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Education Certificate®

SYLLABUS

VISUAL ARTS

CXC 18/G/SYLL 21

Effective for examinations from May–June 2024



CSEC®

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NOTE TO TEACHERS AND LEARNERS

This document CXC 18/G/SYLL 21 replaces CXC 18/O/SYLL 09 issued in 2011.

Major amendments to the syllabus are represented in italics.

Revised in 1996, 2002, 2009, 2021

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Please check the website, www.cxc.org for updates on **CXC®**'s syllabuses.

For access to short courses, training opportunities and teacher orientation webinars and workshops go to our Learning Institute at <https://pli.cxc.org/>

PLEASE NOTE



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

Visual Arts Syllabus

◆ RATIONALE

*The Visual Arts consist of various art forms which include ceramics, drawing, painting, sculpture, printmaking, design, photography, video, animation, filmmaking and architecture. The area of study also serves to communicate and interpret information as well as build bridges to understanding the role of art in interpreting our contemporary, historical, cultural and visual world. The **CSEC®** Visual Arts Syllabus focuses on the theory, history, production, aesthetics, criticism, cultural value of art and elements and principles of design. The syllabus seeks to respond to the growing need in the Caribbean to further develop an aesthetic awareness and appreciation for cultural heritage.*

*The **CSEC®** Visual Arts syllabus will help to promote and encourage tolerance and diversity among students of different ethnic, religious and cultural backgrounds. The syllabus is of relevance to students as it seeks to refine their problem-solving, collaborative, creative, innovative, manipulative, investigative and critical thinking skills through reflection and engagement in authentic art creation during instruction and assessment.*

*The knowledge, understanding, skills and values gained from **CSEC®** Visual Arts will assist students in building conceptual and practical skills which can be applied in design, graphic and visual communications, decorative arts and product development careers and other related disciplines. The **CSEC®** Visual Arts syllabus provides the opportunity for the acquisition of relevant knowledge, skills and attitudes. The Syllabus also provides the basis for preparation for further studies in the discipline of Visual Arts.*

*The **CSEC®** Visual Arts syllabus is designed to nurture and foster the attributes of the Ideal Caribbean Person as articulated by CARICOM. That is, a Caribbean person who demonstrates multiple literacies, as well as independent and critical thinking, and questions the beliefs and practices of the past and brings this to bear on the innovative application of science and technology to problem-solving. Such a person will inevitably demonstrate a high level of self-confidence and self-esteem, a positive work ethic, and display and nurture creative imagination in the economic and entrepreneurial spheres in all areas of life. (CARICOM Education Strategy, 2000). Also, in keeping with the UNESCO Pillars of Learning, this course of study will contribute to the development of a person who will learn to be, learn to know, learn to do, learn to live together, and learn to transform oneself and society.*



◆ AIMS

The syllabus aims to:

1. *encourage experimentation and innovation using traditional and contemporary materials, media, and techniques in the production of visual arts solutions;*
2. *foster an appreciation of visual arts;*
3. *foster the use of emerging technology in art production;*
4. *provide opportunity for the development of skills to include creativity, collaboration, critical thinking, problem solving, research and communication;*
5. *encourage art criticism and the referencing of Caribbean and international visual arts practitioners; and,*
6. *develop an appreciation for the economic and socio-cultural value of visual arts in the Caribbean.*

◆ ORGANISATION OF THE SYLLABUS

The **CSEC®** Visual Arts programme consists of three components, namely, Two-Dimensional Expressive Forms, Three-Dimensional Expressive Forms and the Theory, Process and Practice of Visual Arts (Reflective Journal). The Theory, Process and Practice of Visual Arts (Reflective Journal) is an integral part of the delivery of content and evaluation of coursework.

The Two-Dimensional and Three-Dimensional components of the syllabus include the following Expressive Forms:

Two-Dimensional Expressive Forms

Drawing
Painting and Mixed-media
**Graphics and Visual Communication*
Printmaking
Textile Design and Manipulation

*(*Formerly Graphic and Communication Design)*

Three-Dimensional Expressive Forms

Sculpture
Ceramics
Leathercraft
***Fibre and Decorative Product Design*

*(**Formerly Fibre and Decorative Arts)*

The **CSEC®** Visual Arts programme is offered as ONE inclusive syllabus. Candidates are required to complete a REFLECTIVE JOURNAL on the THEORY, PROCESS and PRACTICE of VISUAL ARTS based on *two of the Expressive Forms they have selected to study.*

Candidates **MUST** also select and study any TWO of the Expressive Forms. (They may select EXPRESSIVE FORMS from EITHER the TWO-DIMENSIONAL or the THREE-DIMENSIONAL components or a mix of forms from the two components).

◆ APPROACHES TO TEACHING THE SYLLABUS

The **CSEC®** Visual Arts syllabus assumes that students were exposed in Grade 7–9 to:

1. the basic elements and principles of design;
2. the use of some basic tools and materials; and,
3. working knowledge of the vocabulary of art and expressive forms.

*For the effective delivery of the **CSEC®** Visual Arts syllabus, the teacher is encouraged to expose students to a wide range of authentic activities that will allow them to work independently and with others to create and assess artwork. This may be facilitated through projects, field studies, industry attachment, and the use of simulations and/or virtual activities. It is suggested that teachers arrange to visit established art studios, galleries, archaeological sites, tertiary institutions, and other establishments that focus on the Visual Arts. This will provide opportunities for students to see the facilities, works of art, art production; interact with practitioners in the various art forms; as well as to observe operational practices within these entities.*

*Teachers and students are encouraged to practice recommended occupational health and safety procedures in the production of the Expressive Forms. Materials considered dangerous to health and safety **MUST NOT** be used in the delivery and assessment of the syllabus. These include blood and body fluids, green leaves and green seeds, broken glass, sharp objects, such as syringes, barbed wire and corrugated iron.*

◆ SUGGESTED TIMETABLE ALLOCATION

The syllabus should be taught over a period of two academic years. It is recommended that a minimum of four 45-minute periods per week be allocated and this should be arranged as two double periods.

◆ CERTIFICATION

CSEC® Visual Arts is offered ONLY at General Proficiency.

Candidates will be awarded an overall grade reported on a 6-point scale, namely, Grade I–VI. In addition to the overall grade, candidates' performance will be reported under the profile dimensions that are derived from the Expressive Forms chosen. Candidates' performance on the Reflective Journal will be reported under the profile dimension, "Theory, Process and Practice of Visual Arts." For example, the profile dimensions of a candidate choosing Expressive Forms, Drawing; Painting and Mixed-media; and the Reflective **Journal**, will be reported as Drawing; Painting and Mixed-media; and Theory, Process and Practice of Visual Arts.

The School-Based Assessment component for this syllabus is aligned to selected units within the regional qualification of the Caribbean Vocational Qualification (CVQ). Through this integration, once all requirements for issuing the CVQ* are met, every student with acceptable grades will receive a Statement of Competence to recognise their competencies in selected units (as detailed in Appendix 1) from the Level 1 Caribbean Vocational Qualification (CVQ*) in:*



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1. *Photography - Level 1 (CCAVPH1002);*
2. *Printing and Graphic Arts – Computer Graphic Arts (CCPGG10205);*
3. *Fabric Design (CCPSFD1004); or,*
4. *Art and Craft Production - (Textile/Fibre) (CCECC10904).*

The decisions to award competencies will be based on the quality and relevance of the pieces of evidence presented for the occupational area.

◆ **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.*
- (b) *Critical Thinking Skills.*

◆ **DEFINITION OF PROFILE DIMENSIONS**

1. **Practical Skills**

Craftsmanship:

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

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

Design and Composition:

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

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

2. **Critical Thinking (Enquiry and Innovation)**

Enquiry:

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

- (a) *use problem problem-solving methods;*

- (b) *investigate how works of art relate to the historical and contemporary, cultural and aesthetic practices using primary and secondary sources;*
- (c) *critique works of art (describe, criticize, analyze, aesthetic valuing, interpret and evaluate); and,*
- (d) *document ideas and process involved in creation of art products.*

Innovation:

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

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

◆ FORMAT OF THE EXAMINATIONS

The examination consists of *three papers*. Paper 01 (**Reflective Journal- Theory, Process and Practice of Visual Arts**) Paper 02 (**Production Papers**), and Paper 03 (**School-Based Assessment Portfolio**). All candidates *pursuing* the **same** Expressive Forms will write **the same examination paper** and will fulfil the **same requirements** for the School-Based Assessment.

The examination requirements are:

Paper 01

Reflective Journal

Completed over 5 terms.

*Each Candidate will be required to prepare a Reflective Journal based on Theory, Process and Practice of Visual Arts related to THREE pieces per Expressive Form. The Journal will consist of a body of work reflecting the candidate's exposure to Theory, Process and Practice of Visual Arts with special reference to the Expressive Forms studied. The Journal should be maintained over the first five terms of the two-year course and should include evidence of research, samples of work, photographs, interviews, critiques, descriptive, **analytic** and personal statements and reflections.*

*The Reflective Journal which is externally marked **MUST** contain no more than **2,500 words**. (See regulations for the Reflective Journal on pages (61-65.)*

PAPER 02

A Production Paper based on the two Expressive Forms chosen

(6 hours for each expressive form)

There are nine Expressive Forms, five are two-dimensional and four are three-dimensional forms. Each Expressive Form will be assessed by four tasks. Candidates are required to respond to one task on each of the Expressive Forms studied.

*Each 6-hour paper will be divided into two 3-hour sessions with a break of not less than 1 hour between sessions. These two sessions need not be held on the same day. **If the examination is done on two separate days then the examination work **MUST NOT** be taken from the Examination Centre.***

Paper 03

School-Based Assessment (SBA) Portfolio

(Art Pieces)

Completed over 5 terms.

School-Based Assessment Portfolio consisting of SIX pieces of work (THREE pieces from EACH Expressive Form chosen)

Each candidate will be required to prepare a portfolio of work consisting of a sample of three pieces along with preparatory work from each Expressive Form chosen. For further details on SBA see 'Regulations for Teachers on Setting and Marking Coursework for School-Based Assessment (pages 70-79).

◆ WEIGHTING OF EXAMINATION COMPONENTS

The weightings of the examination components for school candidates are shown in the grid below.

PAPERS	<i>Paper 01 Reflective Journal</i>	<i>Paper 02 Production Paper</i>	<i>Paper 03 School Based Assessment</i>	<i>TOTAL weighted Marks</i>	<i>%</i>
<i>Theory, Process and Practice of Visual Arts</i>	90 (180)	-	-	180	33.33
<i>Expressive Form 1</i>	-	60 (120)	120 (60)	180	33.33
<i>Expressive Form 2</i>	-	60 (120)	120 (60)	180	33.33
<i>TOTAL</i>	90 (180)	120 (240)	240 (120)	540	100
<i>%</i>	33.33	44.44	22.22	100	-

*Weighted score in bracket

*SBA Assignments: Three pieces of artwork for each Expressive Form – the first and second pieces are 30 marks each and the third piece is 60 marks. *The allocation of marks by skill is on page 73.*

Note that the candidate's performance is reported using the Theory, Process and Practice of Visual Arts as well as the two selected expressive forms.

◆ REGULATIONS FOR PRIVATE CANDIDATES

Candidates who are registered privately will be required to sit two Production papers and submit a **Reflective Journal**. The production paper will be based on each Expressive Form chosen by the candidate. **The Reflective Journal MUST be supported by TWO finished pieces related to the Expressive Forms chosen. The TWO finished pieces must be submitted on the CXC® due date for SBA based on the Expressive Forms chosen. The mark scheme used for the SBA will be applied to the two finished pieces.**

◆ REGULATIONS FOR RESIT CANDIDATES

1. Resit candidates may elect not to repeat the SBA and *Reflective Journal* components, provided they rewrite the examination no later than two years immediately following their first attempt. These candidates **MUST** rewrite the *Production Paper in the Expressive Forms initially taken in the first sitting* of the examination for the year in which they re-register and **MUST** indicate at registration that they are resit candidates.

Resit candidates may enter through schools, recognised educational institutions or the Local Registrar's Office.

2. **The name and previous year's registration number of all candidates who are re-sitting the subject MUST be indicated on the SBA Summary Sheet.**

◆ TWO-DIMENSIONAL EXPRESSIVE FORMS

DRAWING

GENERAL OBJECTIVES

On completion of this Expressive Form, students should:

1. *demonstrate proficiencies in drawing;*
2. *demonstrate Occupational Health and Safety procedures;*
3. *appreciate works of other artists and designers internationally and in the Caribbean; and,*
4. *understand the socio-cultural and economic value of drawing.*

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

1. research relevant drawing techniques;

Research drawing techniques:

(a) *Data collection:*

(i) *primary sources such as interviews; and/or;*

(ii) *secondary sources such as books.*

(b) *Analysis of:*

(i) *object, artwork, design, artist, place or material;*

(ii) *style, content, influences, form and function; and,*

(iii) *use of the elements and principles of design.*

2. use a variety of *drawing media and techniques;*

Media and drawing techniques:

(a) *Media:*

(i) *wet media drawing techniques: pen and ink, brush and paint, markers; and,*

DRAWING (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

3. apply the elements and principles of *design*, to create *aesthetically pleasing compositions*;

4. draw from *direct* observation;

5. present relevant drawing techniques;

CONTENT

(ii) *dry media* drawing techniques: graphite, pencil, coloured pencils, conte, pastels, charcoal.

(b) Techniques: stippling, hatching crosshatching, *scribbling*.

(c) *Type of drawings: contour, perspective, tonal, gesture.*

Elements and principles of *design*:

(a) Elements: dot, lines, shape, colour, texture, form, space, *value*; and,

(b) Principles: movement, contrast, balance, rhythm, repetition, unity, variety, pattern, proportion, emphasis.

Drawing from *direct* observation:

(a) Detailed study, for example, a cross section of item or parts of the body; and,

(b) *Interpret* compositions for a variety of subject matters, such as, still life, human figure, geometric drawings, architectural drawings and drawings from nature.

Presentation of drawing techniques through:

(a) *Mounting of work for display; and,*

(b) *Discussion of findings (style, content, influence, inspiration).*

DRAWING (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

6. apply appropriate Occupational Health and Safety procedures;
7. critique their own work, work of their peers, and that of established Caribbean and International artists; and,

CONTENT

Occupational Health and Safety procedures:

- (a) *Appropriate selection of tools and equipment;*
- (b) *Safe use of tools and equipment;*
- (c) *Care of tools and equipment and appropriate storage;*
- (d) *Personal and protective equipment;*
- (e) *Management of hazardous materials/chemicals; and,*
- (f) *Maintenance of a safe working environment.*

Critiquing - Assessing artwork:

- (a) *Document research findings;*
- (b) *Produce drawings from direct observations using a variety of drawing materials, methods and subjects;*
- (c) *Document the artmaking process used to generate ideas resulting in the final product;*
- (d) *Write a reflection of the experiences throughout the artmaking process and identify opportunities for growth (what was done, how it was done, and what could be done differently next time) and the socio-cultural and economic values; and,*
- (e) *Reference Caribbean and international artists to analyse the use of the elements and principles in specific exemplars of their work.*

DRAWING (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

8. *analyse the socio-cultural and economic value of drawing.*

Socio-cultural and economic value of drawing:

- (a) *Socio-cultural value such as functions of drawing in society, cultural preservation, use of drawing as an expressive and creative outlet; careers relating to drawing; and,*
- (b) *Economic value such as commissions, entrepreneurship, job creation, economic growth.*

Suggested Teaching and Learning Activities

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

1. *Make available to students a variety of objects (fruits, pots, pans, tools) for them to arrange and create a still life drawing.*
2. *Have students create figure drawings of various parts of the body (face, trunk, whole figure) with appropriate drawing media.*
3. *During the artmaking process have students create a reflective journal entry on the creative process. Students should be encouraged to document their experiences throughout the artmaking journey including, any artistic or expressive influences, what was done, what happened and what could be done differently.*
4. *Facilitate students visit to studios, galleries, museums, historical and archaeological sites to observe the techniques, processes, materials and tools used for drawing then have them complete any of the following tasks:*
 - (a) *solicit responses to questions on a pre-prepared worksheet, survey instrument and/or questionnaire developed in collaboration with the students;*
 - (b) *write a reflection on the experience;*
 - (c) *interview an artist;*
 - (d) *create sketches;*
 - (e) *observe and document people in their natural/working environment;*
 - (f) *analyse and critique selected drawing pieces; and,*
 - (g) *write a report on their experience.*

PAINTING AND/OR MIXED-MEDIA

GENERAL OBJECTIVE

On completion of this Expressive Form, students should:

1. *demonstrate proficiencies in painting and/or mixed -media;*
2. *demonstrate Occupational Health and Safety procedures;*
3. *appreciate works of other artists and designers internationally and in the Caribbean; and,*
4. *understand the socio-cultural and economic value of painting and/or mixed media.*

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

1. *research relevant painting and/or mixed-media techniques;*

Painting and/or mixed media techniques:

(a) *Data collection:*

- (i) *primary sources such as interviews; and/or,*
- (ii) *secondary sources such as books.*

(b) *Analysis of:*

- (i) *object, artwork, design, artist, place or material;*
- (ii) *style, content, influences, form and function; and,*
- (iii) *use of the elements and principles of design.*

2. *create relevant preparatory drawings relevant to painting and/or mixed media;*

Creation of preparatory drawings:

- (a) *Sketches;*
- (b) *Illustrations; and,*
- (c) *Experiments.*



PAINTING AND/OR MIXED-MEDIA (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

3. *apply the elements and principles of design to create aesthetically pleasing works of art;*
4. *apply a variety of colour schemes and value scales;*
5. *explore a variety of media and techniques;*

CONTENT

Elements and principles of design:

- (a) Elements: dot, lines, shape, colour, texture, form, space, and value; and,
- (b) Principles: movement, contrast, balance, rhythm, repetition, unity, variety, pattern, proportion, scale and emphasis.

Colour schemes and value scales:

- (a) Colour schemes: complementary, analogous, triad, split-complimentary, tetradic, and monochromatic; and,
- (b) Value scales: range in intensity of a colour (tints and shades).

Media and techniques:

- (a) *Wet and dry media: such as acrylic, gouache, watercolour, pastel, crayons, and colour pencils;*
- (b) *Material: such as paper, canvas, wood, cardboard and non-traditional materials; and,*
- (c) *Techniques: such as blending, spattering, action painting, impasto, collage and pointillism.*

Note to Teachers: Hazardous or perishable materials considered dangerous to health and safety MUST NOT BE USED. These include blood, bodily fluids, green leaves and seeds, broken glass, needles, barbed wire, natural feathers, corrugated irons, sharp edges, uncured animal skin and bones.



