to the Option they have studied or prepared. Question 1 is compulsory for each of the four Options and is set on Section 1: Human Life Issues.

Candidates must also complete Paper 03/1, the School Based Assessment (SBA) Component which is a research paper. In this paper students are required to explore the denominations and sects of selected world religions and the Caribbean Indigenous Religions in the syllabus.

In 2012, candidates wrote Papers 01, 02 and 03/1. There were no changes to Papers 01 and 03/1. Paper 01 remained a multiple-choice paper consisting of 60 compulsory items on the Core and Paper 03/1, the SBA component consisting of a research paper were not changed. However, for the first time in Paper 02, candidates could choose to answer questions from four available Options, Christianity or Hinduism or Islam or Judaism.

So what happened with CSEC Religious Education in May/June 2012? In the Figure 1,

Jamaica has shown significant growth both in registration of examination centres and number of candidates during the period. This territory accounts for the largest percentage of candidates. The overall growth in number of centres in Jamaica is 38 per cent in 2012 with 150 centres compared to the initial 109 centres in 2005. Belize has shown a significant increase in the number of centres, 300 per cent with 15 centres in 2012 compared to 5 in 2005. The number of centres in Barbados remains fairly constant over the years. In Trinidad and Tobago the number of centres has increased, percentage wise, but the actual number of centres is quite small - five. Guyana has shown some increase but the number of centres is relatively small.

Figure 1: Entries By Territory by Years

In terms of candidates writing the examinations, Jamaica had over 3000 candidates writing the Religious Education examinations in 2012 compared to 2500 in 2005. All the other territories recorded registration of less than 500 candidates. However, Figure 2 illustrates that in 2012 the majority of candidates were prepared and answered the questions on the Christianity Option, with the Option on Islam being the next popular.

Figure 2: Options Taken in 2012 CSEC Religious Education Examination

Figure 3 illustrates the performance trend over the period 2005 to 2012. In terms of performance, the trend shows an upward trajectory consistent with the increase in registration.

Figure 3: Performance Trend

In terms of passes at different levels, the Grade II band continues to be the band which includes the largest portion of successful candidates. This is followed by Grade III with Grade I showing the smallest portion. Only in 2008 did more candidates receive Grade III than Grade II. In 2012 over 1600 candidates received Grade II, over 1200 Grade III and approximately 500 Grade I. In comparison to 2005, approximately 300, 900 and 700 achieved Grades I, II and III, respectively.

OPTION A Christianity	OPTION B Hinduism	OPTION C Islam	OPTION D Judaism
Human Life Issues	Human Life Issues	Human Life Issues	Human Life Issues
The Bible	The Ramayan/ Bhagvad Geeta	The Holy Qur'an	The Tanakh
God	The Absolute and Avatars	Concept of Allah	God
Sin and Salvation	Concept of Sin and Liberation	Concept of Sin, Punishment and Reward	Festivals and Observances

