



CARIBBEAN EXAMINATIONS COUNCIL

**Caribbean Advanced Proficiency Examination®
CAPE®**

ART AND DESIGN SYLLABUS

Effective for examinations from May/June 2012



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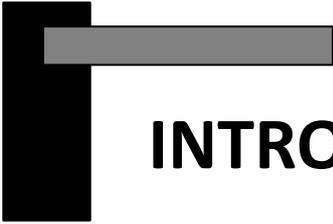
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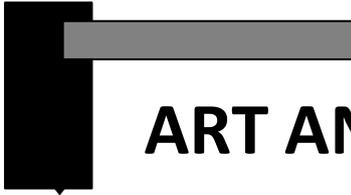
INTRODUCTION

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

The Caribbean Examinations Council offers three types of certification. The first is the award of a certificate showing each CAPE Unit completed. The second is the CAPE Diploma, awarded to candidates who have satisfactorily completed at least six Units, including Caribbean Studies. The third is the CAPE Associate Degree, awarded for the satisfactory completion of a prescribed cluster of seven CAPE Units including Caribbean Studies and Communication Studies. For the CAPE Diploma and the CAPE Associate Degree, candidates must complete the cluster of required Units within a maximum period of five years.

Recognised educational institutions presenting candidates for the CAPE Associate Degree in one of the nine categories must, on registering these candidates at the start of the qualifying year, have them confirm, in the required form, the Associate Degree they wish to be awarded. Candidates will not be awarded any possible alternatives for which they did not apply.





ART AND DESIGN SYLLABUS

◆ RATIONALE

Art and Design refers to artistic and design practices which focus on visual communication, creative production and expression in two and three dimensional media. It involves work in traditional and contemporary methods and provides opportunities for the development of knowledge, skills and attitudes related to art and design practices. This Art and Design syllabus is broad-based and seeks to develop creative practices, artistic knowledge, critical thinking and problem solving skills in a variety of media. It brings together the similarity and diversities of Cultural practices in the Caribbean. In context, it aims to prepare Caribbean students to participate in their community as art and design practitioners as well as productive, innovative citizens.

Art and Design offers a significant introduction to observation, research, production, cultural studies, aesthetics and art criticism that are embodied in a wide range of disciplines such as the Humanities, Science, Engineering, and Information and Communication Technologies. The verbal and visual characteristics of this course aids in the development of cognitive, psycho-motor and attitudinal skills. It provides a solid foundation for the development of knowledge and skills necessary for careers in creative production, marketing, commercial enterprise and manufacturing industries as well as a variety of aesthetic enterprises. It also provides candidates with the observational skills relevant to a wide range of occupational areas and fields of study especially Law, Criminology and Medicine. In addition, it aims to prepare Caribbean students to respect their environment and live harmoniously in their communities.

The syllabus also contributes to the development of selected attributes from the CARICOM Ideal Person document as articulated by the CARICOM Heads of Government. This person is one who demonstrates emotional security with a high level of self-confidence and self-esteem, is aware of the importance of living in harmony with the environment and nurtures its development in the economic and entrepreneurial spheres in all other areas of life (CARICOM Education Strategy, 2000).

This holistic development of students aligns with selected competencies advocated in the UNESCO Pillars of learning. These are learning to be, learning to do, and learning to transform one's self and society.

◆ AIMS

The syllabus aims to:

1. develop skills and abilities, knowledge and attitudes that will enable artistic *production and creative problem solving*;
2. *encourage experimentation with traditional and contemporary materials, technical processes and methods*;

3. convey *ideas and explore* concepts through the manipulation of materials and media;
4. encourage creative solutions to art and design problems;
5. *develop critical thinking skills through research and participation in aesthetic activities;*
6. *develop knowledge and critical understanding of the art and design trends of different historical eras, traditions and the aesthetic expectations of various cultures, with specific reference to the Caribbean;*
7. *develop skills in observation and investigation through Art and Design techniques and technologies;*
8. develop individual initiative and self-confidence by building on special skills and interests;
9. develop an understanding of the relationship between artistic expression and cultural issues that have evolved over historically significant periods;
10. develop an appreciation for the cultural diversity and creative arts of the Caribbean region;
11. develop a working vocabulary relevant to art, design and Caribbean culture;
12. *prepare candidates for further study and work in art, design, cultural studies, Information and Communication Technologies (ICT) and other related disciplines;*
13. develop knowledge and skills for aesthetic appreciation and evaluation;
14. *use Art and Design to create awareness and propose solutions for social and environmental issues;*
15. *create a portfolio of two and three dimensional art and design work for assessment in the pursuit of further study and for the world of work;*
16. *provide opportunities for the development of a career in Art and Design as well as self-employment through job creation in selected Art and Design industries.*

◆ SKILLS AND ABILITIES TO BE ASSESSED

Skills and abilities refer to:

- a. Knowledge of content;
- b. Competencies;
- c. Attitudes that candidates are expected to develop and demonstrate on completion of this syllabus.

These skills and abilities are grouped under five principles of assessment:

- (i) Craftsmanship
- (ii) Design and Composition
- (iii) Innovation
- (iv) Enquiry



(v) Critical Thinking

The principles of assessment are set out in the criteria below:

Craftsmanship

The examination will test the candidate's skill and ability to apply knowledge related to technical skills and manipulative processes.

Design and Composition

The Examination will test the candidate's skill and ability to create, solve problems and compose with the elements and principles, media and materials of Art and Design practice. It will also assess the value of principles in Art and Design practices.

Innovation

The examination will test the candidate's skill and ability to demonstrate knowledge of Art and Design through original and creative interpretations in the development of ideas as well as the use of materials, techniques and available technologies.

Enquiry

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

- (i) demonstrate ideas and solve problems in manipulation of various media and materials;
- (ii) apply concepts and methodologies to creative art and design practices;
- (iii) investigate and analyse information derived from primary and secondary sources used in research;
- (iv) apply aesthetic theories in the development of creative thought.

Critical Thinking

The examination will test the candidate's skill and ability to observe, analyse, discuss, interpret and evaluate works of art and design as well as discuss how they relate to the historical and aesthetic, practices in the Caribbean. It will also examine the candidate's Art and Design production processes.

◆ **PRE-REQUISITES OF THE SYLLABUS**

Any person, with a good grasp of the contents of the Caribbean Secondary Education Certificate (CSEC) Visual Arts syllabus or equivalent, should be able to pursue the course of study defined by this syllabus. However, successful participation in the course of study will also depend on possession of good verbal and written communication skills.

◆ **STRUCTURE OF THE SYLLABUS**

The syllabus is divided into two Units. Each Unit consists of three Modules. Although the Units are independent of each other, the syllabus was designed in such a way that Unit 1 provides a foundation



for Unit 2. Together, Units 1 and 2 provide a comprehensive assessment of *achievement in* the field of Art and Design at this level.

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

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

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

- Module 1 - Design
- Module 2 - Applied Arts
- Module 3 - Creative Projects

◆ UNIT 1: FOUNDATIONS OF ART AND DESIGN

MODULE 1: CULTURAL STUDIES

GENERAL OBJECTIVES

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

1. understand and be able to research art and design projects with reference to the technical methods, function, historic circumstance and expectation of art and design productions;
2. know the relationships that characterise art and design practice, especially within the economic, social, historical and cultural context in the Caribbean;
3. demonstrate initiative and curiosity in the planning, implementation and presentation of research with regard to art and design practice and cultures in the Caribbean.

SPECIFIC OBJECTIVES

Students should be able to:

1. discuss research using data from primary and secondary sources;
2. explain artistic practices and their relationship to social, economic, historical and cultural developments;
3. explain the terminologies, contexts and concepts of Art History, Caribbean Heritage, Critical Studies and Cultural Practices and Art and Design Industries;
4. plan, complete and present research projects;
5. discuss the origins of, and influences on the production of Art and Design in the Caribbean;
6. use critical methodologies to *describe*, analyse, *interpret* and evaluate works of Art and Design.

