



**CARIBBEAN
EXAMINATIONS
COUNCIL**

**Caribbean Advanced
Proficiency Examination®**

SYLLABUS

ART AND DESIGN

CXC A18/U2/21

Effective for examinations from May–June 2023



CAPE®

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Contents

INTRODUCTION.....	i
RATIONALE.....	1
AIMS	2
SKILLS AND ABILITIES TO BE ASSESSED.....	2
PREREQUISITES OF THE SYLLABUS.....	3
STRUCTURE OF THE SYLLABUS.....	3
APPROACHES TO TEACHING THE SYLLABUS.....	4
UNIT 1: FOUNDATIONS OF ART AND DESIGN.....	6
MODULE 1: <i>CONTEXTUAL ART STUDIES</i>	6
MODULE 2: TWO-DIMENSIONAL ART AND DESIGN.....	13
MODULE 3: THREE-DIMENSIONAL ART AND DESIGN	18
UNIT 2: APPLICATION OF ART AND DESIGN.....	24
MODULE 1: <i>CREATIVE PRACTICE</i>	24
MODULE 2: <i>VISUAL COMMUNICATION</i>	34
MODULE 3: APPLIED ARTS.....	41
OUTLINE OF ASSESSMENT	52
GUIDELINES FOR EXTERNAL AND <i>SCHOOL-BASED</i> ASSESSMENT	70
REGULATIONS FOR PRIVATE CANDIDATES	71
REGULATIONS FOR RESIT CANDIDATES	72
ASSESSMENT GRID	72
APPENDIX I	73
GLOSSARY.....	73
APPENDIX II	761



NOTE TO TEACHERS AND LEARNERS

This document CXC A18/U2/21 replaces CXC A18/U2/10 issued in 2010.

Please note that the syllabus has been revised and amendments are indicated by italics.

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PLEASE NOTE



This icon is used throughout the syllabus to represent key features which teachers and learners may find useful.

Introduction

The Caribbean Advanced Proficiency Examination® (**CAPE**®) is designed to provide certification of the academic, vocational and technical achievement of students in the Caribbean who, having completed a minimum of five years of secondary education, wish to further their studies. The examinations address the skills and knowledge acquired by students under a flexible and articulated system where subjects are organised in 1-Unit or 2-Unit courses with each Unit containing three Modules. Subjects examined under **CAPE**® may be studied concurrently or singly.

The Caribbean Examinations Council offers three types of certification at the **CAPE**® level. The first is the award of a certificate showing each **CAPE**® Unit completed. The second is the **CAPE**® Diploma, awarded to candidates who have satisfactorily completed at least eight Units, including Caribbean Studies. The third is the **CXC**® Associate Degree, awarded for the satisfactory completion of a prescribed cluster of ten **CAPE**® Units including Caribbean Studies, Communication Studies and Integrated Mathematics. Integrated Mathematics is not a requirement for the **CXC**® Associate Degree in Mathematics. The complete list of Associate Degrees may be found in the **CXC**® Associate Degree Handbook.

For the **CAPE**® Diploma and the **CXC**® Associate Degree, candidates must complete the cluster of required Units within a maximum period of five years. To be eligible for a **CXC**® Associate Degree, the educational institution presenting the candidates for the award, must select the Associate Degree of choice at the time of registration at the sitting (year) the candidates are expected to qualify for the award. Candidates will not be awarded an Associate Degree for which they were not registered.

Art and Design Syllabus

◆ RATIONALE

Art and Design refers to artistic and design practices which focus on visual communication, creative production and expression in two- and three-dimensional media. It involves work in traditional and contemporary methods and provides opportunities for the development of knowledge, skills and attitudes related to Art and Design practices. These are expressed through *various art forms that may include ceramics, drawing, painting, sculpture, printmaking, design, visual communication, digital media, photography, video, animation, filmmaking and architecture.*

CAPE® Art and Design syllabus aims to prepare Caribbean students to participate in their community as Art and Design practitioners as well as productive and innovative citizens. It brings together the similarity and diversities of Cultural practices in the Caribbean and will *promote and encourage tolerance and respect among students of different ethnic, religious and cultural backgrounds. The verbal and visual characteristics of the Syllabus aid in the development of cognitive, psychomotor and attitudinal skills. These can be realized by using learner-centred teaching and learning approaches that will encourage learners to become active participants in Art and Design learning communities and pursue continuous learning opportunities. Through reflecting and engaging in authentic art creation during instruction and assessment, candidates will develop and enhance Twenty-first Century Skills that are integral to life and learning. These include critical thinking, creativity, innovation, problem solving, experimentation, manipulation, investigation, collaboration, decision making, design thinking, research and information communication and technological skills*

This course of study provides a solid foundation for the development of knowledge and skills necessary for careers in the cultural and creative industries to include creative production, sustainability, marketing, commercial enterprise and manufacturing industries. It also provides candidates with the observational, critical and analytical skills relevant to a wide range of occupational areas and fields of study especially Law, Criminology, Digital Media, Industrial Design, Fashion Design, Architecture and Medicine. Therefore, it will provide students with the prerequisites for further studies in the field and related disciplines, as well as for entrepreneurial pursuits and the world of work.

The syllabus also contributes to the development of selected attributes from the CARICOM Ideal Person as articulated by the CARICOM Heads of Government. This person is one who demonstrates emotional security with a high level of self-confidence and self-esteem, is aware of the importance of living in harmony with the environment, *questions the belief of the past and present* and nurtures its development in the economic and entrepreneurial spheres in all areas of life (CARICOM Education Strategy, 2000). This holistic development of students aligns with selected competencies in the UNESCO Pillars of learning. These are learning to be, learning to do, and learning to transform one's self and society.

◆ AIMS

The syllabus aims to:

1. develop knowledge, understanding and *appreciation* of the *historical and cultural context* of the Caribbean;
2. develop an understanding of the relationship between artistic expression and cultural issues that have evolved over historically significant periods;
3. develop skills, knowledge, abilities and attitudes that will enable research, *art production, appreciation using problem solving, creativity and critical thinking*;
4. develop *creative solutions to art and design problems through experimentation and manipulation of traditional and contemporary materials, technical processes media, and methods*;
5. develop *critical* skills in observation and *design thinking and analysis* through Art and Design techniques and technologies;
6. develop *innovative approaches and techniques through the collaboration of and engagement in art and design learning communities*;
7. prepare candidates for further study and work in art, design, cultural studies, Information and Communication Technologies (ICT) and other related disciplines;
8. use Art and Design to create awareness and propose *sustainable* solutions for social and environmental issues *through the application of creative practice*; and,
9. provide opportunities for the development of a career as well as employment through job creation in selected *creative and cultural* industries.

◆ SKILLS AND ABILITIES TO BE ASSESSED

The skills students are expected to have developed on completion of this syllabus have been grouped under two main headings:

- (a) *Practical Skills; and,*
- (b) *Critical Thinking Skills.*

Practical Skills

Craftsmanship

The assessment will test the candidate's skill and ability related to technical skills and manipulative processes to:

- *effectively manipulate selected materials and tools to create artwork; and,*
- *accurately execute the appropriate techniques to create artwork.*

Design and Composition

The assessment will test the candidate's skill and ability:

- *to select and organize suitable materials, media and methods to effectively manipulate or utilize the elements and principles of art and design; and,*
- *to create functionality based on the suitability of the design for the intended purpose.*

Critical Thinking Skills

Enquiry

The assessment will test the candidate's skill and ability to:

- *use problem problem-solving methods;*
- *investigate how works of Art and Design relate to the historical and contemporary, cultural and aesthetic, practices using primary and secondary sources;*
- *critique works of Art and Design (describe, criticize, analyse, make judgement, aesthetic valuing, interpret and evaluate); and,*
- *document ideas and process involved in creation of Art and Design products.*

Innovation

The assessment will test the candidate's skill and ability to:

- *demonstrate personal expression and creative interpretations in the development of ideas;*
- *experiment with the use of media, materials, techniques, and available technologies; and,*
- *apply personal experience and skill in the interpretation and development of concept.*

◆ PREREQUISITES OF THE SYLLABUS

It is expected that any person who has completed the Caribbean Secondary Education Certificate in (CSEC®) Visual Arts syllabus or equivalent, should be able to pursue the course of study defined by this syllabus. However, successful participation in the course of study will also depend on possession of good verbal and written communication skills.

◆ STRUCTURE OF THE SYLLABUS

The syllabus is divided into two Units. Each Unit consists of three Modules. Although the Units are independent of each other, the syllabus was designed in such a way that Unit 1 provides a foundation for Unit 2. Together, Units 1 and 2 provide a comprehensive assessment of achievement in the field of Art and Design at this level.

Unit 1: Foundations of Art and Design, contains three Modules of 50 contact hours. Total teaching time is expected to be 150 hours.

Module 1	-	Contextual Art Studies
Module 2	-	Two-Dimensional Art and Design
Module 3	-	Three-Dimensional Art and Design

Unit 2: Applications of Art and Design, contains three Modules, each requiring 50 hours. Total teaching time is expected to be 150 hours.

Module 1	-	Creative Practice
Module 2	-	Visual Communications
Module 3	-	Applied Arts

◆ APPROACHES TO TEACHING THE SYLLABUS

The effective teaching of this syllabus requires a variety of approaches that will create rich learning experiences, as the students engage in the creative process and express thoughts and feelings that are applicable to their individual work. In particular, scenario-based and real life approaches to teaching that will provide opportunities for problem solving, critical thinking, creative production, visual communication and expression in two and three-dimensional media are best used to teach Art and Design. The teacher should also seek to use innovative and creative strategies which allow for the integration of technology in lessons.

Teachers are encouraged to:

- 1. meet the expectations of the Caribbean Examination Council with regards to the fulfilment of the syllabus requirements, personal integrity, transparency in the assessment and creation of the learning environment, equity in assignment of projects and examination procedures;*
- 2. use an interdisciplinary approach which caters to the different learning styles in the delivery and assessment of the Art and Design syllabus;*
- 3. actively engage students in the Art and Design Process to ask, imagine, plan and create when designing and carrying out projects, as this will promote creativity, critical thinking, innovation, problem solving and develop relationships with practicing Artists and Designers in the community;*
- 4. apply the elements and principles related to Art and Design to all practical activities with particular reference to key concepts of sustainability and protection of the environment;*
- 5. integrate and assess related Health and Safety practices and procedures for all practical activities through the modeling of Industry standards, for example, the use of appropriate Personal, Protective Equipment (PPE);*
- 6. create a community of learning with teachers/ facilitators, students and experts to facilitate the overall growth of students in the acquisition of knowledge, skills, attitudes and experience; share best practices and teaching methods; where possible share workshops or training laboratories, technologies; and network with colleagues and experts to maintain currency in the art and design field;*
- 7. create opportunities for students to work and collaborate in teams or groups where applicable;*

8. *establish partnerships with entities for support with resources (laboratories, studios, workshops, personnel, galleries, materials, tools and equipment) and to create opportunities for students to participate in work experience, exposure, job shadowing and apprenticeship;*
9. *support e-learning strategies through digital portfolios of students' expressive work, conduct online research and investigative analysis of artists' influence and work, participate in online discussion for blogs, engage in development of e-learning resources, integrate interactive and online learning support tools (videos, infographics) in their facilitation;*
10. *understand the social and cultural influences on artists and designers and their work; and,*
11. *communicate thoughts, ideas, feelings and ideas effectively when planning, producing and presenting creative ideas for art and design work.*

♦ UNIT 1: FOUNDATIONS OF ART AND DESIGN

MODULE 1: CONTEXTUAL ART STUDIES

GENERAL OBJECTIVES

On completion of this Module, students should be able to:

1. *know the key developments* that characterise Art and Design practice in the Caribbean; and,
2. *appreciate the importance of critical analysis of* Art and Design practice in the Caribbean.

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

1. *examine historical and cultural context of the Caribbean;*
 - Overview of the key historical events and/or cultural factors in the Caribbean:*
 - (a) *before 1500 (Autochthonous (indigenous) people in the Caribbean and Circum-Caribbean (Amerindians, Tainos, Caribs, Kalinago, Garifuna, Olmec and, Maya and Aztec):*
 - (i) *political system (leadership styles);*
 - (ii) *religious practices (rituals and beliefs); and,*
 - (iii) *material culture.*
 - (b) *1500 – 1900: the influence of the European, African and Asian people in the Caribbean:*
 - (i) *colonialism;*
 - (ii) *slavery and resistance;*
 - (iii) *indentureship; and,*
 - (iv) *emancipation.*
 - (c) *1900 – present:*
 - (i) *the significance of Independence;*
 - (ii) *retentions of autochthonous (indigenous), African and Asian cultures in the Caribbean:*

UNIT 1
MODULE 1: CONTEXTUAL ART STUDIES (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- *festivals and celebrations that are derived from secular and religious forms and traditions (Carnival, Jonkannu, Crop Over, Mashramani, Christmas, Kumina, Hosay, Ramleela, Big Drum, Phagwa); and,*
 - *Architecture (Gothic, Romanesque, Georgian and vernacular).*
2. *examine the development of art and design in the Caribbean;*
- (a) *Before 1500 – art and design forms of Autochthonous (indigenous) people in the Caribbean and Circum-Caribbean:*
- (i) *drawings engravings, paintings, and rock art (petrographs, hieroglyphics and petroglyphs;*
 - (ii) *pottery (construction methods, surface designs and finishes);*
 - (iii) *weaving (fabric and basketry);*
 - (iv) *body painting/printing and adornments (clothing, tattoos, and jewellery; and,*
 - (v) *the design of sacred spaces.*
- (b) *1500 - 1900 – the impact of the work of art and design practitioners to include:*
- (i) *Phillip Wickstead;*
 - (ii) *Agostino Brunias; and,*
 - (iii) *Isaac Mendes Belisario.*
- (c) *1900 - present:*
- (i) *the Caribbean Art movements such as Caribbean Artists Movement [CAM], Institute of Jamaica [IJ] Working Peoples' Art Class [WPAC], Art Society of Trinidad and Tobago [ASTT]);*

UNIT 1
MODULE 1: CONTEXTUAL ART STUDIES (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- | | |
|---|---|
| <p>3. <i>examine the influence of different art styles and art movements on Caribbean Art; and,</i></p> | <p>(ii) <i>Afro-Caribbean Art (artwork of Edna Manley, Wifredo Lam and LeRoy Clarke); and,</i></p> <p>(iii) <i>Intuitive and Naïve Art (Self-taught).</i></p> |
| <p>4. <i>produce critical analysis of work by art practitioners in the Caribbean.</i></p> | <p>(a) <i>Common features of art styles and movements:</i></p> <p>(i) <i>employment of form and colour;</i></p> <p>(ii) <i>composition (application of the elements and principles of design);</i></p> <p>(iii) <i>techniques;</i></p> <p>(iv) <i>media/material; and,</i></p> <p>(v) <i>philosophy:</i></p> <p>(b) <i>Art Styles and/or movements to include:</i></p> <p>(i) <i>Impressionism;</i></p> <p>(ii) <i>Expressionism;</i></p> <p>(iii) <i>Cubism;</i></p> <p>(iv) <i>Surrealism;</i></p> <p>(v) <i>Hyper-realism;</i></p> <p>(vi) <i>Symbolism;</i></p> <p>(vii) <i>Iconography; and,</i></p> <p>(viii) <i>Contemporary Art.</i></p> <p><i>Critical Studies – a critical study of Art and Design Practice in the Caribbean (interpretation of artwork based on composition, media/materials, theme, and techniques of artists/designer):</i></p> <p>(a) <i>Art and Design Practice in the Caribbean:</i></p> <p>(i) <i>two dimensional art work (drawing, painting and mixed method); and,</i></p> <p>(ii) <i>three dimensional art work (sculpture and kinetic art [mobiles, stabiles and masks]).</i></p> |

UNIT 1
MODULE 1: CONTEXTUAL ART STUDIES (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- (b) *Aesthetic Theories/Theories of art criticism:*
 - (i) *Imitationalism;*
 - (ii) *Formalism;*
 - (iii) *Instrumentalism; and,*
 - (iv) *Emotionalism.*
- (c) *Research using:*
 - (i) *primary resources (working with practitioners, interviewing practitioners, observational studies, galleries, visits to galleries, museums and exhibits); and,*
 - (ii) *secondary resources (articles, reading art books, magazines and journals, web-based searches, electronic media).*
- (d) *societal themes in artwork produced by Caribbean artists (self-reflection, heritage, culture, indigenous, identity, beliefs, community, popular culture, social commentary, migration); and,*
- (e) *ethics in Art and Design research (plagiarism, copyright, intellectual property rights, censorship, selling and buying art, forgery).*

Note: Candidates will NOT be examined on knowledge of artists.

UNIT 1

MODULE 1: CONTEXTUAL ART STUDIES (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. *Have students collaboratively design a series of posters outlining at least four Art and Design practice. Students should then be made to present and critique each other's work in their groups.*
2. *Have students write a journal with illustrations of key terminologies in Art and Design. The journal can be comprised of drawings and photographs. The students could then write a reflection on the experience. Teachers are encouraged to review and provide feedback.*
3. *Have students work collaboratively to present on at least two historical and cultural contexts and three influences of Art and Design practice in the Caribbean. Students should then present on the findings. Teachers are encouraged to assess the presentation using a pre-developed rubric.*
4. *Have students participate in field trips to museums, art galleries, monuments and heritage sites to observe artefacts of religious, cultural, political and historical importance. Students should then be asked to prepare and present a journal reflection of their personal experience.*
5. *Have students participate in and observe activities and traditions of festivals and celebrations. Students should then be asked to prepare and present a journal reflection of their personal experience.*
6. *Have students organize a Mini-Forum comprising of Art Practitioners, historians, curators, archivists and other representatives associated with Art, History and Culture to discuss any aspect of the topics in the Module.*
7. *Have students engage collaboratively in the research of one of the Art and Design practice in the Caribbean. Teachers should then guide students on how to source information from libraries, museums, archives, online and digital resources.*
8. *Have students in groups, conduct a critical study of an art practitioner and their artwork based on the contribution they have made to Art and Design in the Caribbean. Encourage students to use resources such as photographs, reproductions, audiovisual materials, and exhibition catalogues.*

UNIT 1

MODULE 1: CONTEXTUAL ART STUDIES (cont'd)

RESOURCES

- Barnet, S. *A Short Guide to Writing About Art*. New York: Harper Collins Publishers, 11th Edition 2015. Pearson Publishers.
- Bailey, G. *Future Relics: Monumentalizing Afro-Caribbean Identity*, 2019.
- Bethel, C. E. *Junkanoo: Festival of the Bahamas*. Macmillan Caribbean, 1992.
- Boxer, D. and Poupeye, V. *Modern Jamaican Art*. Kingston: Ian Randle Publishers, 1998.
- Cummings, A., Thompson, A. and Whittle, N. *Art in Barbados*. Kingston: Ian Randle Publishers, 1998.
- Dempsey, A. *Styles, Schools and Movements: The Essential Encyclopaedic Guide to Modern Art*. 2nd Edition, Thames & Hudson, 2011.
- Douglas, R. *Caribbean Heritage – Architecture of the Islands*
- Heywood, I., B. Sandywell *The Handbook of Visual Culture*. Bloomsbury Academic, 2017.
- Janson, H. W., and Janson, A. F. *History of Art for Young People*. New York: Harry N. Abrams Incorporated, 1997.
- Kirkham, P. *History of Design: Decorative Arts & Material Culture, 1400–2000*. Bard Center, 2013.
- Nicholls, R. W. *The Jumbies' Playing Ground: Old World Influences on Afro-Creole Masquerades in the Eastern Caribbean*. (Folklore Studies in a Multicultural World Series). University Press of Mississippi, 2015.
- Northey, M., J. McKibben *Making Sense: A Student's Guide to Research and Writing*. Oxford University Press, 2015.
- Poupeye, V. *Caribbean Art, World of Art Series*, Thames and Hudson 2022.
- Riggio, M. C. *Carnival: Culture in Action – The Trinidad Experience (Worlds of Performance)*. 1st Edition. Routledge, 2004.
- Scott, N. *Compendium of Caribbean Artists and Art Forms*. In press, 2009.
- Strunk, W. White, E.B. *The Elements of Style*. 4th Edition, Pearson Plc, 1999.

UNIT 1

MODULE 1: CONTEXTUAL ART STUDIES (cont'd)

Sued-Badillo, J. (Ed.) General History of the Caribbean, Vol 1: Autochthonous Societies. UNESCO Publication, 2003.

Walmsley, A.,
Greaves, S., and
Cozier, C. Art in the Caribbean: An Introduction. (In press) London: New Beacon Books, 2010.

Wilson, S. The Indigenous People of the Caribbean. Gainesville: University Press of Florida, 1997.

The Elements of Style Workbook. Tip Top Education, 2017.

Online Resources:

The Art Story: Art

<https://youtube.com/playlist?list=PLjatONwrS8orOyTwVnIV9GqeiVpWSsHo9>

The Art Assignment

<https://youtube.com/playlist?list=PLdGqz6dqvlzbBxo7XJHnOtHfBzid97rtl>

Caribbean Artists Archive A-Z

<https://petrinearcher.com/caribbean-artists-archive-z>

Heather Doram

https://issuu.com/antiquabuzz/docs/ab_buzz-nov-2011-final/34

Art Criticism:

Compiled by Shelly-Ann Mayers: An Overview on Aesthetic Theories: An Introduction to Some Principles Applied to the Area of Art & Design – The Western Perspective.