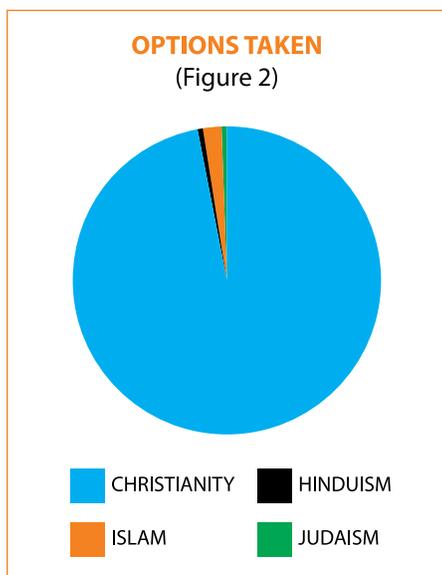
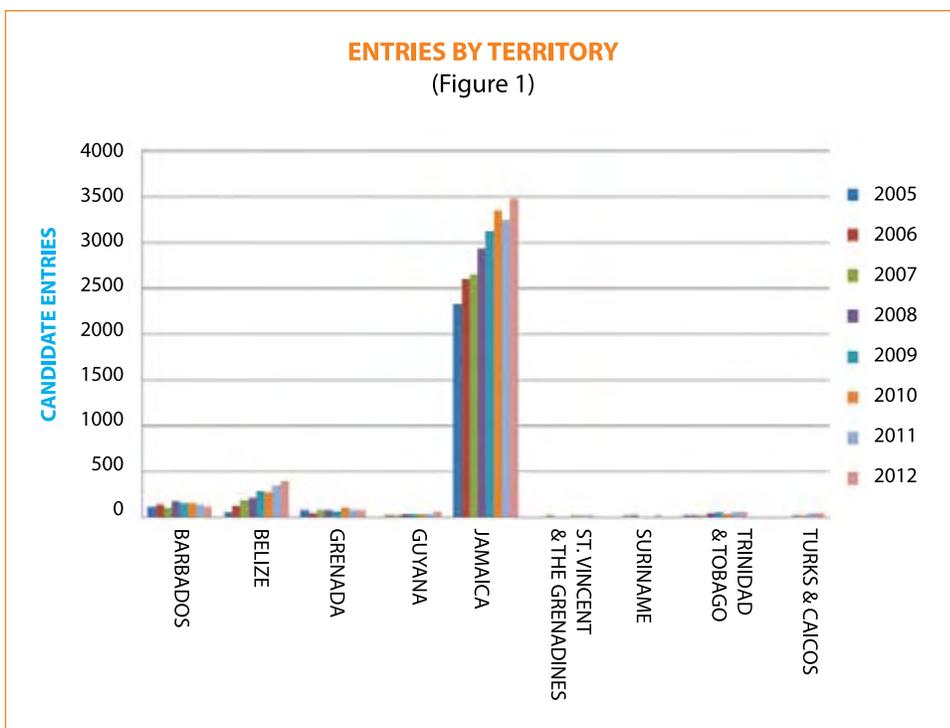
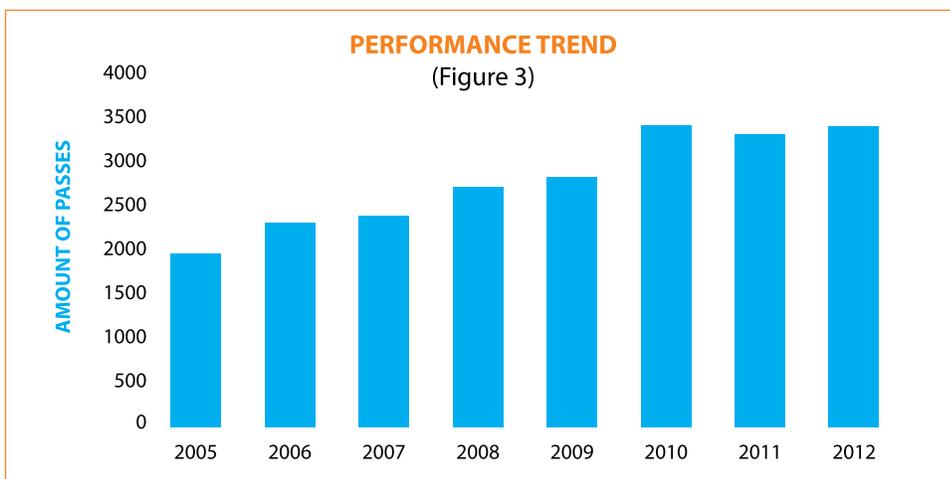
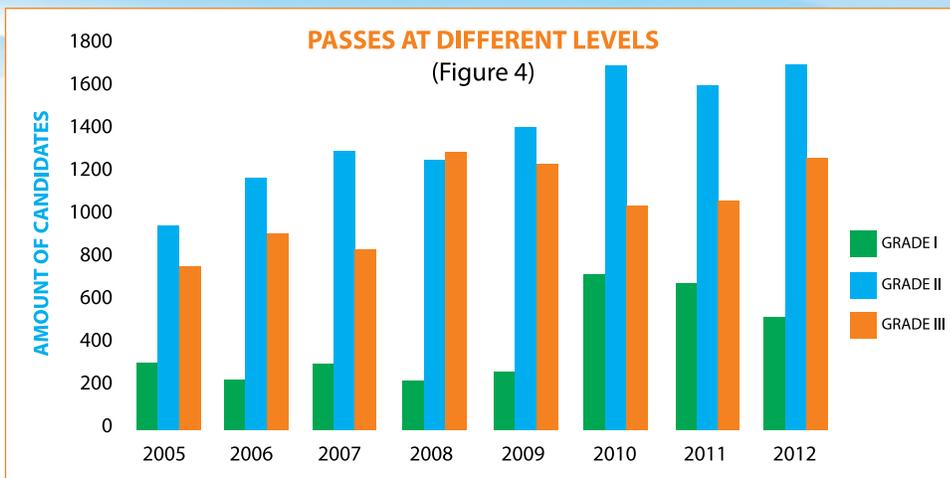
CSEC Religious Education

Figure 4: Passes At Different Levels

The CSEC Religious Education Syllabus emphasizes the development of knowledge and insight that will enable students to clarify their own beliefs and to understand the belief systems of others. It is concerned with learning to be humane and helping others to make the best of their own humanity. It explores the mysteries of life, examines the distinction between what is regarded as sacred and what is regarded as profane and teaches respect for the sacred space of others.