CONTENT

1. **Art History with specific reference to the Caribbean – an overview of the social and cultural history of Art, Design and Architecture in the region.**

- (a) Before 1500

The Art, Design and Culture of Autochthonous (*indigenous*) peoples in the Caribbean and Circum-Caribbean (*Amerindians, Arawaks, Tainos, Caribs/Kalinago, Garifuna, Olmec, Maya, and Aztec*) in:

- (i) drawings, engravings and paintings, rock art (petrographs, hieroglyphics, tellae and petroglyphs);

UNIT 1
MODULE 1: CULTURAL STUDIES (cont'd)

- (ii) *architecture (sacred spaces, military and industrial structure, domestic/vernacular and formal buildings, for example, bohio, caney, ajoupa, pyramids);*
- (iii) pottery (construction methods, surface design and finishes);
- (iv) weaving (fabric, basketry);
- (v) body painting/*printing* and adornments (clothing, *tatoos* and jewellery);
- (vi) the design and function of sacred spaces and the regard for ceremonial, commercial, leisure and domestic items (utensils, tools, weapons and boats);
- (vii) way of life of the early peoples of the Caribbean.

(b) 1500 – 1900

The Art, Design and Architecture as influenced by European, Asian and African Arts and Design namely:

- (i) the styles and forms of Art (paintings, sculpture and applied art);
- (ii) the design and function of religious, ceremonial, military and domestic items;
- (iii) architecture (forts, plantation structures, public monuments, public buildings, places of worship and housing);
- (iv) artists who worked in the Caribbean – Belisario, Wickstead, Robertson, Brunias, Pizarro and Gaugin;
- (v) *internationally renowned artistes who were born in the Caribbean – Pizarro (St. Thomas, Virgin Islands), and Balisario (Jamaica).*

(c) 1900 to present

The national Art movements, major art and design practitioners, the styles of art, sculpture, architecture and design, namely:

- (i) the formation and development of national and regional cultural organizations and art movements (Caribbean Artists Movement [CAM], Institute of Jamaica [IJ] Working Peoples' Art Class [WPAC], Trinidad Art Society [TAS]);
- (ii) national artists and their characteristic artwork, such as,
 - Edna Manley - Jamaica (sculpture, painting);
 - Goldie White - Barbados (ceramics);
 - Philip Moore - Guyana (sculpture, painting);
 - Dunstan St Omer - St Lucia (muralists);



UNIT 1
MODULE 1: CULTURAL STUDIES (cont'd)

Peter Minshall	-	Trinidad and Tobago (design);
Heather Doram	-	Antigua and Barbuda (textile design);
Eva Wilkin	-	St Kitts and Nevis (painting);
Canute Calliste	-	Carriacou (Intuitive painting);
Wilfredo Lam	-	Cuba (painting)
Hector Hyppolite	-	Haiti (painting)

- (iii) development of art and design practices, the function of styles, techniques, materials and knowledge of Two-Dimensional and Three-Dimensional media in the Art, Design and Architecture in the Caribbean:

Two-Dimensional Art

- (a) influences of Western Art such as Impressionism, Expressionism, *Cubism*, Surrealism, Abstract Expressionism, Realism, Popular (Pop) Art, Optical (Op) Art, *Minimalism*, *Photo-realism*, *Conceptual Art*;
- (b) examples of art forms and retentions of Autochthonous (*Indigenous*), African and Asian *cultures*;

Three-Dimensional Art

- (a) *sculptures, statues, installations, kinetic art and performance art*;
- (b) examples of art and design forms and retentions in artifacts of Autochthonous (Early peoples), African and Asian Art;
- (iv) design for example in forms such as Ceramics, Textiles, Fibre Arts, Printmaking, Photography, Advertising, Computer-generated designs;
- (v) **architecture** for example in vernacular forms, *influences of Gothic, Romanesque and Georgian styles*; preservation and restoration of historical or culture structures.

2. Art and Design in Caribbean Heritage - a study of the meanings, functions and traditions as expressed in forms of architecture, artifacts, monuments, festivals and celebrations, namely:

- (i) architecture (religious, civic and traditional structures or buildings, vernacular housing);
- (ii) artifacts (utilitarian, decorative, ceremonial, religious);
- (iii) monuments (religious, civic/public monuments and structures such as statues, memorial *as well as* military, political and social commemorations);
- (iv) festivals and celebrations that are derived from secular and religious forms and traditions (Carnival, Jonkannu, Crop Over, Mashramani, Christmas, Kumina, Hosay, Ramleela, Big Drum, Phagwa);

UNIT 1
MODULE 1: CULTURAL STUDIES (cont'd)

- (v) heritage sites in the Caribbean (designated by UNESCO, local authorities – Brimstone Hill, Pitons).

3. Critical Studies – a critical study of Art and Design artifacts that comprise:

- (i) methodologies of art criticism (description, interpretation, evaluation);
- (ii) aesthetic theories (*realism, pragmatism, emotionalism, formalism, feminism, constructivism, marxism, socio-historical*);
- (iii) contemporary Art and Design issues including the role and function of artists and designers in production of aesthetic issues (intellectual property rights, censorship, selling and buying art, *forgery*);
- (iv) *thematic study (the critical study of art and design in context of social, cultural, environmental, religious, political, gender, race, class concerns).*

Suggested Teaching and Learning Activities

Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.

1. Visit museums, art galleries, *monuments and heritage* sites to observe artifacts of *religious, cultural, political and historical* importance.
2. Have students interview artists and design practitioners and observe the work of culture bearers and elders.
3. Conduct field studies and research at archaeological, architectural and heritage sites, as well as analyse cultural objects and events.
4. Encourage students to participate in and or observe activities and traditions of festivals and celebrations.
5. Have students use libraries, museum, archives, information and communication technologies to source information on art, design and culture of the Caribbean peoples.
6. Have students use resources such as photographs, reproductions, Audio Visual materials, and exhibition catalogues.
7. Discuss issues of Plagiarism, Intellectual Property Rights and Copyright laws *by giving actual examples.*

UNIT 1
MODULE 1: CULTURAL STUDIES (cont'd)

RESOURCES

- Barnet, S. *A Short Guide to Writing About Art*, New York: Harper Collins Publishers, 1993.
- Boxer, D. and Poupeye, V. *Modern Jamaican Art*, Kingston: Ian Randle Publishers, 1998.
- Cummings, A., Thompson, A. and Whittle, N. *Art in Barbados*, Kingston: Ian Randle Publishers, 1998.
- Janson, H. W., and Janson, A. F. *History of Art for Young People*, New York: Harry N. Abrams Incorporated, 1997.
- Poupeye, V. *Caribbean Art*, London: Thames and Hudson, 1996.
- Scott, N. *Compendium of Caribbean Artists and Art Forms*, In press, 2009.
- Sued-Badillo, J. (Ed.) *General History of the Caribbean, Vol 1: Autochthonous Societies*, UNESCO Publication, 2003.
- Walmsley, A., Greaves, S, and Cozier, C. *Art in the Caribbean: An Introduction*, (In press) London: New Beacon Books, 2010.
- Wilson, S. *The Indigenous People of the Caribbean*, Gainesville: University Press of Florida, 1997.

UNIT 1

MODULE 2: TWO-DIMENSIONAL ART AND DESIGN

GENERAL OBJECTIVES

On completion of this Module, students should:

1. know the elements and principles involved in the practice and production of two-dimensional Art and Design;
2. develop proficiencies with materials for production of two-dimensional forms in Art and Design;
3. know the relationships that characterise Art and Design practices;
4. understand the function of initiative and creativity in the production and presentation of Art and Design projects.

SPECIFIC OBJECTIVES

Students should be able to:

1. apply techniques with innovative approaches to two-dimensional Art and Design forms;
2. demonstrate knowledge of elements and principles of two-dimensional Art and Design forms;
3. use traditional and ICT applications for visual communication of two-dimensional Art and Design forms;
4. produce two-dimensional work based on specified themes;
5. demonstrate initiative in the independent production of Art and Design projects.

CONTENT

1. Media, Materials and Methods

Explore a variety of 2-D techniques by selecting at least TWO of the following categories (i – iv):

- (i) wet media (ink, paint);
- (ii) dry media (pencil, crayons and pastels);
- (iii) combination of wet and dry media;
- (iv) mixed media (collage, mosaic, montage).

UNIT 1

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

Note: Two-dimensional work should be completed in at least TWO different techniques using suitable materials. The THREE Art and Design pieces for Internal Assessment in this module must show proficiencies in more than one material and process.

2. Elements and Principles

An investigation of the elements and principles of Art and Design as they relate to two-dimensional work. *Elements:* dot, line, shape, space, texture, form/mass, mass, colour and value. *Principles:* balance, rhythm, proportion, repetition, pattern, emphasis, unity, variety and movement.