Open Education Resources:

CXC® Learning Hub: <https://learninghub.cxc.org>

Porterfield Barry, M.: Art Appreciation Open Educational Resource

<https://dc.etsu.edu/cgi/viewcontent.cgi?article=1000&context=art-appreciation-oer>

Introduction to Taino Art:

<https://www.khanacademy.org/humanities/art-americas/earlycultures/xf20f462f:taino/a/introduction-to-taino-art>

UNIT 1

MODULE 2: TWO-DIMENSIONAL ART AND DESIGN

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand *the production of two-dimensional (2-D) art forms*;
2. *develop the ability to critique the work of 2-D artists and/or designers and the influence they have on one's work; and,*
3. *understand occupational health and safety standards within the work environment.*

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- | | |
|--|--|
| <ol style="list-style-type: none">1. <i>critique the work of 2-D artists and/or designers;</i> | <p><i>2-D Artist/Designer Influence:</i></p> <ol style="list-style-type: none">(a) <i>characteristics of 2-D work;</i>(b) <i>interpretation based on composition or techniques of artists/designer; and,</i>(c) <i>media/materials of work utilised by artists/designers.</i> |
| <ol style="list-style-type: none">2. <i>apply the findings of critical analysis of the work of 2-D artists in the production of 2-D art forms;</i> | <ol style="list-style-type: none">(a) <i>ethics in Art and Design research (plagiarism, copyright, intellectual property rights, censorship, selling and buying art, forgery); and,</i>(b) <i>journal preparation strategies in relation to Art and Design (peer reviews, self-evaluation, artistic reflection, artistic statements).</i> |
| <ol style="list-style-type: none">3. <i>apply the elements and principles of design in the production of 2-D art forms;</i> | <p><i>Composition:</i></p> <ol style="list-style-type: none">(a) <i>composition: colour composition, linear composition, structural compositions. Compositions are created based on mood, expression, function and intent;</i>(b) <i>the elements of design: dot, line, shape, space, texture, form, mass, colour and value;</i> |

UNIT 1

MODULE 2: TWO-DIMENSIONAL ART AND DESIGN (cont'd)

SPECIFIC OBJECTIVES

Student should be able to:

CONTENT

- (c) Principles of Design:
- (i) the principles of design: balance, *weight*, rhythm, proportion, pattern, emphasis, unity, variety, time space and movement; *and*,
 - (ii) *Gestalt Theory*:
 - *proximity*;
 - *similarity*;
 - *continuity*;
 - *closure*;
 - *figure-ground*;
 - *focal point*; *and*,
 - *common-region*.
4. *use a range of traditional and contemporary techniques to produce 2-D art forms;*
- Traditional and Contemporary Techniques:*
- (a) *drawing from real life*: investigating light, form, shape and space, *perspective* (still life, figure, portraiture);
 - (b) *painting from real life, memory, imagination and narrative themes*: investigating light, form, shape and space, *perspective* (*imaginative composition*, still life, figure, portraiture);
 - (c) *printmaking*: relief (block, mono, collagraph), intaglio (etching, dry-point), lithography and, silkscreen printing;
 - (d) *2-D mixed media from a combination of drawing (dried media) and/or painting (wet media) with a variety of material to create collages* (montage and frottage); *and*,
 - (e) *exploring ICT formats* (2-D computer software, scanners, digital cameras and other ICT formats).

UNIT 1

MODULE 2: TWO-DIMENSIONAL ART AND DESIGN (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

5. *experiment with media and materials to produce 2-D art forms;*

Media and Materials

Manipulation of TWO of the following media and materials for 2-D art forms:

- (a) *wet media (ink, dye, paint, watercolour, sprays, oil, masking fluid, acrylic, gouache);*
- (b) *dry media (coloured and graphite pencils, crayons, charcoal, chalk, pens and pastels);*
- (c) *combination of wet and dry media; and,*
- (d) *material (photographs, scanned images, low relief sculpture, fabric, found objects (buttons, shells, bone dried materials)).*

6. *produce 2-D art forms based on specified themes; and,*

2-D Themes to include:

- (a) *architecture (Indigenous, European (Georgian, Gothic, Romanesque) Africans, Chinese and Indian;*
- (b) *festivals and rituals (Carnival, Jonkannu, Crop Over, Mashramani, Christmas, Kumina, Hosay, Ramleela, Big Drum, Phagwa);*
- (c) *sustainability (environment, nature, responsible designs); and,*
- (d) *societal (heritage, culture, identity, beliefs, community, popular culture, social commentary and migration).*

UNIT 1

MODULE 2: TWO-DIMENSIONAL ART AND DESIGN (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- | | |
|---|---|
| 7. <i>apply occupational health and safety standards that are relevant to 2-D Art and Design in the work environment.</i> | <i>Occupational Health and Safety Standards to include:</i> <ul style="list-style-type: none">(a) <i>the composition of art materials;</i>(b) <i>procedures and processes for handling art materials, tools and equipment;</i>(c) <i>ability to assess risk/hazards linked to tools, equipment, materials and behaviour;</i>(d) <i>appropriate personal, protective equipment (PPE);</i>(e) <i>appropriate maintenance, storage and disposal practices for materials, tools and equipment; and,</i>(f) <i>the maintenance of a safe working environment, and studio practices for self and others.</i> |
|---|---|

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. *Have students visit museums, art galleries, art studios, cultural sites, cultural events to observe processes, techniques and materials in relation to 2-D Art and Design. Have students collaboratively discuss and share their findings of the experience.*
2. *Have students create sketches, interview artists, reflect, prepare, present and share their experience and observations relating to 2-D art forms. Allow students to communicate their ideas to their classmates in the form of a presentation.*
3. *Have students experiment and investigate various themes and influence of 2-D artists/designers to produce 2-D art forms. Students will then record their observations, research, explorations, insights and document progress of their own work in a journal.*
4. *Have students explore traditional and innovative techniques, media, and materials to 2-D-art forms and apply to their own work. Students will then write a reflective piece on the process, indicate their personal preference and justify their choice.*

UNIT 1

MODULE 2: TWO-DIMENSIONAL ART AND DESIGN (cont'd)

5. *Have students collaborate in groups to critique a body of work.*
6. *Have students write journal entries or keep a digital log in which they reflect on their personal creative process. Students should be encouraged to document their experiences throughout the art making and design journey (including, any artistic or expressive influences, what they did, what happened, and what they would do differently).*
7. *Have students complete at least three 2-D art forms in at least TWO different techniques using suitable materials. Teachers may select THREE items for assessment in this module that show proficiencies in more than one material and process.*
8. *Have students integrate safety procedures in the production of 2-D art forms. Teacher should assess health and safety procedures during practical activities. Teachers are being encouraged to reinforce the importance of health and safety during class activities.*

RESOURCES

3dtotal.com	<i>Beginner's Guide to Digital Painting in Photoshop. Slp edition, 3dtotal Publishing, 2012.</i>
Aleksander, N., R. Tilbury	<i>Digital Painting Techniques: Practical Techniques of Digital Art Masters. 1st Edition, Routledge, 2009.</i>
Bridgman, G. B.	<i>Bridgman's Complete Guide to Drawing from Life. New York: Weathervane Books, 1999.</i>
Gair, A. (Ed.)	<i>Artist's Manual: A Complete Guide to Painting and Drawing Materials and Techniques. San Francisco: Chronicle Books, 1995.</i>
Holahan, C. and Roche, M.	<i>Art, Craft, Design. Dublin: Gill and Macmillan, 1993.</i>
Simon, H.	<i>Techniques of Drawing. New York: Dover Publications Inc., 1972.</i>
Covey, S.	<i>Modern Printmaking: A Guide to Traditional & Digital Techniques. Watson-Guptill, 2016.</i>
Fick, B., Grabowski, B.	<i>Printmaking: A Complete Guide to Materials & Processes. 2nd Edition. Laurence King Publishing, 2015.</i>
Gillow, J.	<i>African Textiles: Color and Creativity Across a Continent. 1st Edition. Thames & Hudson, 2016.</i>
Griffiths, A.	<i>Prints & Printmaking: An Introduction to the History & Techniques. University of California Press, 1996.</i>

UNIT 1

MODULE 3: THREE-DIMENSIONAL ART AND DESIGN

Hartill, B., Clarke, R.

Collagraphs & Mixed-Media Printing. (Printmaking Handbooks). Herbert Press, 2018.

Morley, N.

Linocut for Artists & Designers. Crowood Press, 2016.

Newell, J., Whittington, D.

Monoprinting. (Printmaking Handbooks). Herbert Press, 2018.

Romano, C. Saff,

Complete Collagraph: The Art & Technique of Printmaking from Collage Plates. 1st Edition. Free Press, 1980.

Online Resources:

The Centre for Art in Wood

<https://printmakerscouncil.com/artists/>
(Contemporary Printmakers)

Victoria & Albert Museum (Articles)

<http://www.vam.ac.uk/page/p/prints/>

British Museum

<https://www.vam.ac.uk/collections?type=featured>

PBS Learning Media: Visual Art – Textiles, Ceramics, Printmaking, Painting, Elements and Principles of Art and Design, Art Appreciation

<https://www.pbslearningmedia.org/subjects/the-arts/visual-art/>

Google Arts and Culture

Artists, Art Movements, Mediums, Historic Events, Themes

****Highly Recommended****

<https://artsandculture.google.com/>

Textile Art History

<https://www.textileartist.org/>

African Textiles

<https://www.adireafricantextiles.com/>

Introduction to Printmaking

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/printmaking/v/moma-printmaking-01>

The Crucible – Guides to Ceramics, Leatherwork, Working with Metals, Textiles:

<https://www.thecrucible.org/guides/>

UNIT 1

MODULE 3: THREE-DIMENSIONAL ART AND DESIGN

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand *the production of three-dimensional (3-D) art forms*;
2. *develop the ability to critique the work of 3-D artists and/or designers and the influence they have on one's work; and,*
3. *understand occupational health and safety standards within the work environment.*

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- | | |
|--|--|
| <ol style="list-style-type: none">1. <i>critique the work of 3-D artists and/or designers;</i> | <p><i>3-D Artist/Designer Influence:</i></p> <ol style="list-style-type: none">(a) <i>characteristics of 3-D work;</i>(b) <i>interpretation based on composition or techniques of artists/designer; and,</i>(c) <i>media/materials of work produced by artists/designers.</i> |
| <ol style="list-style-type: none">2. <i>apply the findings of critical analysis of the work of 3-D artists in the production of 3-D art forms.</i> | <ol style="list-style-type: none">(a) <i>ethics in Art and Design research (plagiarism, copyright, intellectual property rights, censorship, selling and buying art, forgery); and,</i>(b) <i>journal preparation strategies in relation to Art and Design (peer reviews, self-evaluation, artistic reflection, artistic statements).</i> |
| <ol style="list-style-type: none">3. <i>apply the elements and principles of design in the production of 3-D art forms;</i> | <p><i>Composition:</i></p> <ol style="list-style-type: none">(a) <i>composition: colour composition, linear composition, structural compositions. Compositions are created based on mood, expression, function and intent;</i>(b) <i>the elements of design: dot, line, shape, space, texture, form, mass, colour and value; and,</i> |

UNIT 1

MODULE 3: THREE-DIMENSIONAL ART AND DESIGN

SPECIFIC OBJECTIVES

Student should be able to:

CONTENT

- (c) *Principles of Design:*
- (i) the principles of design: balance, *weight*, rhythm, proportion, pattern, emphasis, unity, variety, time space and movement; *and*,
 - (ii) *Gestalt Theory:*
 - *proximity;*
 - *similarity;*
 - *continuity;*
 - *closure;*
 - *figure-ground;*
 - *focal point; and,*
 - *common-region.*
4. *use a range of traditional and contemporary techniques to produce 3-D art forms;*
- Traditional and Contemporary Techniques:*
- (a) relief (modeling, carving/subtractive, and additive);
 - (b) forms in the round or free standing (*modeling/additive, carving*);
 - (c) *construction or assemblage (casting, laser cutting); and,*
 - (d) *kinetic Forms* – structural concepts as related to movement, stability and production of three-dimensional forms as stables, masks and mobiles.
5. *experiment with media and materials to produce 3-D art forms;*
- Media and Materials
- Manipulation of TWO of the following media and materials for 3-D art forms:*
- (a) natural - clay, wood, metals, paper, textiles, stone;
 - (b) man-made - to include plaster, wires, sheetrock compound, paper, wax, plastic; *and,*
 - (c) recyclable and bio-degradeable materials.

UNIT 1

MODULE 3: THREE-DIMENSIONAL ART AND DESIGN (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

6. produce 3-D art forms based on specified themes; and,

3-D Themes to include:

- (a) architecture (Indigenous, European (Georgian, Gothic, Romanesque) Africans, Chinese and Indian;
- (b) festivals and rituals (Carnival, Jonkannu, Crop Over, Mashramani, Christmas, Kumina, Hosay, Ramleela, Big Drum, Phagwa);
- (c) sustainability (environment, nature, responsible designs); and,
- (d) societal (heritage, culture, identity, beliefs, community, popular culture, social commentary and migration).

7. apply occupational health and safety standards that are relevant to 3-D Art and Design in the work environment.

Occupational Health and Safety Standards to include:

- (a) the composition of art materials;
- (b) procedures and processes for handling art materials, tools and equipment;
- (c) ability to assess risk/hazards linked to tools, equipment, materials and behavior;
- (d) appropriate personal, protective equipment (PPE);
- (e) appropriate maintenance, storage and disposal practices for materials, tools and equipment; and,
- (f) the maintenance of a safe working environment, and studio practices for self and others.

UNIT 1

MODULE 3: THREE-DIMENSIONAL ART AND DESIGN (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. *Have students visit foundries, masquerade camps, joinery shops, sculpture, weaving and ceramic studios to observe processes, techniques, materials, tools and quality of output in relation to three-dimensional (3-D) Art and Design. Have students collaboratively discuss and share their findings of the experience.*
2. *Have students create sketches, interview artists, reflect, prepare, present and share their experience and observations relating to three-dimensional (3-D) art forms. Allow students to communicate their ideas to their classmates in the form of a presentation.*
3. *Have students experiment and investigate various themes and influence of 3-D artists/designers to produce 3-D art forms. Have students record their observations, research, explorations, insights and document progress of their own work in a journal.*
4. *Have students explore traditional and innovative techniques, media, and materials to 3-D art forms and apply to their own work. Have students write a reflective piece on the process, indicate their personal preference and justify their choice.*
5. *Have students integrate safety procedures in the production of 3-D art forms. Teacher should assess health and safety procedures during practical activities. Teachers are being encouraged to reinforce the importance of health and safety during class activities.*
6. *Have students complete three 3-D art forms in at least TWO different techniques using suitable materials. Teachers may select THREE items for assessment in this module that show proficiencies in more than one material and process.*
7. *Have students write journal entries or keep a digital log in which they reflect on their personal creative process. Students should be encouraged to document their experiences throughout the art making and design journey (including, any artistic or expressive influences, what they did, what happened, and what they would do differently).*

RESOURCES

Buckridge S. O.

African Lace-Bark in the Caribbean: The Construction of Race, Class, and Gender. Bloombury Academic, 2018.

Davies, L. and Fini, M.

Arts and Crafts of South America. London: Thames and Hudson Company, 1994.

UNIT 1

MODULE 3: THREE-DIMENSIONAL ART AND DESIGN (cont'd)

GMCP	Useful Techniques for Woodcarvers. Weedon, Northamptonshire: Guild of Master Craftsmen Publication (GMCP), 1998.
Hunter, S.	Creating with Concrete: Yard Art, Sculpture and Garden Projects. North Carolina: Lark Books, 2001.
Lee, A., Rooney, E. A.,	<i>Artistry in Fiber, Vol. 2: Sculpture. 1st Edition, 2017.</i>
Meilach, D. Z.,	<i>Soft Sculpture and Other Soft Art Forms: With Stuffed Fabrics, Fibers, and Plastics. Crown Pub, 1974.</i>
Seitz, W. C.,	<i>The Art of Assemblage. 1st Edition, Museum of Modern Art, 1961.</i>
Pye, C.	Relief Carving in Wood: A Practical Introduction. Weedon, Northamptonshire: Guild of Master Craftsmen Publication, 1998.

Online Resources:

PBS Learning Media: Visual Art – Textiles, Ceramics, Printmaking, Painting, Elements and Principles of Art and Design, Art Appreciation

<https://www.pbslearningmedia.org/subjects/the-arts/visual-art/>

Google Arts and Culture

Artists, Art Movements, Mediums, Historic Events, Themes

****Highly Recommended****

<https://artsandculture.google.com/>

Textile Art History

<https://www.textileartist.org/>

African Textiles

<https://www.adireafricantextiles.com/>

Introduction to Printmaking

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/printmaking/v/moma-printmaking-01>

The Crucible – Guides to Ceramics, Leatherwork, Working with Metals, Textiles

<https://www.thecrucible.org/guides/>

◆ UNIT 2: APPLICATION OF ART AND DESIGN

MODULE 1: CREATIVE PRACTICE

GENERAL OBJECTIVES

On completion of this Module, students should:

1. *understand the production of creative projects;*
2. *understand the principles of sustainability in the production of creative projects;*
3. *understand the value of entrepreneurship in art production; and,*
4. *understand occupational health and safety standards within the work environment.*

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- | | |
|--|--|
| <ol style="list-style-type: none">1. <i>critique creative projects of artists and/or designers;</i> | <p><i>Critical Analysis of the work of Artist/Designer to include:</i></p> <ul style="list-style-type: none">(a) <i>interpretation based on composition or techniques of artists/designer;</i>(b) <i>media/materials of work produced by artists/designers; and,</i>(c) <i>themes expressed in creative projects (to include, social; cultural and environmental).</i> |
| <ol style="list-style-type: none">2. <i>apply the findings of critical analysis of creative projects in the production of creative projects;</i> | <p><i>The influence of 3-D artist and Designer on the artwork produced:</i></p> <ul style="list-style-type: none">(a) <i>ethics in Art and Design research (plagiarism, copyright, intellectual property rights, censorship, selling and buying art, forgery); and,</i>(b) <i>journal preparation strategies in relation to Art and Design (peer reviews, self-evaluation, artistic reflection, artistic statements).</i> |

****This objective will NOT be assessed in the Paper 01 - Multiple Choice Paper.***

UNIT 2

MODULE 1: CREATIVE PRACTICE (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

3. *apply the design thinking process in the production of creative projects;*

Stages of the Art and Design Thinking process:

- (a) *empathize (understanding the need or issue clearly);*
- (b) *define the problem (research, data gathering and exploration to develop the brief, thumbnails, concept boards and mood boards);*
- (c) *ideate (developing and creating solutions, developing the brief, plans, and the presentation of the idea);*
- (d) *prototype (sketches, thumbnails, process and working drawings, models, maquettes); and,*
- (e) *testing (iterations, alterations and refinement based on feedback).*

4. *apply the elements and principles of design in the production of the creative projects;*

Composition:

- (a) *composition:* colour composition, linear composition, structural compositions. Compositions are created based on mood, expression, function and intent;
- (b) *the elements of design:* dot, line, shape, space, texture, form, mass, colour and value; and,
- (c) *Principles of Design:*
 - (i) *the principles of design:* balance, weight, rhythm, proportion, pattern, emphasis, unity, variety, time space and movement; and,
 - (ii) *Gestalt Theory:*
 - *proximity;*
 - *similarity;*
 - *continuity;*
 - *closure;*
 - *figure-ground;*
 - *focal point; and,*
 - *common-region.*

UNIT 2

MODULE 1: CREATIVE PRACTICE (cont'd)

SPECIFIC OBJECTIVES

Student should be able to:

5. *utilise appropriate media, materials and techniques in the production of creative projects;*

CONTENT

Media, Materials, Techniques *and* Processes:

- (a) *types of media, materials, techniques and processes used in the production of creative projects:*

- (i) *traditional;*
- (ii) *contemporary;*
- (iii) *new and emerging; and,*
- (iv) *innovative.*

****This objective will NOT be assessed in the Paper 01 - Multiple Choice Paper.***

6. *apply the principles of sustainability in the production of creative projects;*

Principles of Sustainability:

- (a) *principles of sustainability: human, social, economic, cultural and environment; and,*
- (b) *ethics and responsibility (preservation of heritage and culture, user needs, product life cycle, usefulness, durability, zero waste living, alternate energy).*

****This objective will NOT be assessed in the Paper 01 - Multiple Choice Paper.***

7. *examine the value of entrepreneurship in art production; and,*

Entrepreneurship relating to Art Production:

- (a) *types of entrepreneur such as novice, nascent, habitual, serial, portfolio;*
- (b) *characteristics of an entrepreneur: innovative, creative, dynamic, risk-taker, self-confident, achievement-oriented, persistent;*
- (c) *steps in establishing a business: conceptualization, research (market probe), identification of resources (financial, human, material), creation of business plan, acquisition of funds; and, operation of the business; and,*

UNIT 2
MODULE 1: CREATIVE PRACTICE (cont'd)

SPECIFIC OBJECTIVES

Student should be able to:

CONTENT

- (d) *components of a business plan:*
 - (i) *executive summary (an overview of the business);*
 - (ii) *operational plan (the business and its objectives);*
 - (iii) *marketing plan (a description of the potential customers and nature of competition):*
 - *marketing mix (4 P's product, price, place and promotion);*
 - *marketing strategies; and,*
 - *market research.*
 - (iv) *financial plan (to cost of materials and manufacturing processes):*
 - *sources of finance;*
 - *sales;*
 - *cash flow; and,*
 - *profit and loss forecasts.*
- (e) *the benefits of entrepreneurship: financial independence, self-fulfillment, self-actualization, increased income, increased controlled of working life; and,*
- (f) *challenges to entrepreneurship: startup capital, operational costs, building product/service awareness, risk, liability insurance, lack of incentives and other facilitators, government policies.*

UNIT 2

MODULE 1: CREATIVE PRACTICE (cont'd)

SPECIFIC OBJECTIVES	CONTENT
Student should be able to:	
8. <i>apply occupational health and safety work procedures that are relevant to Creative Projects.</i>	<i>Occupational Health and Safety Standards to include:</i> (a) <i>the composition of art materials;</i> (b) <i>procedures and processes for handling art materials, tools and equipment;</i> (c) <i>ability to assess risk/hazards linked to tools, equipment, materials and behavior;</i> (d) <i>appropriate personal, protective equipment (PPE);</i> (e) <i>appropriate maintenance, storage and disposal practices for materials, tools and equipment; and,</i> (f) <i>the maintenance of a safe working environment, and studio practices for self and others.</i> <i>*This objective will NOT be assessed in the Paper 01 - Multiple Choice Paper.</i>