As such, the Council believes Religious Education is necessary as part of good general education. It is relevant not only for persons who are interested in careers as religious leaders and persons who are interested in personal spirituality or moral development, but also for professionals in several fields, including medicine, law enforcement and social work (CXC 28/G/SYLL 09. pp 3). The Council has delivered on its promise.

While the Council has delivered, it is now up to the teachers and local Ministries of Education to act on the knowledge that the experience of this course will contribute significantly to the creation of the Ideal Caribbean Person that we are collectively committed to create. It means that teachers, principals and Ministry officials need to explore the capability of existing staff to deliver this syllabus. We need also to actively prepare teachers to step out of their present worldview and enter consciously the world of other religions with a view towards greater understanding and self-development. Moreover, Adult Education centres would benefit enormously from the inclusion of this amended Religious Education Syllabus to offer a platform for a genuinely more inclusive citizenry.





Largest Cohort Qualify for CCSLC®

The largest number of candidates to qualify for the Caribbean Certificate of Secondary Level Competence (CCSLC) in a single sitting was achieved this year. The percentage of candidates achieving the five subjects required for the CCSLC programme jumped from three per cent in 2011 to 15 per cent this year. This was a welcome improvement, even though the number of candidates who took the qualification declined significantly.

Last year, 596 candidates from the 19,678 who wrote the examinations qualified for the certificate; this year 1,066 candidates of the 7,249 who wrote the examinations met the requirements of Mathematics and English plus three other subjects.

As a competency qualification, candidates write the examinations when deemed ready by their teacher. This year 3,650 candidates wrote CCSLC English and Mathematics, 514 wrote English, Mathematics and one other subject and 547 wrote English, Mathematics and two other subjects.

Under the CCSLC, candidates have three years in which to acquire the five subjects required to be certified.

Improved performance

The overall performance improved when compared to the last three years. This year 79 per cent of the entries achieved acceptable, i.e. Mastery or Competent at CCSLC. This is a significant improvement over 2011 when 70 per cent achieved the similar grades; 2010 when 63 per cent achieved these grades and 2009 when 54 per cent achieved these grades.

Twenty-three per cent achieved Mastery, compared with 16 per cent last year, while 56.12 per cent achieved Competent compared with 54 per cent in 2011.

Of the six CCSLC subjects, performance improved on five and declined on one – Spanish. This year 68 per cent of entries achieved acceptable grades compared with 74 per cent in 2011. Eight per cent achieved Mastery while 60 per cent achieved at the Competent level.

For the second consecutive year, performance in English was the most outstanding at CCSLC. Eighty-six per cent of entries achieved Mastery or Competent; this is a further improvement on 78 per cent which achieved the same grades last year. Thirty per cent of the entries

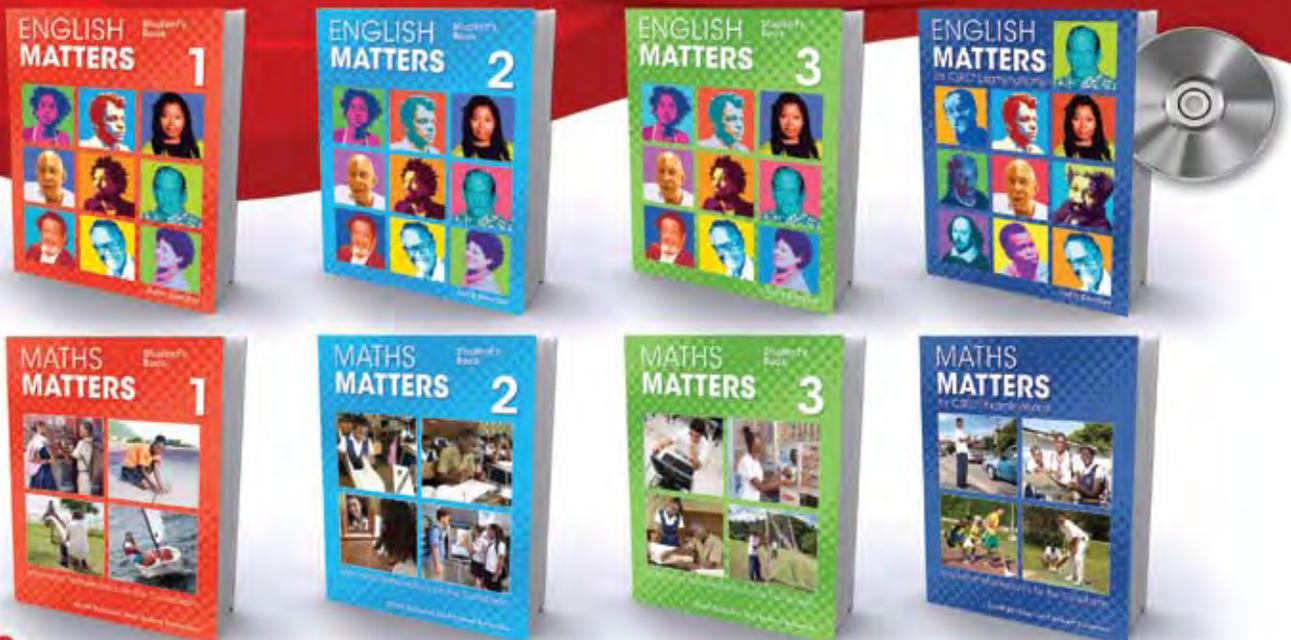
scored at the Mastery level and 56 at Competent.