PAINTING AND/OR MIXED-MEDIA (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

6. *present relevant painting and/or mixed-media techniques;*

Presentation of painting and/or mixed media through:

- (a) Mounting of work for display; and,*
- (b) Discussion of findings (style, content, influence, inspiration).*

7. *produce finished artwork using a variety of media;*

Works of art based on:

- (a) Plant life, animal life, human form and scenes from nature, inanimate objects;*
- (b) Representational and non-representational themes from history;*
- (c) Folklore and fantasy;*
- (d) A combination of observations, imagination and interpretation and ideas, and other mixed media compositions;*
- (e) Picture making techniques (collage, montage, crayon etching and other experimental techniques);*
- (f) A variety of media – singularly or combined;*
- (g) Local, regional, international movements; and,*
- (h) Traditional and contemporary paintings as seen and used in the Caribbean and other cultures.*

PAINTING AND/OR MIXED-MEDIA (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

8. *apply appropriate Occupational Health and Safety procedures;*

9. *critique their own work, work of their peers, and that of established Caribbean and International artists; and,*

CONTENT

Occupational Health and Safety Procedures:

- (a) *Appropriate selection of tools and equipment;*
- (b) *Safe use of tools and equipment;*
- (c) *Care of tools and equipment and appropriate storage;*
- (d) *Personal and protective equipment;*
- (e) *Management of hazardous materials/chemicals; and,*
- (f) *Maintenance of a safe working environment.*

Critiquing - Assessing artwork:

- (a) *Document research findings;*
- (b) *Produce a variety of pieces using select media and processes;*
- (c) *Document the art making/creative process used to generate ideas resulting in the final product;*
- (d) *Write a reflection of the experiences throughout the artmaking process and identify opportunities for growth (what was done, how it was done, and what could be done differently next time) and the socio-cultural and economic values; and,*
- (e) *Reference Caribbean and international artists, to analyse the use of the elements and principles in specific exemplars of their work.*

PAINTING AND/OR MIXED-MEDIA (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

10. *analyse the socio-cultural, and economic value of painting and/or mixed media.*
 - Socio-cultural and economic value of painting and/or mixed media:*
 - (a) *Socio-cultural value such as functions of drawing in society, cultural preservation, use of painting and/or mixed media as an expressive and creative outlet; careers relating to painting and/or mixed media; and,*
 - (b) *Economic value such as commissions, entrepreneurship, job creation, economic growth.*

Suggested Teaching and Learning Activities

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

1. *Have students convert drawings and ideas to paintings and/or mixed media using techniques - singularly or combined such as:*
 - (a) *pastels and crayons;*
 - (b) *ink;*
 - (c) *paint; and,*
 - (d) *collage.*
2. *Facilitate students visit to studios, galleries, museums, historical and archaeological sites to observe the techniques, processes, materials and tools used for painting and mixed media then have them complete any of the following tasks:*
 - (a) *solicit responses to questions on a pre-prepared worksheet, survey instrument and/or questionnaire;*
 - (b) *write a reflection on the experience;*
 - (c) *interview an artist;*
 - (d) *create sketches;*



PAINTING AND/OR MIXED-MEDIA (cont'd)

Suggested Teaching and Learning Activities (cont'd)

- (e) *observe the natural and built environment;*
 - (f) *document the natural and built environment;*
 - (g) *write a report on their experience;*
 - (h) *analyse selected painting and/or mixed media pieces; and,*
 - (i) *critique selected painting and/or mixed media pieces.*
3. *During the artmaking process have students create a reflective journal entry on the creative process. Students should be encouraged to document their experiences throughout the artmaking journey including, any artistic or expressive influences, what was done, what happened; and what could be done differently.*

GRAPHICS AND VISUAL COMMUNICATION

GENERAL OBJECTIVE

On completion of this Expressive Form, students should:

1. *demonstrate proficiencies in graphics and visual communication;*
2. *demonstrate Occupational Health and Safety procedures;*
3. *appreciate works of other artists and designers internationally and in the Caribbean; and,*
4. *understand the socio-cultural and economic value of graphic and visual communication.*

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

1. *research relevant graphics and visual communication techniques;*

Research graphics and visual communication techniques:

(a) *Data collection:*

- (i) *primary sources such as interviews; and/or,*
- (ii) *secondary sources such as books.*

(b) *Analysis of:*

- (i) *object, artwork, design, artist, place or material;*
- (ii) *style, content, influences, form and function; and,*
- (iii) *use of the elements and principles of design.*

2. *create preparatory drawings and images relevant to graphics and visual communication;*

Creation of preparatory drawings:

- (a) *Sketches and images;*
- (b) *Illustrations;*
- (c) *Experiments; and,*
- (d) *Mock-ups.*



GRAPHICS AND VISUAL COMMUNICATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

3. *apply the elements and principles of design to produce aesthetically pleasing compositions;*

Elements and principles of design:

- (a) *Elements: dot, lines, shape, colour, texture, form, space, and value;*
- (b) *Principles: movement, contrast, balance, rhythm, repetition, unity, variety, pattern, proportion, and emphasis; and,*
- (c) *Composition and layout: rule of thirds, background, focus, framing, orientation, symmetry, simplification, rule of odds, image quality, exposure.*

4. *apply manual and computer aided layout techniques;*

Layout techniques:

- (a) *Manual:*
 - (i) *cutting and pasting; and,*
 - (ii) *page layout/design.*
- (b) *Computer aided:*
 - (i) *computer-aided design methods and graphic software; and,*
 - (ii) *cutting and pasting, page layout/design, copy and pasting, importation and manipulation of images.*

5. *use basic computer application to edit, manipulate and print images;*

Capturing editing, manipulating, printing and images:

- (a) *Manual/automatic settings and modes for digital devices;*
- (b) *Apply appropriate picture-taking techniques;*



GRAPHICS AND VISUAL COMMUNICATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

- | | |
|--|--|
| <p>6. use digital devices (cameras, tablets, smartphones) to capture images;</p> | <p>(c) Select appropriate settings and modes to capture images; and,</p> <p>(d) Select, edit and organise images for printing.</p> <p>Capturing editing, manipulating, printing and Images:</p> <p>(a) Manual/automatic settings and modes for digital devices;</p> <p>(b) Apply appropriate picture-taking techniques;</p> <p>(c) Select appropriate settings and modes to capture images; and,</p> <p>(d) Select, edit and organise images for printing.</p> |
| <p>7. use appropriate lettering styles and illustrations to achieve a desired communication visual effect;</p> | <p>Typographic lettering and illustrations:</p> <p>(a) Typographic lettering styles:</p> <p>(i) manual lettering styles;</p> <p>(ii) computer-generated lettering styles in a variety of lettering styles such as Serif, San Serif, Block, Italic, Script, Bold, Roman, Gothic;</p> <p>(iii) visual communication material such as posters, advertisements, signboards and logos based on given topics and themes; and,</p> <p>(iv) combine lettering and other visual materials to achieve desired effects.</p> |

GRAPHICS AND VISUAL COMMUNICATION (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

8. *create graphics and visual communication products for an intended audience using manual and/or computer-aided software applications;*

9. *present relevant graphics and visual communication techniques;*

CONTENT

- (b) *Illustrations:*
- (i) *photographs, drawings/renderings using various media such as pen-and-ink, felt tip markers, graphite pencil, coloured pencils, scanned images; and,*
 - (ii) *combine lettering, illustrations and other visual materials to achieve desired effects.*

Graphics and visual communication products creation using manual and/or computer aided devices:

- (a) *Basic computer applications, such as, Adobe Photoshop, Adobe Illustrator, Gimp, Microsoft Publisher, and Corel Draw, Picasa, iPhoto, Lightroom;*
- (b) *Basic computer aided techniques, such as, scanning, importation and manipulation of images, selection and application of fonts and colour;*
- (c) *Posters, logos, brochures, newsletters, signage to include signboards, advertisements, letterheads, business cards, illustrations for books, illuminated letters, labels, packaging designs, billboards; sequential art or cartoons on selected themes and topics; and,*
- (d) *Photography subjects such as, portraiture, landscapes, plant life cityscape, abstract, architecture, fashion, food, photojournalism, animal, street, sport, nature, still-life.*

Presentation of graphics and visual communication through:

- (a) *Mounting of work for display; and,*
- (b) *Discussion of findings (style, content, influence, inspiration).*

GRAPHICS AND VISUAL COMMUNICATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

10. *apply appropriate Occupational Health and Safety procedures;*

Occupational Health and Safety Procedures:

- (a) *Appropriate selection of tools and equipment;*
- (b) *Safe use of tools and equipment;*
- (c) *Care of tools and equipment and appropriate storage;*
- (d) *Personal and protective equipment;*
- (e) *Management of hazardous materials/chemicals; and,*
- (f) *Maintenance of a safe working environment.*

11. *critique their own work, work of their peers, and that of other established Caribbean and international artists; and,*

Critiquing – Assessing artwork:

- (a) *Document research findings;*
- (b) *Produce a variety of graphics and visual communication forms using select media and processes;*
- (c) *Document the art making/creative process used to generate ideas resulting in the final product;*
- (d) *Write a reflection of the experiences throughout the artmaking process and identify opportunities for growth (what was done, how it was done, and what could be done differently next time) and the socio-cultural and economic values; and,*
- (e) *Reference Caribbean and international artists to analyse the use of the elements and principles and technology in specific exemplars of their graphics and visual communication images.*

GRAPHICS AND VISUAL COMMUNICATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

12. *analyse the socio-cultural, and economic value of graphics and visual communication.*

Socio-cultural, and economic value of graphics and visual communication:

- (a) *Socio-cultural value such as functions of drawing in society, cultural preservation, use of graphics and visual communication as an expressive and creative outlet; careers relating to graphics and visual communication; and,*
- (b) *Economic value such as commissions, entrepreneurship, job creation, economic growth.*

Suggested Teaching and Learning Activities

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

1. *Have student explore realistic and conceptual representations, incorporate words and images, research and evaluate a variety of imagery from books, magazines and internet to generate ideas, explore on and off camera lighting then carry out picture taking assignments to incorporate their findings.*
2. *Have students create business documents for a community-based organisation, school or small Entrepreneur. The complete package should include logos, letter heads and business cards.*
3. *Have students design banners and labels. For example, banners can be designed to advertise the Food and Health Expo being organised by the Home Economics Department in your school.*
4. *Have students analyse given design problems and create appropriate solutions.*
5. *Arrange for students to visit studios, galleries, museums, historical and archaeological sites to observe the techniques, processes, materials and tools used for digital photography and visual communication then have them complete any of the following:*
 - (a) *solicit responses to questions on a pre-prepared worksheet, survey instrument and/or questionnaire developed in collaboration with the students;*
 - (b) *observe experts in practice;*
 - (c) *write a reflection of the experience;*



GRAPHICS AND VISUAL COMMUNICATION (cont'd)

Suggested Teaching and Learning Activities (cont'd)

- (d) *interview an artist;*
 - (e) *document the experience through sketches, audio and visual recordings, notes; and,*
 - (f) *critique select pieces of art works.*
6. *During the artmaking process have students create a reflective journal entry on the creative process. Students should be encouraged to document their experiences throughout the artmaking journey including, any artistic or expressive influences, what was done, what happened and what could be done differently.*

PRINTMAKING

GENERAL OBJECTIVE

On completion of this Expressive Form, students should:

1. *demonstrate proficiencies in printmaking;*
2. *demonstrate Occupational Health and Safety procedures;*
3. *appreciate works of other artists and designers internationally and in the Caribbean; and,*
4. *understand the socio-cultural, and economic value of printmaking.*

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

1. *research relevant printmaking techniques;*

Research printmaking techniques:

(a) *Data collection:*

- (i) *primary sources such as interviews, and/or;*
- (ii) *secondary sources such as books.*

(b) *Analysis of:*

- (i) *object, artwork, design, artist, place or material;*
- (ii) *style, content, influences, form and function; and,*
- (iii) *use of the elements and principles of design.*

2. *create preparatory drawings relevant to printmaking;*

Creation of preparatory drawings:

- (a) *Sketches;*
- (b) *Proofs;*
- (c) *Illustrations; and,*
- (d) *Experiments.*



PRINTMAKING (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

3. *apply the elements and principles of design to printmaking;*
4. *translate a given topic or theme into a pictorial image;*
5. *use a variety of materials and techniques to make plates, blocks and resins for printmaking;*
6. *apply different methods of transfer of image to plate, blocks, silkscreen;*

CONTENT

Elements and principles of design:

- (a) *Elements: dot, lines, shape, colour, texture, form, space, and value; and,*
- (b) *Principles: movement, contrast, balance, rhythm, repetition, unity, variety, pattern, proportion, and emphasis.*

Pictorial images:

- (a) *Prints from given topics and themes; and,*
- (b) *Use transfer methods to apply images to print media.*

Making plates, blocks and resins for printmaking using a variety of materials and techniques.

Composition:

- (a) *Layout;*
- (b) *Registration;*
- (c) *Variation; and,*
- (d) *Golden ratio.*

Transferring images:

- (a) *Image transfer to plates and blocks using a range of methods;*
- (b) *Make plates, blocks and silkscreens; and,*
- (c) *Use traditional and non-traditional materials to create blocks and plates and resin substances/chemicals for block making. For example, wood, plastics, linoleum, copper, zinc, resins, sprays.*



PRINTMAKING (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

7. *use a variety of paper as the print surface in the printmaking processes;*
8. *demonstrate an understanding of edition (three prints, same type of ink colour(s), same type and colour paper) printing;*

CONTENT

Designs and processes:

- (a) *Local, regional and international artists;*
- (b) *Original prints by established artists;*
- (c) *Traditional designs and processes used in the Caribbean and other cultures;*
- (d) *Contemporary designs and processes used in the Caribbean and other cultures; and,*
- (e) *Traditional and contemporary influences such as music, food, dance and clothing.*

Printing materials, media and techniques:

- (a) *Printing materials:*
 - (i) *application of a variety of paper types to receive the printed image;*
- (b) *Printing surfaces;*
- (c) *Printing techniques: etching, block, serigraphs, reduction prints from selected themes; and,*
- (d) *Edition printing:*
 - (i) *apply rules and standards used in making and presenting limited edition prints; and,*
 - (ii) *combine relief, intaglio and screen to create limited edition prints.*

PRINTMAKING (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

9. *present relevant printmaking techniques;*
10. *apply appropriate Occupational Health and Safety procedures;*
11. *critique their own work, work of their peers, and that of other established Caribbean and International artists; and,*

CONTENT

Presentation of printmaking through:

- (a) *Mounting of work for display; and,*
- (b) *Discussion of findings (style, content, influence, inspiration).*

Occupational Health and Safety procedures:

- (a) *Appropriate selection of tools and equipment;*
- (b) *Safe use of tools and equipment;*
- (c) *Care of tools and equipment and appropriate storage;*
- (d) *Personal and protective equipment;*
- (e) *Management of hazardous materials/chemicals; and,*
- (f) *Maintenance of a safe working environment.*

Critiquing – Assessing artwork:

- (a) *Document research findings;*
- (b) *Produce a variety of printed art work using select media and processes;*
- (c) *Document the art making/creative process used to generate ideas resulting in the final product;*
- (d) *Write a reflection of the experiences throughout the artmaking process and identify opportunities for growth (what was done, how it was done, and what could be done differently next time) and the socio-cultural and economic values; and,*
- (e) *Reference Caribbean and international artists to analyse the use of the elements and principles in specific exemplars of their work.*

PRINTMAKING (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

12. analyse the socio-cultural, and economic value of printmaking.

Socio-cultural, and economic value of printmaking:

- (a) Socio-cultural value such as functions of drawing in society, cultural preservation, use of printmaking as an expressive and creative outlet; careers relating to printmaking; and,*
- (b) Economic value such as commissions, entrepreneurship, job creation, economic growth.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this section, teachers are encouraged to engage students in the teaching and learning activities listed below.

- 1. Create and label edition prints.*
- 2. Prepare print blocks, plates and screens.*
- 3. Visits to studios, galleries, museums, historical and archaeological sites to observe the techniques, processes, materials and tools used for printmaking and complete any of the following:*
 - (a) solicit responses to questions on a pre-prepared worksheet, survey instrument and/or questionnaire developed in collaboration with the students;*
 - (b) write a reflection of the experience;*
 - (c) interview an artist;*
 - (d) create sketches;*
 - (e) document the experience; and,*
 - (f) critique select pieces of printed art works.*

PRINTMAKING (cont'd)

Suggested Teaching and Learning Activities (cont'd)

4. *Presentation of research:*
 - (a) *audio-visual;*
 - (b) *oral; and,*
 - (c) *written.*
5. *During the artmaking process create a reflective journal entry on the creative process. Students should be encouraged to document their experiences throughout the artmaking journey including, any artistic or expressive influences, what was done, what happened and what could be done differently.*

TEXTILE DESIGN AND MANIPULATION

GENERAL OBJECTIVE

On completion of this Expressive Form, students should:

1. *demonstrate proficiencies in textile design and manipulation;*
2. *demonstrate Occupational Health and Safety procedures;*
3. *appreciate works of other artists and designers internationally and in the Caribbean; and,*
4. *understand the socio-cultural and economic value of textile design and manipulation.*

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

1. *research relevant to textile design and manipulation techniques;*

Research textile design and manipulation techniques:

(a) *Data collection:*

- (i) *primary sources such as interviews, and/or;*
- (ii) *secondary sources such as books.*

(b) *Analysis of:*

- (i) *object, artwork, design, artist, place or material;*
- (ii) *style, content, influences, form and function; and,*
- (iii) *use of the elements and principles of design.*

2. *create preparatory drawings relevant to textile design and manipulation;*

Creation of preparatory drawings:

- (a) *Sketches;*
- (b) *Samples;*
- (c) *Illustrations; and,*
- (d) *Experiments.*



TEXTILE DESIGN AND MANIPULATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

3. apply the elements and principles of design to *plan aesthetically pleasing creations suitable* for textile design and manipulation;

Elements and principles of art:

- (a) Elements: dot, lines, shape, colour, texture, form, space, and value; and,
- (b) Principles: movement, contrast, balance, rhythm, repetition, unity, variety, pattern, proportion, scale and emphasis.

4. explore a variety of techniques used in the *textile* design and manipulation of fabrics;

Techniques used in the *textile* design and manipulation of fabrics.

Composition:

- (a) *Creation of motif;*
- (b) *Layout;*
- (c) *Consistency;*
- (d) *Combination of techniques; and,*
- (e) *Registration.*

Styles and techniques:

- (a) *Motifs:*
- (b) *Definition; and,*
- (c) *Types: traditional motifs and original motifs.*

5. *analyse textile designs and fabric manipulation processes*

Textile designs and manipulation:

- (a) Traditional and contemporary influences, *such as, fashion, music, food, and dance; and,*
- (b) *Traditional and contemporary designs and design processes.*



TEXTILE DESIGN AND MANIPULATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

6. analyse materials used in textile design and manipulation;

Materials:

- (a) *Natural/indigenous;*
- (ii) *natural dyes such as, fruits, vegetables, flowers, mud and leather; and,*
- (b) *Synthetic;*
- (iii) *dyes, paints, inks, threads, beads, crayons, buttons, treated seeds, shells, sequins, braids.*

Note to Teachers: Hazardous or perishable materials considered dangerous to health and safety MUST NOT BE USED. These include blood, bodily fluids, green leaves and seeds, broken glass, needles, barbed wire, natural feathers, corrugated irons, sharp edges, uncured animal skin and bones.

7. describe styles and techniques used in textile design and manipulation;

Patterns:

repeat patterns, such as checker board, half drop, half round, all over, border pattern, stripe pattern, brick layout using traditional and original motifs.

Surface design techniques:

- (a) *Tie-dye;*
- (b) *Block printing;*
- (c) *Screen printing;*
- (d) *Stencil printing;*
- (e) *Batik; and,*
- (f) *Hand painting.*

TEXTILE DESIGN AND MANIPULATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

8. manipulate *textile* design techniques to produce decorative fabrics and items;

Manipulation techniques:

- (a) Smocking;
- (b) Pleating;
- (c) *Trapunto*;
- (d) Embroidery;
- (e) *Appliqué* and reverse *appliqué*;
- (f) Cutwork;
- (g) Quilting;
- (h) Patchwork;
- (i) *Hardanger*; and,
- (j) Ruching.

9. present relevant *textile* design and manipulation techniques;

Presentation of textile design and manipulation through:

- (a) Mounting of work for display; and,
- (b) Discussion of findings (style, content, influence, inspiration).

Artwork:

- (a) Elements and principles of design;
- (b) Aesthetics; and,
- (c) Durability.

TEXTILE DESIGN AND MANIPULATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

10. *apply appropriate Occupational Health and Safety procedures;*

Occupational Health and Safety procedures:

- (a) *Appropriate selection of tools and equipment;*
- (b) *Safe use of tools and equipment;*
- (c) *Care of tools and equipment and appropriate storage;*
- (d) *Personal and protective equipment;*
- (e) *Management of hazardous materials/chemicals; and,*
- (f) *Maintenance of a safe working environment.*

11. *critique their own work, work of their peers, and that of established Caribbean and International artists; and,*

Critiquing – Assessing artwork:

- (a) *Document research findings;*
- (b) *Produce a variety of artwork using select media and processes;*
- (c) *Document the art making/creative process used to generate ideas resulting in the final product;*
- (d) *Write a reflection of the experiences throughout the artmaking process and identify opportunities for growth (what was done, how it was done, and what could be done differently next time) and the socio-cultural and economic values; and,*
- (e) *Reference Caribbean and international artists to analyse the use of the elements and principles in specific exemplars of their artwork.*

TEXTILE DESIGN AND MANIPULATION (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

12. analyse the socio-cultural, and economic value of textile design and manipulation.

Socio-cultural, and economic value of textile design and manipulation:

- (a) *Socio-cultural value such as functions of drawing in society, cultural preservation, use of textile design and manipulation as an expressive and creative outlet; careers relating to textile design and manipulation; and,*
- (b) *Economic value such as commissions, entrepreneurship, job creation, economic growth.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this section, teachers are encouraged to engage students in the teaching and learning activities listed below.

1. *Create textile designs to make items that are functional and or decorative.*
2. *Visit studios, galleries, museums, historical and archaeological sites to observe the techniques, processes, materials and tools used for textile design and manipulation then complete any of the following:*
 - (a) *solicit responses to questions on a pre-prepared worksheet, survey instrument and/or questionnaire developed in collaboration with the students;*
 - (b) *write a reflection of the experience;*
 - (c) *interview artists;*
 - (d) *create sketches;*
 - (e) *document the experience; and,*
 - (f) *critique select pieces of printed artwork.*
3. *During the artmaking process have students create a reflective journal entry on the creative process. Students should be encouraged to document their experiences throughout the artmaking journey including, any artistic or expressive influences, what was done, what happened and what could be done differently.*



◆ THREE-DIMENSIONAL EXPRESSIVE FORMS

SCULPTURE

GENERAL OBJECTIVES

On completion of this Expressive Form, students should:

1. demonstrate proficiencies in the production of sculptures;
2. demonstrate Occupational Health and Safety procedures;
3. appreciate works of other artists and designers internationally and in the Caribbean; and,
4. understand the socio-cultural and economic-value of sculpture production.

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

1. research techniques relevant to sculpture;

Research sculpture techniques:

- (a) Data collection:
 - (i) primary sources such as interviews; and/or,
 - (ii) secondary sources such as books.
- (b) Analysis of:
 - (i) object, artwork, design, artist, place or material;
 - (ii) style, content, influences, form and function; and,
 - (iii) use of the elements and principles of design.

2. create preparatory drawings relevant to sculpture;

Creation of preparatory drawings:

- (a) Sketches; and,
- (b) Illustrations.

Creation of 3-dimensional preparatory work:

- (a) Armature; and,
- (b) Maquette.

3. apply the elements and principles of design in various sculptural forms;

Elements and principles of design:

- (a) Elements: dot, lines, shape, colour, texture, form, space, and value; and,
- (b) Principles: movement, contrast, balance, rhythm, repetition, unity, variety, pattern, proportion, scale and emphasis.



SCULPTURE (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

4. *use a variety of materials to produce sculptural forms using additive, subtractive and construction processes;*
5. *use appropriate tools, equipment and techniques in the production of sculptural pieces;*

CONTENT

Production of sculptural forms using additive, subtractive and construction processes

Composition:

- (a) *Finishing;*
- (b) *Lighting; and,*
- (c) *Dimension.*

Tools and materials:

- (a) *Use a variety of tools and materials to produce sculptural forms in the additive, subtractive and construction processes.*

- (b) *Tools:*

(i) selection and use.