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. *Have students visit sites of murals, public sculptures and installations, festivals, masquerade camps, carnivals and other cultural events to observe processes, techniques, materials, tools and quality of output. Have students collaboratively discuss and share their findings of the experience.*
2. *Have students' conduct research to support the creation of sustainable creative projects. Teachers must encourage students to use primary and secondary resources such as slides, videotapes, exhibition catalogues, internet sites, books and journal as a source of inspiration in the production of the creative project.*
3. *Have students engaged in generation of design ideas to develop design briefs for sustainable creative projects using the design thinking process.*

UNIT 2

MODULE 1: CREATIVE PRACTICE (cont'd)

4. *Have students collaboratively present a scenario focusing on how each player in the ecosystem (physical or virtual) impacts the other (interrelationship/interdependence). In their teams, have them formulate and present their response and engage in a class discussion based on the responses.*
5. *Teacher will demonstrate the process of developing a prototype for a product or solution based on a case/scenario. Have students work collaboratively to brainstorm possible approaches to addressing the problem based on the case/scenario presented.*
6. *Have students collaborate in teams to develop sustainable 2D or 3D creative project solution for a selected problem or issue in the Caribbean. Each team should show their classmates their completed prototypes and challenges experienced during the creative process. Have other students in the class critique the solution.*
7. *Have students integrate safety procedures in studio practice relating to production in the applied arts. Teachers should assess health and safety procedures during studio practice. Teachers are being encouraged to reinforce the importance of health and safety during class activities.*
8. *Have students write journal entries or keep a digital log in which they reflect on their personal creative process during the production of the creative project. Students should be encouraged to document their experiences throughout the art making and design journey (including, any artistic or expressive influences, what they did, what happened, and what they would do differently).*
9. *Teachers must approve of the research, design, production and presentation of one creative project, which must be accompanied by an illustrated journal.*

RESOURCES

Alkalimat, A., Zorach, R. Et Al	<i>The Wall of Respect: Public Art & Black Liberation in the 1960s Chicago. (Second to None: Chicago Stories). 2nd Edition. North Western University Press, 2017.</i>
Bethel, C. E.	<i>Junkanoo: Festival of the Bahamas. Macmillan Caribbean, 1992.</i>
Blanc, N., Benish, B. L.	<i>Form, Art and the Environment: Engaging in Sustainability. 1st Edition. Routledge, 2018.</i>
Brown, A.,	<i>Art & Ecology Now. 1st Edition. Thames & Hudson Ltd, 2014.</i>
Cartiere, C., Zebracki, M.	<i>The Everyday Practice of Public Art: Art, Space, and Social Inclusion. 1st Edition. Routledge, 2015.</i>

UNIT 2

MODULE 1: CREATIVE PRACTICE (cont'd)

Finkelpearl, T.	<i>Dialogues in Public Art</i> . MIT Press, 2001.
Frascara, J.	<i>Designing Effective Communications: Creating Contexts for Clarity & Meaning</i> . Allworth Press, 2006.
Fuad-Luke, A.	<i>Eco-Design Handbook: Complete Sourcebook for Home and Office</i> . 3 rd Edition. Thames & Hudson Ltd., 2009.
Howell-Koehler, N.	<i>Photo Art Processes</i> . Worcester, Mass: Davis Publications, 1980.
Nisbet, J.	<i>Ecologies, Environments, and Energy Systems in Art of the 1960s and 1970s</i> . MIT Press, 2014.
Nettles, B.	<i>Breaking the Rules: A Photo Media Cookbook</i> . Urbana, Illinois: Inks Press Publication, 1992.
Nicholls, R. W.	<i>The Jumbies' Playing Ground: Old World Influences on Afro-Creole Masquerades in the Eastern Caribbean</i> . (Folklore Studies in a Multicultural World Series). University Press of Mississippi, 2015.
Nunley J.W., Bettelheim, J., Bridges. B,	<i>Caribbean Festival Arts: Each and Every Bit of Difference</i> . 1 st Edition. University of Washington Press, 1988.
Riggio, M. C.	<i>Carnival: Culture in Action – The Trinidad Experience (Worlds of Performance)</i> . 1 st Edition. Routledge, 2004.
Weintraub, L.	<i>To Life! Eco Art in Pursuit of a Sustainable Planet</i> . 1 st Edition. University of California Press, 2012.

Stay Abreast On Recycling Related To The Arts:

Recycling - BBC News

<http://www.bbc.com/news/topics/c77jz3mdmezt/recycling>

Science Direct

<https://www.sciencedirect.com/topics/materials-science/design-for-recycling>

(Design for Recycling – Paid Subscription)

Online Resources:

COLLECTIONS, EXHIBITIONS (PAST & PRESENT), & ARCHIVAL SEARCHES

Design Museum

www.designmuseum.co.uk

UNIT 2

MODULE 1: CREATIVE PRACTICE (cont'd)

Guggenheim Art Museum

www.guggenheim.org

Metropolitan Museum Of Art

www.moma.org

National Portrait Gallery

www.npg.org.uk

Victoria & Albert Museum

www.vam.ac.uk

Whitney Museum of American Art

www.whitney.org

CONTEMPORARY CARIBBEAN ART & CULTURE

Arc Magazine

www.arcthemagazine.com

Caribbean Beat

www.caribbean-beat.com

Design Caribbean

www.designcaribbean.com

Fresh Milk

www.freshmilkbarbados.com

DESIGN & ADVERTISING

Creative Review

www.creativereview.co.uk

Design Museum

www.designmuseum.co.uk

Design Taxi

www.designtaxi.com

Digital Arts From Idg

<https://www.digitalartsonline.co.uk/>

UNIT 2

MODULE 1: CREATIVE PRACTICE (cont'd)

REGIONAL MUSEUMS

Barbados Museum & Historical Society
<http://www.barbmuse.org.bb/web/>

National Museum of Jamaica
http://museums-ioj.org.jm/?page_id=362

National Gallery of Jamaica
<https://nationalgalleryofjamaica.wordpress.com/>

National Gallery of Jamaica
<https://natgalja.org.jm/exhibitions/current-exhibitions/>

Online Articles:

DESIGNER ICONS: Their Contribution as Mas Designers Developed by the Faculty of Humanities and Education, University of the West Indies, St. Augustine Campus.
<https://designericons.wordpress.com/>

GEORGE BAILEY: The Monarch Caribbean Beat - Issue 65 (Jan-Feb 2004)
<https://www.caribbean-beat.com/issue-65/monarch#axzz5GX74Kqu1>

MASMAN: Peter Minshall Caribbean Beat Issue 79 (May-Jun 2006)
<https://www.caribbean-beat.com/issue-79/masman-peter-minshall#axzz5GX74Kqu1>

Videos:

MEMORIES – George Bailey Trinidad Carnival’s Greatest Band Leader.
(14 mins. 28 secs.)
<https://www.youtube.com/watch?v=26P5rOSDUjY>

A film by Aldric G. Bailey - CARNIVAL WIRE BENDER, Stephen Derek. (3mins. 36 secs.) Wired 5.0
<https://www.youtube.com/watch?v=ldRs9Q9T0i4>

SUSTAINABILITY

Sustainable Art Communities: Creativity and Policy in the Transnational Caribbean’
<http://www.openartsarchive.org/archive/1st-conference-sustainable-art-communities-creativity-and-policy-transnational-caribbean-1>

Human Centered Design
<https://youtu.be/NBu1kkSCHfs>

UNIT 2

MODULE 1: CREATIVE PRACTICE (cont'd)

DESIGN THINKING AND DESIGN PROCESS

Design Thinking For Teens

<https://www.dt4t.org/>

Design Thinking

<https://youtu.be/uRtAzzitBmA>

Design Thinking Process for Designers

<https://youtu.be/qyoZTUGzdGY>

The Design Thinking Process

https://youtu.be/r0VX-aU_T8

The Engineering Design Process

https://youtu.be/MAhpfFt_mWM

ENTREPRENEURSHIP

What is an Entrepreneur

<https://youtu.be/92ZmzD70sOU>

UNIT 2

MODULE 2: VISUAL COMMUNICATION

GENERAL OBJECTIVES

On completion of this Module, students should:

1. *understand the production of visual communication solutions;*
2. *demonstrate the ability to critique the work of visual artists and designers and the influence they have on one's work; and,*
3. *understand occupational health and safety standards within the work environment.*

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- | | |
|--|--|
| <ol style="list-style-type: none">1. <i>critique the work of artists and/or designers of visual communication solutions;</i> | <p><i>Critical Analysis of the work of Artist/Designer to include:</i></p> <ul style="list-style-type: none">(a) <i>interpretation based on composition or techniques of artists/designer; and,</i>(b) <i>media/materials of work produced by artists/designers.</i> |
| <ol style="list-style-type: none">2. <i>apply the findings of critical analysis of visual communication solutions in the production of visual communication solutions;</i> | <ul style="list-style-type: none">(a) <i>ethics in Art and Design research (plagiarism, copyright, intellectual property rights, censorship, selling and buying art, forgery); and,</i>(b) <i>journal preparation strategies in relation to Art and Design (peer reviews, self-evaluation, artistic reflection, artistic statements).</i> |
| <ol style="list-style-type: none">3. <i>apply the stages of the design thinking process to create visual communication solutions;</i> | <p><i>Stages of the Design Thinking Process – Visual Communication:</i></p> <ul style="list-style-type: none">(a) <i>empathize (understanding the need or issue clearly);</i>(b) <i>define the problem (research, data gathering and exploration to develop the design brief, thumb nails, concept boards and mood boards);</i> |

UNIT 2

MODULE 2: VISUAL COMMUNICATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- | | |
|--|--|
| <p>4. apply the elements and principles of design in the production of visual communication solutions;</p> | <ul style="list-style-type: none"> (c) <i>ideate (developing and creating solutions, developing the design brief and the presentation of the idea);</i> (d) <i>prototype (sketching, thumbnails, process and working drawings, models, maquettes); and,</i> (e) <i>testing (iterations, alterations, annotations and refinement based on feedback).</i> |
| <p>5. use a range of traditional and contemporary techniques to design visual communication solutions;</p> | <ul style="list-style-type: none"> (a) <i>Composition: colour composition, linear composition, structural compositions. Compositions are created based on mood, expression, function and intent.</i> (b) <i>The elements of design: dot, line, shape, space, texture, form, mass, colour and value.</i> (c) <i>Principles of Design:</i> <ul style="list-style-type: none"> (i) <i>the principles of design: balance, weight, rhythm, proportion, pattern, emphasis, unity, variety, time space and movement; and,</i> (ii) <i>Gestalt Theory:</i> <ul style="list-style-type: none"> - <i>proximity;</i> - <i>similarity;</i> - <i>continuity;</i> - <i>closure;</i> - <i>figure-ground;</i> - <i>focal point; and,</i> - <i>common-region.</i> <p>Traditional and Contemporary Techniques:</p> <ul style="list-style-type: none"> (a) <i>illustration (technical, free hand, and computer-generated);</i> (b) <i>printing (relief block, screen, stencil, serigraphy, collagraphy, digital);</i> |

UNIT 2

MODULE 2: VISUAL COMMUNICATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- | | |
|--|---|
| <p>6. <i>experiment with media and materials to design visual communication solutions;</i></p> | <p>(c) photography (digital still); <i>and</i>,</p> <p>(d) <i>typography [type selection use, digital and the handmade (manual), calligraphy (scripts)].</i></p> <p><i>Media and Materials:</i></p> <p>(a) <i>illustration (ink, dye, paint, watercolour, sprays, oil, masking fluid, acrylic, gouache, coloured and graphite pencils, crayons, charcoal, chalk, pens and pastels);</i></p> <p>(b) <i>printing (variety of papers; variety of printing surfaces; dimensions; weights of identified materials; densities of identified materials; properties of identified materials; inks and dryers; finishes);</i></p> <p>(c) <i>photography (camera; photographic papers); and</i>,</p> <p>(d) <i>typography (selection of typefaces; camera, scanner; appropriate software; pen; pencil and ink).</i></p> |
| <p>7. <i>design visual communication solutions based on themes; and</i>,</p> | <p>(a) <i>Commercial advertising (marketing campaigns);</i></p> <p>(b) <i>Festivals and rituals (Carnivals, Hosay, Phagwa, Johnkonnu);</i></p> <p>(c) <i>Sustainability (environment, nature, ethical designs); and</i>,</p> <p>(d) <i>Social awareness (health, identity, beliefs, community, culture, indigenous, heritage, social commentary).</i></p> |

UNIT 2

MODULE 2: VISUAL COMMUNICATION (cont'd)

SPECIFIC OBJECTIVES	CONTENT
Student should be able to:	
8. <i>apply occupational health and safety work standards that are relevant to visual communication.</i>	<i>Occupational Health and Safety Standards to include:</i> (a) <i>the composition of art materials;</i> (b) <i>procedures and processes for handling art materials, tools and equipment;</i> (c) <i>ability to assess risk/hazards linked to tools, equipment, materials and behavior;</i> (d) <i>appropriate personal, protective equipment (PPE);</i> (e) <i>appropriate maintenance, storage and disposal practices for materials, tools and equipment; and,</i> (f) <i>the maintenance of a safe working environment, and studio practices for self and others.</i>

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. *Have students collaboratively research and discuss the impact of visual communications as in advertising and film media. Students should then be asked to present their research findings.*
2. *Have students create vision boards, logograms, business cards and artist brochures representative of themselves as future creative director of their own design studios.*
3. *Have students visit design studios, advertising agencies, photography labs, media houses (TV productions, newspapers), architectural, design firms, printeries/book binders and masquerade camps to observe processes, techniques, materials, tools and quality of output in relation to visual communications. Have students collaboratively discuss and share their findings of the experience.*
4. *Have students create sketches, interview artists, reflect, prepare, present and share their experience and observations relating to visual communications solutions. Allow students to communicate their ideas to their classmates in the form of a presentation.*

UNIT 2

MODULE 2: VISUAL COMMUNICATION (cont'd)

5. *Have students engage in role play to simulate real life art and design experiences. Imagine oneself as creative director or design project manager of an agency or firm. Present studio operational flow charts, concept maps, task and resource listings for visual communication solutions.*
6. *Have students collaboratively experiment and investigate various themes and influence of artists/designers to produce visual communications solutions. Have students record their observations, research, explorations, insights and document progress of their own work in a journal.*
7. *Have students explore traditional and innovative techniques, media, and materials to visual communications and apply to their own work. Have students write a reflective piece on the process, indicate their personal preference and justify their choice.*
8. *Have students integrate safety procedures in the production of visual communications solutions. Teachers should assess occupational health and safety procedures during practical activities. Teachers are being encouraged to reinforce the importance of health and safety during class activities. Have students devise and mount safety checklists within their individual work spaces.*
9. Have students individually and collaboratively explore at least ONE two-dimensional and ONE three-dimensional Art and Design project in this Unit, which should be completed using at least TWO different types of materials, such as, paper, cardboard, fabric, plastics, metals, wood as well as other available and or suitable materials. Teacher may select three items for assessment that shows proficiencies in more than one material and process.
10. *Have students write journal entries or keep a digital log in which they reflect on their personal creative process. Students should be encouraged to document their experiences throughout the art making and design journey (including, any artistic or expressive influences, what they did, what happened, and what they would do differently).*

RESOURCES

Ang, T.	Photography: The Definitive Visual History. DK Publishing, 2014.
Bang, M.	Picture This: How Pictures Work.
Cordell, D. M.	Using Images to Teach Critical Thinking Skills: Visual Literacy & Digital Photography (Tech Tools for Learning). 1 st Edition. Libraries Unlimited, 2015.
Davis, J.	Foundations in Design. 2 nd Edition. Taschen, 2016.
Frasie, R.	Graphic Design Handbook. (Independent publisher), 2018.

UNIT 2

MODULE 2: VISUAL COMMUNICATION (cont'd)

Hornung, D.	<i>Color: A Workshop for Artists & Designers. 2nd Edition. Laurence King Publishing, 2012.</i>
Kate, L.	<i>Lettering & Calligraphy: Workbook to Learn Hand Lettering, Brush Lettering & Modern Calligraphy. Hand Lettering & Calligraphy Books, 2018.</i>
Landa, R.	<i>Advertising by Design: Generating and Designing Creative Ideas Across Media, 2021.</i>
Lupton, E., Cole Phillips, J.	<i>Graphic Design: The New Basics. Princeton Architectural Press New York, 2015.</i>
Lupton, E.	<i>Graphic Design Thinking: Beyond Brainstorming, 2010.</i>
Pincas, S., Loiseau, M.	<i>A History of Advertising. Taschen, 2008.</i>
Sumberg, B.	<i>Textiles: Collection of the Museum of International Folk Art. 1st Edition. Gibbs Smith Publishing, 2010.</i>

Online Resources

Colour Matters – colour symbolism
<https://www.colormatters.com/>

DESIGN & ADVERTISING

Creative Review
www.creativereview.co.uk

Design Museum
www.designmuseum.co.uk

Design Taxi
www.designtaxi.com

Digital Arts From Idg
<https://www.digitalartsonline.co.uk/>

GRAPHIC DESIGN VIDEOS

Graphic Design Fundamentals
<https://youtu.be/YqQx75OPRa0>

UNIT 2

MODULE 2: VISUAL COMMUNICATION (cont'd)

Typography Fundamentals

<https://youtu.be/sByzHoiYFX0>

Layout and Design

<https://youtu.be/a5KYlHNKQB8>

Design Thinking

<https://youtu.be/uRtAzzitBmA>

POSTER DESIGN

Women's Rights are Human Rights

<https://www.womensrightsarehumanrights.org/>

Posters Without Borders - International Immigration Poster Exhibition

<https://posterswithoutborders.com/>

Graphic Art News

<https://www.graphicart-news.com/>

International Reggae Poster

<https://www.reggaepostercontest.com/>

UNIT 2

MODULE 3: APPLIED ARTS

GENERAL OBJECTIVES

On completion of this Module, students should:

1. *understand studio practice in the production of the Applied Arts;*
2. *demonstrate the ability to critique the work of artists and designers in the Applied Arts and the influence they have on one's work; and,*
3. *understand occupational health and safety standards within the work environment.*

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- | | |
|--|---|
| <ol style="list-style-type: none">1. <i>critique the work of artists and/or designers as it relates to studio practice;</i> | <p><i>Artist/Designer Influence:</i></p> <ol style="list-style-type: none">(a) <i>interpretation based on composition or techniques of artists/designer; and,</i>(b) <i>media/materials of work produced by artists/designers.</i> |
| <ol style="list-style-type: none">2. <i>use the findings of research related to studio practice to produce art forms;</i> | <ol style="list-style-type: none">(a) <i>Ethics in Art and Design research (plagiarism, copyright, intellectual property rights, censorship, selling and buying art, forgery).</i>(b) <i>Journal preparation strategies in relation to Art and Design (peer reviews, self-evaluation, artistic reflection, artistic statements).</i> |
| <ol style="list-style-type: none">3. <i>apply the elements and principles of design in the production of the Applied Arts;</i> | <ol style="list-style-type: none">(a) <i>Composition: colour composition, linear composition, structural compositions. Compositions are created based on mood, expression, function and intent.</i>(b) <i>The elements of design: dot, line, shape, space, texture, form, mass, colour and value.</i>(c) <i>Principles of Design:</i><ol style="list-style-type: none">(i) <i>the principles of design: balance, weight, rhythm, proportion, pattern, emphasis, unity, variety, time space and movement; and,</i> |

UNIT 2
MODULE 3: APPLIED ARTS (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Student should be able to:

- (ii) *Gestalt Theory:*
- *proximity;*
 - *similarity;*
 - *continuity;*
 - *closure;*
 - *figure-ground;*
 - *focal point; and,*
 - *common-region.*
4. *use appropriate media, materials and techniques relating to studio practice in the Applied Arts; and,*
- Candidates must select ONE of the six areas of Studio Practice listed below for concentrated study, production and presentation:***
- (a) *Ceramics:*
- (i) *media and materials (clay, glaze, varnish, polish, lubricant, sand, material processing (firing, casting, assembly) in connection to production outcomes); and,*
 - (ii) *traditional and contemporary techniques (sourcing of clay, preparation, formulation of clay body, hand building, surface decoration, finishes, embellishing, firing techniques, industrial production).*
- (b) *Metal Work:*
- (i) *media and materials (silver; gold; metal; wire; and alloys); and,*
 - (ii) *traditional and contemporary techniques wire wrapping; piercing; forming; casting; soldering; stamping; riveting; etching; patination; and finishing and polishing).*

UNIT 2
MODULE 3: APPLIED ARTS (cont'd)

SPECIFIC OBJECTIVES

Student should be able to:

CONTENT

- (c) *Jewellery:*
- (i) *media and materials (polymer clay; clay; silver; gold; metal; wire; diamond; resin; terracotta; vitreous enamel; emerald; topaz; beads and shells; and, other gem stones); and,*
 - (ii) *traditional and contemporary techniques wire wrapping; beadwork; piercing; forming; casting; soldering; stamping; riveting; etching; patination; stone setting; smithing; forging; embellishing; decorating; and finishing and polishing).*
- (d) *Leather Craft:*
- (i) *media and materials (hides; skins; suedes; synthetic; identification of leather, weights and properties); and,*
 - (ii) *traditional and contemporary techniques (sourcing, preparing, moulding; plaiting and weaving; piercing; lacing; stamping and tooling; applique; etching; burnishing; pattern making and transferring; carving and embossing; embellishing; decorating; and finishing and polishing).*
- (e) *Wood Craft:*
- (i) *media and materials (cedar; fir; pine; birch; mahogany; and, types of other wood and wood materials); and,*

UNIT 2
MODULE 3: APPLIED ARTS (cont'd)

SPECIFIC OBJECTIVES

Student should be able to:

CONTENT

(ii) *traditional and contemporary techniques (sourcing, preparing, drilling; cutting; forming; wood preparation; fastening; carving and embossing; pattern and template making and transferring; embellishing; decorating; and finishing and polishing).*

(f) *Textiles:*

(i) *media and materials (fabric (natural and synthetic); threads; chords, twines, soils, natural dyes (food, vegetables, flowers and soils); synthetic dyes (inks and paints); finishes; button; shells and sequins); and,*

(ii) *traditional and contemporary techniques (natural fibres for sourcing, preparing and storing; finger weaving, macramé, plaiting, coiling and basketry, synthetic fibres and materials: loom weaving; and, non-loom weaving, finger weaving, macramé, plaiting, coiling and basketry, loom weaving; and, non-loom weaving (finger weaving, macramé, basketry); surface design techniques to include printing, screen, stencil and block; resist dyeing batik, tie-dye, triptyque; needlecraft, embroidery, patchwork, quilting, trapunto, appliqué and, hand painting.*

UNIT 2

MODULE 3: APPLIED ARTS (cont'd)

SPECIFIC OBJECTIVES	CONTENT
Student should be able to:	
5. <i>apply occupational health and safety work procedures that are relevant to the Applied Arts.</i>	<i>Occupational Health and Safety Standards to include:</i> (a) <i>composition of art materials;</i> (b) <i>adherence to procedures and processes for handling art materials, tools and equipment;</i> (c) <i>ability to assess risk/hazards linked to tools, equipment, materials and behavior;</i> (d) <i>appropriate personal, protective equipment (PPE);</i> (e) <i>appropriate maintenance, storage and disposal practices for materials, tools and equipment; and,</i> (f) <i>maintenance of a safe working environment, and studio practices for self and others.</i>

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Have students visit *ceramic studios, textile studios, wood design studios, jewellery studios, textile or ceramic factories, galleries, museums, to observe processes, techniques, materials, tools and quality of output* in relation to applied arts. *Have students collaboratively discuss and share their findings of the experience.*
2. Have students create sketches, interview artists, reflect, prepare, present and share their experience and observations relating to applied arts. Allow students to communicate their ideas to their classmates in the form of a presentation.
3. *Have students collaboratively experiment and investigate various themes and influence of artists/designers to produce applied arts. Have students record their observations, research, explorations, insights and document progress of their own work in a journal.*
4. *Have students create a digital/electronic or physical book of techniques, processes materials and methods to illustrate the stages of development of a product. Have students write a reflective piece on the creative process in order to create the product.*

UNIT 2

MODULE 3: APPLIED ARTS (cont'd)

5. Have students conduct practical studio-based activities and have them repeat the processes or improve on them as they complete their own projects.
6. *Have students integrate safety procedures in studio practice relating to production in the applied arts. Teachers should assess health and safety procedures during studio practice. Teachers are being encouraged to reinforce the importance of health and safety during class activities.*
7. *Have students prepare items from one or two of the studio practices. Teachers may select TWO items for assessment in this module that show proficiencies in more than one, material and process.*
8. Have students write journal entries or keep a digital log in which they reflect on their personal creative process. Students should be encouraged to document their experiences throughout the art making and design journey (including, any artistic or expressive influences, what they did, what happened, and what they would do differently).