3. Exploration of Material, Media and Techniques

- (i) Working from observation: investigating light, form, shape and space (*still life, figure, portraiture*).
- (ii) Working from memory and narrative themes (*imaginative composition, illustration, and caricature*).
- (iii) Working from imagination and themes of transposition, transformation and invention (*imaginative composition, collage, metamorphosis*).
- (iv) Exploration of different formats and supports or grounds (*paper, canvas, burlap, computer*).
- (v) Mixed media (*collage, mosaic, montage*).

4. The Artistic and Historical Origins of Media and Techniques

Study of the use of materials, tools and techniques that enable the production of two-dimensional artwork within historical and contemporary contexts.

- (i) Exploration of the history of material and methods of two-dimensional art and design.
- (ii) Investigation of the physical properties of materials.
- (iii) Survey of the major practitioners and exponents of two-dimensional Art and Design forms, particularly as they relate to the Caribbean region.

5. Safety Procedures

Create an Awareness of:

- (i) *Content – a composition of art materials.*
- (ii) *Procedures and processes for handling art materials and equipment.*
- (iii) *Personal, social and environmental safety precautions.*



UNIT 1

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

- (iv) *Maintenance and storage practices for materials and equipment.*
- (v) *Storage and disposal practices.*

Suggested Teaching and Learning Activities

Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.

1. Arrange practical studio-based and out-door activities.
2. Have students experiment and investigate various techniques, materials and equipment.
3. Have students explore techniques such as still life compositions, portraiture, figure or life drawing and collage; realism, abstraction, stylization and symbolism.
4. *Explore activities that develop observational skills.*

RESOURCES

- | | |
|---------------------------|---|
| Bridgman, G. B. | <i>Bridgman's Complete Guide to Drawing from Life</i> , New York: Weathervane Books, 1999. |
| Gair, A. (Ed.) | <i>Artist's Manual: A Complete Guide to Painting and Drawing Materials and Techniques</i> , San Francisco: Chronicle Books, 1995. |
| Holahan, C. and Roche, M. | <i>Art, Craft, Design</i> , Dublin: Gill and Macmillan, 1993. |
| Simon, H. | <i>Techniques of Drawing</i> , New York: Dover Publications Inc., 1972. |

UNIT 1

MODULE 3: THREE-DIMENSIONAL ART AND DESIGN

GENERAL OBJECTIVES

On completion of this Module, students should:

1. know the elements and principles involved in the practice and production of three-dimensional Art and Design;
2. develop proficiencies with materials for production of three-dimensional forms in Art and Design production;
3. understand the relationships that characterise Art and Design practice;
4. understand the role of initiative and creativity in the production and presentation of Art and Design projects.

SPECIFIC OBJECTIVES

Students should be able to:

1. demonstrate innovative approaches in sourcing materials, tools and equipment for the production of three-dimensional Art and Design forms;
2. apply techniques with innovative approaches to three-dimensional Art and Design forms;
3. apply knowledge of elements and principles in the production of three-dimensional Art and Design forms;
4. use traditional and ICT applications for visual communication of three-dimensional Art and Design forms;
5. produce *three-dimensional work based on specified themes using traditional and contemporary methodologies*;
6. produce three-dimensional work based on specified themes using ICT as well as traditional methodologies;
7. demonstrate initiative in independent production of three-dimensional Art and Design work.

UNIT 1
MODULE 3: THREE-DIMENSIONAL ART AND DESIGN (cont'd)

CONTENT

1. Media Materials and Methods

- (a) Investigation of **TWO** of the following methods for 3-dimensional work:
- (i) subtractive (carving);
 - (ii) additive (modelling and casting);
 - (iii) constructive (assembling and welding).

2. Elements and Principles

An investigation of the elements and principles of Art and Design as they relate to *three-dimensional work*. *Elements*: dot, line, shape, space, texture, form/mass, colour *and value*. Principles: balance, rhythm, proportion, repetition, pattern, emphasis, unity, variety and movement.

3. Exploration of Techniques

- (i) Relief (modeling, carving and embossing).
- (ii) Work in the round (sculptures, assemblages, statues, masks).
- (iii) Structural concepts as related to movement, stability and production of three-dimensional forms as stables, masks and mobiles.

4. The Artistic and Historical Origins of Media and Techniques

- (i) Exploration of the history of material(s), methods and processes of three-dimensional designs and production.
- (ii) Investigation of the physical properties of materials, the evolution of techniques and formal concepts.
- (iii) Survey of the major practitioners and exponents of three-dimensional Art and Design forms particularly as they relate to the Caribbean region.

UNIT 1

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

5. **Safety Procedures**

Create an awareness of:

- (i) *Content (a composition of art materials).*
- (ii) *Procedures and processes for handling art materials and equipment.*
- (iii) *Personal, social and environmental safety.*
- (iv) *Maintenance and storage practices for equipment and material.*
- (v) *Storage and disposal practices.*

Note: Three-dimensional work in this Unit 1 should be completed in at least TWO different types of materials such as; clay, wood, fabric, fibre, paper, papier mache, cardboard, metal, plaster as well as other available and or suitable materials. The THREE Art and Design pieces done for Internal Assessment in this module MUST show proficiency in more than ONE material and process.

Suggested Teaching and Learning Activities

Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.

1. Visit foundries, *masquerade* camps, joinery shops, sculpture, weaving and ceramic studios to observe processes and quality of output.
2. Use building materials and tools (crushed aggregate with concrete for casting, bees wax with paraffin for modelling, or plaster of paris for casting and carving, carpentry *and auto-body finishing tools*).
3. *Use available fibres and fabrics for soft sculpture, toys and furnishings.*
4. Explore a variety of materials such as polishes, stain and varnishes for finishes.
5. *Discuss the function of tools and equipment in the production of specific three-dimensional forms.*
6. *Explore a variety of techniques for the creation of three-dimensional forms.*
7. Make embossing tools from flattened and filed nails.
8. Explore a variety of papier mache techniques.

UNIT 1

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

RESOURCES

- Davies, L. and Fini, M. *Arts and Crafts of South America*, London: Thames and Hudson Company, 1994.
- GMCP *Useful Techniques for Woodcarvers*, Weedon, Northamptonshire: Guild of Master Craftsmen Publication (GMCP), 1998.
- Hunter, S. *Creating With Concrete: Yard Art, Sculpture and Garden Projects*, North Carolina: Lark Books, 2001.
- Pye, C. *Relief Carving in Wood: A Practical Introduction*, Weedon, Northamptonshire: Guild of Master Craftsmen Publication, 1998.

◆ UNIT 2: APPLICATION OF ART AND DESIGN

MODULE 1: DESIGN

GENERAL OBJECTIVES

On completion of this Module, students should:

1. *know the fundamental elements and principles of two-dimensional and three-dimensional design;*
2. *develop proficiencies in the creation and production of two-dimensional and three-dimensional forms of Art and Design;*
3. understand the processes of Art and Design production;
4. understand the role of enterprise and creativity in the production and presentation of Art and Design projects.

SPECIFIC OBJECTIVES

Students should be able to:

1. apply the fundamental elements and principles of design;
2. explain art and design terminology and history;
3. demonstrate solutions through research, working drawings and prototypes;
4. produce technical and free-hand drawings;
5. *employ traditional and or contemporary technologies in the production of two and three dimensional design process;*
6. use traditional, ITC and contemporary applications for visual communication.

CONTENT

1. Media, Materials and Methods

- a. *Design for printing and Applied Arts (creating designs for printmaking, ceramics, textiles, fibre arts, jewelry).*
- b. *Drawing related to design (technical, free-hand, computer-generated).*

UNIT 2

MODULE 1: DESIGN (cont'd)

- (i) Construction (models, prototypes, *maquettes*, *packaging*, *costume design*).
- (ii) Colour design *through* painting, dyeing, printing.
- (iii) Typography and calligraphy (manual, computer-generated).
- (iv) Photography (*manual/digital still*, *digital video*).

2. Fundamental Elements and Principles of Two-Dimensional and Three-Dimensional Design

An investigation of the elements and principles of Art and Design *as they relate to Two-Dimensional and Three-Dimensional design work*. *Elements*: dot, line, shape, space, texture, form/mass, colour *and value*. *Principles*: balance, rhythm, proportion, repetition, pattern, emphasis, unity, *variety* and movement.