- (c) *Materials:*

(i) such as clay, wood, stone, metal, plaster, paper, plastic, resin, fibre;

(ii) found, recyclable, reusable, repurpose; and,

(iii) preparation and storage of clay and other materials used in sculpture.

- (d) *Sculptural forms:*

(i) representational and non-representational;

(ii) decorative and utilitarian;

(iii) mobiles;

(iv) stabiles; and,

(v) assemblage.

SCULPTURE (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

6. present relevant sculpture techniques;
7. apply appropriate Occupational Health and Safety procedures;

CONTENT

Tools, equipment and techniques:

- (a) *Tools and equipment: such as pliers, chisel, hammer, wood carving tools, stone carving tools, needles, thread, wire, fabric, adhesives, soldering and welding apparatus.*
- (b) *Techniques:*
 - (i) *modelling, casting, carving, constructing, assembling, soft sculpture; and,*
 - (ii) *techniques in the round (free-standing) or in relief (bas-relief; high-relief, sunken relief).*
- (c) *Finishing techniques:*
 - (i) *processes such as sanding, bronzing, painting, varnishing, burnishing, firing, glazing, staining and marbling.*

Presentation of sculpture through:

- (a) *Mounting of work for display; and,*
- (b) *Discussion of findings (style, content, influence, inspiration).*

Occupational Health and Safety procedures:

- (a) *Appropriate selection of tools and equipment;*
- (b) *Safe use of tools and equipment;*
- (c) *Care of tools and equipment and appropriate storage;*
- (d) *Personal and protective equipment;*
- (e) *Management of hazardous materials/chemicals; and,*
- (f) *Maintenance of a safe working environment.*

SCULPTURE (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

8. critique their own work, work of their peers, and that of established Caribbean and International artists; and,

CONTENT

Note to Teachers: Hazardous or perishable materials considered dangerous to health and safety MUST NOT BE USED. These include blood, bodily fluids, green leaves and seeds, broken glass, needles, barbed wire, natural feathers, corrugated irons, sharp edges, uncured animal skin and bones.

Critiquing - Assessing artwork:

- (a) *Sculptors:*
- (i) *local, regional and international;*
 - (ii) *critique works of art (describe, analyse, interpret and judge); and,*
 - (iii) *make reference to documented sources when critiquing the works of established artistes; make connections between own works and artists work in terms of techniques, media and/or subject matter.*
- (b) *Traditional and contemporary, three-dimensional objects and sculpting processes used in the Caribbean and other cultures;*
- (c) *Public sculpture, monuments, stabiles, mobiles and other sculptural forms as context for their own work;*
- (d) *Document research findings;*
- (e) *Produce a variety of sculptures using select media and processes;*
- (f) *Document the art making/creative process used to generate ideas resulting in the final product;*
- (g) *Write a reflection of the experiences*

SCULPTURE (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

throughout the artmaking process and identify opportunities for growth (what was done, how it was done, and what could be done differently next time) and the socio-cultural and economic values; and,

(h) *Reference Caribbean and international artists to analyse the use of the elements and principles in specific exemplars of their work.*

9. *analyse the socio-cultural and economic value of sculpture.*

Socio-cultural, and economic value of sculpture:

(a) *Socio-cultural value such as functions of sculpture in society, cultural preservation, use of sculpture as an expressive and creative outlet; careers relating to sculpture; and,*

(b) *Economic value such as commissions, entrepreneurship, job creation, economic growth.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this section, teachers are encouraged to engage students in the teaching and learning activities listed below.

1. *Visit studios, galleries, museums, historical and archaeological sites to observe the techniques, processes, materials and tools used for sculpting then complete any of the following:*
 - (a) *solicit responses to questions on a pre-prepared worksheet, survey instrument and/or questionnaire developed in collaboration with the students;*
 - (b) *write a reflection of the experience;*
 - (c) *interview artists;*
 - (d) *create sketches;*
 - (e) *document the experience; and,*
 - (f) *critiques select pieces of printed art works.*
2. *Create artwork based on specific themes, topics and/or sculpting techniques.*

SCULPTURE (cont'd)

Suggested Teaching and Learning Activities (cont'd)

3. *During the artmaking process have students create a reflective journal entry on the creative process. Students should be encouraged to document their experiences throughout the artmaking journey including, any artistic or expressive influences, what was done, what happened and what could be done differently.*

CERAMICS

GENERAL OBJECTIVES

On completion of this Expressive Form, students should:

1. *demonstrate proficiencies in the production of ceramics;*
2. *demonstrate Occupational Health and Safety procedures;*
3. *appreciate works of other artists and designers internationally and in the Caribbean; and,*
4. *understand the socio-cultural and economic value of drawing.*

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

1. *research relevant ceramic techniques;*

Research ceramic techniques:

(a) *Data collection:*

- (i) *primary sources such as interviews; and/or,*
- (ii) *secondary sources such as books.*

(b) *Analysis of:*

- (i) *object, artwork, design, artist, place or material;*
- (ii) *style, content, influences, form and function; and,*
- (iii) *use of the elements and principles of design.*

2. *create preparatory drawings relevant to ceramics;*

Creation of preparatory drawings:

- (a) *Sketches;*
- (b) *Illustrations; and,*
- (c) *Experiments.*

CERAMICS (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

3. *apply the elements and principles of design in creating various ceramic forms;*
4. *use a variety of clay to produce ceramic ware using hand building or mechanical processes;*
5. *use appropriate tools, equipment and techniques in the production of ceramic forms;*

CONTENT

Elements and principles of design:

- (a) *Elements: dot, lines, shape, colour, texture, form, space, and value; and,*
- (b) *Principles: movement, contrast, balance, rhythm, repetition, unity, variety, pattern, scale, proportion and emphasis.*

Production of ceramic ware using hand building or mechanical processes.

Composition:

- (a) *Dimension;*
- (b) *Finish;*
- (c) *Durability; and,*
- (d) *Functionality.*

Tools, materials and techniques:

- (a) *Tools and equipment such as:*
 - (i) *potter's wheel (bonding and mechanical);*
 - (ii) *plaster box;*
 - (iii) *kiln;*
 - (iv) *rolling pin;*
 - (v) *wire cutters;*
 - (vi) *moulds;*
 - (vii) *gaugers;*
 - (viii) *sweat box; and,*
 - (ix) *potter's set.*



CERAMICS (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

CONTENT

(b) *Materials such as:*

- (i) *clay;*
- (ii) *glaze (firing and non-firing);*
- (iii) *paints (emulsion and acrylic);*
- (iv) *varnishes;*
- (v) *polish;*
- (vi) *plaster of Paris;*
- (vii) *lubricant; and,*
- (viii) *sand.*

The use of air dry or non-firing clay is not permitted.

(c) *Techniques:*

- (i) *hand building (pinch, coil, slab, modelling, draping, slip-casting, extracting) and mechanical (throwing on the potter's wheel);*
- (ii) *joining clay (scoring, slip);*
- (iii) *finishes such as firing, glazing, burnishing, polishing, painting and varnishing;*
- (iv) *preparation of clay and other materials used in ceramics;*
- (v) *storage of clay and other materials used in ceramics; and,*
- (vi) *stages of clay: wet, leather hard and bone dry.*

CERAMICS (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

6. explore a variety of surface-decoration and finishing techniques;
7. present relevant ceramic techniques;
8. apply appropriate Occupational Health and Safety procedures;

CONTENT

Ceramic forms:

ceramic ware (utilitarian and decorative).

Note to Teachers: All ceramics forms MUST be fired.

Surface decoration techniques and finishes:

(a) *Firing:*

(i) *types of kilns: electronic, wood, gas; and,*

(ii) *bisque, glaze firing (glazing is optional).*

(b) *Decoration techniques: carving, incising, graffiti, slip coating, slip trailing brush and slip, inlaid patterns, stamped patterns, burnishing, painting, polishing, texturing, staining, marbling, feathering and glazing (types of glaze; glazing process).*

Ceramic pieces for SBA and Production Paper are to be fired and finished using appropriate technique.

Presentation of ceramics through:

(a) *Mounting of work for display; and,*

(b) *Discussion of findings (style, content, influence, inspiration).*

Occupational Health and Safety procedures:

(a) *Appropriate selection of tools and equipment;*

(b) *Safe use of tools and equipment;*

(c) *Care of tools and equipment and appropriate storage;*

(d) *Personal and protective equipment;*

(e) *Management of hazardous materials/chemicals; and,*

(f) *Maintenance of a safe working environment.*

CERAMICS (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

9. *critique their own work, work of their peers, and that of established Caribbean and International artists; and,*

10. *analyse the socio-cultural and economic value of ceramics.*

CONTENT

Critiquing - Assessing artwork:

- (a) *Ceramists:*
 - (i) *local, regional and international;*
- (b) *Traditional and contemporary ceramic processes used in the Caribbean and other cultures;*
- (c) *Ceramics found in various settings (museums, galleries, studios, homes) as context for their own work;*
- (d) *Document research findings;*
- (e) *Produce a variety of ceramic forms using select media and processes;*
- (f) *Document the artmaking process used to generate ideas resulting in the final form;*
- (g) *Write a reflection of the experiences throughout the artmaking process and identify opportunities for growth (what was done, how it was done, and what could be done differently next time) and the socio-cultural and economic values; and,*
- (h) *Reference Caribbean and international artists to analyse the use of the elements and principles in specific exemplars of their work.*

Socio-cultural, and economic value-of ceramics:

- (a) *Socio-cultural value such as functions of ceramics in society, cultural preservation, use of ceramics as an expressive and creative outlet; careers relating to ceramics; and,*
- (b) *Economic value such as commissions, entrepreneurship, job creation, economic growth.*



CERAMICS (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this section, teachers are encouraged to engage students in the teaching and learning activities listed below.

1. *Visit to ceramic studios, galleries, museums, other schools, historical and archaeological sites to observe the techniques, processes, materials and tools used for ceramics then complete any of the following:*
 - (a) *solicit responses to questions on a pre-prepared worksheet, survey instrument and/or questionnaire developed in collaboration with the students;*
 - (b) *write a reflection of the experience;*
 - (c) *interview artists;*
 - (d) *create sketches;*
 - (e) *document the experience; and,*
 - (f) *critique select pieces of finished artwork.*
2. *Create artwork based on specific themes, topics and/or ceramic techniques.*
3. *During the artmaking process have students create a reflective journal entry on the creative process. Students should be encouraged to document their experiences throughout the artmaking journey including, any artistic or expressive influences, what was done, what happened and what could be done differently.*
4. *Visit sites with clay deposits. Participate in the collection and processing of clay.*
5. *Collaborate with the science department to analyse various samples of clay and other soil types.*
6. *Experiment with the firing of different types of clay/clay combination, inclusive of other materials.*
7. *Collaborate with ceramic studios and other schools with firing facilities to complete the firing of students' work.*

LEATHERCRAFT

GENERAL OBJECTIVES

On completion of this Expressive Form, students should:

1. *demonstrate proficiencies in the production of leathercraft;*
2. *demonstrate Occupational Health and Safety procedures;*
3. *appreciate works of other artists and designers internationally and in the Caribbean; and,*
4. *understand the socio-cultural and economic value of leathercraft.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *research relevant leathercraft techniques;*

CONTENT

Historical and contemporary uses and processes:

- (a) Usage: leather goods *items (such as clothing, footwear, jewellery, bags, accessories, furniture, souvenirs, book covers, wall hangings, masks); and,*
- (b) Processes: *such as* fleshing, scraping, shaving, trimming, perching, tanning.

Research leathercraft techniques:

- (a) *Data collection:*
 - (i) *primary sources such as interviews; and/or,*
 - (ii) *secondary sources such as books.*
- (b) *Analysis of:*
 - (i) *object, artwork, design, artist, place or material;*
 - (ii) *style, content, influences, form and function; and,*
 - (iii) *use of the elements and principles of design.*

2. *create preparatory drawings relevant to leathercraft;*

Creation of preparatory drawings:

- (a) *Sketches;*
- (b) *Illustrations; and,*
- (c) *Experiments.*

LEATHERCRAFT (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

3. apply *the elements and principles of design* using leather
4. assemble objects using one or a combination of different techniques (*such as gluing, lacing, riveting, fastening*);
5. use *scrap* pieces of leather in innovative ways;
6. use appropriate surface decoration, manipulation and finishing techniques (*such as stamping, dyeing, painting, tooling, carving, modelling, burning, appliqué, pleating, braiding*) in the production of leather *items*;

CONTENT

Elements and principles of design for leather:

- (a) Elements: dot, line, shape, texture, colour, form, value, space; *and*,
- (b) Principles: balance, pattern, movement, rhythm, contrast, emphasis, unity.

Assembling objects:

- (a) Compatibility;
- (b) Durability;
- (c) Design efficacy; *and*,
- (d) Functionality.

Scrap leather Innovations such as decorative function, construction of an object.

Surface decoration, manipulation and finishing techniques *such as*:

- (a) Surface decoration techniques: carving, modelling, burning, stamping, appliqué, pleating, braiding, *tooling, embossing*;
- (b) Manipulation techniques: moulding, punching, skiving, bevelling, casing;
- (c) Finishing techniques: overlay dyeing, inlay dyeing, block dyeing, painting, varnishing, staining; *and*,
- (d) Assembling techniques: lacing, stitching, gluing.

Composition:

- (a) *Templates*;
- (b) *Layout*; *and*,
- (c) *Assemble*.



LEATHERCRAFT (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

7. *present relevant leathercraft techniques;*
8. *store different types of leather;*
9. *apply appropriate Occupational Health and Safety procedures;*
10. *critique their own work, work of peers and that of established Caribbean and International artists; and,*

CONTENT

Presentation of leathercraft through:

- (a) *Mounting of work for display; and,*
- (b) *Discussion of findings (style, content, influence, inspiration).*

Storage of leather:

- (a) *Types of leather: hides, skins, suede, synthetic; and,*
- (b) *Storing leather (moisture free environment, away from sunlight, room temperature, well ventilated areas).*

Occupational Health and Safety procedures:

- (a) *Appropriate selection of tools and equipment;*
- (b) *Safe use of tools and equipment;*
- (c) *Care of tools and equipment and appropriate storage;*
- (d) *Personal and protective equipment;*
- (e) *Management of hazardous materials/chemicals; and,*
- (f) *Maintenance of a safe working environment.*

Critiquing – Assessing artwork:

- (a) *Leather Worker:*
 - (ii) *local, regional and international;*
- (b) *Traditional and contemporary leathercraft usage and processes used in the Caribbean and other cultures;*



LEATHERCRAFT (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

CONTENT

- (c) *Document research findings;*
 - (d) *Produce a variety of leather items using select media and processes;*
 - (e) *Document the artmaking process used to generate ideas resulting in the final product;*
 - (f) *Write a reflection of the experiences throughout the artmaking process and identify opportunities for growth (what was done, how it was done, and what could be done differently next time) and the socio-cultural and economic values; and,*
 - (g) *Reference Caribbean and international artists to analyse the use of the elements and principles in specific exemplars of their work.*
11. *analyse the socio-cultural, and economic value of leathercraft.*
- Socio-cultural, and economic value of leathercraft:*
- (a) *Socio-cultural value such as functions of leathercraft in society, cultural preservation, use of leathercraft as an expressive and creative outlet; careers relating to leathercraft; and,*
 - (b) *Economic value such as commissions, entrepreneurship, job creation, economic growth.*

Note to Teachers: The use of other materials (such as synthetic leather, fabric) is allowed but should not exceed 20% of the finished product.

LEATHERCRAFT (cont'd)

Suggested Teaching and Learning Activities (cont'd)

To facilitate students' attainment of the objectives of this section, teachers are encouraged to engage students in the teaching and learning activities listed below.

1. *Create items such as bags, purses, portfolios, belts, luggage tags or wall hangings from leather using appropriate techniques.*
2. *Visit studios, galleries, museums, historical and factories to observe the techniques, processes, materials and tools used for leather craft then have them complete any of the following:*
 - (a) *solicit responses to questions on a pre-prepared worksheet, survey instrument and/or questionnaire developed in collaboration with the students;*
 - (b) *write a reflection of the experience;*
 - (c) *interview artists;*
 - (d) *create sketches;*
 - (e) *document the experience; and,*
 - (f) *critique selected pieces of finished artwork.*
3. *During the artmaking process have students create a reflective journal entry on the creative process. Students should be encouraged to document their experiences throughout the artmaking journey including, any artistic or expressive influences, what was done, what happened and what would be done differently.*
4. *Visit tanneries to observe the tanning process (where possible).*
5. *Experiment on the use of non-traditional types of leather such as fish skin, chicken skin or pig skin leather. Explore combining leather with other materials to create items.*

FIBRE AND DECORATIVE PRODUCT DESIGN

GENERAL OBJECTIVES

On completion of this Expressive Form, students should:

1. *demonstrate proficiencies in fibre and decorative design;*
2. *demonstrate Occupational Health and Safety procedures;*
3. *appreciate works of other artists and designers internationally and in the Caribbean; and,*
4. *understand the socio-cultural and economic value of fibre and decorative design. Manipulate fibres and other suitable materials to produce functional or decorative objects.*

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

1. *research relevant fibre and decorative product design techniques and methods;*

Research fibre and decorative product design techniques:

(a) *Data collection:*

- (i) *primary sources such as interviews; and/or,*
- (ii) *secondary sources such as books.*

(b) *Analysis of:*

- (i) *object, artwork, design, artist, place or material;*
- (ii) *style, content, influences, form and function; and,*
- (iii) *use of the elements and principles of design.*

2. *create preparatory drawings relevant to fibre and decorative product design;*

Creation of preparatory drawings:

- (a) *Sketches;*
- (b) *Illustrations; and,*
- (c) *Experiments.*



FIBRE AND DECORATIVE PRODUCT DESIGN (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

3. apply the elements and principles of design in *creating decorative and functional objects*;
4. use appropriate tools, materials and techniques for producing fibre arts;
5. use appropriate processes, materials and techniques for producing decorative and utilitarian craft items;

CONTENT

Elements and principles of design:

- (a) elements: dot, line, shape, texture, colour, form, value, space; and,
- (b) principles: balance, pattern, movement, rhythm, contrast, emphasis, unity.

Processes, materials and techniques for fibre arts:

- (a) *Processes and techniques: basketry, macramé, plaiting, knotting, weaving (loom, non-loom), coiling, twining, sewing;*
- (b) *Paper-making techniques;*
- (c) *Felt-making techniques; and,*
- (d) *Materials: natural and synthetic fibre: including but not limited to paper, wool, cotton, wicker, rattan, thatch, wire, plastic, polyester.*

Composition:

- (a) *Combination of techniques and materials;*
- (b) *Finish; and,*
- (c) *Functionality.*

Process, materials and techniques for decorative and utilitarian items:

- (a) *Processes and techniques: sewing, soldering, wrapping, coiling, gluing, threading, -knitting, crocheting, gluing, stitching, embroidery, quilting, painting;*



FIBRE AND DECORATIVE PRODUCT DESIGN (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

CONTENT

- (b) *Natural materials:*
- (i) *natural materials including but not limited to, calabash, wool, silk, cotton, bamboo, grass, banana bark, sisal, jute, shells, coconut fibres, seeds, pandanas (screwpine), wicker and rattan, dried flora, twigs, seeds, clay. (All natural materials used must be cured); and,*
 - (ii) *collection, preservation and storage of materials.*
- (c) *Man-made materials:*
- (i) *man-made materials included but not limited to plastic, resin, leather, fabric, metal, cardboard, paper; and,*
 - (ii) *reclaimed/repurposed items such as plastic bottles, bags, clothing (hats, shoes and other items).*
- (d) *Traditional materials and processes used in the Caribbean and internationally.*
6. *utilise the design process to satisfy the specifications of a design brief;*
- Design process:*
- (a) *Design cycle (investigate, plan, create, evaluate):*
- (i) *investigate: formulate a solution or product using the design cycle;*
 - (ii) *plan: develop a plan to address how the product will be made including resources, techniques/processes, timeline, choice of material, develop a prototype;*

FIBRE AND DECORATIVE PRODUCT DESIGN (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

- (iii) *create: design, resources, safety, durability, functionality; and,*
 - (iv) *evaluate: based on specification of the design brief.*
- 7. *present relevant fibre and decorative product design techniques and methods;*
 - Developing fibre and decorative products:*
 - (a) *Caribbean and international producers of fibre and decorative crafts;*
 - (b) *Recycling, repurpose and reuse; and,*
 - (c) *Product development ideas to include but not limited to:*
 - (i) *jewellery;*
 - (ii) *baskets;*
 - (iii) *bags;*
 - (iv) *accessories;*
 - (v) *wall-hanging;*
 - (vi) *mats;*
 - (vii) *souvenirs;*
 - (viii) *lamp shades; and,*
 - (ix) *costumes.*
 - Presentation of fibre and decorative product design through:*
 - (a) *Mounting of work for display; and,*
 - (b) *Discussion of findings (style, content, influence, inspiration).*

FIBRE AND DECORATIVE PRODUCT DESIGN (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

8. *apply appropriate Occupational Health and Safety procedures;*

Occupational Health and Safety procedures:

- (a) *Appropriate selection of tools and equipment;*
- (b) *Safe use of tools and equipment;*
- (c) *Care of tools and equipment and appropriate storage;*
- (d) *Personal and protective equipment;*
- (e) *Management of hazardous materials/chemicals; and,*
- (f) *Maintenance of a safe working environment.*

Note to Teachers: Hazardous or perishable materials considered dangerous to health and safety MUST NOT BE USED. These include blood, bodily fluids, green leaves and seeds, broken glass, needles, barbed wire, natural feathers, corrugated irons, sharp edges, uncured animal skin and bones.