RESOURCES

ENTREPRENEURSHIP

Hart, J.D. *Classroom Exercises for Entrepreneurship: A Cross-disciplinary Approach. (Elgar Guides to Teaching). Edward Elgar Publishing, 2018.*

Neck, H.M., Greene, P. Et Al. *Teaching Entrepreneurship: A Practice-Based Approach. Edward Elgar Publishing, 2014.*

Student Resources:

Huff, C. *How to Sell Your Art Online: Live a Successful Creative Life on Your Own Terms. Harper Design, 2016.*

Stanfield, A. B. *I'd Rather Be in the Studio. 2nd Edition. Pentas Press, 2011.*

UNIT 2

MODULE 3: APPLIED ARTS (cont'd)

CERAMICS

- Atkin, J. *Handbuilt Pottery Techniques Revealed. Barron's Educational Series Inc., 2013.*
- Berning, T. *A Ceramic Guide: The Art of Creating & Teaching Wheel Thrown Ceramics. Cognella Academic Publishing, 2017.*
- Chavarria, J. *The Big Book of Ceramics. New York: Watson-Guption Publications, 1994.*
- Cooper, E. *Ten Thousand Years of Pottery. 4th Edition. University of Pennsylvania Press, 2010.*
- Halls, S. *Pinch Pottery: Functional, Modern Handbuilding. Larks Crafts, 2014.*
- Hamilton, D. *Manual of Architectural Ceramics. (Thames & Hudson Manuals). Thames & Hudson Ltd, 1978.*
- Leach, S. *Dehnert, B., Simon Leach's Pottery Handbook. Harry N. Abrams, 2013.*
- Mills, M. *Surface Design for Ceramics. (A Lark Ceramics Book). Larks Crafts, 2011.*
- Peterson, S. *The Craft and Art of Clay: A Complete Potter's Handbook. London: Laurence King Publishing, 1995.*
- Waal, E. de *20th Century Ceramics. (World of Art). 1st Edition. Thames & Hudson Ltd, 2003.*

Online Resources

Ceramics Art Network: <https://ceramicartsnetwork.org/> (Forum, Directory of Suppliers, Techniques)

UNIT 2

MODULE 3: APPLIED ARTS (cont'd)

JEWELRY DESIGN & METAL WORK

- Cypher, C. *Mastering Beadwork: A Comprehensive Guide of Off-loom Techniques.* Interweave, 2007.
- Foster-Rose, A. *Jewelry Making and Design: An Illustrated Textbook for Teachers, Students of Design & Craft Workers.* 1st Edition. Hard Press Publishing, 2012.
- Holschuh, B. *The Jeweler's Studio Handbook: Tradition & Contemporary Techniques for Working With Metal & Mixed Media Materials.* 2nd Edition. Massachusetts: Quarry Books, 2009.
- Marzio, F. *Glassell Collections of the Museum of Fine Arts, Houston: Masterworks of Pre-Columbian, Indonesian, and African Gold.* Museum of Fine Arts, Houston, 2012.
- McGrath, J. *The Complete Jewelry Making Course: Principles, Practice and Techniques: A Beginner's Course for Aspiring Jewelry Makers.* Barron's Education Series, 2007.
- Powers, H. *Jewelry Designs from Nature: Woodlands, Gardens, Sea: Art Bead Jewelry Designs Inspired by Nature.* Kalmbach Books, 2011.

Online Resources:

Association for Contemporary Jewellery
<https://www.acj.org.uk/index.php/member-gallery>

Galerie Slavik (Austria)
<http://www.galerie-slavik.com/en/artists/>
(Contemporary Jewellery Designers)

Jewellery Maker
<https://www.jewellerymaker.com/en-gb/learning/video-tutorials/>
(Video Tutorials)

Janice Derrick (Trinidad)
<http://www.janicederrick.com/index.html>
(Contemporary Jewellery Designer)

UNIT 2

MODULE 3: APPLIED ARTS (cont'd)

LEATHER DESIGN

Deagan, T.	<i>Modern Leatherwork for Makers: Traditional Craft Techniques, CNC and 3D Printing. 1st edition. Maker Media Inc, 2017.</i>
Grant, B.	<i>Leather Braiding. Cornell Maritime Press, Reprint, 1997.</i>
Irish, L. S.	<i>The Art of Leather Burning: Step-By-Step Pyrography Techniques. Dover Publications, 2017.</i>
Lewis, B.	<i>The Crafter's Guide to Leatherworking: The History and the Process. Lewis Hobby Series, 2016.</i>
Michael, V.	<i>The Leatherworking Handbook: A Practical Illustrated Sourcebook of Techniques & Projects. Cassell Illustrated, 2006.</i>
Various Authors	<i>A Guide to the Decoration of Leather: A Collection of Historical Articles on Stamping, Burning, Mosaics & Other Aspects of Leather Decoration. Irving Lewis Press, 2016.</i>
West, G.	<i>Leatherwork: A Manual of Techniques. Crowood Press, 2011.</i>

Online Resources:

Learn Leather.Com
<http://www.learnleather.com/free-videos/>
(Free demonstration videos linked to You Tube)

Tandy Leather
<https://www.tandy-leather.com/en/leather-craft-abcs.html>
(Leather Craft ABC's)

WOOD DESIGN

Barton, W.	<i>The Complete Guide to Chip Carving. 1st Edition. Sterling Press, 2007.</i>
Carpenter, T., Johanson, M.	<i>The Complete Book of Woodworking: Step By Step Guide to Essential Woodworking Skills, Techniques, Tools and Tips. 1st Edition. Landauer Publishing LLC., 2001.</i>
Enlow, H.	<i>The Complete Guide to Chip Carving. 1st Edition. Sterling Press, 2007.</i>

UNIT 2

MODULE 3: APPLIED ARTS (cont'd)

Student Resource:

Dalian University Press: *Wood Art: Innovative Wood Design*. Gingko Press Inc., 2015.

Online Resources:

The Centre For Art In Wood
www.centerforartinwood.org

The Guild of Master Craftsmen Publications
The innovation of wood art through collaborative residencies, documentation, education and exhibitions. N (Free demonstration videos linked to You Tube)

Carving Magazine:
www.thegmcgroup.com/pc/viewCategories.asp?idCategory=693
(Subscriptions, DVDs and books for purchase)

www.carvingmagazine.com
(Techniques in carving and tools – maintenance etc. and carving for beginners – Affiliate of Amazon Services LLC Associates Program for carving tools, sets and related products)

TEXTILES

Brackmann, H.	<i>Surface Designer's Handbook: Dyeing, Printing, Painting and Creating Resists on Fabric</i> . Interweave Press, 2006.
Harris, J.	<i>Five Thousand Years of Textiles</i> . Smithsonian, 2011.
Hoppe, F.	<i>Contemporary Wicker Basketry: Projects, Techniques, Inspirational Designs</i> . Lark Books, 1997.
Lee, A., Rooney, E. A.,	<i>Artistry in Fiber, Vol. 2: Sculpture</i> . 1 st Edition, 2017.
Marchen Art Studio	<i>Macramé Pattern Book</i> . St. Martin's Griffin. 2013.
Pattullo, M.	<i>Textile Collage: Using Collage Techniques in Textile Art</i> . Basford, 2016.
Porter, J.	<i>Fiber: Sculpture 1960-Present</i> . Prestel. 2014.
Schoeser, M.	<i>World Textiles: A Concise History (World of Art)</i> . Thames & Hudson, 2003.

UNIT 2

MODULE 3: APPLIED ARTS (cont'd)

Online Resources:

Textile Museum of Canada
<http://www.textilemuseum.ca/home>

Century of Color: Maya Weaving & Textiles (English- 53 mins and 2 secs.) Endangered Threads Documentaries
https://www.youtube.com/watch?v=Ehwx_ZGXcVY

PBS Learning Media: Visual Art – Textiles, Ceramics, Printmaking, Painting, Elements and Principles of Art and Design, Art Appreciation
<https://www.pbslearningmedia.org/subjects/the-arts/visual-art/>

Google Arts and Culture
Artists, Art Movements, Mediums, Historic Events, Themes
****Highly Recommended****
<https://artsandculture.google.com/>

Textile Art History
<https://www.textileartist.org/>

African Textiles
<https://www.adireafricantextiles.com/>

Introduction to Printmaking
<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/printmaking/v/moma-printmaking-01>

The Crucible – Guides to Ceramics, Leatherwork, Working with Metals, Textiles
<https://www.thecrucible.org/guides/>

◆ OUTLINE OF ASSESSMENT

Each Unit of the syllabus will be assessed separately. The Scheme of the assessment for each Unit will comprise two components: an External Assessment component which contributes 60 per cent of final mark and a *School-Based* Assessment component which contributes 40 per cent of final mark. Grades and marks will be awarded independently for each Unit and for each Module. These arrangements are detailed below.

UNIT 1

EXTERNAL ASSESSMENT (60%)

Paper 01 (1 ½ hours)	This paper will consist of forty multiple-choice items on Module 1.	60 marks (40 raw)
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Paper 02 (12 hours)	A Production Paper assessing achievement in Module 2 and Module 3.	120 marks
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Paper 03 - *SCHOOL-BASED ASSESSMENT* (40%)

Section A	A Research Paper with supporting visuals assessing achievement in Module 1.	40 marks
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Section B	A Portfolio consisting of <i>TWO</i> pieces of work assessing achievement in Module 2.	40 marks
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Section C	A Portfolio consisting of <i>TWO</i> pieces of work assessing achievement in Module 3.	40 marks
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UNIT 2

EXTERNAL ASSESSMENT (60%)

Paper 01 (1 ½ hours)	This paper will consist of forty multiple-choice items on Module 1.	60 marks (40 raw)
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Paper 02 (12 hours)	A Production Paper assessing achievement in Module 2 and Module 3.	120 marks
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Paper 03 - *SCHOOL-BASED ASSESSMENT* (40%)

Section A	A Creative Project and a Proposal assessing achievement in Module 1. The Creative Project will be worth 15 marks and the Proposal will be worth 25 marks.	40 marks
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Section B	A Portfolio consisting of <i>TWO</i> pieces of work assessing achievement in Module 2.	40 marks
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Section C	A Portfolio consisting of <i>TWO</i> pieces of work assessing achievement in Module 3.	40 marks
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MODERATION OF SCHOOL-BASED ASSESSMENT

School-Based Assessment Record Sheets are available online via the **CXC®**'s website www.cxc.org.

All School-Based Assessment Record of marks must be submitted online using the SBA data capture module of the Online Registration System (ORS). Assignments will be requested by **CXC®** for moderation purposes. These assignments will be re-assessed by **CXC®** Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to schools. All samples must be delivered to the specified marking venues by the stipulated deadlines. Copies of the students' assignment that are not submitted must be retained by the school until three months after publication by **CXC®** of the examination results.

All *Research papers (Unit 1)* and *Creative Project Proposals (Unit 2)* will be re-assessed by **CXC®** Examiners. Moderated scores will be audited by the Subject Awards Committee.

ASSESSMENT DETAILS

UNIT 1

Details of External Assessment by *Multiple Choice* and *Production Papers* (60% of Total Assessment)

Paper 01 – Multiple Choice Paper (1 ½ hours)

1. Composition of Paper

This paper will consist of 40 multiple-choice items based on Module 1. Candidates will be examined on the influence of the Caribbean cultural and historical experiences, art movements, and art periods evident in the work selected. **Candidates will NOT be examined on knowledge of artists.** All questions are compulsory, and knowledge of the entire module is expected. The paper will assess the candidates' knowledge across the breadth of the module.

2. Question Type

Each question has four options. Questions may be presented using diagrams, pictures, data, graphs, prose.

3. Mark Allocation

The paper will be worth 40 marks, with each question being allocated 1 mark. The total marks will be weighted up to 60.

Paper 02 – Production Paper (12 hours)

1. Composition of Paper

This paper is arranged into two sections. Candidates will be expected to produce art and designs in response to a question under examination conditions. For each piece, candidates must show proficiency in **more than one** process and use at least TWO different techniques.

Section A will consist of FOUR questions assessing achievement in Module 2. Candidates must choose ONE question.

Section B will consist of FOUR questions assessing achievement in Module 3. Candidates must choose ONE question.

Candidates must choose *suitable materials, methods, and media for the completion of work within the specified examination time.*

2. Syllabus Coverage

The intention of this paper is to test candidates' proficiency *in the use of materials and the application of appropriate methods and media for creating Two-Dimensional Art and Design forms as contained in Module 2 and Three-Dimensional Art and Design forms as contained in Module 3.*

3. Question Type

Examination *question testing interpretive and practical skills and technical abilities with Two-Dimensional media and Three-dimensional media.* This paper will be given to candidates three weeks in advance of the examination dates.

4. Mark Allocation

The total number of marks available for this paper is 120.

UNIT 2

Details of External Assessment by *Multiple Choice* and *Production Papers (60% of Total Assessment)*

Paper 01 – Multiple Choice Paper (1 ½ hours)

1. Composition of Paper

This paper will consist of 40 multiple-choice items based on Module 1. Candidates will be examined on design thinking, formal visual analysis, and entrepreneurship. For formal visual analysis, **the candidates will NOT be examined on knowledge of artists.** All questions are compulsory, and knowledge of the entire module is expected. The paper will assess the candidates' knowledge across the breadth of the module.

2. Question Type

Each question has four options. Questions may be presented using diagrams, pictures, data, graphs, prose.

3. Mark Allocation

The paper will be worth 40 marks, with each question being allocated 1 mark. The total marks will be weighted up to 60.

Paper 02 – Production Paper (12 hours)

1. Composition of Paper

This paper is arranged into two sections. Candidates will be expected to produce art and designs in response to a question under examination conditions. For each piece, candidates

must show proficiency in more than one process and use at least TWO different techniques.

Section A will consist of FOUR questions assessing achievement in Module 2. Candidates must choose ONE question.

Section B will consist of TWELVE questions assessing achievement in Module 3: TWO questions on each area of study and production. Candidates must choose ONE question from the area selected for study.

Candidates must choose *suitable materials, methods, and media for the completion of work within the specified examination time.*

2. Syllabus Coverage

The intention of this paper is to test candidates' application of skills and abilities to create art and designs using materials, methods, *tools and equipment* as contained in Module 2 and Module 3.

3. Question Type

This paper will be given to candidates three (3) weeks in advance of the examination date.

4. Mark Allocation

The total number of marks available for this paper is 120.

SCHOOL-BASED ASSESSMENT

School-Based Assessment is an integral part of candidates' achievement in the content covered by this syllabus. The activities for the *School-Based Assessment* are linked to the Modules in each Unit and are the outcome of teaching and learning of the principles and practice in the content of the syllabus. *Students are encouraged to work individually and in groups (where applicable).*

During the course of study of the subject, candidates *are continually assessed* for competencies developed during the production and completion of *School-Based Assessment* assignments. *Assessments are reflected as marks and grades which contribute to the final mark and grade* that are awarded to candidates for their performance in the **CAPE®** Art and Design examination.

The guidelines provided in this syllabus are for selecting appropriate *materials, methods and media* and are intended to assist teachers and candidates in planning and scheduling assignments for the *School-Based Assessment*. These guidelines *are intended to assist teachers in assessing achievement* in the *School-Based Assessment* component of the syllabus. *School-Based Assessment provides an opportunity to individualise a part of the **CAPE®** syllabus and facilitates feedback to the students at various stages of the experience. This helps to build the self-confidence of the students as they proceed with their studies. School-Based Assessment further facilitates the development of essential investigative and practical skills that allow the candidate to function more effectively in his or her chosen vocation. School-Based Assessment, therefore, makes a significant and unique contribution to both the development of relevant skills and the testing and rewarding of students for the development of those skills.*

*The School-Based Assessment in Art and Design tests a range of skills for creative production, problem solving, critical thinking and inquiry through research, as well as practical skills in design and composition, craftsmanship and innovation. It is important to note that where candidates plan to submit images of Production pieces for moderation in the form of slides, thumb drives, compact discs, DVD's, videotapes or any other suitable technology, schools must inform **CXC**® of the devices (hardware and software) needed to view the work. This notification must reach **CXC**® no later than 31 MAY of the year of the examination.*

CVQ* INTEGRATION

*The SBA for Unit 2 is derived from the composite marks of the entries in the School-Based Assessment portfolio and which may include evidence of having completed related **CVQ*** Units of Competency aligned to the content in the syllabus. Where applicable the candidates who successfully complete selected Units in the **CVQ*** Regional Occupational Standards will be awarded a Statement of Competence from the Level 2 Caribbean Vocational Qualification (CVQ) in:*

1. *Printing and Graphic Arts – Computer Graphic Arts (CCPGG20405) – Module 2; or,*
2. *Jewellery Production (Precious Metal Clay) (CCMAMC2015) – Module 3;*
3. *Jewellery Production (Precious Metals) (CCMAPM2016) – Module 3;*
4. *Jewellery Production (Leather) (CCMAJL2010) – Module 3; or,*
5. *Masquerade Design and Production (CCCIMD2001) – Module 3.*

*The decisions to award competencies will be based on the quality and relevance of the pieces of evidence presented for the occupational area. Students are expected to produce electronic portfolios where ALL entries are digitized. In order to ensure that the marks awarded by teachers are in alignment with the **CXC**® standards, the Council undertakes the moderation of a sample of the School-Based Assessment assignments marked by each teacher.*

ASSESSING THE SCHOOL-BASED ASSESSMENT

STANDARDISATION

Teachers will be required to allocate marks to each skill according to the criteria. It is imperative that teachers adhere to the mark schemes provided. This is to ensure that there is a standard distribution of marks across the Modules.

RECORDING COURSEWORK

A coursework summary sheet, on which marks earned by the student must be recorded, will be sent each year to schools submitting candidates for the examination. Efforts should be made to ensure that this is a complete and accurate record. For a candidate, each assignment must be entered on the relevant 'List of Assignments' sheet. The candidate scores should be entered in the appropriate cells on the relevant summary sheets.

CRITERIA FOR SCHOOL-BASED ASSESSMENT

1. The *aims of the School-Based Assessment are to:*

- (a) provide an opportunity for teacher involvement in the evaluation process;
- (b) contribute to the validity and reliability of **CAPE®** Art and Design in measuring the skills and the abilities of candidates; and,
- (c) provide an opportunity for Art and Design teachers to assess the level of achievement of their students over the academic year rather than a “one shot” external examination only.

2. Management of the School-Based Assessment

- (a) Teachers may assist candidates to identify assignments which will be recorded on the ‘List of Assignments – Art and Design’ sheet (specimen appended at the end of the syllabus). Teachers may also establish a scheme of work, which will set out specific objectives of the syllabus over the academic year.
- (b) Course work objectives **MUST** be related to those set out in the **CAPE®** Art and Design syllabus. The art and designs submitted as course work assignments must reflect coverage of the full range of content in the particular Module.
- (c) When setting assignments, particular attention must be paid to the criteria by which these assignments will be assessed.
 - (i) The stimulation of ideas through discussion, demonstration and the use of illustrations should precede identification of assignments.
 - (ii) Technical demonstrations should serve as a means of identifying the tools and materials required as well as their use and care.
 - (iii) Students are required to provide evidence of the preparatory work and stages in the development of ideas and concepts.
- (d) Reasonable time-frames should be set depending on the nature of the technique and the type of assignment. The final presentation of assignments must combine displays, discussions and critical sessions (critiques).
- (e) The marks awarded for each practical assignment must be in accordance with the skills and abilities being tested and should reflect the candidate’s achievements in the areas of Craftsmanship, Design and Composition, and Critical Thinking.