3. Exploration of Appropriate Techniques for Two and Three Dimensional Design Production

- (i) Drawing for design (technical, free hand, and computer-generated).
- (ii) Printing (*block*, *screen*, *stencil*).
- (iii) *Colour design (using paint, airbrush, pastels)*.
- (iv) Photography (*digital video and digital still*).
- (v) Construction (*maquettes and prototypes*).
- (vi) Plans, presentation and proposals.
- (vii) Packaging.
- (viii) *Costume design (wire-fabricating, feather work, papier mâché and beading)*.
- (ix) *Graphic Arts (brochures, calendars, letterheads, logos, business cards)*.
- (x) *Caricature (cartoons, comic strips, animation)*.

5. Artistic and Historical Use of Media and Techniques

- (i) Indigenous, traditional and or contemporary practices.
- (ii) Investigation of art and design history, the physical properties of materials, the products and processes of design media.
- (iii) Documentation of the major practitioners and exponents of design particularly those in the Caribbean region.

UNIT 2

MODULE 1: DESIGN (cont'd)

6. Safety Procedures

Create an Awareness of:

- (i) Content – a composition of art materials.
- (ii) Procedures and processes for handling art/*design* materials and equipment.
- (iii) Personal, social and environmental safety.
- (iv) *Maintenance and Storage practices* for equipment and materials.
- (v) *Storage and Disposal practices*.

Note: At least One two-dimensional and One three-dimensional Art and Design project MUST be explored in this Unit and should be completed using at least TWO different types of materials, such as, paper, cardboard, fabric, plastics, metals, wood as well as other available and or suitable materials. The Internal Assessment pieces in this module must show proficiencies in more than one material and exploration of Two-Dimensional and Three-Dimensional media.

Suggested Teaching and Learning Activities

Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.

1. Visit design studios, advertising agencies, media houses (TV productions, newspapers), architectural and design firms and masquerade camps to observe processes and quality of output.
2. Have students describe, analyse and discuss in class two-dimensional and three-dimensional products and creative art and design projects.
3. Encourage students to collect newspaper clippings, designs and other relevant illustrations in a scrapbook.
4. Have students research and discuss the impact of visual communication as in advertising and film media.

RESOURCES

- | | |
|-----------------------------|--|
| Hollahan, C. and Rosche, M. | <i>Art Craft Design</i> , London: Gill and Macmillan, 1993. |
| Place, J. | <i>Creating Logos and Letterheads</i> , New York: North Light Books, 1995. |
| Swann, A. | <i>The New Graphic Design School</i> , New York: John Wiley and Sons Incorporated, 1997. |

UNIT 2

MODULE 2: APPLIED ARTS

GENERAL OBJECTIVES

On completion of this Module, students should:

1. know the elements and principles of art and design in the creation and production of design solutions;
2. *understand the function of art and designs in industry, commerce and culture;*
3. develop proficiencies in at least one area of studio practice;
4. *demonstrate initiative, insight and entrepreneurial skills in the planning, marketing, placement and function of art and design products;*
5. develop proficiencies in the creation and production of two-dimensional and three-dimensional forms of art and design;
6. understand the processes of art and design production and the role of creativity in the production and presentation of art and design products.

SPECIFIC OBJECTIVES

Students should be able to:

1. *apply the fundamental elements and principles of design to create entrepreneurial projects;*
2. *create designs from a variety of sources;*
3. use a variety of processes for production of designs;
4. use a variety of traditional and contemporary tools, materials and techniques safely;
5. use traditional and ICT applications for visual communication of the functions of three-dimensional Art and Design forms;
6. show technical competence in studio production;
7. *discuss the principles of entrepreneurship in small, medium and large businesses.*

UNIT 2

MODULE 2: APPLIED ARTS (cont'd)

CONTENT

This Module is comprised of three areas of studio practice with related material processing and creative productive techniques. The three areas are:

- (i) ceramics;
- (ii) printmaking;
- (iii) textiles and Fibre Arts.

Candidates must select ONE area for concentrated study, production and presentation:

Ceramics

1. Media, Materials and Methods

Production of traditional and contemporary objects using **TWO** of the following methods:

- (i) hand building (slab, coil, pinch);
- (ii) industrial production (mold, wheel);
- (iii) traditional and or indigenous methods.

2. Fundamental Elements and Principles of Design

An investigation of the elements and principles of Art and Design *as they relate to ceramics*.
Elements: dot, line, shape, space, texture, form/mass, colour and value. *Principles:* balance, rhythm, *proportion*, repetition, pattern, emphasis, unity, *variety* and *movement*.

3. Fundamentals of Ceramics Production

Techniques

- (i) *preparation (washing/cleaning, kneading and storage of clay);*
- (ii) *hand building techniques (coiling, slab, pinch, mold);*
- (iii) *surface decoration (additive techniques, subtractive, or combination of both);*
- (iv) *finishes (matt, gloss, burnishing, glaze, indigenous techniques);*
- (v) *firing techniques (bisque, glaze, raku).*

UNIT 2

MODULE 2: APPLIED ARTS (cont'd)

Principles

Basic principles of Applied Arts

- (i) form follows function;
- (ii) material processing (firing, casting, assembly) in connection to production outcomes;
- (iii) *cost of materials and manufacturing processes;*
- (iv) *marketing, critical thinking and feedback in the production of designs.*

Processes

- (i) manual processes;
- (ii) use of machines (traditional and industrial processes in production);
- (iii) storage and disposal of materials (safety precautions).

4. Artistic and Historical Origins of Ceramic Production

- (i) Documentation of major practices and practitioners in Ceramics particularly in the Caribbean.
- (ii) *Investigation of traditional and contemporary materials, methods and techniques used in Ceramic industry, particularly in the Caribbean.*

5. Safety Procedures

Create an Awareness of:

- (i) *Content – a composition of art materials used in ceramics.*
- (ii) *Procedures and processes for handling art materials and equipment used in the production of ceramics pieces.*
- (iii) *Personal, social and environmental safety.*
- (iv) *Maintenance and storage practices for ceramic materials and equipment.*
- (v) *Storage and disposal practices of material.*

UNIT 2

MODULE 2: APPLIED ARTS (cont'd)

Printmaking

1. Media, Materials and Methods

- (i) Production of prints using at least **TWO** of the following printing techniques:
 - (a) serigraphy, stencil;
 - (b) relief (block, mono, collograph);
 - (c) intaglio (etching, dry-point);
 - (d) lithography;
 - (e) *cost of materials and manufacturing processes;*
 - (f) *marketing.*
- (ii) Computer Aided Design (CAD) for the production of commercial forms, graphic designs, technical drawings and models.

2. Fundamental Elements and Principles of Design

An investigation of the fundamental elements and principles of Art and Design *as they relate to printmaking*. *Elements*: dot, line, shape, space, texture, form/mass, colour and *value*. *Principles*: balance, rhythm, *proportion*, repetition, pattern, emphasis, unity, variety, and movement.

3. Fundamentals of Printmaking

Techniques

Use of machines and traditional methods of fine art print production.

Principles

Basic principles of Printmaking

- (i) Process and product.
- (ii) Consistent registration.

Processes

- (i) Hand making.
- (ii) Use of machines, CAD, traditional and industrial processes in production.

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

4. Artistic and Historical Origin of Printmaking

- (i) Documentation of major practices and practitioners in Printmaking particularly in the Caribbean.
- (ii) Investigation of traditional and contemporary materials, methods and techniques used in Printmaking.

5. Safety Procedures

Create an Awareness of:

- (i) *Content – a composition of art materials.*
- (ii) *Procedures and processes for handling art materials and equipment.*
- (iii) *Personal, social and environmental safety.*
- (iv) *Maintenance and storage practices for materials and equipment.*
- (v) *Storage and disposal practices.*

Textiles and Fibre Arts

1. Media, Materials and Methods

Production of items for fashion, household, traditional or contemporary aesthetic uses in **ONE** of the following categories:

- (i) Fibre Arts:
 - (a) loom weaving;
 - (b) non-loom weaving (finger weaving, macramé, basketry).
- (ii) Surface Design:
 - (a) printing (screen, block);
 - (b) resist dyeing (batik, tie dye);
 - (c) needlecraft (embroidery, *patchwork*, quilting, trapunto, appliqué);
 - (d) hand painting.