9. *critique their own work, work of their peers, and that of established Caribbean and International artists; and,*

Critiquing – Assessing artwork:

- (a) *Document research findings;*
- (b) *Produce a variety of fibre and decorative craft items using select media and processes;*
- (c) *Document the art making/creative process used to generate ideas resulting in the final product;*
- (d) *Write a reflection of the experiences throughout the artmaking process and identify opportunities for growth (what was done, how it was done, and what could be done differently next time) and the socio-cultural and economic values; and,*

FIBRE AND DECORATIVE PRODUCT DESIGN (cont'd)

SPECIFIC OBJECTIVES

CONTENT

Students should be able to:

- | | | |
|-----|-----|--|
| | (e) | <i>Reference Caribbean and international artists to analyse the use of the elements and principles in specific exemplars of their artwork.</i> |
| 10. | | <i>analyse the socio-cultural, and economic value of fibre and decorative product design.</i> |
| | | <i>Socio-cultural and economic value of fibre and decorative product design:</i> |
| | (a) | <i>Socio-cultural value such as functions of fibre and decorative product design in society, cultural preservation, use of fibre and decorative product design as an expressive and creative outlet; careers relating to fibre and decorative product design; and,</i> |
| | (b) | <i>Economic value such as commissions, entrepreneurship, job creation, economic growth.</i> |

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this section, teachers are encouraged to engage students in the teaching and learning activities listed below.

1. *Create items based on clients' instruction.*
2. *Create functional or decorative pieces with one or combination of techniques.*
3. *Visit studios, galleries, museums, historical and archaeological sites, craft shops, shopping malls and factories to observe the techniques, processes, materials and tools used for fibre and decorative crafts then have them complete any of the following:*
 - (a) *solicit responses to questions on a pre-prepared worksheet, survey instrument and/or questionnaire developed in collaboration with the students;*
 - (b) *write a reflection of the experience;*
 - (c) *interview artists;*
 - (d) *create sketches;*
 - (e) *document the experience; and,*
 - (f) *analyse and critique select pieces of finished artwork.*

FIBRE AND DECORATIVE PRODUCT DESIGN (cont'd)

Suggested Teaching and Learning Activities (cont'd)

4. *During the artmaking process have students create a reflective journal entry on the creative process. Students should be encouraged to document their experiences throughout the artmaking journey including, any artistic or expressive influences, what was done, what happened, and what could be done differently.*

◆ REGULATIONS FOR THE REFLECTIVE JOURNAL (THEORY, PROCESS AND PRACTICE OF VISUAL ARTS)

JOURNAL

The Reflective Journal is the candidate's record of his/her thoughts and experiences. It captures the candidate's source of inspiration, art-making process, experiences, understanding of theoretical background and evaluation of what he/she has learnt. Essentially, the Reflective Journal must include THREE journal entries for artwork from each Expressive Form chosen by the candidate. Reflections must detail 'what the candidate did', 'how the candidates did it', 'what the candidate learnt', 'how the candidate felt' and 'what the candidate would choose to do differently' if the candidate had to repeat the activity. The journal entries must show clear evidence of research undertaken inclusive of samples, photographs, interviews, critiques, descriptive and personal statements and reflections. The Reflective Journal should contain no more than 2,500 words.

On completion of the Reflective Journal, the *candidate* should have acquired:

1. Knowledge of:
 - (a) Aspects of Visual Arts in the Caribbean and Internationally through a study of the work done and the techniques used by visual artists and craft persons;
 - (b) Facts relevant to the theme of study;
 - (c) Analysis of artwork studied; *and*,
 - (d) *Art theories relating to expressive forms.*
2. Creative and critical thinking (enquiry) skills, in particular the ability to:
 - (a) Identify and define problems related to art materials and processes;
 - (b) Analyse evidence and arrive at a personal opinion and solution; *and*,
 - (c) Interpret, compare, contrast and evaluate visual material.
3. Attitudes, feelings and sensibilities, so that the *candidate* is open-minded enough to examine alternative ideas rationally and to change position when the evidence warrants it;
4. Social and research skills, including the ability to:
 - (a) Work independently;
 - (b) Use a variety of research techniques and sources;
 - (c) Select and organize visual material *with* relevant written content; *and*,
 - (d) Compile and present a Reflective Journal that is logical and creative using skills in illustration, layout *and appropriate* presentation.

JOURNAL CONTENT

The content of the Reflective Journal must be related to both Expressive Forms chosen by the *candidate* and must be relevant to the Caribbean Region.

The Reflective Journal should include the items listed in the outline below.

1. A title.
2. A Cover Page.
3. A brief statement outlining reasons for selecting the Expressive Form *and the Theme*. (*Why have you selected the Expressive Forms? How will you explore the theme in the Expressive Forms chosen? What materials do you want to use? What do you want to create?*)
4. Operational definition of terms and concepts used in the Reflective Journal.
5. Drawings, photographs, maps, digital documentations or any other supportive visual materials relevant to the Expressive Forms. Images should be properly labelled with relevant information (title, visual artist, date, materials, dimensions, location).
6. Background information related to the Expressive Forms – historical and or cultural information as it relates to the period, group, country and region.
7. *Candidate's* analysis of the artwork, and terms of style, content, influences, form and function *through and the use of the elements and principles of art* design; referencing specific examples.
8. Preparation and process. (*Directly relates to the activity of art making and should include but not limited to the following examples wherever applicable: concept/idea notes, sketches, tools and tooling used per effect, colour swatches, thumbnail designs for linear and colour composition, maquettes, techniques employed, motifs, etcetera.*)
9. Use of material – traditional, contemporary or experimental.
10. The *candidate's* experience in the use of particular materials and process. *Candidates must include photograph(s) or samples of the finished work.*
11. The *Candidate's* artistic statement and reflection connecting the research to their artwork.
12. Bibliography. *The bibliography must include a range of sources, for example, interviews, books, journals, personal narratives, photographs, critiques, newspaper articles. A minimum of FIVE sources is required.*

PREPARING THE REFLECTIVE JOURNAL

1. The Reflective Journal will be done over five terms and submitted through the Local Registrar *at the end of the CSEC® Visual Arts period* for external marking.
2. **CXC®** will indicate the type of assistance teachers may give to candidates preparing to submit the Reflective Journal.

3. A checklist will be provided on which the teacher must record the nature of assistance given to *candidates*.
4. **If the Reflective Journal is not submitted, the *candidate* will be considered absent from the entire examination.**
5. Teachers *must* discourage duplication of *content*. There *should* be evidence of individual work.
6. Plagiarism will not be accepted. *Candidates* must ensure all direct quotes are fully documented and that sources of material, intellectual property, and original ideas other than *that of the candidates'* are properly acknowledged. **Where *the candidate is found to have plagiarised materials, he/she will be automatically disqualified from the examination.***
7. *Candidates are required to use Modern Language Association (MLA) style when citing sources in the Reflective Journal.*
8. The *candidate's* name **MUST NOT** be written in the *Reflective Journal*. The *candidate's* registration number *must be used*.

PRESENTATION OF THE REFLECTIVE JOURNAL

1. A cover **MUST** be designed for the Reflective Journal including the title *and candidate's registration number*.
2. The writing or typing included in the Reflective Journal and the use of visual material should be neat and legible.
3. A *reference* list should be given at the end of the Reflective Journal *using the MLA style*.
4. Materials *presented MUST be relevant and properly* integrated into the Reflective Journal.
5. All images inclusive of illustrations, photographs, samples, sketches, included in the Reflective Journal **MUST** be properly labelled.
6. Overall, presentation should be well-organised demonstrating cohesion, continuity and completion.

REFLECTIVE JOURNAL – NATURE OF ASSISTANCE TO BE GIVEN BY TEACHERS

The types of assistance which teachers are required to give to candidates are listed below.

1. Guidance in the selection of the content of the Reflective Journal.
2. Assistance with the structure, format and layout of the Reflective Journal.
3. Instructions about the correct method of acquiring relevant *information* (for example, library, interviews, Internet search, archival research) as well as the appropriate use of such information.
4. Instructions about the proper way to conduct interviews, the types of questions to ask and the way in which facts should be recorded.
5. Assistance with the review of candidates' work for any errors and omissions.

EXAMPLAR OF A REFLECTIVE JOURNAL

The Reflective Journal must include, but not limited to the following outline or sequence:

1. Title:
EXAMPLE Exploring Collage in a Caribbean Context.
2. A brief statement on why the *theme and expressive forms* was selected.
3. Identification of visual *artist(s)* working in the Expressive Form(s) chosen.
4. Relevant information *about* the *visual* artist(s) (sourced through interview, Internet search, books, gallery visits) inclusive of the subject matter(s), techniques (process), message, concept and media.
5. Samples of the *visual* artist(s) work; these should include photographs, artworks and reproductions.
6. A comprehensive analysis and evaluation of the *visual* artist(s) work in an effort to better understand technique (process), media and concept development.

CANDIDATE'S ARTWORK PRODUCTION

Using the experience, knowledge and skills acquired above as background:

1. the *candidate* must develop a body of artwork to include, preliminary sketches of concept, samples, *experimentation and* selection of media, techniques and materials.
2. *Each* artwork MUST be accompanied by a brief statement of reflection connecting the research to the *candidate's* body of work.

Note: All of the above must be compiled in the *Reflective Journal* in a creative, cohesive, continuous, organised, neat, legible presentation.

DETAILED MARK SCHEME FOR THE FOR THE REFLECTIVE JOURNAL

1.	Visual Presentation		62 marks
(a)	Cover	1 mark	(5 marks)
	Visual Impact		
	Cover Design	4 marks	
(b)	Presentation of Journal		(10 marks)
	Creativity	3 marks	
	Neatness	2 marks	
	Cohesiveness	2 marks	
	Layout	3 marks	

- | | | |
|-----|--|------------|
| (c) | Presentation of Visuals: Illustrations and Photographs

Preparatory drawings, sketches, photographs, digital documentation | (7 marks) |
| (d) | Samples of <i>visual</i> artist(s) work
(minimum of 5 visuals inclusive of photographs, samples, illustrations) | (10 marks) |
| (e) | Candidate's samples (minimum of <i>three</i> samples per Expressive Form) | (30 marks) |

2. Theoretical Content

28 marks

- | | | |
|-----|---|---|
| (a) | <i>Presentation of Content</i>

Appropriateness of Title
Communication of information using correct grammar and appropriate jargon | (4 marks)

1 mark
3 marks |
| (b) | Content

Historical
Cultural
Contemporary | (9 marks)

3 marks
3 marks
3 marks |
| (c) | Data gathering process

Relevance of sources
Appropriate number and range of sources
Information gathering techniques | (5 marks)

2 marks
1 mark
2 marks |
| (d) | <i>Critical Analysis</i>

<i>Critique of own work/work of others</i>
<i>Reflection</i>
<i>Organisation and Relevance of information</i> | (10 marks)

3 marks
5 marks
2 marks |

See Appendix 1 for further details.

◆ REGULATIONS FOR THE PRODUCTION PAPER

1. The Production (examination) Paper will be given to students **TWO weeks** prior to the examination date, to allow them, in consultation with their Visual Arts teachers, to select and prepare specimens and objects for the examination.
2. With the exception of Drawing, students should take preliminary sketches and statements for all other Expressive Forms into the examination for reference and should submit such sketches and statements with the final paper. These sketches **MUST** be on materials other than those that are to be used in the examination room and must be submitted with the finished pieces.
3. *With reference to computer-aided design work, students are encouraged to use their original art works or photographs as the source for creating artwork using computer software. Where images are taken from other sources for inspiration, that is, books, clip art or other Internet sources such as image galleries, the source from which the image(s) is/are taken **MUST** be acknowledged. The image(s) **MUST NOT** be presented as the student's own work.*
4. *All work submitted **MUST** adhere to the following guidelines:*
 - (a) *Finished pieces **MUST** be presented in the form of a hard copy.*
 - (b) *The hardware and software used **MUST** be clearly acknowledged, such as, Adobe Photoshop, Adobe Illustrator, Gimp, Microsoft Publisher, and Corel Draw, Picasa, iPhoto and Lightroom.*
 - (c) *Evidence of all original images, artwork or resource images **MUST** be submitted.*
 - (d) *A digital device with evidence of ALL **original images, resource images** along with the **stages of preparatory work** and the **finished artwork** **MUST** be submitted with the hard copy. The device **MUST** be properly labelled with the candidate's number, question number and software used to create the artwork.*
5. For Sculpture, some preparatory work may be done prior to the day of the examination, for example, in carving in any kind of material, the student may bring in a roughhewn piece of material which would then be completed under examination conditions, or in modelling the student may bring in a completed armature.
6. With reference to **Ceramics**, glazing will not be required for the examination. **Greenware (unfired) ceramic items MUST NOT be submitted for examination. Teachers **MUST** ensure that the pieces are fired before submission.**
7. Screens and blocks may be prepared in advance, but no images **MUST** be put onto them prior to the examination.
8. For weaving, the warp may be prepared on the loom beforehand, if necessary.
9. Size of work:
 - (a) Two-Dimensional - paper size **SHOULD NOT** exceed A2 (42 cm x 59.4 cm);
 - (b) Three-Dimensional - objects **SHOULD NOT** exceed 30 cm in height, width or diameter;
 - (c) other works **MUST** be produced according to dimensions specified on the other examination papers.

10. Flat work **MUST** not be folded or rolled.
11. Any suitable dry or quick drying medium may be used; **oil-based paints MUST NOT be used.**
12. All pieces **MUST** be allowed to dry before packaging (for example: tie-dye, batik, prints, fibre arts, leather craft, 2 and 3 D pieces). Wax **MUST** be removed from batik pieces.
13. **The labelled paper provided by CXC® for the examination should be used.** However, if students wish to use other surfaces especially suited to their selected media, then these papers should be attached to the **CXC®** labelled paper, so that the label remains at the front. The dimensions of the paper **MUST NOT** exceed **CXC®**'s stipulations.

DETAILED MARK SCHEME FOR THE PRODUCTION (EXAMINATION) PAPER

The criteria for awarding marks are as follows:

Practical Ability

- | | |
|--|-----------------|
| 1. Craftsmanship | 30 marks |
| (a) Appropriateness of material or relevance to theme or task – 10 marks | |
| (b) Level of skill in manipulation of materials or media – 20 marks | |
| 2. Design and Composition | 15 marks |
| (a) Manipulation of design elements (line, texture, colour, shape, mass, space); principles (balance, contrast, unity and aesthetic appeal) – 12 marks | |
| (b) Functionality (decorative or utilitarian) – 3 marks | |

Critical Thinking

9 marks

3. Innovation:

- (a) Experimentation – 2 marks
- (b) Level of personal interpretation – 3 marks
- (c) Creativity – 4 marks

Enquiry:

- | | |
|--------------------------------------|----------------|
| 4. Preparatory Work | 6 marks |
| (a) Development of Concept – 3 marks | |
| (b) Development of Design – 3 marks | |

TOTAL

60 marks

N.B.: No fractions of marks should be awarded.

See Appendix I for further details.

◆ REGULATIONS FOR THE SCHOOL-BASED ASSESSMENT

RATIONALE

School-Based Assessment (SBA) is an integral part of student assessment in the course covered by this syllabus. It is intended to assist students in acquiring certain knowledge, skills and attitudes that are critical to the subject. The activities for the SBA are linked to the syllabus and should form part of the learning activities to enable the student to achieve the objectives of the syllabus. *Students are encouraged to work in groups.*

During the course of study of the subject, students obtain marks for the competence they develop and demonstrate in undertaking their SBA assignments. These marks contribute to the final marks and grades that are awarded to students for their performance in the examination.

The guidelines provided in this syllabus for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of the SBA. These guidelines are also intended to assist teachers in awarding marks according to the degree of achievement in the SBA component of the course. In order to ensure that the scores awarded by teachers are not out of line with the **CXC®** standards, the Council undertakes the moderation of a sample of SBA assignments marked by each school or Centre.

School-Based Assessment provides an opportunity to individualise a part of the syllabus to meet the needs of students. It 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 also facilitates the development of critical skills and abilities and enhances the validity of the examination scores on which candidate performance is reported. 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.

REQUIREMENTS

The coursework for School-Based Assessment is to be done over terms 1–5 of the two-year course.

The Expressive Forms, which students may offer for examination, are listed under 'Organisation of the Syllabus'. **The SBA component is directly related to the Expressive Forms selected by the student.**

Students are required to prepare a School-Based Assessment Portfolio consisting of SIX pieces of work. There are to be THREE pieces from EACH Expressive Form chosen. The SBA Portfolio should also include the candidates Reflective Journal entries which are to be based on SIX of the SIX pieces produced. Candidates are required to present Reflective Journal entries that are based on TWO of the pieces produced for each Expressive Form.

All practical work for School-Based Assessment, including preparatory drawings, must be done as part of the School-Based Assessment activities.

Regulations for Teachers on Setting and Marking Coursework for School-Based Assessment

Teachers may assist students in identifying assignments and the teachers will record them on the 'List of Assignments – Visual Arts' sheet at the beginning of each term. The teacher should also establish a scheme of work, which sets out specific objectives over a year.

School-Based Assessment objectives should be related to the *Specific Objectives outlined* in the syllabus. Ideally, there should be evidence of set assignments and individual student experiments.

The stimulation of ideas through discussion, demonstration and the use of illustrations should precede identification of assignments. Technical demonstrations should serve as a means of identifying the tools and materials required as well as their use and care. Reasonable time frames should be set, dependent upon the nature of the technique and the type of assignment. The culmination of assignments could combine displays, discussion and critique.

POSSIBLE SBA PIECES

TWO-DIMENSIONAL EXPRESSIVE FORMS

Drawing

Drawings of figures, animals, natural and manmade objects using various media suggested in the syllabus. These can be single pieces no larger than A2 (42 cm x 59.4 cm) or a composite of smaller sketches mounted on a sheet of the same size. Studies showing close observation of sections of animals and figures may also be selected.

Painting and/or Mixed-Media

Pieces may include figures, objects, animals, buildings, landscapes, seascapes and work based on imaginative themes. These may be representational or both representational and non-representational. Experiments in techniques in painting, collage, textures and mixed media may be selected.

These can be single pieces no larger than A2 (42 cm x 59.4 cm) or composites of small pieces mounted on a sheet of the same size.

Graphics and Visual Communication

Pieces may include posters, magazine layouts, logos, signs, *photographs*, cartoons and caricatures, and manuscripts with illuminated letters as described in the syllabus. These **MUST** be finished and presented in keeping with graphic work. Presentation **MUST** be no larger than A2 (42 cm x 59.4 cm). Composites of selected small pieces of work will be accepted.

A digital device with evidence of ALL original images, resource images along with the stages of preparatory work and the finished artwork MUST be submitted with the hard copy. The device MUST be properly labelled with the candidate's number, question number and software used to create the artwork.

Printmaking

Pieces may include, dry point, etchings, and relief print from linoleum, wood or found material, built-up blocks and screen prints. At least *THREE* prints **MUST** be presented from one edition. Colour prints are encouraged where possible. At least one of the three prints of an edition **MUST** be matted or mounted. *All prints **MUST** be labelled.*

Textile Design and Manipulation

Design fabrics using printing, resist dyeing, embroidery and other surface decorating techniques. Fabric manipulation pieces that demonstrate techniques, such as smocking, trapunto, tucking, pleating, quilting and ruching. *Wax used for batik **MUST** be removed.*

THREE-DIMENSIONAL EXPRESSIVE FORMS

Sculpture Pieces

*Sculpture may include relief, pieces in the round and kinetic sculpture based on representational and non-representational themes using media, such as wood, clay, stone, plaster of Paris, metals and other non-traditional media. If work is done which is too large to be included in the SBA portfolio, photographs (post card size – 13 cm x 18 cm) may be submitted with a description of the work (size, material, theme). Pieces submitted **MUST NOT** exceed 30cm in height, width or diameter.*

Ceramics Pieces

*Ceramic pieces may include representational and non-representational themes using media. If work is done which is too large to be included in the SBA portfolio, photographs (post card size 13 cm x 18 cm) may be submitted with a description of the work (size, material, theme). All clay pieces **MUST** be fired.*

*Ceramic work may include pottery, tiles, jewellery and other fired or glazed objects. Pieces submitted **MUST NOT** exceed 30 cm in height, width or diameter.*

Leathercraft

Pieces may include bags, belts, wallets, leather cases, folder jackets, key rings, bookmarks, desk sets and other decorative or utilitarian articles.

Fibre and Decorative Product Design

Fibre Arts pieces may include woven and constructed articles, such as baskets, mats, bags, free form objects, wall hangings and other decorative or utilitarian articles.

Decorative Art pieces may include objects, such as jewellery, bags, wall hangings, soft toys, vases and other decorative objects.

MARKING

In setting and marking assignments particular attention should be paid to the demands on students. If the demand is too heavy, the demands on the student's time will be too great. If the demand is grossly inadequate, the marks awarded under coursework will be reduced in proportion by **CXC®**.

The first and second assignments are marked out of 30 and the last or third assignment is marked out of 60. The marks awarded for each assignment should be in accordance with the *Practical and Critical Thinking skills and abilities being tested and will contribute to each component*. Students should also be marked for *Preparatory Work*.