3. Unit 1 School-Based Assessment Requirements

- (a) The coursework for *School-Based* Assessment is to be done during the academic year in which the student is registered for the examination.
- (b) All assignments for *School-Based* Assessment, including preparatory work must be produced under the supervision of the Art and Design teacher.

- (c) **The Research Paper** *is critical analysis of the influence of the historical and cultural context of the Caribbean on artwork. It is a visual and written report of an investigation of topics and themes in Unit 1, Module 1. The Guidelines for preparing the Research Paper are as follows:*

(i) Requirements:

- The study will be done over one academic year.
- Teachers should discourage duplication of material. Although two candidates may write on the same topic, there must be evidence of individual work. All Creative project Proposals must be submitted to **CXC®** for moderation.
- **If the research project is not submitted, the candidate will be considered absent from the entire examination. All Research Papers must be submitted to CXC® for moderation.**

(ii) The Guidelines for presenting the Research paper are as follows:

- All research papers submitted to **CXC®** must include the approved **CAPE®** Art and Design cover sheet. The cover Sheet (Cover page for Research Paper) should be completed and placed at the front of the Research Paper.
- A title page should be included (this page must immediately follow the cover page).
- *The word limit for the research paper must contain no more than 1500 words and should be (where possible) presented in an electronic format.*
- A table of contents should be included after the title page.
- The number of words should be stated at the end of the Research Paper.
- A list of sources of information or references, in alphabetical order, should be given at the end of the paper.
- The layout of the pages of the Research Paper should be neat and legible.
- Visual material should be suitably chosen, labelled and integrated into the paper.
- Presentation should be well-organized and demonstrate coherence, continuity and completeness.
- The paper used for the research should not exceed 30 cm at its widest dimension.

- Copyright rules should be strictly adhered to when using information or visuals from the internet, books or other secondary sources.

(iii) **Mark scheme for the research paper (40 marks)**

(a) Purpose of Research Project		2 marks
(i) The purpose outlines the reason for the project.	1	
(ii) The purpose is clear.	1	
(b) Literature Review		3 marks
(i) a clear analysis is presented.	1	
(ii) sources included are appropriate to the purpose of the research.	1	
(iii) Literature is comprehensive (cites at least 4 sources).	1	
(c) Methodology		5 marks
(i) Theoretical Underpinnings - Candidate clearly describes the artistic theory which guided their data collection.	1	
(ii) Description - At least TWO sources of data are clearly described.	1	
- A clear step by step procedure detailing how data was collected is presented.	1	
- The methodology described is appropriate to the purpose of the research.	1	
- The methodology described is linked to the artistic theory selected.	1	
(d) Presentation of Data		6 marks
(i) Relevance of the information presented to the purpose of the research. - 5-6 of the results are relevant. (3 marks) - 3-4 of the results are relevant. (2 marks) - At least 2 of the results are relevant. (1 mark)	3	
(ii) Data are presented using at least TWO formats of presentation (to include but not limited to photographs, illustrations, sketches, charts).	1	
(iii) The format of presentation are appropriate for the results presented. - formats are appropriate for 4-6 of the results the data. (2 marks) - formats are appropriate for 1-3 of the results the data. (1 mark)	2	
(e) Analysis of Data		6 marks
(i) Explanation of Results. - All the results presented are clearly explained. (3 marks) - The results are explained but some areas require greater clarity. (2 mark) - The explanation presented is limited. (1 mark)	3	

	(ii) The analysis of the data makes links to the purpose of the study.	1	
	(iii) The analysis shows application of the aesthetic theories.	1	
	(iv) The analysis is comprehensive.	1	
(f)	Findings		6 marks
	(i) At least three findings related to the purpose of the data are presented. (1 mark each)	3	
	(ii) The findings are supported by the results presented. (1 mark each)	3	
(g)	Conclusions		8 marks
	(i) Candidates provide a clear closing statement.	1	
	(ii) The closing statement is relevant to the purpose of the study.	1	
	(iii) The closing statement is supported by at least TWO findings of the study. (1 mark each)	2	
	(iv) The candidate presents a reflection on their research process:		
	- The student presents a challenge encountered during research.	1	
	- The students present a resolution of the challenge.	1	
	- The student shows how the challenge may have impacted the results of the study.	1	
	- The students evaluate the methodology used (how well did it help them to achieve the purpose of the study). OR	1	
	- The student makes a suggestion as to how the research could be improved if conducted again.		
(h)	Communication of Information		2 marks
	(i) Award 2 marks if information is communicated in a logical way using correct grammar most of the time.		
	(ii) Award 1 mark if there are more than two areas requiring improvement.		
(i)	Bibliography/References		2 marks
	(i) Award 2 marks for at least 3-4 relevant references written using a consistent convention.		
	(ii) Award 1 mark for at least 1-2 relevant references written using a consistent convention.		
Total 40 marks			

(d) **The Portfolio** is a collection of art and design work completed by a student over an academic year.

(i) The guidelines for preparing the Portfolio are as follows:

- The Portfolio should be compiled over one academic year.
- The Portfolio for **Module 2** will consist of *TWO* pieces. For each piece, candidates must show proficiency in more than one process and use at least TWO different techniques. **One piece of work MUST be drawing from real life.**
- The Portfolio for **Module 3** will consist of *TWO* pieces. For each piece, candidates must show proficiency in more than one process and use at least TWO different techniques.

- Candidates work will NOT be assessed if the work submitted does not conform to the guidelines as outlined in the syllabus. For example, if a candidate submits a piece for ceramics that is made from paper, the candidate will be awarded zero for all areas on the mark scheme.
- **The candidate will be considered absent from the entire examination if the Portfolio is not submitted.**

(ii) The guidelines for presenting the Portfolio are as follows:

- Presentations should be well-organised, demonstrating cohesion, continuity, and completeness.
- Visual materials containing images of Portfolio items must be securely packaged and accurately labelled.
- Explanatory notes with illustrations, photographs, sketches, or diagrams should be submitted in the form of a comprehensive sketch book or journal in order to explain the concepts or processes or experiences involved in the development of the pieces.
- Explanatory notes and accompanying documents should be attached and submitted separately for each module. These should not be compiled as one document.
- All portfolio pieces submitted to **CXC®** must be properly labelled using the approved **CAPE®** Art and Design labels.

(iii) **Mark scheme for portfolio pieces. (20 marks each)**

Craftsmanship (6 marks)					
Manipulative skills					
<i>Excellent manipulation of media/material in the creation of the work using at least two techniques. All aspects of the work are finished with no evident flaws/with negligible flaws that do not detract from the work.</i>	<i>Very good manipulation of media/material (one aspect of the work needs improvement) using at least two techniques. All aspects are finished with minor flaws that do not significantly detract from the work.</i>	<i>Good skill manipulation of media/material (two aspects of the work need improvement) using at least two techniques. All aspects are finished with one noticeable flaw that detracts from the work.</i>	<i>Satisfactory skill manipulation in of media/material (three aspects of the work need improvement) demonstrating mastery of only one technique. MOST aspects of the work are complete but there are noticeable flaws which detracts from the work.</i>	<i>Limited skill in the manipulation of media/material (four aspects of the work need improvement) demonstrating satisfactory skills in at least one technique. The finished production pieces have major flaws.</i>	<i>Very Limited skill in the manipulation of media/material (five or more aspects of the work need improvement). Candidate used one technique which needs great improvement. The finish of the work needed greater attention to details.</i>
6	5	4	3	2	1

Design and Composition (6 marks)					
Manipulation of design elements and principles					
Excellent selection and arrangement of design elements and principles. The work is aesthetically pleasing. Minor improvement needed in the application of less than two elements and/or principles of design.	Very good selection and arrangement of design elements and principles. Improvement needed in the application of three to four elements and/or principles of design.	Good selection and arrangement of design elements and principles. Improvement needed in the application of five to six elements and/or principles of design.	Satisfactory selection and arrangement of design elements and principles. Improvement needed in the application of seven to eight elements and/or principles of design.	Limited selection and arrangement of design elements and principles. Improvement needed in the application of nine to ten elements and/or principles of design.	Very limited selection and arrangement of design elements and principles. Improvement needed in the application of more than 10 elements and/or principles of design.
6	5	4	3	2	1
Innovation (3 marks)					
Demonstration of personal expression and creativity					
Good creative and imaginative interpretation of theme. Candidate details experimentation (with media/material and/or techniques) in explanatory notes and successfully implements in the work created.		Satisfactory creative, imaginative, or original interpretation of theme or topic. Candidate attempts to explain experimentation (with media/material and/or techniques) in explanatory notes but the execution needed greater improvement.		Limited creative, imaginative, or original interpretation of theme or topic. Minimal attempts to explain experimentation (with media/material and/or techniques) in explanatory notes and minimal evidence in the work.	
3		2		1	
Enquiry (5 marks)					
Analysis, synthesis, and evaluation based on research or investigation					
Candidate's explanatory statement presents key research related to artist, media/material, themes, and techniques. There is excellent evidence of the application of research findings (findings are explained and evident in the work).	Candidate presents research finding for all areas, but at most two areas were not properly developed. There is very good evidence of the application of research findings (findings are explained and evident in the work) but at most two areas needed greater clarity.	Candidate presents acceptable evidence of research on three of the required areas. There is evidence of the application of research findings (attempt to explain findings and evidence of research in the work).	Candidate presents acceptable evidence of research on two of the required areas. There is evidence of the application of research findings (attempt to explain findings and evidence of research in the work).	Candidate presents evidence of research on one of the required areas were. There is evidence of the application of research findings (attempt to explain findings and evidence of research in the work).	
5	4	3	2	1	
Total 20 marks					

4. Unit 2 School-Based Assessment Requirements

- (a) The coursework for *School-Based* Assessment is to be done during the academic year in which the student is registered for the examination.
- (b) All assignments for *School-Based* Assessment, including preparatory work must be produced under the supervision of the Art and Design teacher.
- (c) The *Creative Project Proposal* is a written and visual record of the research and processes related to the development of the creative Project.

(i) Requirements:

- The creative project proposal should be compiled over one academic year.
- Candidates must make written and visual documentation of conceptions, developments, and changes in the Creative Project. These may include *thumbnail, developmental, and refined sketches, comprehensive designs (comps)*, supporting research, personal experiences and *photographs* and notes of materials, media, techniques and references. These must be included in the proposal.
- All projects submitted to **CXC®** must be properly labelled using the approved **CAPE®** Art and Design labels. The Mark Sheet (Creative Project and Creative Project Proposal Mark Sheet) should be filled in and placed at the front of the proposal.
- The candidate will be considered absent from the entire examination if the Proposal is not submitted. **All Creative Project Proposals must be submitted to CXC® for moderation.**

(ii) The Guidelines for presenting the Creative project proposal are as follows:

- a record of strategic developments and changes in the Creative Project **MUST** be included in the proposal;
- *photographs* of the completed Creative Project **MUST** be included in the proposal; and,
- *the creative project proposal* should be presented as a well-organised, designed document in which information is well-organised, demonstrating coherence, individuality, continuity and completeness.

(iii) The Creative Project provides opportunity for expression and innovation and to demonstrate skills, abilities and knowledge in Two-Dimensional, Three-Dimensional and Applied Arts and Design. The guidelines for preparing and presenting the Creative Project are as follows:

- *The Creative Project should be compiled over one academic year.*

- It may consist of one or more pieces.
- Candidates may submit detailed documentary evidence of the completed Creative Project in the Creative Project Proposal.
- If the Creative project exceeds A2 (42cm x 60 cm) or 50cm at its largest dimension (for example murals, large scale sculpture), candidates are required to produce a scaled version.
- All Creative Projects submitted to **CXC**® must be properly labelled using approved **CAPE**® Art and Design labels. The Mark Sheet (Creative Project and Creative Project Proposal Mark Sheet) should be filled in and placed at the front of the Creative Project Proposal.
- If the Creative Project is not submitted, the candidate will be considered absent from the entire examination.

(iv) **Mark scheme creative project (15 marks) and creative project proposal (25 marks)**

Creative Project (15 marks)

Craftsmanship (6 marks)					
Manipulative skills					
Excellent manipulation of media/material in the creation of the work using at least two techniques. All aspects of the work are finished with no evident flaws/with negligible flaws that do not detract from the work.	Very good manipulation of media/material (one aspect of the work needs improvement) using at least two techniques. All aspects are finished with minor flaws that do not significantly detract from the work.	Good skill manipulation of media/material (two aspects of the work need improvement) using at least two techniques. All aspects are finished with one noticeable flaw that detracts from the work.	Satisfactory skill manipulation in of media/material (three aspects of the work need improvement) demonstrating mastery of only one technique. MOST aspects of the work are complete but there are noticeable flaws which detracts from the work.	Limited skill in the manipulation of media/material (four aspects of the work need improvement) demonstrating satisfactory skills in at least one technique. The finished production pieces have major flaws.	Very Limited skill in the manipulation of media/material (five or more aspects of the work need improvement). Candidate used one technique which needs great improvement. The finish of the work needed greater attention to details.
6	5	4	3	2	1

Design and Composition (6 marks)					
Manipulation of design elements and principles					
Excellent selection and arrangement of design elements and principles. The composition is aesthetically pleasing and/or highly functional. Minor improvement needed in the application of less than two elements and/or principles of design.	Very good selection and arrangement of design elements and principles. Improvement needed in the application of three to four elements and/or principles of design.	Good selection and arrangement of design elements and principles. Improvement needed in the application of five to six elements and/or principles of design.	Satisfactory selection and arrangement of design elements and principles. Improvement needed in the application of seven to eight elements and/or principles of design.	Limited selection and arrangement of design elements and principles. Improvement needed in the application of nine to ten elements and/or principles of design.	Very limited selection and arrangement of design elements and principles. Improvement needed in the application of more than 10 elements and/or principles of design.
6	5	4	3	2	1
Innovation (3 marks)					
Demonstration of personal expression and creativity					
Good creative and imaginative interpretation of theme. Candidate details experimentation (with media/material and/or techniques) in explanatory notes and successfully implements in the work created.		Satisfactory creative, imaginative, or original interpretation of theme or topic. Candidate attempts to explain experimentation (with media/material and/or techniques) in explanatory notes but the execution needed greater improvement.		Limited creative, imaginative, or original interpretation of theme or topic. Minimal attempts to explain experimentation (with media/material and/or techniques) in explanatory notes and minimal evidence in the work.	
3		2		1	
Total 15 marks					

Creative Project Proposal (25 marks)

(a) Research Findings (Critical Analysis of the Influence of Art On Society)		4 marks
(i) Presentation of Findings - Candidate presents at least TWO key research findings. - Candidate supports each finding presented (support may include selected images, questionnaires/ interview recordings/videos/site visit reports/ image gathering/ internet links).		1 1
(ii) Candidate's Reflection - Candidate explains how TWO ways in which research finding will influence their creative project. (1 mark each)		2

(b)	Planning And Concept Development		10 marks
(i)	Description of the proposed project - The description is detailed. - The description is clear.	1 1	
(ii)	Statement of Intent - Presents a clear aim of the project. - Identifies the target audience. - Presents a rationale for the project that is relevant to the target audience.	1 1 1	
(iii)	Plan of Action - Candidate presents the timelines (duration/time) for at least THREE critical activities to be done from start to finish of the project. (1 mark each) - The plan of action identifies resources/tools required for each stage. (1 mark) - The plan provides contingencies for key stages. (1 mark)	3 1 1	
(c)	Journaling of Methodology		6 marks
(i)	Visual Narrative - sequential detailed description of the production of the artwork from start to finish. - The candidate includes annotated initial sketches. - The candidate includes annotated photographs of at least three other stages after the initial sketches and before completion. (1 mark each) <u>Award 2 marks if at least TWO stages are shown but no annotation is provided</u>	1 3	
(ii)	Problem Solving - The candidate details a challenge they encountered. - The candidate details how the challenge was resolved.	1 1	
(d)	Evaluation of Creative Project		3 marks
(i)	Candidate presents at least TWO responses received from their target audience to the work produced. (1 mark each)	2	
(ii)	Candidate presents a clear reflection on the response of their target audience.	1	
(e)	Communication of Information Award 1 mark if information is communicated in a logical way using correct grammar most of the time.		1 mark
(f)	Bibliography/References Award 1 mark for at least TWO relevant references written using a consistent convention.		1 mark
	Total		25 marks

(d) **The Portfolio** is a collection of art and design work completed by a student over an academic year.

(i) The guidelines for preparing the Portfolio are as follows:

- The Portfolio should be compiled over one academic year.
- The Portfolio for **Module 2** will consist of *TWO* pieces. For each piece, candidates must show proficiency in more than one process and use at least *TWO* different techniques.
- The Portfolio for **Module 3** will consist of *TWO* pieces. For each piece, candidates must show proficiency in more than one process and use at least *TWO* different techniques. **Both pieces of work should reflect competencies in only ONE (1) area of Applied Arts**
- Candidates work will NOT be assessed if the work submitted does not conform to the guidelines as outlined in the syllabus. For example, if a candidate submits a piece for ceramics that is made from paper, the candidate will be awarded zero for all areas on the mark scheme.
- **The candidate will be considered absent from the entire examination if the Portfolio is not submitted.**

(ii) The guidelines for presenting the Portfolio are as follows:

- Presentations should be well-organised, demonstrating cohesion, continuity and completeness.
- Visual materials containing images of Portfolio items must be securely packaged and accurately labeled.
- Explanatory notes with illustrations, photographs, sketches, or diagrams should be submitted in the form of a comprehensive sketch book or journal in order to explain the concepts or processes or experiences involved in the development of the pieces.
- Explanatory notes and accompanying documents should be attached and submitted separately for each module. These should not be compiled as one document.
- All portfolio pieces submitted to **CXC®** must be properly labelled using the approved **CAPE®** Art and Design labels.

(iii) **Mark scheme for portfolio pieces (20 marks each)**

Craftsmanship (6 marks)					
Manipulative skills					
Excellent manipulation of media/material in the creation of the work using at least two techniques. All aspects of the work are finished with no evident flaws/ with negligible flaws that do not detract from the work.	Very good manipulation of media/material (one aspect of the work needs improvement) using at least two techniques. All aspects are finished with minor flaws that do not significantly detract from the work.	Good skill manipulation of media/material (two aspects of the work need improvement) using at least two techniques. All aspects are finished with one noticeable flaw that detracts from the work.	Satisfactory skill manipulation in of media/material (three aspects of the work need improvement) demonstrating mastery of only one technique. MOST aspects of the work are complete but there are noticeable flaws which detracts from the work.	Limited skill in the manipulation of media/material (four aspects of the work need improvement) demonstrating satisfactory skills in at least one technique. The finished production pieces have major flaws.	Very Limited skill in the manipulation of media/material (five or more aspects of the work need improvement). Candidate used one technique which needs great improvement. The finish of the work needed greater attention to details.
6	5	4	3	2	1
Design and Composition (6 marks)					
Manipulation of design elements and principles					
Excellent selection and arrangement of design elements and principles. The work is aesthetically pleasing and highly functional . Minor improvement needed in the application of less than two elements and/or principles of design.	Very good selection and arrangement of design elements and principles. Improvement needed in the application of three to four elements and/or principles of design.	Good selection and arrangement of design elements and principles. Improvement needed in the application of five to six elements and/or principles of design.	Satisfactory selection and arrangement of design elements and principles. Improvement needed in the application of seven to eight elements and/or principles of design.	Limited selection and arrangement of design elements and principles. Improvement needed in the application of nine to ten elements and/or principles of design.	Very limited selection and arrangement of design elements and principles. Improvement needed in the application of more than 10 elements and/or principles of design.
6	5	4	3	2	1
Innovation (3 marks)					
Demonstration of personal expression and creativity					
Good creative and imaginative interpretation of theme. Candidate details experimentation (with media/material and/or techniques) in explanatory notes and successfully implements in the work created.		Satisfactory creative, imaginative, or original interpretation of theme or topic. Candidate attempts to explain experimentation (with media/material and/or techniques) in explanatory notes but the execution needed greater improvement.		Limited creative, imaginative, or original interpretation of theme or topic. Minimal attempts to explain experimentation (with media/material and/or techniques) in explanatory notes and minimal evidence in the work.	
3		2		1	

Enquiry (5 marks)				
Analysis, synthesis, and evaluation based on research or investigation				
Candidate's explanatory statement presents key research related to artist, media/material, themes, and techniques. There is excellent evidence of the application of research findings (findings are explained and evident in the work).	Candidate presents research finding for all areas, but at most two areas were not properly developed. There is very good evidence of the application of research findings (findings are explained and evident in the work) but at most two areas needed greater clarity.	Candidate presents acceptable evidence of research on three of the required areas. There is evidence of the application of research findings (attempt to explain findings and evidence of research in the work).	Candidate presents acceptable evidence of research on two of the required areas. There is evidence of the application of research findings (attempt to explain findings and evidence of research in the work).	Candidate presents evidence of research on one of the required areas were. There is evidence of the application of research findings (attempt to explain findings and evidence of research in the work).
5	4	3	2	1
Total 20 marks				

◆ GUIDELINES FOR EXTERNAL AND *SCHOOL-BASED* ASSESSMENT

EXTERNAL ASSESSMENT – THE PRODUCTION EXAMINATION PAPERS

The guidelines for preparing the Production Paper are as follows:

1. Candidates work will NOT be assessed if the work submitted does not conform to the guidelines as outlined in the syllabus. For example, if a candidate submits a piece for ceramics that is made from paper, the candidate will be awarded zero for all areas on the mark scheme.
2. The Production paper examination will be given to candidates THREE WEEKS prior to the examination date, to allow consultation with Art and Design teachers and the selection and preparation of materials, *methods and* media for the examination.
3. Candidates are encouraged to do the explanatory statement during the three-week preparation period.
4. Candidates will be allowed to take preliminary sketches for all work EXCEPT DRAWING/PAINTING DONE FROM REAL LIFE into the examination for reference. Candidates **must** submit these sketches with the final paper. Where possible, any other reference material used in the examination room must be submitted with the finished pieces.
5. Please be reminded that ALL ceramic pieces MUST be done with natural clay that can be bisque fired.
6. Photographs MUST be taken of the various views of each piece on completion of the work and included in the explanatory notes. This aids in the assessment of the piece if it gets damaged during transportation.
7. Preparatory work may be done prior to the day of the examination, for example in three-dimensional carving of any kind of material. *After consultation with the class teacher*, the candidate may bring the rough-hewn material to be completed under examination conditions. *Where applicable*, the kind or prep work allowed will be specified in the examination question:
 - (a) Screens and blocks for printing may be prepared in advance of the examination, particularly where the technical processes require equipment that cannot be accommodated in the examination room or would consume or disturb examinations conditions.
 - (b) For weaving, the warp may be prepared on the loom beforehand;
8. Packaging of Production Pieces
 - (a) Ceramics pieces should be properly dried, appropriately fired and finished before packaging. Glazing is optional for the examination but may be done for the Portfolio pieces;
 - (b) Flat work should not be folded or rolled;
 - (c) Drawings should be fixed;
 - (d) All textile pieces, for example, tie-dye, batik, prints, must be allowed to dry before packaging. Wax MUST be removed from batik pieces;

- (e) Any suitable dry or quick-drying medium may be used. Oil-based paints must NOT be used; and,
 - (f) The explanatory statements must be securely packaged, accurately labelled and attached to its matching examination piece.
9. Size of work:
- (a) two-dimensional – paper should not exceed A2 (42cm x 60 cm);
 - (b) three-dimensional – size of work should not exceed 50cm at its largest dimension; *and*,
 - (c) other works must be produced according to dimensions specified on the Examination papers.