For Integrated Science, 84 per cent of the candidates achieved acceptable grades, with 29 per cent at Mastery and 54 per cent at Competent, this compared with 67 per cent in 2011.

Performance in Social Studies was also outstanding with 81 per cent of entries achieving Mastery and Competent, compared with 73 per cent in 2011. Twenty-three per cent of entries achieved Mastery and 58 per cent achieved Competent. This compares favourably with 13 per cent at Mastery and 60 per cent at Competent last year.

Both French and Mathematics returned the same overall performance – 73 per cent. For French, this was a very significant improvement over last year's performance which stood at 59 per cent. This year seven per cent of the candidate achieved Mastery and 65 per cent achieved Competent. For Mathematics it was a nine percentage point improvement over the 64 per cent achieved in 2011. Of the 73 per cent, 21 per cent achieved Mastery and 52 per cent achieved Competent.

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A Call for Action to Address Performance in ENGLISH AND MATHEMATICS

The performance of candidates in the May/June 2012 Caribbean Secondary Education Certificate (CSEC) on English A and Mathematics examinations has resulted in a call for action in the region to address deficiencies in the two core subjects.

This year, 33 per cent of the entries for Mathematics achieved Grades I – III. This compared with the, 35 per cent in 2011 and 41 per cent in 2010.

The Subject Awards Committee (SAC) said it was “deeply concerned about the quality of work produced by candidates at this level.”

“Topics such as the range, perimeter, and profit and loss that should be covered at the lower secondary level were not fully understood,” the SAC reported.

The SAC has called on the region to address the issue of teaching and performance in Mathematics by re-organising its Mathematics programme, supporting teacher training and facilitating access to instructional resources.

ENGLISH

Performance on English A declined significantly this year. Forty-seven per cent of the entries achieved Grades I – III compared with 67 per cent in 2011.

The Subject Awards Committee attributed the decline to less than satisfactory performance on the Essay Paper. The SAC noted that this decline was most obvious in the summary and comprehension questions.

The SAC has suggested that “teaching of the language must enable students to move away from prescribed and rehearsed answers seen in some questions, to the point where they can effectively and appropriately use rhetorical devices that enrich expression and facilitate comprehension.”

On English B, performance also declined when compared with 2011. This year, 68 per cent of entries achieved acceptable grades, compared with 71 per cent in 2011.

The SAC reported that candidates’ performance fell mainly on the Poetry Profile, which affected the overall performance. Performance on the other two Profiles; Drama and Prose Fiction remained stable.

Dr Didacus Jules, Registrar of CXC outlined some measures CXC is implementing to address

the issue of unsatisfactory performance in the two subjects:

- *The establishment of an expert working group to recommend comprehensive changes in the teaching, learning and assessment of Mathematics*
- *Encouraging Participating Countries to use CCSLC Mathematics as a foundation programme for developing the competencies for mastery of Mathematics*
- *Providing teacher training in more effective syllabus delivery and SBA management*
- *Strengthening of the Mathematics content on its free interactive online portal www.notesmaster.com*
- *Providing study guides in core subject areas in CSEC and CAPE including Mathematics, published in collaboration with Nelson Thornes*

PERFORMANCE

Overall performance in the May/June examination declined when compared with the last year. This year, 62 per cent of the candidate entries achieved Grades I – III, this compared with 66 per cent in 2011. Of the 62 per cent achieving acceptable grades, 11.30 gained Grade I, 22.39 gained Grade II and 28.46 per cent gained Grade III.

Thirty-five subjects were offered for the May/June examination this year, including Additional Mathematics which was offered for the first time.

The most improved performances were seen on Electrical and Electronic Technology and Mechanical Engineering Technology. Sixty-five per cent of entries for Electrical and Electronic Technology achieved acceptable grades, this compares very favourably with the 44 per cent which achieved the same grades in 2011, representing a 21 per cent improvement. For Mechanical Engineering Technology, there was a 13 per cent improvement, with 69 per cent achieving Grades I – III compared with 56 per cent last year.

There was a six per cent improvement in performance on Integrated Science, with 80 per cent of entries achieving acceptable grades compared with 74 per cent in 2011.