DESCRIPTIONS OF SKILLS

Practical Skills:

Candidates should be able to:

- | | |
|-------------------------|--|
| Craftsmanship: | <ul style="list-style-type: none"> - <i>effectively manipulate selected materials and tools to create artwork; and,</i> - <i>accurately execute the appropriate techniques to create artwork.</i> |
| Design and Composition: | <ul style="list-style-type: none"> - <i>select and organize suitable materials, media and methods to effectively manipulate or utilize the elements and principles of art; and,</i> - <i>create functionality based on the suitability of the design for the intended purpose.</i> |

Critical Thinking Skills:

Candidates should be able to:

- | | |
|-------------|---|
| Enquiry: | <ul style="list-style-type: none"> - <i>use problem problem-solving methods;</i> - <i>investigate how works of art relate to the historical and contemporary, cultural and aesthetic, practices using primary and secondary sources;</i> - <i>critique works of art (describe, criticize, analyze, make judgement, aesthetic valuing, interpret and evaluate); and,</i> - <i>document ideas and process involved in creation of art products.</i> |
| Innovation: | <ul style="list-style-type: none"> - <i>demonstrate personal expression and creative interpretations in the development of ideas;</i> - <i>experiment with the use of media, materials, techniques and available technologies; and,</i> - <i>apply personal experience and skill in the interpretation and development of concept.</i> |

The following table gives the allocation of raw marks by skill for the School-Based Assessment.

Allocation of marks by skill to the School-Based Assessment Art Pieces.

SKILLS	MARKS						
	PIECE 1	PIECE 1 <i>DRAWING</i>	PIECE 2	PIECE 2 <i>DRAWING</i>	PIECE 3	PIECE 3 <i>DRAWING</i>	TOTAL
Craftsmanship	15	16	15	16	30	33	-
Design and Composition	7	9	7	9	14	18	-
Innovation	5	5	5	5	10	9	-
<i>Preparatory Work</i>	3	-	3	-	6	-	-
Total	30		30		60		120

Teachers will be required to allocate marks to each skill within the maximum specified in the above table.

DETAILED MARK SCHEME FOR THE SCHOOL-BASED ASSESSMENT: ART PIECES

- A. The criteria used for awarding marks for each skill for EACH piece (Pieces 1 *and* 2) are as follows:

Practical Ability:

1. Craftsmanship 15 marks

- (a) Appropriateness of material or relevance to theme or task – **3 marks**
- (b) Level of skill in manipulation of materials or media – **12 marks**

2. Design and Composition 7 marks

- (a) Manipulation of design elements (line, texture, colour, shape, mass, space); principles (balance, contrast, unity and aesthetic appeal) – **5 marks**
- (b) Functionality (decorative or utilitarian) – **2 marks**

Critical Thinking Skills: **5 marks**

3. Innovation

- (a) Experimentation – **1 mark**
- (b) Level of personal interpretation – **2 marks**
- (c) *Creativity 2 marks*

4. Preparatory Work 3 marks

- (a) Development of Concept – **2 marks**
- (b) Development of Design – **1 mark**

TOTAL 30 marks



B. The criteria used for awarding marks for each skill for Piece 3 are as follows

Practical Ability:

1. Craftsmanship 30 marks

- (a) Appropriateness of material or relevance to theme or task – 5 marks
- (b) Level of skill in manipulation of materials or media – 25 marks

2. Design and Composition 14 marks

- (a) Manipulation of design elements (line, texture, colour, shape, mass, space); principles (balance, contrast, unity and aesthetic appeal) – 12 marks
- (b) Functionality (decorative or utilitarian) – 2 marks

Critical Thinking Skills: 10 marks

3. Innovation

- (a) Experimentation – 3 mark
- (b) Level of personal interpretation – 3 marks
- (c) Creativity – 4 marks

4. Preparatory Work 6 marks

- (a) Development of Concept – 4 marks
- (b) Development of Design – 2 marks

TOTAL 60 marks

DETAILED MARK SCHEME FOR THE SCHOOL-BASED ASSESSMENT: Drawing Option

C. The criteria used for awarding marks for each skill for EACH piece (Pieces 1 and 2) are as follows:

Practical Ability:

1. **Craftsmanship** **16 marks**

- (a) Appropriateness of material or relevance to theme or task –
4 marks
- (b) Level of skill in manipulation of materials or media – **12 marks**

2. **Design and Composition** **9 marks**

- (a) Manipulation of design elements (line, texture, colour, shape, mass, space); principles (balance, contrast, unity and aesthetic appeal) – **7 marks**
- (b) Functionality (decorative or utilitarian) – **2 marks**

Critical Thinking Skills: **5 marks**

3. **Innovation**

- (a) Experimentation – **1 mark**
- (b) Level of personal interpretation – **2 marks**
- (c) Creativity – **2 marks**

TOTAL **30 marks**

Please Note that: Drawing MUST be done from direct observation. If drawing is not done from direct observation, kindly follow the guidelines below for awarding maximum marks:

- Level of skill in manipulation of materials/media – maximum **6 marks**
- Manipulation of Design elements – maximum **4 Marks**

A candidate who does not draw from observation should only be able to achieve a maximum of **16 marks** for the criteria under **Craftsmanship and Design and Composition**.

- D. *The criteria used for awarding marks for each skill for the Drawing Option (Piece 3) are as follows:*

Practical Ability:

1. Craftsmanship 33 marks

- (a) *Appropriateness of material or relevance to theme or task – 5 marks*
- (b) *Level of skill in manipulation of materials or media – 28 marks*

2. Design and Composition 18 marks

- (a) *Manipulation of design elements (line, texture, colour, shape, mass, space); principles (balance, contrast, unity and aesthetic appeal) – 15 marks*
- (b) *Functionality (decorative or utilitarian) – 3 marks*

Critical Thinking Skills: 9 marks

4. Innovation

- (a) *Experimentation – 2 marks*
- (b) *Level of personal interpretation – 3 marks*
- (c) *Creativity – 4 marks*

TOTAL 60 marks

Please note that: Drawing MUST be done from direct observation. If drawing is not done from direct observation, kindly follow the guidelines below for awarding maximum marks:

- Level of skill in manipulation of materials/media – maximum **(14 marks)**
- Manipulation of Design elements – maximum **(8 Marks)**

A candidate who does not draw from observation should only be able to achieve a maximum of **(30 marks)** for the criteria under **Craftsmanship and Design and Composition**.

RECORDING SCHOOL-BASED ASSESSMENT

Teachers should keep a complete and accurate record of *assignments submitted and marks earned by candidates*. Each assignment should be numbered on the 'List of Assignments' (FRM/EDPD/187) sheet. *Each art piece must be clearly labelled with the name of the Expressive Form, candidate's name and registration number, and marks (30 for pieces 1 and 2 and 60 for piece 3).*

SUBMISSION OF SBA SCORES

The scores for each candidate in each Expressive Form MUST be submitted on the Online Registration System (ORS) in the required format. After the candidates' scores are entered electronically, the sample of FIVE for each expressive form at the centre will be automatically selected by the ORS. The teachers are then expected to enter the teacher's marks for the sample of FIVE on the Moderation of SBA form (FRM/EDPD/189).

MODERATION

Moderation is the process that ensures marks awarded by teachers are consistent to the standard set by CXC®. Samples are re-marked by CXC® Examiners/Moderators at a selected *centre*. Moderators' marks are entered on the moderation sheets (FRM/EDPD/189) submitted by the teachers and submitted to CXC®. *All relevant information should be entered on the **Moderation of SBA Form**. In addition, each art piece must be clearly labelled with the name of the Expressive Form, candidate's name and registration number, and mark (out of 30 for each of the first TWO pieces and out of 60 for the LAST piece).*

CXC® regulations require that all Moderation Sheets (FRM/EDPD/189) and List of Assignments (FRM/EDPE/187) be sent to the Local Registrar by 15 April, so that they may reach CXC® Headquarters no later than 30 April of the examination year. Further samples of School-Based Assessment assignments may be requested by CXC®. The school must, therefore, retain assignments until three months after the publication of examination results.

SELECTION OF SBA SAMPLES

1. ALL candidates entered **for** the examination must produce THREE pieces (Piece 1, Piece 2 and Piece 3) of work for which marks are to be recorded on the record sheet. However, each centre is required to submit the School-Based Assessment of ONE sample of FIVE candidates for EACH Expressive Form to the Council. The candidates are selected from a ranked list as described at B below. It is recommended that ALL teachers preparing candidates for the SAME EXPRESSIVE FORM collaborate in:
 - (a) setting the assignments and applying the criteria and mark schemes;
 - (b) standardising the marking of the assignments; and,
 - (c) selecting the single sample of assignments for EACH Expressive Form to be submitted to the Council.
2. Each centre MUST submit a sample comprising the work of FIVE candidates for EACH Expressive Form done at the centre. **For EACH of the FIVE candidates, the centre must submit the last project or assignment (Piece 3). If the number of candidates taking the Expressive Form is less than five then for that Expressive Form the last project or assignment (Piece 3) for EACH candidate must be sent to CXC®.**

AUDIT OF SBA PIECES

ALL SBA pieces will be audited by CXC®. This is to ensure candidates meet the requirements of the syllabus and have completed all assignments. Each centre must submit to CXC® ALL assignments done by the candidates and must be clearly labelled. The pieces selected as samples to be moderated must be packaged separately and clearly labelled. Two (2) copies of the Marksheet printout for each expressive form must be submitted.

MATERIALS TO BE SUBMITTED TO CXC®

The centre (team of teachers) must submit to CXC®:

- 1. the projects or assignments of the FIVE candidates selected for EACH Expressive Form;*
- 2. one completed RECORD OF MARKS FOR SCHOOL-BASED ASSESSMENT FORM (FRM/EDPD/189) for ALL candidates at the centre;*
- 3. one completed MODERATION OF SCHOOL-BASED ASSESSMENT FORM (FRM/EDPD/187);*
- 4. the list of assignments completed by the candidates for School-Based Assessment; and,*
- 5. sample printout from the ORS for each expressive form.*

Audit

- 1. Assignments of ALL candidates (Pieces 1, 2, and 3) for ALL expressive forms.*
- 2. Copies of the ORS Mark Sheet for each expressive form.*

◆ STANDARDISATION

The process of Standardisation ensures that there is fair marking and assessing of the candidate's work. Teachers are encouraged to follow carefully, the marking criteria provided. The full range of marks should be used. This will reduce the probability of CXC® having to make adjustments to the final School-Based Assessment marks.

PREPARATION FOR EXAMINATION

In preparation for the examination teachers should ensure that:

1. candidates receive the examination papers TWO WEEKS in advance of the examination date;
2. candidates obtain in time for the examination whatever materials and equipment are necessary for the selected Expressive Forms;
3. *candidates' preliminary studies and preparation of materials are unaided;*
4. *candidates' ceramics pieces, within TWO WEEKS after the examination MUST be:*
 - (a) photographed;
 - (b) bisque fired; and,
 - (c) labelled and packed for despatch, including the photographs and all fragments if pieces were damaged during the firing process.
5. candidates are informed of the rules and regulations pertaining to misconduct and the consequences of such misconduct;
6. *candidates use* labelled paper provided for the examination by **CXC®** if candidates wish to use other surfaces specially suited to their selected media, then these papers should be attached to the **CXC®** labelled paper, so that the label remains at the front; no information should be written on the work itself;
7. *candidates securely attach* labels for ALL Expressive Forms—to the pieces in order to avoid misplacement during packaging and transportation;
8. *candidates' art pieces DO NOT exceed CXC®'s stipulated dimensions;*
9. candidates consider the placement of their composition in relation to the size of the paper provided;
10. candidates DO NOT take preliminary sketches to be finished in the examination room for submission as their final examination piece;
11. candidates DO NOT take preliminary sketches into the examination room for the Expressive Form Drawing;
12. candidates DO NOT take into the examination room a finished piece of work for substitution as an examination piece;
13. candidates DO NOT copy directly from books, magazines, calendars or other existing pictorial works for submission as their final examination work;
14. *candidates' art pieces are appropriately packaged;*
15. candidates DO NOT copy information verbatim and submit as their own material;

16. candidates MUST prepare in the examination room silkscreen stencils and blocks for printing done for the Expressive Forms of Printmaking and Textile Design and Manipulation. (The only prepared screens or blocks with designs that may be brought into the room are those done using the photographic method or any method that would not be completed within a 6-hour sitting – in these cases, preliminary sketches and colour separations should be submitted);
17. candidates only bring into the examination room stretched screens and prepared blocks (without design);
18. *candidates DO NOT submit identical copies of the Reflective Journal;*
19. *candidates state the total number of words contained in the Reflective Journal; and,*
20. *candidates' Reflective Journals must include the nature of assistance given by the teacher to candidates on the form provided by CXC®. If no assistance was given, teachers must provide some explanation.*

◆ RESOURCES

The following is a list of books, which might be used for **CSEC®** Visual Arts Syllabus. This is neither exhaustive nor prescriptive but indicates some possible sources that teachers and candidates may use as appropriate.

Drawing

- | | |
|---------------------|---|
| Calder, Alexander | <i>Animal Sketching</i> . New York: Kessinger Publications <u>LLC</u> , 2010. |
| Fawcett, Robert | <i>On the Art of Drawing</i> . Dover Publication, 2012. |
| Martin, Judy | <i>The Encyclopedia Of Colored Pencil Techniques: A Comprehensive Step-by-step Directory of Key Techniques</i> . London: Running Press, 1997. |
| McElhinny, James L. | <i>The Visual Language of Drawing: Lessons on the Art of Seeing and Instructors of the Art students League</i> . New York, 2012. |
| Watson, Ernest W. | <i>Creative Perspective for Artists and Illustrators</i> , 1993. |

Ceramics

- | | |
|-----------------|--|
| Cushing, Val M. | <i>The Ceramic Design Book</i> . Sterling, 2000. |
| Dodd, Arthur E. | <i>Dictionary of Ceramics</i> . Burlington, Vermont: Ashgate Publishing Co., 1994. |

Fibre and Decorative Arts

- | | |
|-----------------------------|---|
| Frank, Vivien | <i>Decorative Paper Crafts</i> . New Holland: 1999. |
| Reader's Digest Association | <i>Reader's Digest Craft and Hobbies: A Step by Step Guide to Creative Skills</i> . New York: The Reader's Digest Association Inc., 1991. |

Textile Design and Manipulation

- | | |
|--------------------|--|
| Broughton, Kate | <i>Textile Dyeing: The step-by-step guide and showcase</i> . Gloucester: Rockport Publishers, 1995. |
| Kafka, Francis, J. | <i>Batik, Tie Dyeing, Stenciling, Silk Screen, Block Printing: The Hand Decoration of Fabrics</i> . New York: Dover Publications Inc., 1990. |
| Johnston, Ann | <i>Colours by Design: Paint and Print with Dye (Second edition)</i> . Oregon: Ann Johnston Publishers, 2017. |
| Wolf, Colette | <i>The Art of Manipulating Fabric. Second Edition</i> . Krause Publications, 2003. |



Graphics and Visual Communication

Lupton, Ellen & Cole Phillips, Jennifer *Graphic Design: The New Basics: Second Edition, Revised and Expanded.* New York: Princeton Architectural Press, 2015.

Place, Jennifer *Creating Logos and Letterheads.* New York: North Light Books, 1995.

Swann, Alan *The New Graphic Design School.* New York: John Wiley and Sons Inc., 1997.

History of Art

Arche-Straw, Petrine (Ed.) *Fifty Years – Fifty Artists: 1950-2000, The School of Visual Arts.* Kingston, Jamaica: Ian Randle Publishers, 2000.

Bender, Wolfgang (Ed.) *Rastafarian Art.* Kingston: Jamaica, Ian Randle Publishers, 1992.

Bercht, Fatima et al (Eds.) *Taino: Pre-Columbian Art and Culture from the Caribbean.* New York, Montacelli Press, 1997.

Block, Holly *Art Cuba: The New Generation.* New York: Harry N. Abrams, 2001.

Boxer, David and Poupeye, Veerle *Modern Jamaican Art.* Kingston: Ian Randle Publishers, 1998.

Cummins, Alissandra et al *Art in Barbados: What Kind of Mirror Image?* Kingston, Jamaica: Ian Randle Press, 1999.

DK *Art That Changed the World: Transformative Art Movements and the Paintings That Inspired Them* DK Publisher, 2013.

Drewett, Peter L *Prehistoric Barbados,* Institute of Archaeology. University College of London, 1991.

Fineberg, Jonathan *Art Since 1940: Strategies of Being.* Englewood Cliffs, New Jersey: Prentice Hall, 2000.

Glinton, Patricia et al. *Bahamian Art 1492-1992.* Nassau: The Counsellor Ltd., 1992.

Hill, Barbara *Historic Churches of Barbados.* London: Art Heritage Publications, 1990.

Lucie-Smith, Edward *Albert Huie: Father of Jamaican Art.* Kingston: Ian Randle Publishers, 2001.

Poupeye, Veerle *Caribbean Art.* London: Thames and Hudson, 1998.

Straw, Petrine Archer and Robinson, Kim *Jamaican Art: An Overview with a Focus on Fifty Artists.* Kingston: Kingston Publishers, 1990.



Walmsley, Anne & Greaves, Stanley *Art in the Caribbean - An Introduction.* New Beacon Books Ltd: London, 2010.

Painting and/or Mixed-Media

Fargasso, Jack *The Student's Guide to Painting.* Dover Publications, Inc. Garden City, New York, 2020.

Leland, Nita *The New Creative Artist: A guide to developing your creative spirit.* Cincinnati: North Light Books, 2006.

McElroy, Darlene O. & Wilson, Sandra D. *Surface Treatment Workshop: Explore 45 Mixed Media Techniques.* Cincinnati: North Light Books, 2011.

Nickelson, Alyana *Coloured Pencil Painting Bible: Techniques for Achieving Luminous colors and Ultrarealistic Effects.* Watson- Guptill publisher, 2009.

Walmsely, Anne *Guyana Dreaming: The Art of Aubrey Williams.* Aarhus, Denmark: Dangaroo, 1990.

Principles of Design in Art

Colston, Valerie *Aspire 200 Projects To Strengthen Your Art Skills.* New York: Barron's Educational Services, 2008.

Hollahan, Clodagh and Rosche, Maureen *Art Craft Design.* London: Gill and Macmillan, 1993.

Ocvirk, Otto G, Stinson, Robert, Wigg *Philip R, Bone, Robert O, & Cayton, David L. Art Fundamentals: Theory and Practice.* McGraw-Hill Humanities/Social Sciences/Languages, 2008.

Printing

Stocks, Sue *Printing.* London: Wayland Publishers Ltd., 1994.

General

Greh, Deborah *New Technologies In The Art Room – A Handbook for Teachers (Updated Edition).* Worcester: Davis Publications Inc, 2002.

Articles

Anderson, Kay *Analysis of Three of John Dunkley's Works.* Jamaica Journal, vol. 2 No. 2, 1992.

Anderson, Kay *Haitian Art: Interview with Gerald Alexis.* Arts Jamaica, Vol. 3 Nos. 3 and 4, 1995.

Lamming, George and Carter, Martin *Artist and Teacher: E. R. Burrowes.* New World: Guyana. Independence Issue, Edited by Donald Locke.



Brochures

Burnside, Jackson	<i>Match Me If You Can</i> , Exhibition of works by Amos Ferguson, Nassau, the Counsellors Ltd., 1991.
Malone, Brent	<i>A Retrospective</i> , Hialeah: A C. Graphics Inc., 1992.

Catalogues

Black Art: Ancestral Legacy	Dallas Museum of Art.
Caribbean Export Development Agency	The Authentic Caribbean Craft Catalogue. Caribbean Export, Hastings, P.O. Box 34B, Brittons Hill P. O., Barbados, E-mail: cartis@caribsurf.com
Haniff, Nesha Z.	60 Years of Women Artist in Guyana, 1928-1988 – A Historical Perspective, Guyana Women Artists Association.
Jamaica Art	National Gallery of Jamaica and Smithsonian Institute Travelling Exhibition Service.
National Gallery of Jamaica	Gifts for the Nation: The Donations of Aaron and Marjorie Matalon, Kingston: The National Gallery of Jamaica, 1999.
The British Council	Photos and Phantasms: Harry Johnston's Photographs of the Caribbean, London: The British Council.
The October Gallery	Contemporary Painting, Trinidad and Tobago, London: The October Gallery, 1992.
UNESCO	Carib Art – Contemporary Art of the Caribbean, UNESCO, 1993.