UNIT 2

MODULE 2: APPLIED ARTS (cont'd)

2. Fundamental Elements and Principles of Design

An investigation of the elements and principles of Art and Design *as they relate to textiles and fibre arts. Elements: dot, line, shape, space, texture, form/mass, colour, value. Principles: balance, rhythm, proportion, repetition, unity, variety, and movement.*

3. Fundamentals of Textiles and Fibre Arts

Techniques

- (i) use of manual, traditional and industrial processes.
- (ii) use of machines, looms and methods of traditional textile production.
- (iii) safety procedures.

Principles

Basic principles of Textiles and Fibre Arts

- (i) Form follows function.
- (ii) Material processes with product outcomes.
- (iii) *Cost of labour, materials and manufacturing processes in art and design production.*
- (iv) *Marketing, aesthetics, culture in production of art and design in textiles and fibres.*

Processes

- (i) Hand making (traditional and contemporary processes).
- (ii) Use of machines and traditional and industrial processes in textile and fibre production.
- (iii) Storage and disposal of materials (safety precautions).

4. Artistic and Historical Origins of Textiles

- (i) Documentation of major practices and practitioners in textile design and products particularly in the Caribbean.
- (ii) Investigation of traditional and contemporary uses of materials, methods and techniques used in Textiles.

UNIT 2

MODULE 2: APPLIED ARTS (cont'd)

5. Safety Procedures

Create an Awareness of:

- (i) Content (a composition of textile and fibre arts materials).
- (ii) Procedures and processes for handling textile and fibre arts materials and equipment.
- (iii) Personal, social and environmental safety precautions.
- (iv) Maintenance and storage practices of materials and equipment.
- (v) Storage and disposal of textile and fibre materials.

Suggested Teaching and Learning Activities

Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.

1. Visit ceramic studios, textile studios, textile or ceramic factories, galleries, museums, historical and archaeological sites to observe processes and quality of output.
2. Visit printmaking studios and commercial printeries to observe techniques and processes of printmaking.
3. Have students experiment with making inks and papers.
4. Have students collect off cuts (scraps) and swatches for use in weaving.
5. Have students make a sample book of techniques and processes to illustrate the stages of development of a product.

RESOURCES

- | | |
|-------------------------|--|
| Chavarria, J. | <i>The Big Book of Ceramics</i> , New York: Watson-Guptill Publications, 1994. |
| Peterson, S. | <i>The Craft and Art of Clay: A Complete Potter's Handbook</i> , London: Laurence King Publishing, 1995. |
| Picton, J. and Mack, J. | <i>African Textiles</i> , London: British Museum, 1989. |

UNIT 2

MODULE 3: CREATIVE PROJECTS GENERAL (cont'd)

GENERAL OBJECTIVES

On completion of this Module, students should:

1. know two-dimensional and three-dimensional media, appropriate methods and techniques for the realisation of creative and innovative projects;
2. develop proficiencies in the creation and production of two-dimensional and three-dimensional forms of art and design;
3. *understand relationships between art and design, the community and the environment;*
4. discuss the role of creativity in the production and presentation of art and design projects.

SPECIFIC OBJECTIVES

Students should be able to:

1. apply knowledge of the fundamental elements and principles of Art and Design;
2. select media and methods appropriate for creative projects;
3. employ indigenous, traditional and or contemporary materials in innovative ways;
4. work with other expressive art forms;
5. conduct research to support creative projects;
6. *Develop a personal or community-based project.*

CONTENT

1. Media, Materials and Methods

An exploration of various materials and media in indigenous, traditional and contemporary ways based on **ONE** of the following areas:

- (i) Art and or Craft.
- (ii) Electronic media (video, compact disc).
- (iii) *Photography (digital still, digital video).*
- (iv) Mixed media.

UNIT 2

MODULE 3: CREATIVE PROJECTS GENERAL (cont'd)

- (v) Carnival Arts.
- (vi) Murals.
- (vii) Installations.
- (viii) *Games and toys.*
- (ix) *Models and prototypes.*
- (x) *Stables, mobiles and robots.*

2. Fundamental Elements and Principles of Design

An investigation of the fundamental elements and principles of Art and Design *as they relate to Two-Dimensional and Three-Dimensional work: Elements: dot, line, shape, space, texture, form/mass, colour and value. Principles: balance, rhythm, proportion, repetition, pattern, emphasis, unity, variety and movement.*

3. Exploration of Techniques

- (i) Creative techniques derived from festivals and traditional art forms, as well as contemporary and experimental practices.
- (ii) Documentary and expressive methods, traditional and contemporary.
- (iii) The production of a journal documenting research and development of project.
- (iv) *The selection and development of an idea/theme and expressing it through one or a combination of art and design solutions.*

4. Artistic and Historical Origins of Creative Media Projects and Perspectives

- (i) Documentation of major practices and practitioners of creative media projects particularly in the Caribbean.
- (ii) Investigation of traditional and contemporary uses of materials, methods and techniques used in creative media projects particularly in the Caribbean.

UNIT 2

MODULE 3: CREATIVE PROJECTS (cont'd)

5. **Safety Procedures**

Create an Awareness of:

- (i) *Content (a composition of art materials).*
- (ii) *Procedures and processes for handling art materials and equipment.*
- (iii) *Personal, social and environmental safety.*
- (iv) *Maintenance and storage practices for materials and equipment.*
- (v) *Storage and disposal practices.*

Suggested Teaching and Learning Activities

Teachers are encouraged to engage students in activities such as those listed below as they seek to achieve the objectives of this Module.

1. Conduct demonstrations for practical studio based activities.
2. Have students use resource such as slides, videotapes, exhibition catalogues, internet sites, books and journals.
3. Have students experiment with and investigate various materials and equipment.
4. Have students undertake research activities involving the use of primary and secondary sources, interviewing, observation and library searches.
5. Encourage students to practice safe use of equipment and materials at all times.
6. Have students review papers they developed on Art and Design in interactive class sessions.
7. *Encourage students to keep an artist journal to document research and project development.*
8. Have students visit and participate in festivals, masquerade camps and carnivals for ideas on design and construction of costumes.
9. *Visit sites of murals, public sculptures and installations.*
10. Have students experiment with photographic and video equipment.
11. *Create a proposal for the personal learning or the community based project.*

UNIT 2
MODULE 3: CREATIVE PROJECTS (cont'd)

RESOURCES

Howell-Koehler, N.

Photo Art Processes, Worcester, Mass: Davis Publications, 1980.

Nettles, B.

Breaking the Rules: A Photo Media Cookbook, Urbana, Illinois: Inks Press Publication, 1992.

◆ OUTLINE OF ASSESSMENT

Each Unit of the syllabus will be assessed separately.

The Scheme of the assessment for each Unit will comprise two components: an External assessment component which contributes 40 per cent of final mark and an Internal assessment component which contributes 60 per cent of final mark. Grades and marks will be awarded independently for each Unit and for each Module. These arrangements are detailed below.

UNIT 1

EXTERNAL ASSESSMENT

(40%)

Paper 01 This paper will consist of two sections: (40 marks)
(2 hours)

Section A: Candidates will be expected to respond to ten compulsory short response questions assessing achievement in Module 1.

Section B: Candidates will be required to answer ONE of four essay questions assessing achievement in Module 1.

Paper 02 A Production Paper assessing achievement in Module 2. (40 marks)
(6 hours) Candidates will be expected to produce art and designs in response to a question under examination conditions.

Paper 03 A Production Paper assessing achievement in Module 3. (40 marks)
(6 hours) Candidates will be expected to produce art and designs in response to a question under examination conditions.

INTERNAL ASSESSMENT

(60%)

Each piece of work submitted for assessment must include the date on which it was produced.

Paper 04 A Research Paper assessing achievement in Module 1. (60 marks)

Paper 05 A Portfolio consisting of three (3) pieces of work assessing achievement in Module 2. (60 marks)

Paper 06 A Portfolio consisting of three (3) pieces of work assessing achievement in Module 3. Candidates are required to use at least TWO different media and techniques. (60 marks)

UNIT 2

EXTERNAL ASSESSMENT

(40%)

Paper 01 (6 hours) A Production Paper assessing achievement in Module 1. (60 marks)
Candidates will be expected to produce art and designs in response to a question under examination conditions.

Paper 02 (6 hours) A Production Paper assessing achievement in Module 2. (60 marks)
Candidates will be expected to produce art and designs in response to a question under examination conditions.

INTERNAL ASSESSMENT

(60%)

Each piece of work submitted for assessment must include the date on which it was completed.