Note: Only the labeled paper provided for the **CAPE®** Art and Design examination **MUST** be used. However, if candidates wish to use other surfaces specially suited to their media, then these surfaces should be attached so that the **CAPE®** Art and Design labeled paper remains at the front. The dimensions of the surfaces **MUST NOT** exceed those stipulated at #6.

GENERAL GUIDELINES FOR TEACHERS

1. Marks must be submitted to **CXC®** on a yearly basis on the School-Based Assessment forms provided. The forms should be dispatched through the Local Registrar for submission to **CXC®** by May 31.
2. **CXC®** will require a sample of the assignment for external moderation. All assignments may be required. These assignments must be retained by the school for at least three months after publication of examination results.
3. Teachers should note that the reliability of marks awarded is a significant factor in School-Based Assessment and has far-reaching implications for the candidate's final grade.
4. Candidates who do not fulfil the requirements of the School-Based Assessment will be considered absent from the whole examination.
5. Teachers are asked to note the following:
 - (a) the relationship between the marks for the assignments and those submitted to **CXC®** on the School-Based Assessment form should be clearly shown; and,
 - (b) the standard of marking should be consistent.

◆ REGULATIONS FOR PRIVATE CANDIDATES

A private candidate is one not entered through a school or other approved educational institution. **Private candidates will be required to sit all components of the examination.** Private candidates would be required to write all papers.

A private candidate must identify a teacher or tutor from a registered institution (school or technical institute or community college) who will assess and approve the candidate's submissions for the *School-Based Assessment* components of the syllabus. The name, school, and territory of the identified teacher or tutor should be submitted to the Council on registration for the subject.

◆ REGULATIONS FOR RESIT CANDIDATES

1. *Candidates may reuse any moderated SBA score within a two-year period. In order to assist candidates in making decisions about whether or not to reuse a moderated SBA score, the Council will continue to indicate on the preliminary results if a candidate's moderated SBA score is less than 50% in a particular Unit. Candidates re-using SBA scores should register as "Re-sit candidates" and must provide the previous candidate number when registering.*
2. *Resit candidates may enter through schools, recognised educational institutions or the Local Registrar's Office.*

◆ ASSESSMENT GRID

The Assessment Grids for Unit 1 and Unit 2, showing marks assigned to each paper and to each Module. The percentage contribution of each paper and module to the total score, are provided.

Papers	Module 1	Module 2	Module 3	Total	(%)
EXTERNAL ASSESSMENT					
Paper 01 (90 minutes) Multiple-choice Paper	60 (40 raw)	-	-	60 (40 raw)	(20)
Paper 02 (12 hours) Production Paper	-	60	60	120	(40)
SCHOOL-BASED ASSESSMENT					
Paper 03 SBA (CVQ Level 2-Unit 2 SBA)	40	40	40	120	(40)
Total (weighted)	100	100	100	300	100

◆ GLOSSARY

The **CAPE®** Art and Design glossary of key words and terminologies is a useful starting point for research.

WORDS/TERMS

DEFINITIONS/MEANINGS

Abstract	<i>Describes an artistic treatment of a subject that is not representational or based on external reality or nature, objects, but explores and portrays it in a way that does not directly reflect how it looks.</i>
Abstract Expressionism	<i>Describes an art historical term specific to a group of painters working in New York after the Second World War. The group of artists included Jackson Pollock and Willem de Kooning. Their primary approach to painting was gestural, and “all over,” a condition in which no single part of the work is visually predominant.</i>
Aesthetics	<i>The study of principles, visual qualities and appreciation of beauty or good taste. the branch of philosophy that concerns itself with the definition of beauty and with considerations of the purposes and value of art.</i>
Appropriation	<i>The intentional use, copying and alteration of pre-existing objects or images and ideas with little or no transformation applied to them.</i>
Arts and Crafts movement	<i>Informal movement in design and architecture that championed the unity of the arts, the experience of the individual craftsperson, and the qualities of materials and construction in the work itself. Emphasis was placed on simple, functional forms and the use of local materials and time-tested traditions of construction.</i>
Assemblage	<i>Three-dimensional work of art made from combinations of materials including found objects or non-traditional art materials.</i>
Art Criticism	<i>An informed discourse about an art piece. The analysis and evaluation of works of art.</i>
Atmospheric Perspective	<i>Using colour to simulate the illusion of space.</i>
Composition	<i>The arrangement of the individual elements within a work of art so as to form a unified whole; a complete work of art or design, seen in total, not as individual visual elements.</i>
Comprehensive design or Comps	<i>The final rendering of a graphic idea, short for comprehensive.</i>
Creative Disruption	<i>A break in the pattern of how things are usually done.</i>
Critical Analysis	<i>A detailed examination of an artwork or design that give opinions, make judgements and draw conclusions.</i>

WORDS/TERMS

DEFINITIONS/MEANINGS

<i>Cultural Influence</i>	<i>A cultural event which had an impact on an artwork or design. For example, the Impressionist movement had an impact on the Post-Impressionists.</i>
<i>Design</i>	<i>A plan for the arrangement of visual elements.</i>
<i>Design brief</i>	<i>A written record describing the elements and scope of a design project. Sometimes referred to as a creative brief.</i>
<i>Designer</i>	<i>A person who conceives a plan for the arrangement of visual elements and gives form to objects used in everyday life.</i>
<i>Design thinking</i>	<i>Process used to solve a problem/ complete an art piece.</i>
<i>Elements of Art</i>	<i>Are the physical parts of the work. These include: line, shape, form, space, texture, value, color, and time.</i>
<i>Expressionism</i>	<i>Describes varying stylistic approaches that emphasize intense personal expression. Expressionist artists turned to boldly simplified or distorted forms and exaggerated, sometimes clashing colors. Creating vivid pictures, distorting colours and shapes to make unrealistic images that suggested strong emotions.</i>
<i>Figure Ground</i>	<i>Figure-ground is one of the most fundamental Gestalt principles. It is key to a viewer being able to understand imagery. It relies on contrast, it breaks a composition down into two components:</i> <i>Figure: The positive space(s) that are defined by a spatial relationship which occurs between all of the other parts on a field or ground.</i> <i>Ground: The background, field, white space or negative space with carries the figure or positive elements.</i>
<i>Focal Point</i>	<i>The feature of an artwork that draws the viewer's attention most. An artist can create this through use of composition, contrast, colour and tone.</i>
<i>Framing</i>	<i>The method by which visual information is composed, included or excluded from a work of art, photograph, film, or video. A photographer or filmmaker frames an image when he or she points a camera at a subject. A painter frames an image by composing it in the work along with or without other visual elements.</i>
<i>Genre</i>	<i>A category of artistic practice having a particular form, content, or technique or subject matter. Such as landscapes, still life, portraits, scenes from history, scenes from everyday life.</i>
<i>Gothic</i>	<i>A late medieval (12th-14th century) architectural style that may include pointed arches, ribbed vaults, and flying buttress. Gothic churches have very tall structures, high interior spaces and, increasingly, the walls are</i>

WORDS/TERMS

DEFINITIONS/MEANINGS

	<i>filled with stained glass windows that filter mystical coloured light into the interior.</i>
<i>Historical Influence</i>	<i>A historical event which had an impact on artwork or design. For example, styles and movements reflecting the social and political conditions of the period. In the Caribbean context this includes pre-Columbian, slavery, resistance, and colonialism, emancipation, independence.</i>
<i>Iconography</i>	<i>The subject matter and/or symbolism of an artwork, including reference to religious or other narrative meaning.</i>
<i>Impressionism</i>	<i>A nineteenth century art movement, originating in Paris, in which changing variations of light become a principal subject. Known for experimenting with a brighter palette of pure colors, with subject matter drawn from direct observations of nature, the outdoors and of everyday life. Examples include the work of Claude Monet, and Edgar Degas.</i>
<i>In-the-round</i>	<i>A type of sculpture in which the figures or forms are presented three-dimensionally and are free from a background.</i>
<i>Iteration</i>	<i>Repetition of art and design procedures applied to the results of previous applications so that successively closer approximations to the design solution is obtained (Iterative design: cyclic process of prototyping, assessing, analysing and refining a design product)</i>
<i>Kinetic art/sculpture</i>	<i>Art or Sculpture that incorporates motion into its design.</i>
<i>Low Relief</i>	<i>Opposite of high relief. Sculpture that remains attached to a base and does not use undercut.</i>
<i>Material Culture</i>	<i>Aspects of social reality, such as home-based traditions, items and objects based on the heritage and the natural, local environment upon which art and design products and spaces (architecture) are grounded.</i>
<i>Naturalism</i>	<i>In art, a style of representation that seeks to recreate our visual experience, how forms are revealed by light and shadow.</i>
<i>Naturalistic:</i>	<i>The stylistic term "naturalistic" refers to art that seeks to recreate our visual experience, how forms are revealed by light and shadow.</i>
<i>Negative Space</i>	<i>Is the space between objects or the parts of an object, for example the area between a cup and its handle.</i>
<i>Positive Space</i>	<i>Positive space is the area or part of a composition that the subject occupies.</i>
<i>Principles of Design</i>	<i>Figure-ground, balance, contrast, cropping, unity, harmony, hierarchy, scale, proportion and pattern (repetition and alternation).</i>

WORDS/TERMS**DEFINITIONS/MEANINGS**

<i>Prototype</i>	<i>A sample built to test a concept or process. Usually constructed in the early stages of the design or art making process.</i>
<i>Popular culture</i>	<i>Refers to creative, cultural activities, ideas, products and sometimes trends that reflect or target the tastes of the general population of any society.</i>
<i>Realistic</i>	<i>Art that emphasizes the truth, flaws and all, in its subjects, rendered with direct observation.</i>
<i>Representational art</i>	<i>Art that presents the physical appearance of people and other living creatures, objects, places, and spaces in more or less recognizable form.</i>
<i>Social Influence</i>	<i>An event which had an impact on an artwork or design. For example, the bombing of a town during the Spanish Civil War inspired Picasso to paint 'Guernica, the 'Windrush Generation' (Caribbean migrants who came to the UK in the late 1940s and 50s) or the Caribbean Artists Movement (CAM), founded in London in 1966. Also refer to Cultural and Historical Influence in the glossary.</i>
<i>Sustainability</i>	<i>Sustainability is a holistic approach to meeting our own needs without compromising the ability of future generations to meet their own needs.</i> <i>Sustainability and sustainable development is defined through the following interconnected domains or pillars: environmental, economic and social. Sub-domains of sustainable development include cultural, technological, and political.</i>
<i>Stylized</i>	<i>The stylistic term "stylized" refers to art that depicts representational images according to an invented pattern rather than according to the observation of nature.</i>
<i>Style</i>	<i>In art, literature, and theater, a manner of expression that embodies distinct characteristics.</i>
<i>Themes</i>	<i>Broad approach to universal ideas such as beauty, belief, death, identity, leisure, power, work, etc. and explored in works of representational art through a focus upon the subject matter. Themes are sometimes used with topics.</i>
<i>Three-dimensional Art</i>	<i>Art that is executed in the three dimensions of length, width, and height. These include, but are not limited to, sculpture, architecture, ceramics, glass, textiles, assembly, and installation.</i>
<i>Two -dimensional Art</i>	<i>Art that is executed on a two-dimensional surface that has length and width; a flat (or nearly flat) surface. These include, but are not limited to, paintings, drawings, and prints.</i>
<i>Typography</i>	<i>The art and technique of designing and/or arranging type letters, numbers, and punctuation marks, and of printing from them.</i>

Appendix II

Art Periods, Styles and Movements

(a) Art Periods and Movements to include:

- (i) Impressionism;
- (ii) Expressionism;
- (iii) Cubism;
- (iv) Surrealism;
- (v) Hyper-realism;
- (vi) Symbolism;
- (vii) Iconography;
- (viii) Contemporary Art;
- (ix) Dada;
- (x) Abstract Expressionism;
- (xi) Realism;
- (xii) Optical (Op) Art;
- (xiii) Minimalism;
- (xiv) Photo-realism; and,
- (xv) Neoclassical.

Art Movements/Periods/Styles - Western/European/Asian/African/

Art Movement/Style/Period Neoclassical



Augustino Brunias - *Free Women of Color with Their Children and Servants in a Landscape*, ca. 1770-1796

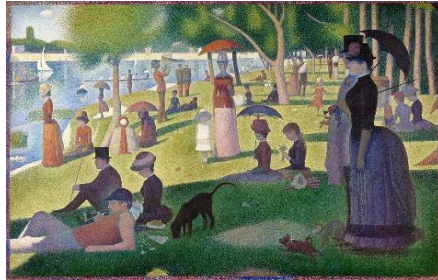


Linen Market, Agustino Brunias

Impressionism

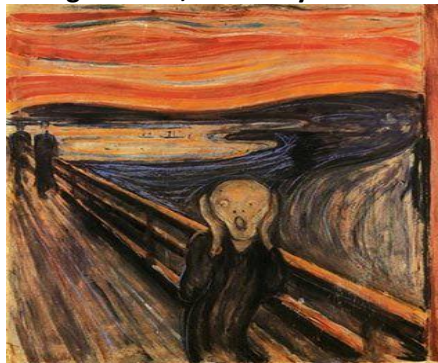


Starry Night, Vincent Van Gogh



George Seurat, A Sunday on La Grande Jatte, Georges Seurat, 1884

Expressionism



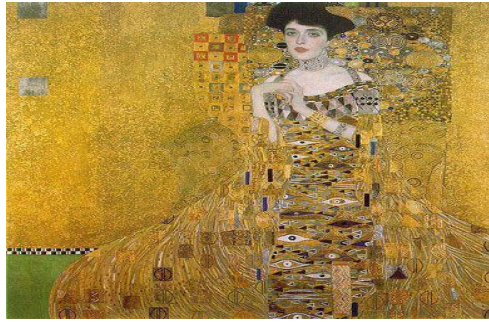
The Scream, Edward Munch 1893, source: the artstory.org, copyright free



Large Blue Horses Franz Marc, copyright free 1911



Erich Heckel 1919, portrait of a man



1903-07
Adele Bloch-Bauer I

Wassily Kandinsky (1866–1944) an Abstract Expressionist, notable for his use of points, lines, and planes in the creation his compositions

On White II 1923, Wassily Kandinsky (1866–1944)



Caribbean Artists Expressionism/Contemporary
Rex Dixon – abstract expressionism
Trinidad and Tobago

LeRoy Clarke

Contemporary



De Meeting... Caiacus Caracas
Oil on Canvas
1981



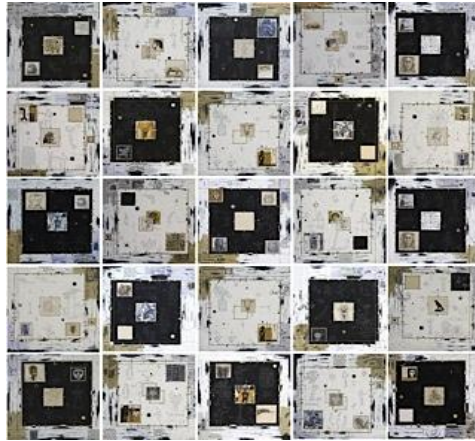
Peter Minshall Carnival Artist
/Contemporary

Christopher Cozier –
Contemporary/Post Colonial

Ras Ishi Butcher
Contemporary/Post Colonial
 Retrieved from:

<https://www.aica-paraquay.com/?p=2330&lang=en>

Battlefield



Huie, Albert (Jamaican painter, 1920-2010). (late 20th century). Seaside. [linocuts (prints)]. Retrieved from https://library.artstor.org/asset/SS35559_35559_34182459
 Example of a Linocut



Jocelyn Gardener –
Printmaking/Contemporary
Ras Akyemi Ramsey
Contemporary/Post Colonial

Peligroso



Arthur Atkinson
 Contemporary/Post Colonial
 Hyper-realism
 Ms. Ornelia Workman - the
 Dining Room



List of Caribbean Artists and Art Forms

Country	Artist	Art Forms
Antigua and Barbuda	Heather Doram	Textiles
	Mark Brown	Painting
Barbados	Goldie White	Ceramics
	Arthur Atkinson	Painting
	Ivan Payne	Painting
	Clairmonte Mapp	Printmaking
	Jocelyn Gardner	Printmaking, Mixed Media, Multimedia
	Sheena Rose	Performance, Painting, Video, Social Media
	Ras Akyem I Ramsay	Painting
	Caroline Holder	Iconography Ceramics, Mixed Media, Installation
Cuba	Annalee Davis	Biographical, Memory, Mixed Media, Installation
	Wilfredo Lam	Cubism, Surrealism Painting, sculpture
	María Magdalena Campos-Pons	Performance, video, photography, installation, and painting
	Daniel Lind Ramos	Mixed Media, Sculpture
Dominica Republic	Tony Capellan	Mixed Media, Installation
	Hulda Guzman	Figurative Art, Painting

Country	Artist	Art Forms
Guyana	Phillip Alphonso Moore	Sculpture
	Winslow Craig	Sculpture
	Stephanie Correia	Ceramics
	Stanley Greaves	Painting
	Aubrey Williams	Painting, Mixed Media
Haiti	Didier William	Painting
	Tessa Mars	Painting
	Maksaens Denis	Video, Installation
Jamaica	Edna Manley	Sculpture
	Basil Watson	Sculpture
	Bernard Hoyes	Painting
	Samere Tansley	Magic Realism Painting, Portraiture of woman and still life
	Barrington Watson	Expressionism, Painting
	Ebony Patterson	Mixed Media, painting, performance, video, Installation
	John Dunkley	Intuitive, Painting
	Kapo	Intuitive Painting, sculpture
	Taj Francis	Digital Illustration, Video Art
	Camille Chedda	Painting, Installation, Mixed Media, Assemblage
	Leesho Johnson	Iconography, Painting, Sculpture, Installation
	Katrina Coombs	Textiles, Fiber Arts
	Nari Ward	Installation
	Michael Elliott	Photorealism, Painting
	Phillip Thomas	Painting, Mixed Media
	Michael Thompson	Illustration, Graphic Design, Poster

Country	Artist	Art Forms
		Design
St Croix	Roy Lawaetz	Painting, Taino Influence
St. Kitts and Nevis	Eva Wilkin	Painting
St. Lucia	Dunstan St Omer	Painting, Mural
Trinidad and Tobago	LeRoy Clarke	Painting, Mixed Media
	Christopher Cozier	Mixed Media, Installation
	Peter Minshall	Mixed Media, Festival Arts, Performance, Costume
	Jasmine Girvan Thomas	Surrealism Jewellery, Sculpture, Installation
	Guy Beckles	Kinetic Sculpture

Western Zone Office
24 August 2022

CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Advanced Proficiency Examination[®]
CAPE[®]



ART & DESIGN

Specimen Papers and Mark Schemes/Keys

Specimen Papers, Mark Schemes and Keys:

Unit 1 Paper 01
Unit 1 Paper 02
Unit 2 Paper 01
Unit 2 Paper 02



CARIBBEAN EXAMINATIONS COUNCIL
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION[®]

ART AND DESIGN

UNIT 1 – Paper 01

2 hours

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This test consists of 40 items. You will have 1 hour to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. Do not be concerned that the answer sheet provides spaces for more answers than there are items in this test.
4. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
5. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

Which of the following festivals marks the beginning of the Chinese New Year?

- (A) Lion
- (B) Zodiac
- (C) Spring
- (D) Dragon

Sample Answer



The best answer to this item is “Spring”, so (C) has been shaded.

6. If you want to change your answer, erase it completely before you fill in your new choice.
7. When you are told to begin, turn the page and work as quickly and as carefully as you can. If you cannot answer an item, go on to the next one. You may return to that item later.
8. You may do any rough work in this booklet.
9. Figures are not necessarily drawn to scale.

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.

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Section I – Historical and Cultural Influences of Caribbean Art

Items 1–5

Instruction: Examine the following image carefully and then answer Items 1–5.



Source: <https://www.thingstodopost.org/5-churches-cathedrals-in-st-kitts-and-nevis-that-you-shouldn-t-miss-821865>

1. The type of architecture shown in the building MOST likely originated in
 - (A) Spain
 - (B) France
 - (C) England
 - (D) Portugal
2. The pointed ceilings are best BEST described as
 - (A) Gothic
 - (B) Classical
 - (C) Georgian
 - (D) Romanesque
3. The true origins of the rose windows is BEST described as
 - (A) Gothic
 - (B) Classical
 - (C) Georgian
 - (D) Romanesque
4. Gothic, Romanesque and Georgian styles of architecture throughout the Caribbean are significantly influenced by
 - (A) migration
 - (B) colonialism
 - (C) emancipation
 - (D) indentureship
4. Architecture is considered as an aspect of Caribbean material culture. Which of the following is NOT considered as an example of Caribbean material culture?
 - (A) Food
 - (B) Clothing
 - (C) Language
 - (D) Technology

GO ON TO THE NEXT PAGE

Items 6–10

Instruction: Examine the following image carefully and then answer Items 6–10.