Journals and Magazines

Caribbean Beat (Caribbean Airlines)
Island Life Magazine
Jamaica Journal
LIAT Islander
National Geographic



CSEC®



CARIBBEAN EXAMINATIONS COUNCIL

APPENDIX I

MARKING CRITERIA

01250020-01250028/MS/2021

REFLECTIVE JOURNAL

VISUAL PRESENTATION – 62 marks						
(a) Visual Presentation of Cover – (5 marks)						
1 Visual Impact					1	0
					<i>Visually appealing</i>	<i>No visual appeal</i>
4 Cover Design		4	3	2	1	0
		<i>Excellent example of typography and illustration. Works cohesively to creatively and vividly reflect the theme and content of the journal.</i>	<i>Typography and illustration are appropriate and relevant. Both work to reflect the theme and content of the journal.</i>	<i>Typography and illustration reflect the theme and content of the journal. Somewhat appropriate and relevant.</i>	<i>Barely reflects the theme and content of the journal. Text has issues with readability. Illustration inappropriate or irrelevant.</i>	<i>No cover design.</i>
(b) Visual presentation of Journal – (10 marks)						
3 Creativity			3	2	1	0
			<i>Highly effective and innovative visual presentation of elements.</i>	<i>Effective visual presentation of elements.</i>	<i>Some attempts at creativity of visual elements.</i>	<i>No attempts at creativity of visual elements.</i>
2 Neatness				2	1	0
				<i>Very neat presentation of visual element.</i>	<i>Neat presentation of visuals.</i>	<i>Untidy presentation of visuals elements.</i>
2 Cohesiveness				2	1	0
				<i>Excellent arrangement of components (type, imagery, color and content) throughout the document.</i>	<i>Good arrangement of components (type, imagery, colour and content) throughout the document.</i>	<i>No defined arrangement of components (type, imagery, color and content) throughout the document.</i>
3 Layout			3	2	1	0
			<i>Excellent organization of visual materials.</i>	<i>Good organization of visual materials.</i>	<i>Poor organization of visual materials.</i>	<i>No attempt.</i>

VISUAL PRESENTATION						
(c) Presentation of visuals – (7 marks)						
3			3	2	1	0
Labeling			All images are clearly labeled/ captioned. Labels for artist work include- name of the artist, title of artwork, date of production, medium, size and location (if available).	Some images are not clearly labeled/ captioned. Labels for artist work missing 1 or 2 of the following: - name of the artist, title of artwork, date of production, medium, size and location (if available).	Majority of images are not clearly labeled/ captioned. Labels for artist work missing most of the following information: - name of the artist, title of artwork, date of production, medium, size and location (if available).	Images are not labeled/ captioned. Artist work not labeled.
		4	3	2	1	0
4 Quality of Image		Images are correctly formatted: - clear (no blurring/distortion) and correctly sized.	A few images are incorrectly formatted: some blurring/distortion and incorrectly sized.	More than half of the images are incorrectly formatted: some blurring/distortion and incorrectly sized.	Majority of the images are blurred, distorted and incorrectly sized.	No images

(d) Samples of artist's/artisan's work – (10 marks)						
5 (Minimum of 5 visuals inclusive of photographs, sample illustrations)	5	4	3	2	1	0
	5 samples	4 samples	3 samples	2 samples	1 sample	No sample
5 Quality of visuals inclusive of photographs, sample illustrations)	5	4	3	2	1	0
	Excellent examples of artist work. Relevant to topic/theme and candidates work. Images are clear, easily identified and correctly formatted.	Very good examples of artist work. Relevant to topic/theme and candidate's work.	Good examples of artist work, relevant to topic/ theme and candidates work.	Fair examples of artist work, relevant to the topic/ theme and candidates work. Some instances of irrelevance.	Poor examples of artist work. Insufficient to support time/ theme and candidate's work. Many instances of irrelevance.	No examples of artist's work
(e) Candidates samples – (30 marks)						
(Minimum of 3 samples for each Expressive Form; <i>5 marks will be awarded per sample</i>) For each sample (Innovation and exploration of materials, techniques and concept development)						
	5	4	3	2	1	0
	Excellent description/ analysis/ step-by-step account of the candidate's artmaking process. Includes photographs/ illustrations/sketches/sample s that clearly demonstrate innovation and exploration of materials, techniques and media.	Very Good description/ analysis/ step-by-step account of the candidate's artmaking process. Includes photographs/ illustrations/sketches/sample s that clearly demonstrate innovation and exploration of materials, techniques and media.	Good description/ analysis/ step-by-step account of the candidate's artmaking process. Includes photographs/ illustrations/sketches /samples that clearly demonstrate innovation and exploration of materials, techniques and media.	Fair description/ analysis/ step-by-step account of the candidate's artmaking process lacking in critical details. Photographs/ illustrations/ sketches/samples inadequate.	Limited description/analysis/ step-by-step account of the artmaking processes superficial and lacking in critical details. Photographs/illustrations/ sketches/samples inadequate.	No description/ analysis/ step-by-step account of the candidate's art making process. No photographs/ illustrations/ sketches/ samples.

THEORETICAL CONTENT – 28 marks						
(a) Presentation of Content - (4 marks)						
1 Appropriateness of title					1 <i>Specific to the theme and content of the journal.</i>	0 No link to theme and content of the journal.
3 Communication of information using correct grammar and appropriate jargon			3 <i>Excellent use of vocabulary. Excellent use of appropriate language. Issues well-articulated.</i>	2 <i>Good use of vocabulary. Appropriate use of language. Issues Successfully articulated.</i>	1 <i>Fair use of vocabulary. Appropriate use of language. Some issues not well articulated.</i>	0 Unable to use language to convey required meaning. Significant flaws in use of language. Issues not well articulated.
(b) Content – (9 marks)						
3 Historical			3 <i>Comprehensive coverage of historical information. Concepts explored and illustrated.</i>	2 <i>Good coverage of historical information. Concepts explored and illustrated.</i>	1 <i>Limited historical.</i>	0 <i>No supporting historical information.</i>
3 Cultural			3 <i>Comprehensive coverage of cultural information. Concepts explored and illustrated.</i>	2 <i>Good coverage of cultural information. Concepts explored and illustrated.</i>	1 <i>Limited cultural information.</i>	0 <i>No supporting cultural information.</i>
3 Contemporary			3 <i>Comprehensive coverage of contemporary information. Concepts explored and illustrated.</i>	2 <i>Good coverage of contemporary information. Concepts explored and illustrated.</i>	1 <i>Limited contemporary information.</i>	0 <i>No supporting contemporary information.</i>

(c) Data Gathering Process – (5 marks)						
2 <i>Relevance of sources</i>				2	1	0
				<i>All sources are relevant to themes.</i>	<i>Some sources are relevant to themes.</i>	<i>Sources are not relevant to themes.</i>
3 <i>Appropriate number and range of sources.</i> – Books – Critiques – Digital media – Journals – Newspaper articles – Personal narratives			3	2	1	0
			<i>5 or more sources used.</i>	<i>3 to 4 sources used</i>	<i>1 to 4 sources used.</i>	<i>No sources.</i>
(d) Critical Analysis – (10 marks)						
5 <i>Critique of own work and work of others</i>	5	4	3	2	1	0
	<i>Excellent interpretation and integration of information. Excellent analysis of own work and work of others.</i>	<i>Very good interpretation and integration of information. Very good analysis of own work and work of others.</i>	<i>Good interpretation and integration of information. Good analysis of own work and work of others.</i>	<i>Fair interpretation and integration of information. Fair analysis of own work and work of others.</i>	<i>Poor interpretation and integration of information. Poor analysis of own work and work of others.</i>	<i>No interpretation or integration of information. No analysis of own work and work of others.</i>
3 <i>Reflections</i>			3	2	1	0
			<i>Excellent description of process, practice and personal development and experience.</i>	<i>Good description of process, practice and personal development and experience.</i>	<i>Poor description of process, practice and personal development and experience.</i>	<i>No description of process, practice and personal development and experience.</i>
2 <i>Organization and relevance of information</i>				2	1	0
				<i>Very good presentation and relevance of information.</i>	<i>Inconsistencies in presentation and relevance of information.</i>	<i>No information presented</i>



ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2

Practical Ability:						
15 - Craftsmanship						
			3	2	1	0
3 Appropriate material or relevance to theme or task			Above average understanding and execution shown in the choice of materials for the product and its purpose relevant to task/theme.	Average understanding shown in the choice of materials for the product and its purpose, relative to the task/theme.	Little understanding of same task/theme. Inappropriate choice and use of material/s.	No understanding of the task and theme; materials inappropriate.
	11-12	9-10	7-8	5-6	3-4	0-2
12 Level of skill in manipulation of materials or media	Product exceeds conventional standards. Demonstrates mastery of the skills needed to complete the piece. Little or no error seen.	Product meets conventional standards. No significant error seen in application of skill.	Product meets conventional standards. While some errors were seen, candidate displayed knowledge of core concepts in the application of skills.	Product does not meet some of the syllabus standards. Noticeable errors in the application of skills.	Product does not meet many of the syllabus standards. Significant errors in the application of skills.	Product does not meet many of the syllabus standards. Candidates unaware of core concepts associated with application of skills.



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2

7 - Design/Composition						
	5	4	3	2	1	0
5 <i>Manipulation of Design elements – line, texture, colour, shape, form, value, space, principles - balance, contrast, unity, proportion, emphasis, movement, variety, rhythm, decoration - structure pattern – for aesthetic appeal.</i>	<i>The combination of the design elements has great aesthetic appeal and is in keeping with the theme. New insight into topic or theme.</i>	<i>One or more of the design elements distracting but overall composition is in keeping with the theme and still has aesthetic appeal.</i>	<i>One or more of the elements distracting from overall theme resulting in reduced aesthetic appeal.</i>	<i>Many distracting elements making little or no contribution to overall theme. Some aesthetic appeal.</i>	<i>Many distracting elements affecting balance. Low aesthetic appeal.</i>	<i>Well-made product but little/no adherence to theme of technique or dimensions.</i>
				2	1	0
2 <i>Utility\Functionality</i>				<i>Fully suited to purpose. Can be used in novel way/s.</i>	<i>Not fully suited to the purpose on some aspect of the design. design.</i>	<i>Design is unsuitable and not functional.</i>



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ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2

Critical Thinking:						
5 - Innovation						
					1	0
1 <i>Experimentation</i>					<i>Innovation is seen in the use of skills and materials to complete the task.</i>	<i>No innovation is seen in the application of skills or the use of materials.</i>
				2	1	0
2 <i>Level of personal interpretation</i>				<i>Most aspects of innovation are successful; well-illustrated themes with new ideas or old ideas used in novel/new ways. New insight given.</i>	<i>Little development of concept. Much ambiguity with the theme of the piece.</i>	<i>Theme of the piece does not match product.</i>
				2	1	0
2 <i>Creativity</i>				<i>Excellent development/ arrangement of ideas, media and resources to create original works of art.</i>	<i>Poor development/ arrangement of ideas, media and resources to create original works of art.</i>	<i>No development/ arrangement of ideas, media and resources to create original works of art.</i>



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2

Enquiry						
3 - Preparatory work						
				2	1	0
2 <i>Development of Concept</i>				<i>Excellent evidence of the development process.</i>	<i>Limited evidence of the development process.</i>	<i>No evidence of the development process.</i>
					1	0
1 <i>Development of Design</i>					<i>Excellent evidence of the development of design.</i>	<i>No evidence of the development design</i>



CARIBBEAN EXAMINATIONS COUNCIL
ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECE 3

Practical Ability:						
30 - Craftsmanship						
				3-5	1-2	0
5 <i>Appropriate material or relevance to theme or task</i>				<i>Above average understanding and execution shown in the choice of materials for the product and its purpose relevant to task/theme.</i>	<i>Little understanding of the topic and theme, Materials inappropriate.</i>	<i>No understanding of the tasks and theme. Choice of materials inappropriate.</i>
	22-25	18-21	14-17	10-13	5-9	0-4
25 <i>Level of skill in manipulation of materials or media</i>	<i>Product exceeds conventional standards. Demonstrates mastery of the skills needed to complete the piece. Little or no error seen.</i>	<i>Product meets conventional standards. No significant error seen in application of skill.</i>	<i>Product meets conventional standards. While some errors were seen, candidate displayed knowledge of core concepts in the application of skills.</i>	<i>Product created does not meet some of the syllabus standards. Noticeable errors in the application of skills.</i>	<i>Product does not meet many of the syllabus standards. Significant errors in the application of skills.</i>	<i>Product does not meet many of the syllabus standards. Candidates unaware of core concepts associated with application of skills.</i>



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ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECE 3

14 - Design/Composition						
	11-12	9-10	6-8	3-5	1-2	0
12 <i>Manipulation of Design elements – line, texture, colour, shape, form, value, space, principles - balance, contrast, unity, proportion, emphasis, movement, variety, rhythm, decoration - structure pattern – for aesthetic appeal.</i>	<i>The combination of the design elements has great aesthetic appeal and is in keeping with the themes. New insight into topic or theme.</i>	<i>One or more of the design elements distracting but overall composition is in keeping with the theme and still has aesthetic appeal.</i>	<i>One or more of the elements distracting from overall theme but overall composition is in keeping with the theme.</i>	<i>Many distracting elements make little or no contribution to overall theme. Some aesthetic appeal.</i>	<i>Many distracting elements affect balance. Low aesthetic appeal.</i>	<i>Well-made product but little/no adherence to theme of technique or dimensions.</i>
				2	1	0
2 <i>Utility/Functionality</i>				<i>Fully suited to the purpose. Can be used in novel way/s.</i>	<i>Not fully suited to the purpose on some aspect of the design.</i>	<i>Unsuitable for the purpose based on design.</i>



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECE 3

Critical Thinking:						
10 - Innovation						
				2-3	1	0
3 Experimentation				Innovation is seen in the use of skills and materials to complete the task.	Some innovation seen in the application of skills and/or the materials employed in traditional ways so as to complete the task.	No innovation seen in the application of skills and/or the materials.
				2.3	1	0
3 Level of personal interpretation				Most aspects of innovation successful; well-illustrated themes with new ideas or old ideas used in novel/new ways. New insight given.	Little development of concept. Much ambiguity with the theme of the piece.	Theme of the piece does not match product.
		4	3	2	1	0
4 Creativity		Excellent development/arrangement of ideas, media and resources to create original works of art.	Very good development/arrangement of ideas, media and resources to create original works of art.	Fairly good development/arrangement of ideas, media and resources to create original works of art.	Poor development/arrangement of ideas, media and resources to create original works of art.	No development/arrangement of ideas, media and resources to create original works of art.



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ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECE 3

Enquiry:						
6 – Preparatory Work						
				3-4	1-2	0
4 Development of Concept				Excellent evidence of the development process.	Limited evidence of the development process.	No evidence of the development process.
				2	1	0
2 Development of Design				Excellent evidence of the development of design.	Limited evidence of the development of design.	No evidence of the development of design.



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ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2– DRAWING OPTION

Practical Ability:						
16 – Craftsmanship						
4		4	3	2	1	0
<i>Appropriateness of material/relevance to theme or task.</i>		<i>Superior understanding is shown in the choice of material/s for the product and its purpose, relative to the task/theme.</i>	<i>Above average understanding is shown in the choice of material/s for the product and its purpose relevant to task/theme.</i>	<i>Proficient in the choice of materials for the product and the understanding of its purpose, relative to the task/theme.</i>	<i>Little understanding of the topic and theme, Materials inappropriate.</i>	<i>No understanding of the tasks and theme. Choice of materials inappropriate.</i>
12	10-12	8-9	6-7	4-5	2-3	0-1
<i>Level of skill in manipulation of materials/media</i>	<i>Product exceeds conventional standards. Demonstrates mastery of the skills needed to complete the piece. Little or no error seen.</i>	<i>Product meets conventional standards. No significant error seen in application of skill.</i>	<i>Product meets conventional standards. While some errors were seen, candidate displayed knowledge of core concepts in the application of skills.</i>	<i>Product created does not meet some of the syllabus standards. Significant errors in the application of skills.</i>	<i>Product does not meet many of the syllabus standards. Noticeable errors in the application of skills.</i>	<i>Product does not meet many of the syllabus standards. Candidates are unaware of core concepts associated with application of skills.</i>



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ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2– DRAWING OPTION

9- Design/Composition						
7		6-7	4-5	3	2	0-1
Manipulation of Design elements – line, texture, color, shape, mass, space, principles of balance, contrast, unity, decoration, form, harmony, pattern, rhythm, shape, structure, sympathy, tone, volume – for aesthetic appeal.		The combination of the design elements has great aesthetic appeal and is in keeping with the themes. New insight into topic or theme.	One or more of the design elements is distracting but overall composition in keeping with the theme and still has aesthetic appeal.	One or more of the elements distracting from overall theme resulting in reduced aesthetic appeal.	Many distracting elements make little or no contribution to overall theme. Some aesthetic appeal.	Well-made product but little/no adherence to theme of technique or dimensions.
2 Utility\Functionality					2	0-1
					Fully suited to purpose. Can be used in novel way/s.	Unsuitable for the purpose based on the design.



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2– DRAWING OPTION

Critical Thinking:						
5 – Innovation						
1 <i>Experimentation</i>					1	0
					<i>Innovation is seen in the use of skills and materials to complete the task.</i>	<i>No Innovation seen in the application of skills or use of materials.</i>
2 <i>Level of personal interpretation</i>				2	1	0
				<i>Most aspects of innovation successful, well-illustrated themes with new ideas or old ideas used in novel/new ways. New insight given.</i>	<i>Little development of concept. Much ambiguity with the theme of the piece.</i>	<i>Theme of the piece does not match product.</i>
2 <i>Creativity</i>				2	1	0
				<i>Excellent development/ arrangement of ideas, media and resources to create original works of art.</i>	<i>Poor development/ arrangement of ideas, media and resources to create original works of art.</i>	<i>No development/ arrangement of ideas, media and resources to create original works of art.</i>



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECE 3 – DRAWING OPTION

Practical Ability:						
33 – Craftsmanship						
5				3-5	1-2	0
<i>Appropriateness of material/relevance to theme or task.</i>				<i>Superior understanding shown in the choice of material/s for the product and its purpose, relative to the task/theme.</i>	<i>Little understanding of the topic and theme, Materials inappropriate.</i>	<i>No understanding of the tasks and theme. Choice of materials inappropriate.</i>
28	24-28	19-23	14-18	9-13	4-8	0-3
<i>Level of skill in manipulation of materials/media</i>	<i>Product exceeds conventional standards. Demonstrates mastery of the skills needed to complete the piece. Little or no error seen.</i>	<i>Product meets conventional standards. No significant error seen in application of skill.</i>	<i>Product meets conventional standards. While some errors were seen, candidate displayed knowledge of core concepts in the application of skills.</i>	<i>Product created does not meet some of the syllabus standards. Significant errors in the application of skills.</i>	<i>Product does not meet many of the syllabus standards. Noticeable errors in the application of skills.</i>	<i>Product does not meet many of the syllabus standards. Candidates are unaware of core concepts associated with application of skills.</i>



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ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECE 3 – DRAWING OPTION

18- Design/Composition						
15	14-15	12-13	9-11	6-8	3-5	0-2
Manipulation of Design elements – line, texture, colour, shape, mass, space, principles of balance, contrast, unity, decoration, form, harmony, pattern, rhythm, shape, structure, sympathy, tone, volume – for aesthetic appeal.	The combination of the design elements has great aesthetic appeal and is in keeping with the themes. New insight into topic or theme.	One or more of the design elements is distracting but overall composition in keeping with the theme and still has aesthetic appeal.	One or more of the elements distracting from overall theme resulting in reduced aesthetic appeal.	Many distracting elements making little or no contribution to overall theme. Some aesthetic appeal.	Many distracting elements affect balance. Low aesthetic appeal.	Well-made product but little/no adherence to theme of technique or dimensions.
3				3	2	0-1
Utility/ Functionality				Fully suited to purpose. Can be used in novel way/s.	Not fully suited to the purpose on some aspect of the design.	Unsuitable for purpose based on design.



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECE 3 – DRAWING OPTION

Critical Thinking:						
9 – Innovation						
2 <i>Experimentation</i>				2	1	0
				<i>Innovation is seen in the use of skills and materials to complete the task.</i>	<i>Some innovations are seen in the application of skills and/or the materials employed in traditional ways so as to complete the task.</i>	<i>No innovation seen in the application of skills or the use of materials.</i>
3 <i>Level of personal interpretation</i>				2-3	1	0
				<i>Most aspects of innovation successful, well-illustrated themes with new ideas or old ideas used in novel/new ways. New insight given.</i>	<i>Little development of concept. Much ambiguity with the theme of the piece.</i>	<i>Theme of the piece does not match product.</i>
4 <i>Creativity</i>		4	3	2	1	0
		<i>Excellent development/ arrangement of ideas, media and resources to create original works of art.</i>	<i>Very good development/ arrangement of ideas, media and resources to create original works of art.</i>	<i>Fairly good development/ arrangement of ideas, media and resources to create original works of art.</i>	<i>Poor development/ arrangement of ideas, media and resources to create original works of art.</i>	<i>No development/ arrangement of ideas, media and resources to create original works of art.</i>

◆ GLOSSARY OF CONCEPTS OFTEN USED IN THE CSEC® VISUAL ARTS EXAMINATION

WORD/TERM	DEFINITION/MEANING
ACTION PAINTING	Painting using bold gestures that engaged more of the body than traditional easel painting. Often the viewer can see broad brushstrokes, drips, splashes, or other evidence of the physical action that took place upon the canvas.
AIR FLOATED	A process that eliminates foreign particles from a clay body, making it pure or refined.
APPLIQUE	The process of attaching a small cut out of fabric onto a foundation piece of fabric with hand or machine stitching.
ARMATURE	An internal support to hold the outer covering of a sculpture; may be made of various materials such as wood, wax, and steel.
ASSEMBLAGE	The technique of creating a sculpture by joining together individual pieces or segments, sometimes “found” objects that originally served another purpose.
BANDING WHEEL	A rotary top on a post or ball bearing that allows clay or a sculpture to be easily turned for working or decorating.
BAS RELIEF	A sculpture that is slightly raised with no apparent undercuts.
BASKETRY	The art of making interwoven objects usually containers from flexible plant fibres such as twigs, grasses and bamboo or from plastic or other synthetic material.
BATIK	Wax resist dyeing applied to fabric.
BEADWORK	The craft of stitching beads to fabric to form intricate and colourful designs.
BEES WAX	A natural source of wax used as a resist in batik dyeing. It has a melting point of 130°F.
BISQUE	The first firing of a clay or ceramic piece before glazing.
BLEEDING	When pigment (dye) leaches out of the fibre or the confined design area.
BLENDING	They gradually merge together of two colors to create a gradient.
BLOCK PRINTING	A printing process using an engraved block with ink spread the pattern is transferred onto another surface by pressing the inked pattern onto the second surface.
BONE DRY	Clay, which has lost all the moisture that it possibly can before being fired.
BRAIDING	The process of overlapping and wrapping several strips of yarn, fabric or other material such as leather around each other.
BRONZING	A process by which a bronze-like surface is applied to other materials.