Paper 03 A Portfolio consisting of TWO (2) pieces of work assessing achievement in Module 1. One piece of work should reflect Two-Dimensional design, and the other, Three-Dimensional design. (40 marks)

Paper 04 A Portfolio consisting of TWO (2) pieces of work assessing achievement in Module 2. One piece of work should reflect Two-Dimensional design and the other, Three-Dimensional design. (40 marks)

Paper 05 A Creative Project and an Illustrated Journal assessing achievement in Module 3. (100 marks)

ASSESSMENT DETAILS

UNIT 1

Details of External Assessment by Written and Production Papers (40% of Total Assessment)

Paper 01 - Written Paper (2 hours)

1. Composition of Paper

This paper comprises two sections: Section A and Section B.

- (i) Section A consists of ten compulsory short answer questions.
- (ii) Section B consists of four essay or extended response questions. Candidates are required to answer ONE question.

2. Syllabus Coverage

- (i) Knowledge of Module 1: Cultural Studies.
- (ii) The intention of this paper is to test candidates' in depth knowledge of Module 1.

3. Question Type

Questions require short answers (Section A) and essay or extended response (Section B) involving enquiry and critical thinking.

4. Mark Allocation

The total number of marks available for this paper is 40 with Section A and Section B each being marked out of 20.

Paper 02 - Production Paper (6 hours)

1. Composition of Paper

This paper has FOUR questions assessing achievement in Module 2. Candidates must choose ONE question.

2. Syllabus Coverage

The intention of this paper is to test candidates' proficiency in using methods and techniques for creating Two-Dimensional Art and Design forms as contained in Module 2.

3. Question Type

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

4. Mark Allocation

The total number of marks available for this paper is 40.

Paper 03 - Production Paper (6 hours)

1. Composition of Paper

This paper has FOUR questions assessing achievement in Module 3. Candidates must choose ONE question.

2. Syllabus Coverage

The intention of this paper is to test candidates' proficiency in using methods and techniques for creating Three-Dimensional art and design forms as contained in Module 3.

3. Question Type

Examination questions testing practical skills and abilities with Three-Dimensional media.

4. Mark Allocation

The total number of marks available for this paper is 40.

UNIT 2

External Assessment details by Production Papers (40% of Total Assessment)

Paper 01 – Production Paper (6 hours)

1. Composition of Paper

This paper has FOUR questions assessing achievement in Module 1. Candidates must choose ONE question.

2. Syllabus Coverage

The intention of this paper is to test candidates' application of skills and abilities using methods and techniques as contained in Module 1.

3. Question Type

Examination questions testing application of skills and abilities and use of materials. This paper will be given to candidates three (3) weeks in advance of the examination date.

4. Mark Allocation

The total number of marks available for this paper is 60.

Paper 02 – Production Paper (6 hours)

In this paper candidates are required to produce art and designs that reflect achievement in Module 2.

1. Composition of Paper

This paper consists of SIX questions; two questions on each area of study and production assessing achievement in Module 2. Candidates must choose ONE question from the area selected for study.

2. Syllabus Coverage

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

3. Question Type

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

4. Mark Allocation

The total number of marks available for this paper is 60.

INTERNAL ASSESSMENT

Internal Assessment is an integral part of candidates' achievement in the content covered by this syllabus. The activities for the Internal Assessment are linked to the Modules in each Unit and are the outcome of teaching and learning of the principles and practice in the content of the syllabus.

During the course of study of the subject, candidates obtain marks for competencies developed during the production and completion of Internal Assessment assignments. These marks and grades contribute to the final marks and grades that are awarded to candidates for their performance in the CAPE Art and Design examination.

The guidelines provided in this syllabus are for selecting appropriate tasks and are intended to assist teachers and candidates in planning and scheduling assignments for the Internal Assessment. These guidelines are also intended to assist teachers in awarding marks for achievement in the Internal Assessment component of the syllabus. In order to ensure that the marks awarded by teachers are in alignment with the CXC standards, the Council undertakes the moderation of a sample of the Internal Assessment assignments marked by each teacher.

Internal Assessment provides an opportunity to individualise a part of the CAPE syllabus and facilitates feedback to the students at various stages of the experience. This helps to build the self confidence of the students as they proceed with their studies. Internal Assessment further facilitates the development of essential investigative and practical skills that allow the candidate to function more effectively in his or her chosen vocation. Internal Assessment, therefore, makes a significant and unique contribution to both the development of relevant skills and the testing and rewarding of students for the development of those skills.

The Internal Assessment in Art and Design tests a range of skills for creative production, problem solving, critical thinking and inquiry through research, as well as practical skills in design and composition, craftsmanship and innovation.

It is important to note that where candidates plan to submit images of Production pieces for moderation in the form of slides, diskettes, compact discs, DVD's, video-tapes or any other suitable technology, schools must inform CXC of the devices (hardware and software) needed to view the work. This notification must reach CXC no later than MAY 31 of the year of the examination.

MODERATION OF INTERNAL ASSESSMENT

Each school submitting students for CAPE Art and Design examination is required to submit through the Local Registrar to reach CXC by May 31st of the year of the examination the following:

1. Internal Assessment Record of Marks form.
2. The Sample of assignments.
3. Completed Moderation Form
4. List of Assignments
5. Order of merit.

CXC will indicate through the e-SBA system the names of candidates whose works have been selected for moderation. Only the names and scores of candidates selected for moderation should be included on the Moderation form.

All Illustrated Journals MUST be submitted for moderation. These samples will be reassessed by CXC examiners who moderate the Internal Assessment. Teachers' marks may be adjusted as a result of moderation. The examiners' comments will be sent to schools. Copies of the assignments that are not requested by CXC must be retained by the centre until three months after publication of the examination results by CXC.

UNIT 1

Internal Assessment - (60% of Total Assessment)

- Paper 04** - A Research Paper of approximately 1000 - 1500 words with supporting visuals assessing achievement in Module 1. (60 marks)
- Paper 05** - A Portfolio consisting of THREE pieces of art and design assessing achievement in Module 2. (60 marks)
- Paper 06** - A Portfolio consisting of THREE pieces of art and design assessing achievement in Module 3. (60 marks)

UNIT 2

Internal Assessment (60% of Total Assessment)

- Paper 03** - A Portfolio consisting of TWO pieces of art work assessing achievement in Module 1. One piece of work should reflect 2-D design and the other, 3-D design. (40 marks)
- Paper 04** - A Portfolio consisting of TWO pieces of art work assessing achievement in Module 2. One piece of work should reflect 2-D design and the other 3-D design. (40 marks)
- *Paper 05** - A Creative Project – This is the culminating activity of the CAPE Art and Design syllabus. It provides opportunity for expression, innovation and the demonstration of skills, abilities and knowledge in 2-D, 3-D, Applied Arts and Designs. The Illustrated Journal is a written and visual record of the research and processes related to the development of the Creative Project. It should also be reflective and include the challenges and successes experienced during the production of the Creative Project. The Creative Project will be worth 60 marks and Illustrated Journal will be worth 40 marks. (100 marks)

Skills to be assessed in the Internal Assessment – Units 1 and 2

The skills, abilities and knowledge to be internally assessed for the Research paper, Portfolios, Creative Project and Illustrated Journal are given below:

Research Paper – Unit 1, Module 1

- (i) Layout and presentation:
 - (a) design of research report (title page, layout of text and visual materials, legibility and aesthetic appeal);
 - (b) relevance of visual material to research report.
- (ii) Enquiry:
 - (a) Method of investigation (primary and secondary sources of information);
 - (b) Sources (presentation of references).
- (iii) Content and Critical Thinking:
 - (a) Content: relevance to Caribbean art and design, adequacy, coherence of facts, information and data.
 - (b) Analysis: description, interpretation, synthesis and evaluation of theme, topic and content.
 - (c) Communication of information in a logical way using correct grammar.

Portfolio: Unit 1, Modules 2 and 3. Unit 2, Modules 1 and 2

- (i) Craftsmanship: Use of materials, level of skill in manipulation of material and or media, experimentation.
- (ii) Design and Composition: Manipulation of design elements and principles.
- (iii) Innovation: Demonstration of personal expression and creativity.
- (iv) Critical Thinking: Analysis, synthesis and evaluation based on research or investigation.