Clothing and Textiles also registered improved performance this year. Eighty-six

per cent of entries achieved acceptable grades compared with 81 per cent last year.

Forty per cent of the entries for Information Technology achieved Grade I and 31.42 per cent achieved Grade II. This combined for an overall improved performance this year when compared with 2011. Overall, 83 per cent of the entries gained acceptable grades compared with 79 per cent last year.

Electronic Document Preparation and Management (EDPM) and Theatre Arts saw a three and four per cent improvement in performance respectively. In the case of EDPM, performance improved from 85 per cent last year to 88 per cent this year, while Theatre Arts, performance improved from 87 per cent in 2011 to 91 per cent this year.

Both Principles of Business and Physics registered a two per cent improvement in performance. For Principles of Business, performance improved from 78 per cent in 2011 to 80 per cent this year; while for Physics, performance improved from 74 per cent in 2011 to 76 per cent this year. Twenty per cent of the entries for Physics achieved Grade I.

Physics was the only natural science subject with improved performance this year – 80 per cent compared with 78 per cent last year. In the case of Chemistry, 58 per cent of entries achieved acceptable grades compared with 64 per cent in 2011.

Physical Education and Sport was the best performing subject overall, with 97 per cent of the entries achieving acceptable grades, the same level of performance as in 2011 and 2010. Forty-seven per cent of entries for PES achieved Grade I.

GROWTH

Both candidate entries and subject entries continue to grow, both registering just over a two per cent increase. Candidate entries stood at 156,968, compared with 153,120 candidates in 2011.

This year, 637,510 subject entries were submitted compared with 610,713 entries in 2011. Mathematics continues to be the subject with the largest entries – 105,872, English A has 101,032; Social Studies 55,896; Principles of Business 38,461 and Human and Social Biology 35,100 entries.



STUDY GUIDES are an Investment

By Cleveland Sam

The recently-launched CXC self-study guides must be viewed in the context of an investment in the education of the region's students.

This is the advice from Honourable Dr Robert Lewis, Minister for Education, Human Resource Development and Labour in St Lucia. Dr Lewis made the suggestion while delivering the feature address at the launch of the Study Guides for 15 CAPE and CSEC subjects on Tuesday 19th June at the Bay Gardens Hotel.

"As representatives of the OECS Ministries of Education, we welcome the CAPE and CSEC Study Guides as investments to strengthen the capabilities of the region," the Minister stated, as he spoke to an audience comprising principals, CXC resource persons and education officers from St Lucia and the OECS. He continued, "We acknowledge that these resources will further equip our people and act as a catalyst in our common goals of excellence in education. Let us, therefore, utilise these resources wisely."

Trinidad and Tobago is already considering the suggestion. In fact, at the launch of the guides in Trinidad and Tobago the following day, 20th June, Dr the Honourable Tim Gopeesingh, Minister of Education in the twin-island republic said the idea of government purchasing the books for students is well worth consideration.

Dr Gopeesingh said the government already supplies books to schools and added, "It is something worth the consideration in terms of costs for the taxpayers of Trinidad and Tobago, but obviously it would benefit all the students."

Minister Gopeesingh said the study guides are a welcome addition to the education system in the region.

LEVEL PLAYING FIELD

The availability of the CXC self-study guides should level the playing field for all students writing the CSEC and CAPE.

Minister Lewis in his speech said that there must be equity among people in pursuing



Taking a closer look – guests examining the new study guides at the launch in Jamaica

excellence in education. In this regard he stated, "Facilitating access to all our students of these helpful study guides is imperative."

"A review of the study guides indicates that they come with an interactive CD ROM and each chapter features learning outcomes, key points, examinations tips and activities. Moreover, it is outlined that the study guides are designed to provide students with extra support and assistance in their preparation for examinations and to help them maximise their potential," Dr Lewis explained as some of the benefits of the newly-published guides.

The former CXC Mathematics assistant examiner added that of the issues of accessibility and affordability were left unresolved, then these benefits of the study guides would have been lost.

"The poor and vulnerable population as well as persons with disabilities must be able to access these resources and utilise them to improve their wellbeing," he pointed out.

Mr Oliver Thornton, Lead Publisher for Nelson Thornes, in his presentation addressed the issue of equity which would have offered Minister Lewis some comfort.

"Central to our vision is that students are provided with the means to excel, without discrimination for economic or social reasons," Thornton emphasised in his speech about the CXC/Nelson Thornes partnership. "Study guides for each level are priced identically and every student, whatever subject they are taking, will have the same cost of purchase per subject. This consideration was fundamental to the project from the start."

He added that the flexible approach to technology which was required with the study took into consideration that not every child has Internet access.

"By initially offering the electronic component on CD with the study guides, every student would be given the chance to access these resources," the Nelson Thornes executive explained. "We understand that technology comes at a price, but we believe that price should be as low as possible."