WORD/TERM	DEFINITION/MEANING
BUFFING	The process of removing/sanding the top grain layer via an abrasive or bladed cylinder often carried out by a machine.
BURNISHING	The act of rubbing greenware (clay) with any smooth tool to polish it and tighten the surface. The method for finishing edges of leather. Burnishing tools are used to rub the edge until it has a nice smooth finish.
CALIPERS	A device of wood or aluminum, generally curved, used for measuring dimensions of a piece for reproduction.
CARVING	The act of using tools to shape something from a material such as wood or stone, by scraping or cutting away portions of that material.
CASTING	The process of making a sculpture or other object by pouring liquid material such as clay, metal or plastic into a mold and allowing it to harden, thereby taking on the shape of the confining mold.
CASTING	The making of an object of a particular shape by pouring liquid metal, plastic, or liquid plaster into a mold. A cast can be made from clay models, metal, stone statuary, etc. It is often used to make sculptures.
CENTRIFUGAL	Acting away from the center forcing material (clay) outward.
CERAMIC	A clay material such as earthenware or porcelain made of a non-metallic mineral fired at high temperature.
CERAMIC WARE	Item made from clay and baked in a kiln.
CERAMIST	A person engaging in ceramics, either casting greenware or making pottery.
CLAY	Earthen material that is plastic when moist and hard when fired, used in pottery and ceramics.
CLIENT	A person or organization using the services of an artist.
COILING	To arrange or wind (something long and flexible) in a joined sequence of concentric circles and rings.
COLLAGE	Artwork made by attaching pieces of paper or other materials to a flat surface.
COLOR SCHEME	The choice of colors used in a design or artwork.
COMPOSITION	The way in which all its elements work together in a work of art to produce an overall effect.
COUCHING	A technique of attaching a length of thread, cording, yarn, or ribbon onto a flat embroidery surface by making even stitches at regular intervals.
CROCHETING	The process of creating textiles by using a crochet hook to interlock loops of yarn, thread, or strands of other materials.
DECORATIVE	An object that is ornamental or serves to function as an ornament.

WORD/TERM	DEFINITION/MEANING
DECOUPAGE	The craft of using paper cut-outs to decorate anything from a tiny box to a large piece of furniture.
DISCHARGE	The removal of colour from fabric in a controlled manner through the application of a bleaching agent, either liquid or paste form.
DRAWING TECHNIQUES	Hatching, cross hatching, stippling, blending.
DRY MEDIA	A collection of various materials used for drawing that does not contain any form of a liquid vehicle. These may include conté crayon, colour pencils, chalk, chalk pastel, graphite, charcoal.
DYE	A water-soluble, transparent colouring agent that saturates and absorbs into a fibre changing its original colour.
EARTHENWARE CLAY	Slightly porous clay fired at low temperatures.
EDGE BEVELER	Tool used to round over cut edges of leather. This is used in the edge finishing process.
EDITING	Changing or improving graphics image
EDITION	A set of identical prints taken from the same matrix or matrices (printing surfaces). Editions can either be limited or open. Limited editions mean that no more of the same prints will be made.
ELECTRIC WHEEL	Potter's wheel run by electricity either at fixed variable speeds or with variable speed foot pedals.
EMBELLISHING	The art of decorating or making something e.g., a garment or object more attractive by the addition of decorative details or features.
EMBOSS	Pattern that is pressed into the leather.
EMBOSSING	The process by which an impression or relief (raised area) is formed on the surface of the paper. There are two methods; the wet method and the dry method.
EMBROIDERY ERASER	Decorating fabric using a needle to apply yarn or thread. A tool usually made from either rubber or plastic for the removal of drawing material. Gum, kneaded, plastic are types of erasers used in the activity of drawing.
ETCHING	An intaglio technique in which a plate is prepared with resistant material before being exposed to an acid that bites into the remaining surface. When charged with ink, the bitten surface retains the ink, allowing the design to be printed.
EXTRACTING	The process of separating clay from soil, rocks, sand.
FAGGOTTING	A technique of sewing two hemmed pieces of textile together with (decorative) stitching, creating a zigzag pattern, but leaving a narrow gap in between.
FEATHERING	Dragging the tip of a feather through bands of coloured slip to form a thin line.
FIGURE DRAWING	The drawing of the human form in any of its positions or forms.

WORD/TERM	DEFINITION/MEANING
FINISH	Any special treatment that is applied to a surface to make it appear complete.
FINISHING MATERIAL	Sanding, rasping, or buffing compounds used in the final stages of sculpture.
FIRING	The process of heating ceramic clay to a temperature at which the particles merge and become hard. In glazes the dried material liquefies and becomes glasslike when cooled.
FIXING	The process of setting a dye colour so that it will remain in the fibre. It is achieved in different ways depending on the dye used. Usually done by heat, steam or air-curing.
FLYER	A form of paper advertisement designed to promote an event, product or information.
GLAZE FIRING	The second firing of a piece pottery which has been coated with glaze.
GLAZE	Washes applied to the clay body which, when fired vitrify to form a thin, usually colored, glass layer.
GRADATION	The smooth transition from one colour (or value of a colour) to another.
GREENWARE	Unfired pottery.
HAND BUILDING	Any one of various techniques for creating ceramic objects that do not involve the use of a potter's wheel. These methods include coiling, slab building, draping and pinching.
HATCHING	A technique to create shadow effects, usually in a drawing, by using many closely spaced parallel lines. There's also cross-hatching, in which the lines are drawn overlapping at an angle, to create an even darker shadow.
HIGH-RELIEF	Carving where the figures appear to be more on top of the background rather than part of it.
ILLUSTRATION	Decoration, interpretation or visual explanation of a text, concept or process, designed for integration in print and digital published media, such as posters, flyers, magazines, books, teaching materials, animations, video games and films.
IMPASTO	The texture created by the artist's brush or painting knife when applying thick layers of paint.
INCISING	The process of engraving a design by cutting or scraping into the clay surface at any stage of drying, from soft to bone dry.
INLAID PATTERNS	A decorative technique where a pattern is carved into the clay at the leather hard stage and a clay slip of a contrasting color is laid into the decoration. When inlaid slip dries, the excess is washed away with a sponge to reveal the pattern.
INTAGLIO	A printing technique which transfers ink from the recesses of a matrix, rather than from its surface.
JOOMCHI	Making textured handmade paper by using water to seal several layers of thin handmade papers to form a single strong sheet.
KICK WHEEL	Potter's wheel turned manually by kicking with the foot.

WORD/TERM	DEFINITION/MEANING
KILN	Gas, electric, or wood burning oven or chamber that can be heated to extremely high temperatures for glazing and firing ceramics or pottery.
KNITTING	A method by which yarn is manipulated to create a textile or fabric.
KNOTTING	Decorative pattern produced by interlacing and tying knots in various yarn as in macrame and tatting.
LAYOUT	The arrangement of predetermined items such as image, text and style on a page. Usually, to establish the overall appearance and relationships between the graphic elements to achieve a smooth flow of message and eye movement for maximum effectiveness or impact.
LEATHER HARD	A stage in the drying process when a clay object can be carefully handled without danger of the shape being deformed, but the clay is still pliable enough so alterations can be made if desired.
LIFE DRAWING	The drawing from direct observation of a live model.
LINE	Any mark or area whose length is greater than its width. The most basic tenant of drawing.
LOOM	A frame or machine used for weaving two or more sets of threads or yarn to form fabric or a tapestry.
MACRAME	A form of textile produced using knitting techniques.
MALLEABLE	Able to be shaped with mallet or by hand.
MAQUETTE	A small model in wax or clay, made as a preliminary sketch.
MARBLING	Random effects produced by the mingling of coloured slips while wet.
MEDIUM	Material from which a work of art is made.
MIXED MEDIA	Any artwork that uses more than one medium.
MOBILE	A hanging, movable sculpture.
MODELLING	A building-up process in which a sculpture is produced by the addition of the material from the inside.
MOLA	A handmade textile artform done by overlapping and sewing together layers of different-coloured fabrics and the design is then formed by cutting parts of each layer away. It is also called reverse applique.
MOLD	Hollow cavity produced around a subject for use in creating duplicates of that subject such as plaster, bronze, cast stone.
MORDANT	A mineral/chemical substance used to fix colours applied to fabric. It is mostly used with dyes.
MOTIF	A decorative image or design used in creating a repeating pattern.
OBSERVATIONAL DRAWING	The creation or the creating of a drawing from direct observation of an object, objects, people, landscape, etcetera.

WORD/TERM	DEFINITION/MEANING
ORIGINAL PRINT	Original prints are prints in the medium the artist originally used, for example, linocuts, collagraphs, lithographs, etchings, screen-prints etc. This is not the same as a reproduction which is usually digitally printed.
PAPER	A type of substrate used to support drawings that has a flat surface and is generally made of vegetable matter.
PATINA	Coloring of a sculpture in plaster, bronze, plastic, etc. with acids or pigments.
PIPING	A trim or edging formed by sewing a thin strip of folded fabric such as bias binding into a narrow tube and attaching it to the edge of a piece of fabric.
PLASTER	A mixture of water, lime, gypsum, sand, and other strengthening materials to produce a paste that once dried can be carved.
PLATING	The process of using a hot metal plate to press leather under high pressure.
PLEATING	Measured folds formed at the edge of a piece of fabric where they are with stitching.
POLISHING	The final process, if desired, in finishing a piece of sculpture.
POLISHING	The act of creating a shiny surface on any clay or slip by rubbing with soft cloth, a soft brush, or a piece of plastic film.
POSTER	Art used to promote an idea, product, or event put up in a public space. It may include both textual and graphic elements but may be either wholly graphical or wholly text. Posters are designed to be both eye-catching and informative.
POTTER'S WHEEL	Machine with a horizontally spinning wheel head upon which potters form and trim clay vessels by hand.
PROOF	A preliminary version of a printed piece.
QUILLING	The art of rolling and shaping strips of paper which are glued together to create decorative designs.
QUILTING	The stitching together of two or more layers of fabric together with a soft material in-between them to make a thicker padded material.
RECYCLING	Reclaiming or reusing items for another use.
REDESIGNING	Changing a garment to better meet your needs.
REGISTRATION	The lining up of print layers or a single print layer onto the substrate.
RELIEF	Flat one-sided sculpture, also called bas-relief.
RESIN	A compound of chemicals that hardens to form a durable material.
RESIST	Any barrier used to block the flow and or penetration of a dye colour. Strings, clamps, wax etc. are examples of resists.

WORD/TERM	DEFINITION/MEANING
REVERSE APPLIQUE	A fabric manipulation method where designs are cut out of the top layer of fabric and then layers are added underneath.
RUCHING	Closely gathered or finely pleated strip of fabric applied as trimming.
RUFFLING	A fabric manipulation technique where a strip of fabric, lace or ribbon is tightly gathered or pleated on one edge and applied to a garment as a trimming.
RULE OF THIRDS	A design rule to make drawing or painting (or photograph) more interesting and balanced. The paper is divided into nine parts, three horizontally and three vertically. The focal point is placed on the imaginary division lines or their intersections, rather than directly in the middle or too much to the side of the work.
SCORING	To scratch hatch marks on clay as a means of joining clay pieces together. This is done before brushing on slurry and joining the pieces together.
SCREEN PRINTING	A process of printing images onto a variety of surfaces using stencils, a wire mesh screen and thick printing ink.
SCRIBBLE	Drawings produced in a very squiggly style with a lot of small curves and loops.
SCULPTURE	A three-dimensional form modeled, carved, or assembled.
SERIGRAPH	A rendition of an original artwork created by the silk-screen printing process.
SGRAFFITO	A decorating pottery technique produced by applying layers of underglazes or colored slips to leather hard pottery and then scratching off parts of the layer(s) to create contrasting images, patterns and texture and reveal the clay color underneath.
SHIRRING	A fabric manipulation technique where two or more rows of gathers are created using drawn or elasticized thread.
SKETCH	The unrefined version of a drawing or painting, usually done quickly, either to study a subject, warm-up or practice skills. A rough design or model of a sculpture used as a guide to create the final work.
SKIVE	The process of reducing the thickness of leather.
SLIP	Clay made fluid with water; used for slip casting in molds and for decoration. It is also used like mortar for joining two pieces of leather-hard clay together.
SLIP COATING	The use of slip, either white or coloured, as a wash over a clay article before firing.
SLIP TRAILING	Application of decoration to wet or leather-hard clay by flowing on lines of slip with a fine pointed dispenser, such as a rubber syringe.
SLIP-CASTING	The creation of ceramic forms by casting slip in plaster molds.
SMOCKING	Embroidery techniques used to gather fabric into interesting designs.
SOFT SCULPTURE	A sculpture made of pliant materials, such as cloth or foam rubber.

WORD/TERM	DEFINITION/MEANING
STABILE	A sculpture that rests on the ground but have moving parts.
STAINS	Colours other than those usually obtained from oxides, for tinting slips and glazes.
STONEWARE	Ceramic clay fired to high temperatures and becoming literally as hard and durable as stone.
STUMP WORK	A style of embroidery in which intricate padded stitched designs are raised from the surface of the background fabric.
SUBTRACTIVE PROCESS	Removing or carving out materials to produce a finished sculpture.
SUNKEN RELIEF	Sculpture in which the carving is sunk below the level of the surrounding surface and is contained within a sharply incised contour line.
SWEAT BOX	A storage container or cabinet that stores the moisture inside of it, which then allows the clay to stay at a consistent dampness for workability. This sweat box allows a potter to work on a piece for days or even months as long as the moisture inside of the sweat box is maintained.
TATTING	A technique for handcrafting a durable lace from a series of knots and loops.
TEXTURE	The visual illusion of the surface quality of an object or ground. It is also an Element of Art.
THROWING	The entire activity of shaping the clay on the potter's wheel.
THUMBNAIL	A small, quick sketch of a subject, usually in order to work out a good composition.
TIE AND DYE	A process of decorating fabric by folding, twisting, pleating or crumpling of the fabric and binding with string or rubber bands.
TJANTING	A wooden-handled batik tool with a bulbous metal reservoir at the end and a spout that protrudes from the bottom of the reservoir. It is used to hold the wax and to draw lines that range in varying thicknesses.
TJAP STAMP	A metal plate carved with an intricate design, used to apply wax to fabric prior to batik dyeing.
TONAL DRAWING	An image created using a variety of tones aimed at achieving a three-dimensional effect.
TONAL SCALE	A range of grey scale, incremental structure, arranged from extreme light (white) to extreme dark (black).
TRANSFER PRINTING	A printing process in which an image in the form of a wax crayon design or a picture from a magazine is transferred onto another surface.
TRAPUNTO	A method of quilting that is also called stuffed technique It utilizes at least two layers, the underside of which is slit and padded, producing a raised surface on the quilt.
TUCKING	The folding or pleating of fabric fastened in place by sewing/stitching and used to decorate clothing and household liners.

WORD/TERM	DEFINITION/MEANING
TYPOGRAPHY	The design and usage of different fonts in a way that helps to communicate ideas better visually and if used correctly also convey a certain mood or feeling.
UTILITARIAN	An object designed to be used.
WADDING	The insulation fabric placed in between fabrics to make quilts. It is also called batting.
WARP	Threads stretched lengthwise on a loom.
WEAVING	Process of combining warp and weft components to make a woven structure.
WEDGING	A method used to prepare clay so that 1. all clay particles and platelets are mixed and organized into uniformity, 2. to remove air bubbles and 3. get moist clay to a workable state.
WEFT	Threads woven across the warp.

Western Zone Office
28 August 2026

CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate[®]
CSEC[®]



VISUAL ARTS

**Specimen Papers and
Mark Schemes/Keys**



TEST CODES **01250020–01250028**

SPECIMEN 2021

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01250020–01250028/CSEC/SPEC 2021

“*”Barcode Area*”
Sequential Bar Code

VISUAL ARTS
GENERAL PROFICIENCY
PRODUCTION PAPER

This booklet contains examination tasks for candidates in VISUAL ARTS.

Candidates are reminded that the production pieces which they submit for the examination **MUST** be selected from the same Expressive Forms as those they studied and selected for their School-Based Assessment (SBA).

Candidates who do not fulfil this requirement will **NOT** receive a final grade in their examination.

OPTIONS

This examination consists of tasks on NINE Expressive Forms. Candidates **MUST** attempt ONE task from EACH of the TWO Expressive Forms studied. Each task is worth 60 marks.

STATEMENT OF ACADEMIC DISHONESTY

The presentation of someone else's words, ideas or images is **PLAGIARISM**. You are encouraged to use original ideas, sketches, photographs and illustrations for creating your artwork. When images are borrowed from other sources such as image galleries, clip art, books, magazines, cartoons, films, weblinks, catalogues, newspapers, etc., the creator must be properly acknowledged and cited. **DO NOT** present the images as your own.

PENALTY FOR PLAGIARISM

When images are found to be plagiarised, candidates' score on the examination paper will be cancelled.

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Instructions to Candidates

Read the following instructions carefully.

1. EACH task MUST be done at a separate six-hour session.
2. The six-hour sitting will be divided into TWO 3-hour sessions with a break of not less than one hour between sessions.
3. Colour may be used in any suitable dry or quick-drying medium.
4. Unless specifically stated, the dimensions of the paper should NOT be less than A3 (29.7 × 42 cm) or more than A2 (42 × 59.4 cm).
5. You MUST produce work according to dimensions, where specified.
6. For all Expressive Forms, EXCEPT Drawing, you MUST make preliminary studies and refer to them during the examination. **Sketches, working drawings and explanatory notes MUST be submitted with completed pieces for all Expressive Forms EXCEPT Drawing.**
7. You must NOT copy directly from books, magazines, calendars or other existing pictorial works for submission as your final examination work.
8. You must NOT bring to the examination session COMPLETED works to be copied and submitted as examination pieces.
9. When necessary, extra time will be allowed for techniques or methods which need a period for drying.
10. Wax or other resist materials used in textile design MUST be removed before the examination piece is submitted.
11. The loom MUST be threaded with the warp before the examination begins.
12. Woven pieces MUST be removed from the loom before submission.
13. Prepared blocks and screens with designs must NOT be taken into the examination room, EXCEPT in instances where the photographic method or other methods used for screens would prevent completion of work within a six-hour sitting. In these cases, preliminary sketches and colour separations should be submitted.
14. ALL work MUST be clearly labelled. The labelled paper provided for the examination by CXC should be used. However, if you wish to use other surfaces specially suited to the selected media, then these papers should be attached to the CXC labelled paper. All labels should be placed at the front of the piece. The dimensions of the paper must NOT exceed CXC's stipulations.

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15. Information/explanations concerning the topic may be written concisely at the back of the paper/label.
16. You **MUST** provide your registration number and other relevant information in the spaces provided on the labels.
17. You may write/inscribe your registration number on three-dimensional works, but **MUST** ensure that it does not interfere with the design.
18. You must **NOT** put your name on any work submitted.
19. Photographs **MUST** be submitted for all fragile and/or large-scale works as evidence of further study and in support of works presented. You will **NOT** be assessed based on photographs only.
20. Work **MUST** be packed to avoid smudging. Paints must be dry.
Clay and plaster of Paris must be carefully packed with suitable packaging materials.
21. Greenware (unfired) ceramic or sculpture pieces must **NOT** be submitted for examination. Pieces **MUST** be fired before submission.
22. Hazardous or perishable materials considered dangerous to health and safety **MUST NOT BE USED**. These include blood, bodily fluids, green leaves and seeds, broken glass, razor blades, needles, barbed wire, natural feathers, corrugated irons, etc.

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TEST CODE **01250020**

TWO-DIMENSIONAL EXPRESSIVE FORMS

EXPRESSIVE FORM A

DRAWING
(Colour may be used.)

Complete ONE of the following tasks.

Drawing MUST be done from direct observation.

Use any drawing medium, such as pencil, charcoal, pen and ink, crayon, pastels or any combination of drawing media.

Give consideration, where applicable, to variety in form, shape, size and texture.

1. Draw the seated figure of a person, with one hand resting on the lap.
2. Draw a washbasin with an item of clothing placed over the edge of the basin. The composition MUST also include a scrub brush, a cylindrical bottle of bleach and a bar of soap arranged on a surface.
3. Draw a detailed study of a landscape, which includes a section of a building from the view of a window or door. A section of the window or door MUST be included.
4. Draw an arrangement of THREE chairs randomly placed together. One of the chairs MUST be broken.

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TEST CODE **01250021**

EXPRESSIVE FORM B

PAINTING AND OR MIXED-MEDIA
(Colour **MUST** be used.)

Complete ONE of the following tasks.

Produce a collage, painting or any representational semi-abstract or abstract composition based on ONE of the following themes.

Use any medium and/or combination of media, materials and techniques for the collage.

Paints MUST be quick-drying. Preliminary studies and a statement on the artwork MUST accompany the finished piece.

1. View from Above
2. Twists and Turns
3. Kite-Flying
4. Ghetto

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TEST CODE **01250022**

EXPRESSIVE FORM C

GRAPHICS AND VISUAL COMMUNICATION

Complete ONE of the following tasks.

You are encouraged to use your original artwork or photographs to create artwork manually OR with the use of computer software. Where images are taken from other sources for inspiration, for example, clipart, Internet sources such as image galleries, or books, the source from which the images are taken MUST be acknowledged. The images must NOT be presented as your own work

Where computer-aided software such as Photoshop, Corel Draw or Adobe Illustrator is used, the work MUST be presented in the form of a hard copy with the hardware and software used clearly acknowledged. Evidence of all original images, artwork or resource images MUST also be submitted. A digital device with the stages of preparatory work saved MUST be submitted along with the hard copy.

Use EITHER black and white OR colour OR any combination of black and white and colour.

Preliminary studies and a statement on the artwork MUST accompany the finished piece.