◆ GUIDELINES FOR EXTERNAL AND INTERNAL ASSESSMENT

EXTERNAL ASSESSMENT - THE PRODUCTION EXAMINATION PAPERS

The guidelines for preparing the Production Paper are as follows:

- (i) the Production paper examination will be given to candidates THREE WEEKS prior to the examination date, to allow consultation with Art and Design teachers and the selection and preparation of materials and media for the examination;
- (ii) candidates will be allowed to take preliminary sketches for all work EXCEPT DRAWING/PAINTING DONE FROM OBSERVATION into the examination for reference. Candidates must submit these sketches with the final paper. Where possible, any other reference material used in the examination room must be submitted with the finished pieces;
- (iii) preparatory work may be done prior to the day of the examination, for example in three-dimensional carving of any kind of material. The candidate may bring the rough hewn material to be completed under examination conditions. In clay modeling, the candidate may bring a completed armature. Where necessary, this will be specified in the examination question;
- (iv) screens and blocks for printing may be prepared in advance of the examination, particularly where the technical processes require equipment that cannot be accommodated in the examination room or would consume or disturb examinations conditions;
- (v) ceramics pieces should be properly dried, appropriately fired and finished before packaging. Glazing is optional for the examination but may be done for the Portfolio pieces;
- (vi) for weaving, the warp may be prepared on the loom beforehand;
- (vii) size of work:
 - two-dimensional – paper should not exceed 2A (42cm x 60 cm)
 - three-dimensional – size of work should not exceed 50cm at its largest dimension
 - Other works must be produced according to dimensions specified on the Examination papers;
- (viii) flat work should not be folded or rolled;
- (ix) any suitable dry or quick-drying medium may be used. Oil-based paints must NOT be used;
- (x) all textile pieces for example tie-dye, batik, prints, must be allowed to dry before packaging. Wax MUST be removed from batik pieces;

Note: Only the labeled paper provided for the CAPE Art and Design examination MUST be used. However, if candidates wish to use other surfaces specially suited to their media, then these surfaces

should be attached so that the CAPE Art and Design labeled paper remains at the front. The dimensions of the surfaces MUST NOT exceed those stipulated at # 7.

GUIDELINES FOR INTERNAL ASSESSMENT – THE RESEARCH PAPER, THE PORTFOLIO, THE CREATIVE PROJECT AND THE ILLUSTRATED JOURNAL

The Internal Assessment component of the CAPE examinations in Art and Design will consist of practical assignments to be marked by the teacher and is intended to:

1. provide an opportunity for teacher involvement in the evaluation process;
2. contribute to the validity and reliability of CAPE Art and Design in measuring the skills and the abilities of candidates;
3. provide an opportunity for art and design teachers to assess the level of achievement of their students over the academic year rather than a “one shot” external examination only.

REQUIREMENTS

For each Unit, the coursework for Internal Assessment is to be done during the academic year in which the student is registered for the examination. All assignments for Internal Assessment, including preparatory work must be produced under the supervision of the Art and Design teacher.

GUIDELINES FOR THE SETTING OF ASSIGNMENTS

Teachers may assist candidates to identify assignments which will be recorded on the ‘List of Assignments – Art and Design’ sheet (specimen appended at the end of the syllabus). Teachers may also establish a scheme of work, which will set out specific objectives of the syllabus over the academic year.

Course work objectives MUST be related to those set out in the CAPE Art and Design syllabus. The art and designs submitted as course work assignments must reflect coverage of the full range of content in the particular Module.

When setting assignments, particular attention must be paid to the criteria by which these assignments will be assessed. 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. Students are required to provide evidence of the preparatory work and stages in the development of ideas and concepts.

Reasonable time-frames should be set depending on the nature of the technique and the type of assignment. The final presentation of assignments must combine displays, discussions and critical sessions (critiques).

Each practical assignment is to be marked out of 20 marks. The marks awarded for each assignment must be in accordance with the skills and abilities being tested and should reflect the candidate’s achievements in the areas of Craftsmanship, Design and Composition, Innovation, Critical Thinking and Inquiry.

THE RESEARCH PAPER

The Research Paper is a visual and written report of an investigation of topics and themes in the cultural study of art and design in the Caribbean.

The Guidelines for preparing the Research Paper are as follows:

Requirements:

- (i) the study will be done over one academic year;
- (ii) teachers should discourage duplication of material; although two candidates may write on the same topic, there must be evidence of individual work;
- (iii) **if the research project is not submitted, the candidate will be considered absent from the entire examination.**

Presentation:

- (i) The Guidelines for presenting the Research paper are as follows:
- (ii) all research papers submitted to CXC must include the approved CAPE Art and Design cover sheet. The cover Sheet (Cover page for Research Paper) should be completed and placed at the front of the Research Paper.
- (iii) a title page should be included (this page must immediately follow the cover page);
- (iv) a table of contents should be included after the title page;
- (v) a brief outline of the method(s) of investigation should be included on a separate page and inserted after the Table of Contents;
- (vi) the number of words should be stated at the end of the Research Paper;
- (vii) a list of sources of information or references, in alphabetical order, should be given at the end of the paper;
- (viii) the layout of the pages of the Research Paper should be neat and legible;
- (ix) visual material should be suitably chosen, labeled and integrated into the paper;
- (x) presentation should be well organised and demonstrate coherence, continuity and completeness;
- (xi) the paper used for the research should not exceed 30 cm at its widest dimension;
- (xii) copyright rules should be strictly adhered to when using information or visuals from the internet, books or other secondary sources.

THE PORTFOLIO

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

The guidelines for preparing the Portfolio are as follows:

- (i) the Portfolio should be compiled over one (1) academic year;
- (ii) In Unit 1, Modules 2 and 3 of Unit 2, each Portfolio will consist of THREE pieces;
- (iii) In Unit 2, Modules 1 and 2, each Portfolio will consist of TWO pieces;
- (iv) **the candidate will be considered absent from the entire examination if the Portfolio is not submitted.**

Presentation

The guidelines for presenting the Portfolio are as follows:

- (i) presentations should be well-organised, demonstrating cohesion, continuity and completeness;
- (ii) visual materials containing images of Portfolio items must be securely packaged and accurately labeled;
- (iii) explanatory notes with illustrations, photographs, sketches or diagrams should be submitted in the form of a comprehensive sketch book or journal in order to explain the concepts or processes or experiences involved in the development of the pieces;
- (iv) explanatory notes and accompanying documents should be attached and submitted separately for each module. These should not be compiled as one document;
- (v) all portfolio pieces submitted to CXC must be properly labeled using the approved CAPE Art and Design labels.

THE ILLUSTRATED JOURNAL (Creative Project - Unit 2, Module 3)

The illustrated Journal is a written and visual record of the research and processes related to the development of the Creative Project. It is reflective and includes the challenges and successes experienced during the production of the Creative Project.

The guidelines for the preparation of the Illustrated Journal are as follows:

- (i) the Journal should be compiled over one (1) academic year;
- (ii) candidates must make written and visual documentation of conceptions, developments and changes in the Creative Project; these may include sketch designs, supporting research, personal experiences and notes of materials, media, techniques and references;

- (iii) candidates must make and keep a photographic record showing the various stages of development of the Creative Project. These photographs must be included in the Illustrated Journal;
- (iv) all creative projects submitted to CXC must be properly labeled using the approved CAPE Art and Design labels. The Mark Sheet (Creative Project and illustrated Journal Mark Sheet) should be filled in and placed at the front of the Illustrated Journal;
- (v) the candidate will be considered absent from the entire examination if the Illustrated Journal is not submitted. All illustrated Journals must be submitted to CXC for moderation.

Presentation

The Illustrated Journal should provide:

- (i) an overview of the creative Project from conception through various stages to completion and presentation;
- (ii) a record of strategic developments and changes in the Creative Project;
- (iii) a photograph of the completed Creative Project MUST be included in the Illustrated Journal;
- (iv) the illustrated Journal should be presented as a document in which information is well organised, demonstrating coherence, individuality, continuity and completeness.

THE CREATIVE PROJECT (UNIT 2: MODULE 3)

The Creative Project provides opportunity for expression and innovation and to demonstrate skills, abilities and knowledge in Two-Dimensional, Three-Dimensional, Applied Arts and Design.

Presentation

The guidelines for preparing and presenting the Creative Project are as follows:

- (i) the Creative Project should be compiled over one (1) academic year;
- (ii) it may consist of one or more pieces;
- (iii) candidates may submit detailed documentary evidence of the completed Creative Project in the Illustrated Journal;
- (iv) the creative Project may comprise any combination of the following forms: notes, illustrations, sketches, photographs, DVD's, compact discs or any other electronic forms (teachers are expected to inform CXC about electronic hardware and software requirements to assess these).
- (v) if the Creative project is too large or cannot be physically submitted to CXC (for example murals, large scale sculpture, performance art) detailed documentary evidence of the

completed work may be submitted as photographs, compact discs or any other electronic forms.