Referencing the joint programme as ambitious and imaginative, Thornton maintained that the main aim of the programme was to work in collaboration with CXC in order to provide a holistic approach which supported key specifications with suitable resources for students and teachers, providing the students with the resources necessary to complete their courses successfully.

GUIDES

During the launch events which took place in Barbados, Jamaica, St Lucia and Trinidad and Tobago during the week of 18 – 22 June, 15 study guides were launched.

Of the 15 guides launched in June, eight study guides were for CSEC: English A, English B, Information Technology, Integrated Science, Mathematics, Office Administration, Principles of Business and Social Studies; while seven were for CAPE: Accounting Unit 1, Accounting Unit 2, Biology Unit 1, Caribbean Studies, Chemistry Unit 1, Communication Studies and Economics Unit 1.

Accompanying each study guide is an interactive compact disc, which includes a range of activities, among them are 'On Your Marks', and 'Test Yourself', to assist students in developing good examination techniques.

The 'On Your Marks' feature provides sample examination-style short answer and essay questions, which shows candidates how the question could have been answered and feedback on the answers provided. Mr Thornton pointed out that these activities are aimed at building the students' understanding of the questions and confidence in answering examination questions.

Commenting on the features of the guides, Reverend, the Honourable Ronald Thwaites, Minister of Education in Jamaica, said that "no one should fail, if you have these excellently designed and pointed indicators, as to how you can pass your examinations."

The study guides have been created as an additional resource for use, both in the classroom and for independent study. They are not intended to replace the texts for the various subjects, but rather to provide extra support to help students attain their full potential in the CXC programmes.

Minister Thwaites commended this feature and pointed to the pivotal role which "discursive and critical exercises" must play in the mental development of the youngsters, and which "add substance to the passing of examinations."

ALL SUBJECTS

In a further bid to level the playing field, the publishing agreement between CXC and Nelson Thornes will see study guides being published for all subjects and Units offered at CCSLC, CSEC and CAPE. In addition to the 15 launched in June, other titles will be published before year-end.

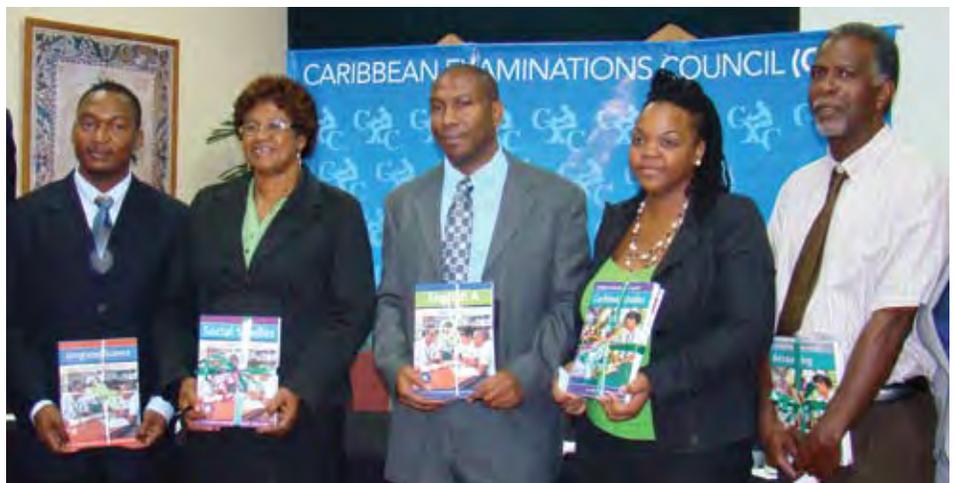
By the end of the five-year agreement in 2014, 90 titles would be published.

While describing the publishing programme as ambitious and imaginative, and one that requires teamwork and co-operation, Thornton pointed out that it is "realistic and deliverable."

"A review of the study guides indicates that they come with an interactive CD ROM and each chapter features learning outcomes, key points, examinations tips and activities."



Honourable Reverend Ronald Thwaites, Minister of Education, Jamaica (centre) receives copies of the study guides from Oliver Thornton (L) and Glenroy Cumberbatch (R)



Honourable Robert Lewis, Minister of Education, St Lucia (C) is flanked by representatives of Ministries of Education in the Organisation of Eastern Caribbean States L to R: Solomon Claxton, St Kitts and Nevis; Mrs Maria Charles-Viechweg, Grenada; Ms Marla Nanton, St Vincent and the Grenadines and Mr Joseph Prosper, Antigua and Barbuda



Dr the Honourable Tim Gopeesingh, Minister of Education, Trinidad and Tobago (L) receiving study guides from Mr Oliver Thornton of Nelson Thornes and Mrs Susan Giles of CXC



As an international university with a presence on three continents and students from more than 90 countries, the Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees to prepare talented students for professional careers. The goal of the university is to nurture and cultivate the unique qualities of each student through an interesting curriculum, in an inspiring environment, under the leadership of involved professors.