Source: <http://indigenouscaribbean.ning.com/profiles/blogs/taino-weaving-techniques>

6. In the zemi, tangible layers of material depict the human form and commemorates ancestry. Detailed emphasis can be seen in the figure's
- (A) mouth
(B) bent arms
(C) short torso
(D) head shape
7. Taino artefacts were made from a wide range of materials including vegetable fibres,
- (A) glass, shell and coral
(B) bone, chalk and glass
(C) coral, wood and chalk
(D) wood, bone and shell
8. It was customary for the Taino people to weave objects including
- (A) blankets and clothing
(B) blankets and hammocks
(C) water baskets and clothing
(D) water baskets and hammocks
9. The elaborate woven figure reflects the Taino's deep social, spiritual and cultural values through
- (A) the blending of European ancestry with Taino ancestry
(B) the termination of the link between the living and the dead
(C) validation that their treasures gave them daily prestige
(D) eloquently bringing into view the forces of life and death
10. The European invasion and colonization of the Caribbean led to the almost complete cultural dissolution of the Taino as a result of
- (A) slavery
(B) diseases
(C) indentureship
(D) indoctrination

GO ON TO THE NEXT PAGE

Items 11–15

Instruction: Examine the following image carefully and then answer Items 11–15.



Source: Ramleela: epic on a village stage | Caribbean Beat Magazine (caribbean-beat.com)

11. During the staging of Ramleela, the event shown in the image MOST likely occurs on Day
- (A) one
(B) four
(C) eight
(D) ten
12. The scene in the image shows the burning of the Effigy of Ravan which symbolizes
- (A) slavery riots
(B) the end of slavery
(C) triumph of good over evil
(D) the beginning of struggles
13. Ramleela in the Caribbean was MOST likely introduced through
- (A) slavery
(B) colonialism
(C) indentureship
(D) independence
14. Which of the following religions is Ramleela associated with?
- (A) Santeria
(B) Hinduism
(C) Buddhism
(D) Orisha-Shango
15. Ramleela was retained in the Caribbean because it represented the
- (A) struggles of slavery
(B) faith of indentured labourers
(C) religious beliefs of the Europeans
(D) strength of the indigenous people

GO ON TO THE NEXT PAGE

Section II – Art Movements and Periods

Items 16–20

Instruction: Examine the following artwork, “A Prophetic Flaming Forest” by LeRoy Clarke, and then answer Items 16–20.



Source: <https://globalvoices.org/2021/07/30/the-essence-of-leroy-clarke-trinidad-and-tobagos-master-artist-who-died-this-week/>

- | | |
|---|--|
| <p>16. The piece can be classified as expressionist because of its focus on</p> <ul style="list-style-type: none">(A) the careful use of light(B) the use of vivid colours(C) capturing physical reality(D) spontaneous brushstrokes <p>17. The MAIN goal of expressionist art is to capture</p> <ul style="list-style-type: none">(A) self-awareness(B) realistic scenes(C) unconscious thoughts(D) emotional experiences <p>18. Which of the following influences is also evident in the work?</p> <ul style="list-style-type: none">(A) Cubism(B) Realism(C) Bauhaus(D) Art Deco | <p>19. The artist achieves a unified composition through the use of the expressionist feature of</p> <ul style="list-style-type: none">(A) relief(B) symmetry(C) stylized forms(D) monochromatization <p>20. Expressionist art in the Caribbean represents retentions of the influence of</p> <ul style="list-style-type: none">(A) Asians(B) Africans(C) Europeans(D) indigenous people |
|---|--|

GO ON TO THE NEXT PAGE

Items 21–25

Instruction: Examine the following artwork, “The Manifesto: There is a Meeting Here Tonight” by Stanley Greaves, and then answer Items 21–25.



Source: <https://barbados.loopnews.com/content/nifca-virtual-arts-gallery-showcases-55-works-bajan-history>

21. The work can be considered surrealist because it is
- (A) logical
 - (B) comical
 - (C) religious
 - (D) symbolic
22. There is evidence in the work that surrealism developed from Dada Art because both movements
- (A) use fantastic imagery
 - (B) reject traditional art standards
 - (C) are inspired by the subconscious
 - (D) produce work marked by nonsense
23. The work is BEST classified as figurative surrealism because it
- (A) is recognizable art
 - (B) uses a natural organic form
 - (C) avoids the use of geometric shapes
 - (D) completely breaks free from conventions
24. The work is a part of a series of politically inspired paintings. The artist explained that a series was not his intention but that after painting three similar paintings, he felt “there was something to be investigated”.
- Which of the following surrealist techniques BEST describes the technique employed by the artist?
- (A) Outagraph
 - (B) Parsemage
 - (C) Automatism
 - (D) Decalcomania
25. A feature of the surrealist movement seen in the work is
- (A) artists’ cultural heritage
 - (B) undulating shapes and analogous colours
 - (C) unusual assemblages of mundane objects
 - (D) use of geometric forms to convey an emotion

GO ON TO THE NEXT PAGE

Items 26–30

Instruction: Examine the following artwork, “Guitar Player” by Pablo Picasso, and then answer Items 26–30.



Source: <https://www.wikiart.org/en/pablo-picasso/guitar-player-1910>

26. A feature of this cubist work is that it rejects the notion that
- (A) art should imitate nature
 - (B) light can be used to create shapes
 - (C) form is more important than colour
 - (D) there is a fourth dimension in art.
27. Some key aesthetic features reflective of this cubist art period include
- I. foreshortening
 - II. sharp angular forms
 - III. shadowing to add depth
- (A) I and II only
 - (B) I and III only
 - (C) II and III only
 - (D) I, II and III
28. Under which of the following eras does the painting fall?
- (A) Modernism
 - (B) Romanticism
 - (C) Middle Ages
 - (D) Post-modernism
29. A cubist technique demonstrated in the painting is the use of
- (A) linear perspective
 - (B) multiple perspectives
 - (C) two-point perspective
 - (D) three-point perspective
30. The colour palette of the “Guitar Player” shows that it is cubist because it is
- (A) primary-oriented
 - (B) secondary-oriented
 - (C) analogous-oriented
 - (D) monochrome-oriented

GO ON TO THE NEXT PAGE

Section III – Critical Analysis

Items 31–35

Instruction: Examine the following artworks, “Twice a Child” by Guy Beckles and “Medicine for ALL Things” by Jasmine Thomas-Girvan, and then answer Items 31–35.



“Twice a Child”

Source: <https://youtu.be/H44AoDiiPFI>



“Medicine for ALL Things”

Source: <https://www.artforum.com/picks/jasmine-thomas-girvan-and-chris-ofili-80725>

GO ON TO THE NEXT PAGE

31. Both works are characterized by
- (A) fantasy qualities
 - (B) geometric shapes
 - (C) the use of still life
 - (D) portraiture undertones
32. The treatment of the artworks is reminiscent of
- (A) impasto and collage
 - (B) assemblage and collage
 - (C) impasto and mixed media
 - (D) mixed media and assemblage
33. The work of Thomas-Girvan is characterized by
- (A) super realism
 - (B) linear qualities
 - (C) monochromatic colours
 - (D) anthropomorphic characters
34. The work of Beckles is characterized by whimsical kinetic art, politics, sounds,
- I. illustration
 - II. bright colours
 - III. found objects
- (A) I and II only
 - (B) I and III only
 - (C) II and III only
 - (D) I, II and III
35. Which of the following topics are MAJOR influences of contemporary art in the Caribbean?
- I. Gender relations
 - II. Ancestral memories
 - III. Post-colonial politics
- (A) I and II only
 - (B) I and III only
 - (C) II and III only
 - (D) I, II and III

GO ON TO THE NEXT PAGE

Items 36–40

Instruction: Examine the following artworks, “Pocomania” and “Negro Aroused” by Edna Manley, and then answer Items 36–40.



“Pocomania”

Source: https://scholar.library.miami.edu/emancipation/jamaica2_2.htm



“Negro Aroused”

Source: <https://nationalgalleryofjamaica.wordpress.com/2015/11/30/explorations-iv-masculinities-introduction/edna-manley-negro-aroused-whitergb/>

36. The influences evident in BOTH works are
- I. African
 - II. European
 - III. Indigenous
- (A) I and II only
(B) I and III only
(C) II and III only
(D) I, II and III
37. In each of the works, the artist was MOST likely concerned with the issue of
- (A) power
 - (B) politics
 - (C) religion
 - (D) awakening
38. Which of the following movements MOST likely influenced the artist’s response to shape and form?
- (A) Cubism
 - (B) Surrealism
 - (C) Iconography
 - (D) Expressionism

GO ON TO THE NEXT PAGE

39. Which of the following movements MOST likely influenced the artist's choice to focus on exaggerated features rather than the full physical form?
- (A) Cubism
 - (B) Surrealism
 - (C) Iconography
 - (D) Expressionism
40. Which of the following Caribbean historical experiences MOST likely influenced the works?
- (A) Slavery
 - (B) Colonialism
 - (C) Emancipation
 - (D) Indentureship

END OF TEST

Item	Specific Objective	Key		Item	Specific Objective	Key
1	1.1	C		21	1.3	D
2	1.1	A		22	1.3	B
3	1.1	D		23	1.3	A
4	1.1	C		24	1.3	C
5	1.1	C		25	1.3	C
6	1.2	A		26	1.3	A
7	1.2	D		27	1.3	C
8	1.2	D		28	1.3	A
9	1.1	C		29	1.3	B
10	1.1	B		30	1.3	D
11	1.1	D		31	1.4	B
12	1.1	C		32	1.4	B
13	1.1	C		33	1.4	C
14	1.1	B		34	1.4	D
15	1.1	B		35	1.4	D
16	1.3	B		36	1.4	A
17	1.3	D		37	1.4	D
18	1.3	A		38	1.4	A
19	1.3	C		39	1.4	A
20	1.3	C		40	1.4	C

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

C A R I B B E A N A D V A N C E D P R O F I C I E N C Y E X A M I N A T I O N ®

A R T A N D D E S I G N

S P E C I M E N 2 0 2 2

T A B L E O F S P E C I F I C A T I O N S

U N I T 1 – P a p e r 0 2

Question	Module	Total
1-4	Two - Two-dimensional Art and Design	60
5-8	Three - Three-dimensional Art and Design	60



TEST CODE **02106020**

SPECIMEN PAPER/ 2022

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

C A R I B B E A N A D V A N C E D P R O F I C I E N C Y E X A M I N A T I O N[®]

ART AND DESIGN

UNIT 1 – Paper 02

12 hours

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This paper consists of EIGHT questions arranged in TWO sections as follows:

Section A: TWO-DIMENSIONAL ART AND DESIGN
Questions 1–4

Section B: THREE-DIMENSIONAL ART AND DESIGN
Questions 5–8
2. Answer TWO questions only, ONE question from EACH section.
3. You MUST submit TWO explanatory statements, ONE for EACH question answered. The explanatory statement MUST be securely attached to EACH work.

N.B. Candidates are to receive this paper THREE weeks in advance of the date of the examination.

SECTION A

UNIT 1 – MODULE 2

TWO-DIMENSIONAL ART AND DESIGN

Answer ONE of the following questions.

EACH question is worth 60 marks.

**(Craftsmanship — 18, Design and Composition — 18, Innovation — 9,
Critical Thinking and Enquiry — 15)**

Where the media are not specified, use any appropriate medium or combination of media in the production of the pieces.

An explanatory statement MUST be securely attached to your work as it provides the information used to allocate marks for Critical Thinking Skills. Your explanatory statement MUST detail the concepts influencing your work (artist, media/material, themes, and techniques) supported by your research notes and preliminary annotated sketches.

THE EXPLANATORY STATEMENT MAY BE WRITTEN DURING THE THREE-WEEK PREPARATION PERIOD.

For this paper, the artwork produced should be NO MORE than 50 cm at its largest dimension.

Pieces MUST be properly dried before packaging. Pieces for printmaking MUST be done on paper.

Include photographs of the various views of your completed work. This is useful in the assessment of the piece if it gets damaged during transportation.

- 1. Create a diptych using still-life compositions from observation of real life. This composition must not include more than FIVE objects. [60 marks]**
- 2. Create an imaginative composition using appropriate painting techniques. The composition must comprise TWO folklore characters from stories or mythology native to your country. [60 marks]**
- 3. Create an imaginative composition, from a Caribbean context, to challenge an environmental issue being faced by the Caribbean. Use suitable collage techniques. [60 marks]**
- 4. Create an abstract composition under the theme "Twisted", using a suitable printmaking technique. Submit an edition of three prints. [60 marks]**

GO ON TO THE NEXT PAGE

SECTION B

UNIT 1 – MODULE 3

THREE-DIMENSIONAL ART AND DESIGN

Answer ONE of the following questions.

EACH question is worth 60 marks.

**(Craftsmanship – 18, Design and Composition – 18, Innovation – 9,
Critical Thinking and Enquiry – 15)**

Where the media are not specified, use any appropriate medium or combination of media in the production of the pieces.

An explanatory statement MUST be securely attached to your work as it provides the information used to allocate marks for Critical Thinking Skills. Your explanatory statement MUST detail the concepts influencing your work (artist, media/material, themes, and techniques) supported by your research notes and preliminary annotated sketches.

THE EXPLANATORY STATEMENT MAY BE WRITTEN DURING THE THREE-WEEK PREPARATION PERIOD.

For this paper, the artwork produced should be NO MORE than 50 cm at its largest dimension.

Pieces MUST be properly dried before packaging.

Include photographs of the various views of your completed work. This is useful in the assessment of the piece if it gets damaged during transportation.

- 5. Create a contemporary model with minimum dimensions of 20 × 20 × 40 cm. The model should be based on a traditional Caribbean house. [60 marks]**
- 6. Create an assemblage titled “Charade”, which is inspired by a traditional masquerade character from your territory. You must use a combination of appropriate material(s) and found objects to create the assemblage to be viewed in the round. [60 marks]**
- 7. Create a relief sculpture based on a new folklore character. The new folklore character must combine aspects of TWO or more folklore characters in the Caribbean. [60 marks]**
- 8. Create a kinetic sculpture suitable for a nursery school inspired by the “Joy of Reading”. Some aspect of the design must show a dramatic use of a horizontal or vertical axis. [60 marks]**

END OF TEST

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

ART AND DESIGN

SPECIMEN 2022

UNIT 1 - PAPER 02

MARK SCHEME

Craftsmanship (18 marks)

Manipulative skills

Excellent manipulation of media or material in the creation of the work.	Very good manipulation of media or material (one aspect of the work needs improvement).	Good skill manipulation of media or material (two aspects of the work need improvement).	Satisfactory skill manipulation in of media or material (three aspects of the work need improvement).	Limited skill in the manipulation of media or material (four aspects of the work need improvement).	Very limited skill in the manipulation of media or material (five aspects of the work need improvement).
6	5	4	3	2	1
Mastery of at least two techniques is evident in the creation of the work. There are no significant areas which need attention.	Candidate demonstrates competency in two relevant techniques, but minor areas need improvement.	Candidate demonstrates competency in the relevant techniques, but one of the techniques used needs great improvement.	Mastery of at least one technique is evident in the creation of the work. OR both techniques used need great improvement.	Candidate demonstrates competency in using only one relevant technique, but minor areas need improvement.	Candidate used one technique which needs great improvement.
6	5	4	3	2	1
All aspects of the work are finished with no evident flaws/ with negligible flaws that do not detract from the work.	All aspects are finished with minor flaws that do not significantly detract from the work.	All aspects are finished with one noticeable flaw that detracts from the work.	MOST aspects of the work are complete but there are noticeable flaws which detracts from the work.	The finished production pieces have major imperfections .	The finish of the work needed greater attention to details. work presented is incomplete and
6	5	4	3	2	1

Design and Composition (18 marks)					
Manipulation of design elements and principles					
Excellent selection and arrangement of design elements and principles. The composition is aesthetically pleasing. Minor improvement needed in the application of less than two elements and/or principles of design. 18-16	Very good selection and arrangement of design elements and principles. Improvement needed in the application of three to four elements and/or principles of design. 15-13	Good selection and arrangement of design elements and principles. Improvement needed in the application of five to six elements and/or principles of design. 12-10	Satisfactory selection and arrangement of design elements and principles. Improvement needed in the application of seven to eight elements and/or principles of design. 9-7	Limited selection and arrangement of design elements and principles. Improvement needed in the application of nine to ten elements and/or principles of design. 6-4	Very limited selection and arrangement of design elements and principles. Improvement needed in the application of more than 10 elements and/or principles of design. 3-1

Innovation (9 marks)				
Demonstration of personal expression and creativity				
Excellent creative and imaginative interpretation of theme. Candidate details experimentation (with media/material and/or techniques) in explanatory notes and successfully implements in the work created. 9-8	Very good creative and imaginative interpretation of theme or topic. Candidate details experimentation (with media/material and/or techniques) in explanatory notes but there are minor flaws with the execution. 7-6	Good creative, imaginative or original interpretation of theme or topic. Candidate attempts to explain experimentation (with media/material and/or techniques) in explanatory notes but the execution needed greater improvement. 5	Satisfactory creative, imaginative, or original interpretation of theme or topic. Candidate attempts to explain experimentation (with media/material and/or techniques) in explanatory notes but the execution was poor. 4-3	Very limited creative, imaginative, or original interpretation of theme or topic. Minimal attempts to explain experimentation (with media/material and/or techniques) in explanatory notes and minimal evidence in the work. 2-1

Enquiry (15 marks)				
Analysis, synthesis, and evaluation based on research or investigation				
Candidate's explanatory statement presents key research findings related to artist, media/material, themes, and techniques.	Candidate presents research finding for all areas, but at most two areas were not properly developed.	Candidate presents satisfactory evidence of research but one of the required areas was not included or three areas were not properly developed.	Candidate presents acceptable evidence of research but two of the required areas were not included.	Candidate presents evidence of research but three of the required areas were not included.
5	4	3	2	1
Excellent application of research findings in the explanatory statement. Candidate clearly explains how their research findings (artist, media/material, themes, and techniques) influenced the work created (includes annotated sketches).	Very good application of research findings in the explanatory statement. Candidate explains how ALL the research findings influenced the work created (includes annotated sketches). but at most 2 areas needed greater clarity.	Good application of research findings in the explanatory statement. Candidate clearly explains how research findings related to three areas influenced the work created includes annotated sketches.	Satisfactory application of research findings in the explanatory statement. Candidate clearly explains how research findings related to two areas influenced the work created includes annotated sketches.	Very limited application of research findings in the explanatory statement. Candidate explains how research findings related to one area influenced the work created. Sketches are not provided or are not annotated.
5	4	3	2	1
Excellent evidence of the application of research findings in the finished work. The work produced is consistent with the explanatory statement. The media/material/ techniques were appropriate. Detailed annotated sketches are provided.	Very good evidence of the application of research findings in the finished work. There are some inconsistencies between the work produced and the explanatory statement. The media/material/ techniques were appropriate.	Good evidence of the application of research findings in the finished work. At least three aspects of the explanatory notes are evidenced in the piece produced. improvement needed in relation to the selection of appropriate media/material/ techniques.	Satisfactory evidence of the application of research findings in the finished work. Only two aspects of the explanatory notes are evidenced in the piece produced. Significant improvement needed in relation to the selection of appropriate media/material/ techniques.	Very limited evidence of the application of research findings in the finished work. Only one aspect of the explanatory notes is evident in the work. Media/material/ techniques were not appropriate.
5	4	3	2	1



CARIBBEAN EXAMINATIONS COUNCIL
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION[®]

ART AND DESIGN

UNIT 2 – Paper 01

1 hour 30 minutes

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This test consists of 40 items. You will have 1 hour to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. Do not be concerned that the answer sheet provides spaces for more answers than there are items in this test.
4. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
5. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

Which of the following festivals marks the beginning of the Chinese New Year?

- (A) Lion
- (B) Zodiac
- (C) Spring
- (D) Dragon

Sample Answer



The best answer to this item is “Spring”, so (C) has been shaded.

6. If you want to change your answer, erase it completely before you fill in your new choice.
7. When you are told to begin, turn the page and work as quickly and as carefully as you can. If you cannot answer an item, go on to the next one. You may return to that item later.
8. You may do any rough work in this booklet.
9. Figures are not necessarily drawn to scale.

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.

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Section I – Design Thinking

1. A designer has been contracted to assist with the rebranding of a boutique. Which of the following is an activity done during the empathy stage of the design thinking process?
 - (A) Brainstorming solutions
 - (B) Conducting interviews with guests
 - (C) Analysing the risks of expanding
 - (D) Creating a goal to match client's need
2. The lead designer noticed that not all team members clearly understood the goal of the project.

Which of the following phases of the design thinking process should MOST likely be reviewed?

 - (A) Testing
 - (B) Ideating
 - (C) Defining
 - (D) Collaborating
3. Which of the following activities MOST likely occurs during the ideation phase of the design thinking process?
 - (A) Multiple solutions to the problem are documented.
 - (B) The client provides detailed expectations of the project.
 - (C) Users are observed to understand their major challenges.
 - (D) Site visits are conducted to understand the space requirements.
4. After a design team has completed the first model of a proposed solution to a client's problem, the next phase of the process is to
 - (A) conduct testing of the model
 - (B) review the design among the team
 - (C) draw a visual representation of the model
 - (D) present the final design of the proposed solution
5. In the development of a 3D prototype, which of the following elements and principles should the designer pay attention to?
 - I. Form
 - II. Scale
 - III. Value
 - (A) I and II only
 - (B) I and III only
 - (C) II and III only
 - (D) I, II and III

GO ON TO THE NEXT PAGE

Section II – Formal Visual Analysis

Items 6–10

Instruction: Examine the following artwork, “Altar Piece” by Sir Dunstan St Omer, and then answer Items 6–10.