- 1.** Create a design suitable for the cover of a cell phone case reflecting a Caribbean music festival theme. The measurement must NOT exceed **15 cm × 12 cm**.
- 2.** Design and produce a poster promoting a historic site in your country. The poster must NOT exceed **42 cm × 59.4 cm** (A2 paper).
- 3.** Design and produce a comic strip using 8–10 panels illustrating a folk tale from your country. The comic strip must NOT exceed **42 cm × 59.4 cm** (A2 paper).
- 4.** Produce a design for a billboard promoting a “Youth Empowerment Organization”. The design must NOT exceed **42 cm × 59.4 cm** (A2 paper).

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TEST CODE **01250023**

EXPRESSIVE FORM D

PRINTMAKING

Complete ONE of the following tasks.

Produce an EDITION of THREE prints, NOT LESS THAN 20 cm wide, in black and white OR in colour for ONE of the following themes.

Use printing ink that is quick-drying and any printmaking technique or combination of techniques suitable for printing on paper.

Preliminary studies and a statement on the artwork MUST accompany the finished piece. Artist's proof may be submitted with the preliminary studies.

The production piece MUST have the following written in pencil: number of editions, title, student registration number and date.

1. Stilt Man
2. Wrinkled
3. Engine
4. Feathers

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TEST CODE **01250024**

EXPRESSIVE FORM E

TEXTILE DESIGN AND MANIPULATION

Complete ONE of the following tasks.

Preliminary studies and a statement on the artwork MUST accompany the finished piece.

1. Create the front panel for a throw cushion using SIX squares, each measuring **15 cm × 15 cm**. The squares **MUST** be decorated using any **THREE** of the following techniques: smocking, tucking, appliqué, quilting, trapunto and embroidery.
2. Using block and/or silk-screen printing techniques, create an all-over pattern on ONE metre of fabric using architectural elements as your inspiration. The design **MUST** incorporate a minimum of **THREE** colours and should be suitable for drapery in an architect's office. The repeat motif must **NOT** exceed **10 cm × 10 cm**.
3. Using the cross section of **AT LEAST THREE** vegetables as inspiration for your design motif, produce an all-over design on ONE metre square of fabric. Use any **TWO** surface decoration techniques and a minimum of **THREE** colours in your design.
4. Using a combination of tie-dye and printing techniques, design a table skirting on ONE metre of fabric for a wedding banquet. The theme of the wedding is "Springtime". The printed border design **MUST** include **THREE** signature colours, one of which **MUST** be pink.

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TEST CODE **01250025**

THREE-DIMENSIONAL EXPRESSIVE FORMS

EXPRESSIVE FORM F

SCULPTURE

Complete ONE of the following tasks.

Use any appropriate technique(s), such as modelling, carving, throwing, assembling or construction, and any suitable material(s), for example, wood, metals, wire, clay, plaster of Paris or papier mâché to design and execute a work NOT MORE THAN 30 cm at its LARGEST dimension. The work MUST be based on ONE of the following tasks.

Preliminary studies and a statement on the artwork MUST accompany the finished piece.

1. Use any subtractive techniques to create a free-standing sculpture entitled “Fisherwoman”.
2. Design and produce a sculpture of a cartoon character of your own creation.
3. Create a three-dimensional object entitled “The Dance”.
4. Create a low relief based on the flora or fauna in your country.

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TEST CODE **01250026**

EXPRESSIVE FORM G

CERAMICS

Complete ONE of the following tasks.

Preliminary studies and a statement on the artwork MUST accompany the finished piece. All submissions MUST be fired.

1. Design and produce a jug based on the theme “Coconut”. The surface design **MUST** be raised and should cover the entire jug. The piece must **NOT** exceed **10 cm** in diameter at its widest and **18 cm** in height.
2. Design and produce a maquette illustrating one side of a souvenir coin commemorating a Caribbean sporting event. The piece must **NOT** exceed **15 cm** in diameter and **2 cm** in thickness.
3. Design and produce a soup bowl, **15 cm** in diameter and **15 cm** in height, with handles and a lid. The measurement does not include the handles. The design **MUST** be based on one or more vegetables and the lid **MUST** include an opening for a serving spoon.
4. Design and produce a tourist souvenir item depicting the flora of your country. The piece must **NOT** exceed **10 cm** in either direction.

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TEST CODE **01250027**

EXPRESSIVE FORM H

LEATHERCRAFT

Complete ONE of the following tasks.

Candidates can use synthetic materials provided they do not exceed 20 per cent of the finished product.

Preliminary studies and a statement on the artwork MUST accompany the finished piece.

1. Design and produce a belt using the steel pan as an inspiration. The piece should be **80 cm** in length and **6 cm** wide. The surface design **MUST** include both stamping and tooling techniques.
2. Design and produce a pair of wristbands based on the theme “Iguanas”. The design **MUST** be tooled and embellished with appliques, eyelets and studs. The bands **MUST** be **20 cm** in length and **6 cm** wide.
3. Design and produce a set of **FOUR** coasters for a tourist gift shop. Each coaster **MUST** showcase a different national symbol and be **9 cm** in diameter. Use at least **TWO** leathercraft techniques. Edges **MUST** have an appropriate finish.
4. Design and produce a free-form and free-standing table decoration based on the theme “Explosion”. The piece **MUST** not exceed **35 cm** in any direction. Use at least **TWO** leathercraft techniques and embellish accordingly.

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EXPRESSIVE FORM I

FIBRE AND DECORATIVE ARTS

Complete ONE of the following tasks.

Preliminary studies and a statement on the artwork MUST accompany the finished piece.

1. Using papier mâché, design and create a decorative mask to be used in a hotel lobby as a wall decoration. The mask should be based on the theme “Harlequin” and must NOT exceed **20 cm × 30 cm**.
2. Design and produce an elaborate brooch for a jewellery exhibition. Your design MUST be based on the theme “Bird of Paradise” and MUST incorporate natural and manmade materials such as seeds, beans, dried leaves, beads, buttons, burlap and ribbons. The piece must NOT exceed **10 cm × 20 cm**.
3. Create a decorative hat using TWO weaving techniques. The design MUST include elements which promote one of your country’s natural resources. This item is to be displayed in the lobby of a hotel. The piece must NOT exceed more than **30 cm** in diameter.
4. Design and produce a headdress for a bride in a theatrical production based on the theme “Fantasy”. The headdress MUST be constructed using fabric and natural fibres and must NOT exceed **30 cm** at its largest dimension.

END OF TEST



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ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2

Practical Ability: Craftsmanship – 15								
	0	1	2-3	3-4	5			
Appropriate material or relevance to theme or task	No rewardable work	Little understanding of same task/theme. Inappropriate choice and use of material/s.	Proficient in the choice of materials for the product and its purpose, relative to the task/theme.	Above average understanding and execution shown in the choice of materials for the product and its purpose relevant to task/theme.	Superior understanding shown in the choice of materials for the product and its purpose, relative to the task/theme.			
	0	1-2	3-4	5-6	7	8	9	10
Level of skill in manipulation of materials or media	No rewardable work	Product does not meet the syllabus standards. Candidate is unaware of core concepts associated with application of skills.	Product does not meet many of the syllabus standards. Significant errors in the application of skills.	Product does not meet many of the syllabus standards. Noticeable errors in the application of skills.	Product meets some of the syllabus standards. Some errors in the application of skills.	Product meets required standards. While some errors were seen, candidate displayed limited knowledge of core concepts in the application of skills.	Product meets required standards. While minor errors were seen, candidate displayed knowledge of core concepts in the application of skills.	Product meets required standards. Demonstrates mastery of the skills needed to complete the piece.



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2

Practical Ability: Design and Composition - 7								
	0	1	2	3	4	5		
Manipulation of design elements (line, texture, colour, shape, mass, space); principles (balance, contrast, unity, proportion, aesthetic appeal)	No rewardable work	Well-made product but little/no adherence to theme of technique or dimensions.	Many distracting elements affecting balance. Low aesthetic appeal.	Many distracting elements making little or no contribution to overall theme. Some aesthetic appeal.	One or more of the elements distracting from overall theme but overall composition is in keeping with the theme.	The combination of the design elements has great aesthetic appeal and is in keeping with the theme. New insight into topic or theme.		
	0	1	2					
Functionality	No rewardable work	Unsuitable for the purpose based on the design.	Fully suited to purpose. Can be used in novel way/s.					



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2

Critical Thinking: Innovation - 5								
	0	1						
Experimentation	No rewardable work	Innovation seen in the use of skills <u>and</u> materials to complete the task.						
	0	1	2					
Level of personal interpretation	No rewardable work	Little development of concept. Much ambiguity with the theme of the piece.	Most aspects of innovation successful; well-illustrated theme with new ideas or old ideas used in novel/new ways. New insight given.					
	0	1	2					
Creativity	No rewardable work	Poor development/ arrangement of ideas, media and resources to create original works of art.	Excellent development/ arrangement of ideas, media and resources to create original works of art.					



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID - CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT - PIECES 1 AND 2

Enquiry: Preparatory Work - 3								
	0	1	2					
Development of Concept	No rewardable work	Limited evidence of the development process.	Excellent evidence of development process.					
Development of Design	No rewardable work	Excellent evidence of the development of design.						



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECE 3

Practical Ability: Craftsmanship – 30								
	0	1-2	3-4	5-7	8-10			
Appropriate material or relevance to theme or task	No rewardable work	Little understanding of same task/theme. Inappropriate choice and use of material/s.	Proficient in the choice of materials for the product and its purpose, relative to the task/theme.	Above average understanding and execution shown in the choice of materials for the product and its purpose relevant to task/theme.	Superior understanding shown in the choice of materials for the product and its purpose, relative to the task/theme.			
	0	1-2	3-5	6-8	9-11	12-14	15-17	18-20
Level of skill in manipulation of materials or media	No rewardable work	Product does not meet the syllabus standards. Candidate is unaware of core concepts associated with application of skills.	Product does not meet many of the syllabus standards. Significant errors in the application of skills.	Product does not meet many of the syllabus standards. Noticeable errors in the application of skills.	Product meets some of the syllabus standards. Some errors in the application of skills.	Product meets required standards. While some errors were seen, candidate displayed limited knowledge of core concepts in the application of skills.	Product meets required standards. While minor errors were seen, candidate displayed knowledge of core concepts in the application of skills.	Product meets required standards. Demonstrates mastery of the skills needed to complete the piece.



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID - CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT - PIECE 3

Practical Ability: Design and Composition - 14								
	0	1-2	3-4	5-6	7-8	9-10		
Manipulation of design elements (line, texture, colour, shape, mass, space); principles (balance, contrast, unity, proportion, aesthetic appeal)	No rewardable work	Well-made product but little/no adherence to theme of technique or dimensions.	Many distracting elements affecting balance. Low aesthetic appeal.	Many distracting elements making little or no contribution to overall theme. Some aesthetic appeal.	One or more of the elements distracting from overall theme but overall composition is in keeping with the theme.	The combination of the design elements has great aesthetic appeal and is in keeping with the theme. New insight into topic or theme.		
	0	1-2	3-4					
Functionality	No rewardable work	Unsuitable for the purpose based on the design.	Fully suited to purpose. Can be used in novel way/s.					



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID – CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT – PIECES 1 AND 2

Critical Thinking: Innovation – 10								
	0	1	2					
Experimentation	No rewardable work	Little innovation seen in the use of skills <u>and</u> materials to complete the task.	Innovation seen in the use of skills <u>and</u> materials to complete the task.					
	0	1-2	3-4					
Level of personal interpretation	No rewardable work	Little development of concept. Much ambiguity with the theme of the piece.	Most aspects of innovation successful; well-illustrated theme with new ideas or old ideas used in novel/new ways. New insight given.					
	0	1-2	3-4					
Creativity	No rewardable work	Poor development/ arrangement of ideas, media and resources to create original works of art.	Excellent development/ arrangement of ideas, media and resources to create original works of art.					



CARIBBEAN EXAMINATIONS COUNCIL

ASSESSMENT GRID - CSEC VISUAL ARTS SCHOOL-BASED ASSESMENT - PIECES 1 AND 2

Enquiry: Preparatory Work - 6								
	0	1-2	3-4					
Development of Concept	No rewardable work	Limited evidence of the development process.	Superior evidence of the development process.					
	0	1	2					
Development of Design	No rewardable work	Limited evidence of the development of design.	Excellent evidence of the development of design.					



CARIBBEAN EXAMINATIONS COUNCIL

PRODUCTION PAPER

MARKING CRITERIA

Practical Ability:						
30 - Craftsmanship						
10		8-10	5-7	2-4	1	0
Appropriateness of material/relevance to theme or task.		Superior understanding shown in the choice of material/s for the product and its purpose, relative to the task/theme.	Above average understanding shown in the choice of material/s for the product and its purpose relative to task/theme.	Proficient in the choice of material/s for the product and the understanding of its purpose, relative to the task/theme.	Little understanding of same task/theme. Inappropriate choice and use of material/s.	No understanding of the tasks and theme; materials inappropriate.
20	18-20	15-17	12-14	9-11	5-8	0-4
Level of skill in manipulation of materials/media	Product exceeds conventional standards. Demonstrates mastery of the skills needed to complete the piece. Little or no error seen.	Product meets conventional standards. No significant error seen in application of skill.	Product meets conventional standards. While some errors were seen, candidate displayed knowledge of core concepts in the application of skills.	Product created does not meet some of the syllabus standards. Significant errors in the application of skills.	Product does not meet many of the syllabus standards. Noticeable errors in the application of skills.	Product does not meet many of the syllabus standards. Candidates unaware of core concepts associated with application of skills.

15 – Design/Composition						
12	11-12	9-10	6-8	3-5	1-2	0
Manipulation of Design elements – line, texture, colour, shape, mass, space, principles of balance, contrast, unity, decoration, form, harmony, pattern, rhythm, shape, structure, sympathy, tone, volume – for aesthetic appeal.	The combination of the design elements has great aesthetic appeal and is in keeping with the theme. New insight into topic or theme.	One or more of the design elements distracting but overall composition is in keeping with the theme and still has aesthetic appeal.	One or more of the elements distracting from overall theme resulting in reduced aesthetic appeal.	Many distracting elements making little or no contribution to overall theme. Some aesthetic appeal.	Many distracting elements affecting balance. Low aesthetic appeal.	Many distracting elements affecting balance. Low aesthetic appeal. OR Well-made product but little/no adherence to theme or technique or dimensions.
3			3	2	1	0
Utility/Functionality			Suited to purpose. Can be used in novel way/s.	Not fully suited to the purpose on some aspect of the design.	Unsuitable to purpose based on design.	Design unsuitable and not functional.

Critical Thinking:						
9 - Innovation						
2				2	1	0
Experimentation				Innovation seen in the use of skills and materials to complete the task.	Some innovation seen in the application of skills and/or the materials employed in traditional ways so as to complete the task.	No innovation seen in the application of skills or the use of materials.

3				3	2	1
Level of personal interpretation				Most aspects of innovation successful; well-illustrated theme with new ideas or old ideas used in novel/new ways. New insight given.	Little development of concept. Much ambiguity with the theme of the piece.	Theme of the piece does not match product.
4		4	3	2	1	0
Creativity		Excellent development/ arrangement of ideas, media and resources to create original works of art.	Very good development/ arrangement of ideas, media and resources to create original works of art.	Fairly good development/ arrangement of ideas, media and resources to create original works of art.	Poor development/ arrangement of ideas, media and resources to create original works of art.	No development/ arrangement of ideas, media and resources to create original works of art.

Enquiry:						
6 - Preparatory Work						
3 Development of concepts			3	2	1	0
			Superior evidence of development process.	Average evidence of development process.	Limited evidence of the development process.	No attempt at development.
3			3	2	1	0
Development of design			Superior evidence of the development of design.	Average development of design.	Limited development of design.	No attempt at development.



CARIBBEAN EXAMINATIONS COUNCIL

PRODUCTION PAPER

MARKING CRITERIA - DRAWING OPTION

Practical Ability:						
33 - Craftsmanship						
10		8-10	5-7	2-4	1	0
Appropriateness of material/relevance to theme or task.		Superior understanding shown in the choice of material/s for the product and its purpose, relative to the task/theme.	Above average understanding shown in the choice of material/s for the product and its purpose relevant to task/theme.	Proficient in the choice of materials for the product and the understanding of its purpose, relative to the task/theme.	Little understanding of the topic and theme, Materials inappropriate.	No understanding of the tasks and theme. Choice of materials inappropriate.
23	20-23	16-19	12-15	8-11	4-7	0-3
Level of skill in manipulation of materials/media	Product exceeds conventional standards. Demonstrates mastery of the skills needed to complete the piece. Little or no error seen.	Product meets conventional standards. No significant error seen in application of skill.	Product meets conventional standards. While some errors were seen, candidate displayed knowledge of core concepts in the application of skills.	Product created does not meet some of the syllabus standards. Significant errors in the application of skills.	Product does not meet many of the syllabus standards. Noticeable errors in the application of skills.	Product does not meet many of the syllabus standards. Candidates unaware of core concepts associated with application of skills.

18- Design/Composition						
18	15-18	12-14	9-11	6-8	3-5	0-2
Manipulation of Design elements - line, texture, colour, shape, mass, space, principles of balance, contrast, unity, decoration, form, harmony, pattern, rhythm, shape, structure, sympathy, tone, volume - for aesthetic appeal.	The combination of the design elements has great aesthetic appeal and is in keeping with the theme. New insight into topic or theme.	One or more of the design elements distracting but overall composition is in keeping with the theme and still has aesthetic appeal.	One or more of the elements distracting from overall theme resulting in reduced aesthetic appeal.	Many distracting elements making little or no contribution to overall theme. Some aesthetic appeal.	Many distracting elements affecting balance. Low aesthetic appeal.	Many distracting elements affecting balance. Low aesthetic appeal. OR Well-made product but little/no adherence to theme of technique or dimensions.

Critical Thinking:						
9 - Innovation						
2 Experimentation				2	1	0
				Innovation seen in the use of skills and materials to complete the task.	Some innovation seen in the application of skills and/or the materials employed in traditional ways so as to complete the task.	No innovation seen in the application of skills or the use of materials.
3 Level of personal interpretation				3	2	1
				Most aspects of innovation successful, well-illustrated theme with new ideas or old ideas used in novel/new ways. New insight given.	Little development of concept. Much ambiguity with the theme of the piece.	Theme of the piece does not match product.
4 Creativity		4	3	2	1	0
		Excellent development/ arrangement of ideas, media and resources to create original works of art.	Very good development/ arrangement of ideas, media and resources to create original works of art.	Fairly good development/ arrangement of ideas, media and resources to create original works of art.	Poor development/ arrangement of ideas, media and resources to create original works of art.	No development/ arrangement of ideas, media and resources to create original works of art.



SPEC 2021/01250020/MS

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

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EXAMINATION

VISUAL ARTS

PRODUCTION PAPER — DRAWING

SPECIMEN PAPER

MARK SCHEME

2021

VISUAL ARTS
PRODUCTION PAPER – DRAWING
SPECIMEN PAPER
MARK SCHEME

Practical Ability

Craftsmanship (33 marks)

- (a) Appropriateness of material/relevance to theme or task - **10 marks**
- (b) Level of skills in manipulation of materials/media - **23 marks**

Design/Composition (18 marks)

- (a) Manipulation of Design elements - line, texture, colour, shape, mass, space, principles of balance, contrast, unity, decoration, form, harmony, pattern, rhythm, shape, structure, sympathy, tone, volume - for aesthetic appeal.
18 marks

Critical Thinking

Innovation (9 marks)

- (a) Experimentation - **2 marks**
- (b) Level of personal interpretation - **3 marks**
- (c) Creativity - **4 marks**

N.B.: No fractions of marks should be awarded.

Total 60 marks



SPEC 2021/01250020-01250028/MS

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

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EXAMINATION

VISUAL ARTS

PRODUCTION PAPER

SPECIMEN PAPER

MARK SCHEME

2021

VISUAL ARTS
PRODUCTION PAPER
SPECIMEN PAPER
MARK SCHEME

Practical Ability

**Craftsmanship
(30 marks)**

- (a) Appropriateness of material/relevance to theme or task - **10 marks**
- (b) Level of skill in manipulation of materials/media - **20 marks**

Design/composition (15 marks)

- (a) Manipulation of design elements - line, texture, colour, shape, mass, space, principles of balance, contrast, unity, decoration, form, harmony, pattern, rhythm, shape, structure, sympathy, tone, volume - for aesthetic appeal - **12 marks**
- (b) Utility/functionality - **3 marks**

Critical Thinking

Innovation (9 marks)

- (a) Experimentation - **2 marks**
- (b) Level of personal interpretation - **3 marks**
- (c) Creativity - **4 marks**

Enquiry

Preparatory work (6 marks)

- (a) Development of concept - **3 marks**
- (b) Development of design - **3 marks**

N.B.: No fractions of marks should be awarded.

Total 60 marks

DETAILED MARK SCHEME FOR THE SCHOOL-BASED ASSESSMENT: ART PIECES

- A. The criteria used for awarding marks for each skill for EACH piece (Pieces 1 *and* 2) are as follows:

Practical Ability:

1. Craftsmanship 15 marks

- (a) Appropriateness of material or relevance to theme or task – 5 marks
- (b) Level of skill in manipulation of materials or media – 10 marks

2. Design and Composition 7 marks

- (a) Manipulation of design elements (line, texture, colour, shape, mass, space); principles (balance, contrast, unity and aesthetic appeal) – 5 marks
- (b) Functionality (decorative or utilitarian) – 2 marks

Critical Thinking: 5 marks

1. *Innovation*

- (a) Experimentation – 1 mark
- (b) Level of personal interpretation – 2 marks
- (c) *Creativity* 2 marks

Enquiry: 3 marks

2. Preparatory Work

- (a) Development of Concept – 2 marks
- (b) Development of Design – 1 marks

TOTAL 30 marks

NB. The marks for Piece 3 MUST be multiplied by two.



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