About 15 per cent of SCAD students are international, and they represent many countries in the Caribbean, including Aruba, Barbados, the Cayman Islands, the Dominican Republic, Jamaica, The Bahamas, and Trinidad and Tobago. Through a variety of resources offered to international students and a focus on global industry partnerships, SCAD provides a vibrant, international university environment.

SCAD is one university—and five distinct experiences: SCAD Atlanta, SCAD Hong Kong, SCAD Lacoste, SCAD Savannah and SCAD eLearning. SCAD Atlanta is located in the heart of Midtown Atlanta, offering 22 programs of study and home to approximately 2,000 students. SCAD Hong Kong offers the area's largest concentration of art and design programs in this global city, featuring 21 programs of study to approximately 300 students. Located in an idyllic medieval French village, SCAD Lacoste offers residential study-abroad courses to about 80-90 students per term. Set in the historic coastal South, SCAD Savannah features 42 programs of study and is home to approximately 8,000 students. Through an online global community, SCAD eLearning offers 15 programs of study to students around the world.

Students come to SCAD for important reasons: to learn and to land the job of their dreams. SCAD equips them with the resources and advising to help realize that dream, with one of the most outstanding offices of career and alumni success in higher education. Career preparation is elemental, woven into every fiber of the university, from the mission to the courses, to the career advisers who are assigned to each student. These advisers help students write specific career goals, identify the best course plans to attain those goals, create distinctive résumés and portfolios, rehearse for interviews and presentations, and network with employers and others in a student's chosen profession. Advisers stay with SCAD students even after graduation, committed as they are to helping alumni prepare for every advancing level of professional success.

SCAD students work hard, and play hard. Outside the classroom, SCAD students engage in activities that promote fellowship, leadership, community service and a healthy lifestyle. More than 70 student organizations give SCAD students myriad opportunities to meet others who share common interests—from improv comedy to skateboarding. SCAD also sponsors student

Caribbean students launch their CREATIVE CAREERS AT SCAD



groups affiliated with professional organizations, community service programs and clubs related to academic departments. Leadership development opportunities are promoted through student organizations including the Student Activities Council and United Student Forum, and award-winning online student news outlets and Internet radio stations. These extracurriculars help give SCAD students an edge for career preparation.

SCAD is committed to the pursuit of excellence and welcomes applicants who have the same high standards. The university maintains selective admission policies, accounting for a student body of varied backgrounds with demonstrated intellectual capacity and a passion for the arts. Recently, with the help of the Caribbean Examinations Council, SCAD created a policy for consideration of the

Caribbean Advanced Proficiency Examination (CAPE) for credit, believing that it indicates a level of achievement that may qualify Caribbean students for advanced standing. Official CAPE scores must be submitted to the SCAD admission department and credit is awarded on a selective basis.

SCAD operates on a 10-week quarter system with each course carrying five quarter hours of credit. A maximum of 45 quarter hours of CAPE credit may be awarded. Transfer credit from all sources (including CAPE) may not exceed 90 quarter hours. CAPE may be accepted as general education electives, free electives or in the case of Art and Design or Geometrical and Mechanical Engineering Drawing, studio electives. A complete listing of course subjects and equivalencies at SCAD is available online.

To learn more about SCAD, visit www.scad.edu or contact the admission department at 800.869.7223 or admission@scad.edu.



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CXC® Welcomes Two Measurement Officers

In the last five months, CXC welcomed two new Assistant Registrars in the Examinations Development and Production Division (EDPD). Both men are no strangers to CXC as they have worked with the Council in various capacities prior to joining the staff.

Dr Hamilton Jemmott

Dr Hamilton Jemmott joined the staff of the Caribbean Examinations Council (CXC) effective 1st June.

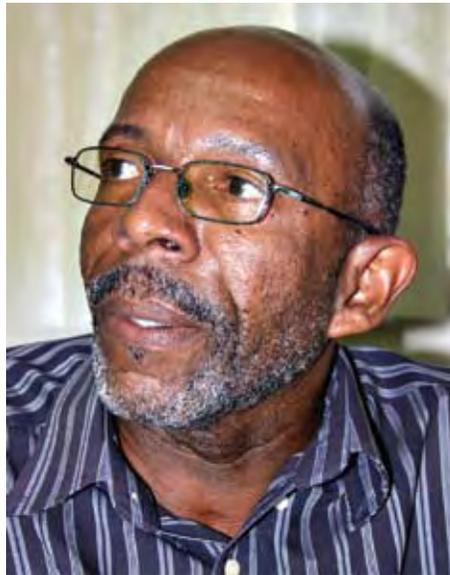
Dr Jemmott brings with him a wealth of knowledge in the Technical Vocational field having been in this profession for over three decades.