Source: <https://www.findyello.com/tip/st-lucia/st-lucian-heroes-sir-dunstan-st-omer/>

6. Which of the following types of balance is evident in the work?
- (A) Radial
 - (B) Symmetrical
 - (C) Asymmetrical
 - (D) Crystallographic
7. The MOST dominant element of design in the piece is
- (A) colour
 - (B) variety
 - (C) rhythm
 - (D) movement
8. Which of the following is used to achieve emphasis in the artwork?
- (A) Size
 - (B) Light
 - (C) Shape
 - (D) Colour
9. The variety of shapes in the piece is used to achieve
- I. unity
 - II. rhythm
 - III. movement
- (A) I and II only
 - (B) I and II only
 - (C) II and III only
 - (D) I, II and III
10. The focal piece of this artwork is located at the
- (A) top
 - (B) right
 - (C) centre
 - (D) bottom

GO ON TO THE NEXT PAGE

Items 11–15

Instruction: Examine the following artwork, “Maya Ritual” by Aubrey Williams, and then answer Items 11–15.



Source: <https://www.artsy.net/artwork/aubrey-williams-dawn-and-evening-star-olmec-maya-series>

- | | |
|---|--|
| <p>11. The type of balance evident in the artwork can BEST be described as</p> <ul style="list-style-type: none">(A) radial(B) abstract(C) symmetrical(D) asymmetrical | <p>14. Emphasis is produced in the composition through variation in</p> <ul style="list-style-type: none">(A) line(B) size(C) space(D) subject |
| <p>12. Which of the following elements are combined to achieve contrast in the artwork?</p> <ul style="list-style-type: none">(A) Style and shape(B) Colour and value(C) Value and texture(D) Texture and space | <p>15. Movement is achieved in the composition using</p> <ul style="list-style-type: none">(A) line and texture(B) colour and shapes(C) figure and ground(D) subordination and dominance |
| <p>13. Unity in the composition is achieved using</p> <ul style="list-style-type: none">(A) line and space(B) shape and pattern(C) colour and element(D) value and proportion | |

GO ON TO THE NEXT PAGE

Items 16–20

Instruction: Examine the following artwork, “Mar Caribe” by Tony Capellán, and then answer Items 16–20.



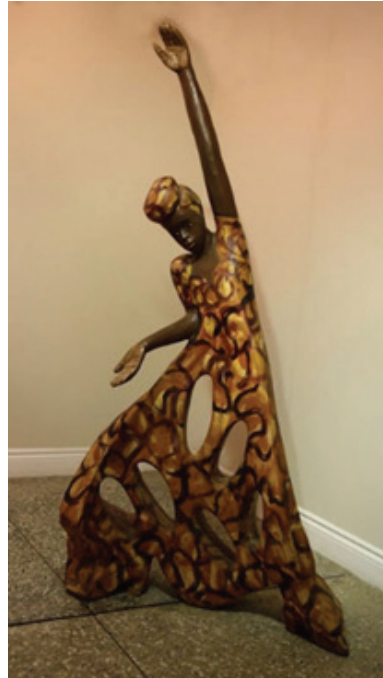
Source: <https://risdmuseum.org/art-design/collection/mar-caribe-carribean-sea-200510>

16. Which of the following is MOST dominant in the piece?
- (A) Pattern
(B) Variation
(C) Emphasis
(D) Asymmetry
17. The colours used in the piece are BEST described as
- (A) cool colours
(B) warm colours
(C) secondary colours
(D) complementary colours
18. The colour scheme used in the piece is BEST described as
- (A) triadic
(B) complementary
(C) monochromatic
(D) split-complementary
19. Which of the following range of colours are used in the piece?
- I. Tints of blue
II. Tints of green
III. Shades of blue
- (A) I and II only
(B) I and II only
(C) II and III only
(D) I, II and III
20. The artwork can BEST be described as
- (A) abstract art
(B) intuitive art
(C) installation art
(D) performance art

GO ON TO THE NEXT PAGE

Items 21–25

Instruction: Examine the following artwork, “Samantha” by Luise Kimme, and then answer Items 21–25.



Source: <https://www.101artgallery.com/product/luise-kimme-samantha/>

- | | |
|--|--|
| <p>21. The overall composition of the piece is rooted in</p> <ul style="list-style-type: none">(A) abstract art(B) classical art(C) performance art(D) contemporary art | <p>24. The surface design used</p> <ul style="list-style-type: none">(A) open textures(B) natural colouration(C) spatial relationships(D) repeated line patterns |
| <p>22. Which of the following types of balance is displayed in the piece of sculpture?</p> <ul style="list-style-type: none">(A) Radial(B) Progress(C) Symmetrical(D) Asymmetrical | <p>25. Volume is achieved through</p> <ul style="list-style-type: none">(A) style(B) pattern(C) balance(D) movement |
| <p>23. The sculptor’s use of negative and positive spaces at the base of the piece creates</p> <ul style="list-style-type: none">(A) mass(B) height(C) rhythm(D) contrast | |

GO ON TO THE NEXT PAGE

Items 26–30

Instruction: Examine the following artwork, “Birds Looking at Something” by Ann H. Dodson, and then answer Items 26–30.



Source: <https://barbadosnationalartgallery.com/artwork/birds-looking-at-something/>

26. The layout of the trees in the middle and foreground uses the principle of
- (A) weight
 - (B) regularity
 - (C) focal point
 - (D) intermittence
27. The colour scheme can be generally described as
- (A) tertiary-based
 - (B) analogous-based
 - (C) secondary-based
 - (D) complementary-based
28. In terms of the style of form, Dodson’s painting emphasizes
- (A) irregularity
 - (B) formlessness
 - (C) undulating lines
 - (D) geometric features
29. The piece can be described as dynamic because of the use of dramatic
- I. form and mass
 - II. light and shadow
 - III. space and perspective
- (A) I and II only
 - (B) I and III only
 - (C) II and III only
 - (D) I, II and III
30. Which of the following types of balance is displayed in the poster?
- (A) Radial
 - (B) Progress
 - (C) Symmetry
 - (D) Asymmetry

GO ON TO THE NEXT PAGE

Section III – Entrepreneurship

Items **31–34** refer to the following information.

Dominique has a permanent job with the public service and uses her free time to sew garments and other utilitarian items. She has recently developed a signature clothing line that has attracted the attention of individuals and retail companies. One company has approached her to supply 1000 of her products overseas. Hence, she has begun to think about expanding her business.

- 31.** Which of the following should be FIRST considered when devising a successful approach to expanding the business?
- (A) Prepare a business plan and an operational plan.
 - (B) Note the associated risks and insure the business.
 - (C) Use the success of the clothing line to promote the business.
 - (D) Redesign the company logo and acquire additional support staff.
- 32.** In order to meet the increased demand for her products, Dominique will MOST likely need to consider
- (A) sales strategies and production costs
 - (B) acquiring funding and production costs
 - (C) promotional strategies and sales strategies
 - (D) promotional strategies and acquiring funding
- 33.** Which of the following is a reward that Dominique is MOST likely to experience from expanding her business?
- (A) Early retirement
 - (B) Financial independence
 - (C) Increased market share
 - (D) Improved work-life balance
- 34.** Entrepreneurs are seen as risk takers. Which of the following is NOT a benefit associated with becoming an entrepreneur?
- (A) Fixed salary
 - (B) Self-fulfilment
 - (C) Increased income OR Increase in income
 - (D) Flexibility of work hours

GO ON TO THE NEXT PAGE

Items 35 and 36 refer to the following information.

Jamar's family and friends give him praise for the patriotic T-shirt designs he creates to celebrate the country's Independence Day each year. He becomes motivated to create a business selling his T-shirts and has been posting his work on his Instagram page. His followers are excited about the shirts and contact him via this forum to order and purchase them.

35. Which of the following BEST describes Jamar as an entrepreneur?

- (A) Novice
- (B) Creative
- (C) Habitual
- (D) Portfolio

36. Which of the following aspects of starting a venture would be MOST challenging for Jamar?

- (A) Marketing
- (B) Start-up capital
- (C) Operational cost
- (D) Liability insurance

37. Sheri decides to open a design studio that designs packaging for cake and pastry companies. She does not have all of the finances necessary for the start-up so she sets a meeting to engage in a conversation with a loans officer at her bank to present her idea. Which of the following would be needed in the business plan?
- I. Operational plan
 - II. Marketing research
 - III. Identification of resources
- (A) I only
 - (B) III only
 - (C) I and II only
 - (D) I, II and III
38. BJ Big Byte Burgers, a member of the Food Art Island Association, moved fully to online sales during the pandemic in 2020. Which aspect of its business plan would the company need to **fully** revise?
- (A) Acquisition of relief funding.
 - (B) Conceptualization of the business name.
 - (C) Conduct a survey on food preferences.
 - (D) Professional training in online customer service.
39. Two members of the Art Society of Trinidad and Tobago (ASTT) were invited to submit six samples of festival dress designs for the Miss World International Beauty Pageant, 2023. Which of the following would be the most important aspect of their business plan proposal?
- (A) Annual membership subscriptions to the ASTT
 - (B) Competition guidelines posted on the pageant company's website
 - (C) Developing a series of collaborative conceptual designs
 - (D) Preparing an online survey on festival dress designs across the Caribbean
40. Mona currently works as a part-time photographer for TV6 News. Her parents are both journalists and she is working towards owning her own graphic design business over the next two years. Which of the following would MOST likely be her biggest challenge as an entrepreneur?
- (A) Funding
 - (B) Advertising
 - (C) Managing tasks
 - (D) Employee hiring

END OF TEST

Item	Specific Objective	Key		Item	Specific Objective	Key
1	2.3	B		21	2.1 & 2.3	D
2	2.3	B		22	2.1 & 2.3	D
3	2.3	A		23	2.1 & 2.3	D
4	2.3	D		24	2.1 & 2.3	D
5	2.3	A		25	2.1 & 2.3	C
6	2.1 & 2.3	B		26	2.1 & 2.3	D
7	2.1 & 2.3	A		27	2.1 & 2.3	A
8	2.1 & 2.3	B		28	2.1 & 2.3	B
9	2.1 & 2.3	C		29	2.1 & 2.3	D
10	2.1 & 2.3	C		30	2.1 & 2.3	D
11	2.1 & 2.3	D		31	2.7	A
12	2.1 & 2.3	B		32	2.7	B
13	2.1 & 2.3	B		33	2.7	B
14	2.1 & 2.3	B		34	2.7	A
15	2.1 & 2.3	B		35	2.7	A
16	2.1 & 2.3	A		36	2.7	B
17	2.1 & 2.3	A		37	2.7	D
18	2.1 & 2.3	D		38	2.7	D
19	2.1 & 2.3	D		39	2.7	C
20	2.1 & 2.3	C		40	2.7	A

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

C A R I B B E A N A D V A N C E D P R O F I C I E N C Y E X A M I N A T I O N ®

A R T A N D D E S I G N

S P E C I M E N 2 0 2 2

T A B L E O F S P E C I F I C A T I O N S

U N I T 2 – P a p e r 0 2

Question	Module	Total
1-4	Two – Visual Communication	60
5-16	Three – Applied Arts	60



TEST CODE **02206020**

SPECIMEN PAPER/ 2022

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

C A R I B B E A N A D V A N C E D P R O F I C I E N C Y E X A M I N A T I O N[®]

ART AND DESIGN

UNIT 2 – Paper 02

12 hours

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This paper consists of SIXTEEN questions arranged in TWO sections as follows:

Section A: VISUAL COMMUNICATION
Questions 1–4

Section B: APPLIED ARTS
Questions 5–16
2. Answer TWO questions only, ONE question from EACH section.
3. You MUST submit TWO explanatory statements, ONE for EACH question answered. The explanatory statement MUST be securely attached to EACH work.

N.B. Candidates are to receive this paper THREE weeks in advance of the date of the examination.

SECTION A

UNIT 1 — MODULE 2

VISUAL COMMUNICATION

Answer ONE of the following questions.

EACH question is worth 60 marks.

**(Craftsmanship – 18, Design and Composition – 18, Innovation – 9,
Critical Thinking and Enquiry – 15)**

Where the media are not specified, use any appropriate medium or combination of media in the production of the pieces.

An explanatory statement MUST be securely attached to your work as it provides the information used to allocate marks for Critical Thinking Skills. Your explanatory statement MUST detail the concepts influencing your work (artist, media,/material, themes and techniques) supported by your research notes and preliminary sketches.

THE EXPLANATORY STATEMENT MAY BE WRITTEN DURING THE THREE-WEEK PREPARATION PERIOD.

For this paper, the artwork produced should be NO MORE than 50 cm at its largest dimension.

Pieces MUST be properly dried before packaging.

Include photographs of the various views of your completed work. This is useful in the assessment of the piece if it gets damaged during transportation.

- 1.** Create a design suitable for a fan based on the flora and fauna of your country. The design must include the name of your country, be decorative and have a utilitarian feature. Measurements should not exceed 30 cm in any direction. You are not required to create the fan but should mount it in a design presentation board. **[40 marks]**

- 2.** Create an illustration for the page of a children's book based on a folklore story in the Caribbean. Use appropriate calligraphy to include an excerpt from the story. The excerpt must be a minimum of four lines and the page must not exceed 30 cm at its largest dimension. **[40 marks]**

GO ON TO THE NEXT PAGE

3. Create suitable designs for the packaging and bottle of a cologne that is influenced by the intricate designs of stained glass windows. The name of the cologne and relevant information must be featured on the packaging. Measurements should not exceed 15 cm in any direction.
[40 marks]

4. Create a stamp collection suitable for commemorating a national event in the Caribbean. You must design six stamps and present the finished solution on a stamp sheet so that the presentation looks finished.
[40 marks]

GO ON TO THE NEXT PAGE

SECTION B

UNIT 2 — MODULE 3

THREE-DIMENSIONAL ART AND DESIGN

Answer ONE of the following questions.

EACH question is worth 60 marks.

**(Craftsmanship – 18, Design and Composition – 18, Innovation – 9,
Critical Thinking and Enquiry – 15)**

Where the media are not specified, use any appropriate medium or combination of media in the production of the pieces.

An explanatory statement MUST be securely attached to your work as it provides the information used to allocate marks for Critical Thinking Skills. Your explanatory statement MUST detail the concepts influencing your work (artist, media,/material, themes and techniques) supported by your research notes and preliminary sketches.

THE EXPLANATORY STATEMENT MAY BE WRITTEN DURING THE THREE-WEEK PREPARATION PERIOD.

For this paper, the artwork produced should be NO MORE than 50 cm at its largest dimension.

Pieces MUST be properly dried before packaging. Ceramic pieces MUST be done with natural clay and MUST be bisque fired before packaging.

Include photographs of the various views of your completed work (photographs before firing must be included for ceramics). This is useful in the assessment of the piece if it gets damaged during transportation.

Ceramics

- 5.** Create a serving platter for a local seafood restaurant located in your town or village. The piece must rest on three feet so that it can be easily lifted off a table. The platter should not exceed 30 cm at its largest dimension. **[60 marks]**

- 6.** Create a flat oval-shaped tile with a raised border based on the theme “Botanicals”. The piece must be ready for installation onto a concrete wall at the entrance of a plant shop and should not exceed 40 cm at its largest dimension. The overall texture of the tile must include imprints from nature and at least TWO other surface design techniques must also be evident. **[60 marks]**

GO ON TO THE NEXT PAGE

Textiles

7. Using an architectural feature as your inspiration, design and produce an all-over pattern on one metre square fabric. The design must incorporate at least THREE colours. **[60 marks]**
8. Using TWO elements from the flora and fauna in your country as inspiration, create a table runner measuring 48" × 12". **[60 marks]**

Metal Work

9. Create THREE scaled metal garden stakes paying homage to birds and insects found in the Caribbean. **[60 marks]**
10. Create a décor metal mask inspired by “End human trafficking”. **[60 marks]**

Wood Designs

11. Create a business card holder with a monogram logo design based on the exploration of the theme “Arts Village”. **[60 marks]**
12. Create a tabletop with at least TWO types and colours of wood inspired by a festival in the Caribbean. The shape of the tabletop must be organic and should not exceed 50 cm at its largest dimension. **[60 marks]**

Leather Designs

13. Create a phone case with an attached car remote/alarm holder based on explorations of the theme “Road Safety Begins with Me”. Finished pieces must complement each other. **[60 marks]**
14. Design a THREE panel leather wall hanging based on the theme “Out of many one; we are Caribbean: Diversity is the one true thing we have in common”. **[60 marks]**

GO ON TO THE NEXT PAGE

Jewellery

- 15.** Create a one stone wearable piece that depicts at least TWO cultural experiences. You must create your own stone using found materials and contemporary materials. The stone should not exceed 2 inches at its largest dimension. **[60 marks]**
- 16.** Create a pendant that embodies the journey of Africans to the Caribbean in the transatlantic slave trade. The pendant should not exceed 3 inches at its largest dimension. **[60 marks]**

END OF TEST

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

ART AND DESIGN

SPECIMEN 2022

UNIT 2 - PAPER 02

MARK SCHEME

Craftsmanship (18 marks)

Manipulative skills

Excellent manipulation of media or material in the creation of the work.	Very good manipulation of media or material (one aspect of the work needs improvement).	Good skill manipulation of media or material (two aspects of the work need improvement).	Satisfactory skill manipulation in of media or material (three aspects of the work need improvement).	Limited skill in the manipulation of media or material (four aspects of the work need improvement).	Very limited skill in the manipulation of media or material (five aspects of the work need improvement).
6	5	4	3	2	1
Mastery of at least two techniques is evident in the creation of the work. There are no significant areas which need attention.	Candidate demonstrates competency in two relevant techniques, but minor areas need improvement.	Candidate demonstrates competency in the relevant techniques, but one of the techniques used needs great improvement.	Mastery of at least one technique is evident in the creation of the work. OR both techniques used need great improvement.	Candidate demonstrates competency in using only one relevant technique, but minor areas need improvement.	Candidate used one technique which needs great improvement.
6	5	4	3	2	1
All aspects of the work are finished with no evident flaws/ with negligible flaws that do not detract from the work.	All aspects are finished with minor flaws that do not significantly detract from the work.	All aspects are finished with one noticeable flaw that detracts from the work.	MOST aspects of the work are complete but there are noticeable flaws which detracts from the work.	The finished production pieces have major imperfections .	The finish of the work needed greater attention to details. work presented is incomplete and
6	5	4	3	2	1

Design and Composition (18 marks) Manipulation of design elements and principles					
Excellent selection and arrangement of design elements and principles. The composition is aesthetically pleasing and highly functional. Minor improvement needed in the application of less than two elements and/or principles of design.	Very good selection and arrangement of design elements and principles. Improvement needed in the application of three to four elements and/or principles of design.	Good selection and arrangement of design elements and principles. Improvement needed in the application of five to six elements and/or principles of design.	Satisfactory selection and arrangement of design elements and principles. Improvement needed in the application of seven to eight elements and/or principles of design.	Limited selection and arrangement of design elements and principles. Improvement needed in the application of nine to ten elements and/or principles of design.	Very limited selection and arrangement of design elements and principles. Improvement needed in the application of more than 10 elements and/or principles of design.
18-16	15-13	12-10	9-7	6-4	3-1

Innovation (9 marks) Demonstration of personal expression and creativity				
Excellent creative and imaginative interpretation of theme. Candidate details experimentation (with media/material and/or techniques) in explanatory notes and successfully implements in the work created.	Very good creative and imaginative interpretation of theme or topic. Candidate details experimentation (with media/material and/or techniques) in explanatory notes but there are minor flaws with the execution.	Good creative, imaginative or original interpretation of theme or topic. Candidate attempts to explain experimentation (with media/material and/or techniques) in explanatory notes but the execution needed greater improvement.	Satisfactory creative, imaginative, or original interpretation of theme or topic. Candidate attempts to explain experimentation (with media/material and/or techniques) in explanatory notes but the execution was poor.	Very limited creative, imaginative, or original interpretation of theme or topic. Minimal attempts to explain experimentation (with media/material and/or techniques) in explanatory notes and minimal evidence in the work.
9-8	7-6	5	4-3	2-1

Enquiry (15 marks)				
Analysis, synthesis, and evaluation based on research or investigation				
Candidate's explanatory statement presents key research findings related to artist, media/material, themes, and techniques.	Candidate presents research finding for all areas, but at most two areas were not properly developed.	Candidate presents satisfactory evidence of research but one of the required areas was not included or three areas were not properly developed.	Candidate presents acceptable evidence of research but two of the required areas were not included.	Candidate presents evidence of research but three of the required areas were not included.
5	4	3	2	1
Excellent application of research findings in the explanatory statement. Candidate clearly explains how their research findings (artist, media/material, themes, and techniques) influenced the work created (includes annotated sketches).	Very good application of research findings in the explanatory statement. Candidate explains how ALL the research findings influenced the work created (includes annotated sketches). but at most 2 areas needed greater clarity.	Good application of research findings in the explanatory statement. Candidate clearly explains how research findings related to three areas influenced the work created includes annotated sketches.	Satisfactory application of research findings in the explanatory statement. Candidate clearly explains how research findings related to two areas influenced the work created includes annotated sketches.	Very limited application of research findings in the explanatory statement. Candidate explains how research findings related to one area influenced the work created. Sketches are not provided or are not annotated.
5	4	3	2	1
Excellent evidence of the application of research findings in the finished work. The work produced is consistent with the explanatory statement. The media/material/techniques were appropriate. Detailed annotated sketches are provided.	Very good evidence of the application of research findings in the finished work. There are some inconsistencies between the work produced and the explanatory statement. The media/material/techniques were appropriate.	Good evidence of the application of research findings in the finished work. At least three aspects of the explanatory notes are evidenced in the piece produced. improvement needed in relation to the selection of appropriate media/material/techniques.	Satisfactory evidence of the application of research findings in the finished work. Only two aspects of the explanatory notes are evidenced in the piece produced. Significant improvement needed in relation to the selection of appropriate media/material/techniques.	Very limited evidence of the application of research findings in the finished work. Only one aspect of the explanatory notes is evident in the work. Media/material/techniques were not appropriate.
5	4	3	2	1



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