His affiliation with CXC as a resource person dates back to over a decade.

Dr Jemmott has contributed significantly to education in Barbados and throughout the region.

A Barbadian, he has written numerous publications and has also contributed to training and development in Occupational Standards and as an Assessor.

Among Dr Jemmott qualification's are a PhD from University of Bath, and a Master of Vocational Education and a Bachelor of Education,



both from the University of Huddersfield.

Dr Jemmott is not a stranger to The Caribbean Examiner; he contributed an article in the special CVQ/TVET issue of May 2011.

“I would describe my exposure to CXC as a steep learning curve in many instances, considering I came into CXC mere days before the marking and grading started,” Dr Jemmott said of his experience so far. He added that another highlight so far is the welcome and orientation activities which allowed him time to get to know the organisation, its focus, its people and his role within the organisation.

The use of technology, and the staff are the other two things which have caught Dr Jemmott's attention. “I really cannot imagine how persons did what we now do without some of this technology,” he stated. Of the CXC staff, he said he has not met anyone in the organisation who is not willing to help in some way.

Kenneth Holder

Mr Kenneth Holder joined the staff of the Caribbean Examinations Council (CXC) effective 17th September 2012.

Mr Holder has over 20 years of teaching experience; having held senior posts in the field of education. He has also been a lecturer in Mathematics at the St Vincent and the Grenadines Community College prior to joining CXC.

Among his credentials are a Master of Education (Mathematics) degree, and a Bachelor of Education degree (First Class Honours) from The University of the West Indies, Cave Hill Campus.

He also holds a Certificate in Mathematics Education from the University of the West Indies and a Teacher's Certificate in Primary Education from the St Vincent Teachers' College.



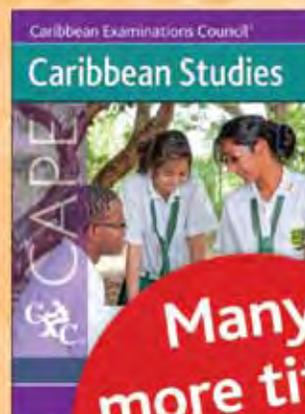
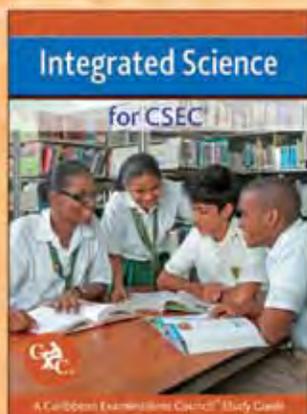
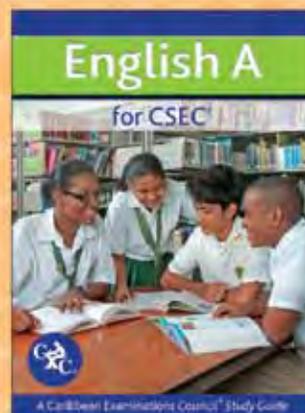
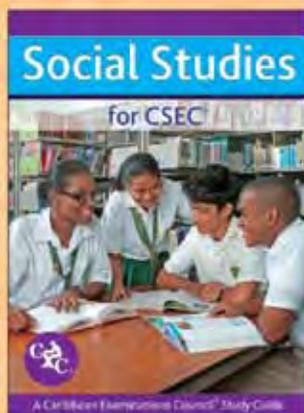
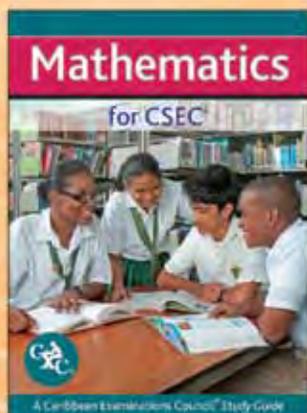
Mr Holder has been affiliated with CXC as a resource person for a number of years in various capacities: as an Assistant Examiner for CSEC Mathematics, and as a Panel Member for CCSLC Mathematics.

“I eagerly look forward to a deepening of my awareness and understanding of pertinent issues relevant to sound practices governing effective assessment and examination strategies” Kenneth stated as his expectations.

Regarding his experience thus far he said, “I am encouraged by ‘the CXC way’ of doing things, which goes beyond a mere slogan, but is reflected in the professional approach to work by staff. The friendly and supportive relationship that seemingly exists among staff exemplifies the belief that CXC can and is taking it to the next level.”

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A photograph of a group of dancers performing on a stage. They are wearing black outfits and holding long, flowing red fabric. One dancer is in a wheelchair. The background is dark with some stage lights.

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