- (vi) all Creative Projects submitted to CXC must be properly labeled using approved CAPE Art and Design labels. The Mark Sheet (Creative Project and Illustrated Journal mark Sheet) should be filled in and placed at the front of the Illustrated Journal;
- (vii) if the Creative Project is not submitted, the candidate will be considered absent from the entire examination;

MARK SCHEME FOR PORTFOLIO

UNIT 1: Modules 2 and 3 and UNIT 2: Modules 1 and 2

The following Table gives the allocation of raw marks by skill for EACH piece in the Portfolio:

SKILLS	MARKS
Craftsmanship	
(a) use of material and relevance to theme or task	2 marks
(b) Level of skill in manipulation of materials or media	2 marks
(c) Experimentation and procedures	2 marks
Design and Composition	6
Innovation	4
Critical Thinking and Enquiry	4
TOTAL	20

**DETAILED BREAKDOWN OF MARK SCHEME FOR THE
MARKING OF PORTFOLIO PIECES**

1. Craftsmanship (6 marks)

(a) Use of materials or relevance to theme or task (2 marks)

- **good** use of material(s) which is **relevant** to theme or task 2
- **fair** use of material(s) which has **little relevance** to theme or task 1
- **very limited** use of material(s) which has **no relevance** to theme or task 0

(b) Level of skill in manipulation of material/media (2 marks)

- good** skills in creating and finishing of object(s) or piece(s) 2
- fair** skills in creating and finishing of object(s) or piece(s) 1
- very limited** skills in creating and finishing of object(s) or piece(s) 0

(c) Experimentation (2 marks)

- **good** exploration of or experimentation with material or media 2
- **fair** exploration of or experimentation with material or media 1
- **very limited** exploration of or experimentation with material or media 0

2. Design and Composition (6 marks)

Manipulation of design elements and principles

- **excellent** selection and arrangement of design element and principles 6
- **very good** selection and arrangement of design element and principles 5
- **good** selection and arrangement of design element and principles 4
- **satisfactory** selection and arrangement of design element and principles 3
- **limited** selection and arrangement of design element and principles 2
- **very limited** selection and arrangement of design element and principles 0-1

3. Innovation (4 marks)

Demonstration of personal expression and creativity

- **excellent** creative, imaginative or original interpretation of theme or topic 4
- **very good** creative, imaginative or original interpretation of theme or topic 3
- **good** creative, imaginative or original interpretation of theme or topic 2
- **limited** creative, imaginative or original interpretation of theme or topic 1
- **very limited** creative, imaginative or original interpretation of theme or topic 0

4. Critical Thinking and Enquiry (4 marks)

Analysis, synthesis and evaluation based on research or investigation

- | | | |
|--------------------------|--|---|
| <input type="checkbox"/> | excellent evidence of application of research findings | 4 |
| <input type="checkbox"/> | good evidence of application of research findings | 3 |
| <input type="checkbox"/> | fairly good evidence of application of research findings | 2 |
| <input type="checkbox"/> | limited evidence of application of research findings | 1 |
| <input type="checkbox"/> | very limited evidence of application of research findings | 0 |

[TOTAL 20 MARKS]

MARK SCHEME FOR THE RESEARCH PAPER

Candidates will be awarded a total of 14 marks for communicating information in a logical way using correct grammar. The following Table gives the allocation of raw marks by skill for the Research Paper for Unit 1, Module 1.

SKILLS		MARKS
Layout and Presentation		
(a) Design of Research report	5 marks	10
(b) Visual Materials	5 marks	
Content and Critical Thinking		
(a) <i>Analysis</i>	10 marks	40
(b) <i>Content</i>	10 marks	
(c) <i>Communication of information</i>	20 marks	
Enquiry		
(a) <i>Method of Investigation</i>	5 marks	10
(b) <i>Sources</i>	5 marks	
TOTAL		60

**DETAILED BREAKDOWN OF MARK SCHEME FOR THE
MARKING OF THE RESEARCH PAPER**

1. Layout and Presentation (10 marks)

(a) Research Design (5 marks)

- | | | |
|--------------------------|--|---|
| <input type="checkbox"/> | excellent research design and procedure | 5 |
| <input type="checkbox"/> | good research design and procedure | 4 |
| <input type="checkbox"/> | acceptable research design and procedure | 3 |
| <input type="checkbox"/> | flawed research design and procedure | 2 |
| <input type="checkbox"/> | seriously flawed research design and procedure | 1 |

(b) Arrangement of visual material(s) and or text (5 marks)

- | | | |
|--------------------------|---|---|
| <input type="checkbox"/> | excellent presentation of visual material(s) and or text | 5 |
| <input type="checkbox"/> | very good presentation of visual material(s) and or text | 4 |
| <input type="checkbox"/> | good presentation of visual material(s) and or text | 3 |
| <input type="checkbox"/> | satisfactory presentation of visual material(s) and or text | 2 |
| <input type="checkbox"/> | limited presentation of visual material(s) and or text | 1 |

2. Content and Critical Thinking (40 marks)

(a) Analysis (10 marks)

- | | | |
|---|--------------------------------------|--------|
| • | excellent analysis of data | 9 – 10 |
| • | very good analysis of data | 7 – 8 |
| • | good analysis of data | 5 – 6 |
| • | satisfactory analysis of data | 3 – 4 |
| • | limited analysis of data | 1 – 2 |
| • | <i>very limited analysis of data</i> | 0 |

(b) Content (10 marks)

- | | | |
|---|---------------------------------|--------|
| • | excellent collection of data | 9 – 10 |
| • | very good collection of data | 7 – 8 |
| • | good collection of data | 5 – 6 |
| • | satisfactory collection of data | 3 – 4 |
| • | limited collection of data | 1 – 2 |
| • | very limited collection of data | 0 |

(c) Communication of information in a logical way using correct grammar (20 marks)

- | | | |
|---|---|---------|
| • | communicates information in a logical way using correct grammar and appropriate jargon ALL of the time | 16 – 20 |
| • | communicates information in a logical way using correct grammar and appropriate jargon MOST of the time | 11 – 15 |
| • | communicates information in a logical way using correct grammar and appropriate jargon SOME of the time | 6 – 10 |

- communicates information in a logical way using correct grammar and appropriate jargon RARELY 1 - 5

3. Enquiry Skills (10 marks)

(a) Method of Investigation (5 marks)

- excellent** use of research methods and techniques 5
- very good** use of research methods and techniques 4
- good** use of research methods and techniques 3
- satisfactory** use of research methods and techniques 2
- limited** use of research methods and techniques 1

(b) Sources (5 marks)

- **excellent** documentation of sources 5
- **good** documentation of sources 4
- **fair** documentation of sources 3
- **limited** documentation of sources 2
- **very limited** documentation of sources 1

[TOTAL 60 MARKS]

MARK SCHEME FOR CREATIVE PROJECT

UNIT 2: Module 3

The following Table gives the allocation of raw marks by skill for the Creative Project:

SKILLS			MARKS
Craftsmanship			
(a)	use of material and relevance to theme or task	6 marks	18
(b)	Level of skill in manipulation of materials or media	6 marks	
(c)	Experimentation and procedures	6 marks	
Design and Composition			18
Innovation			12
Critical Thinking and Enquiry			12
TOTAL			60

**DETAILED BREAKDOWN OF MARK SCHEME FOR THE
CREATIVE PROJECT**

1. Craftsmanship (18 marks)

(a) Use of materials or relevance to theme or task (6 marks)

- **excellent** use of material(s) which is **extremely relevant** to theme or task 6
- **very good** use of material(s) which is **relevant** to theme or task 5
- **good** use of material(s) which is **relevant** to theme or task 4
- **satisfactory** use of material(s) which has **some relevance** to theme or task 3
- **limited** use of material(s) which has some **relevance** to theme or task 2
- **limited** use of material(s) which has very little **relevance** to theme or task 1

(b) Level of skill in manipulation of materials, or media (6 marks)

- **excellent** skill manipulation in the creation and finish of object(s) or piece(s) 6
- **very good** skill manipulation in the creation and finish of object(s) or piece(s) 5
- **good** skill manipulation in the creation and finish of object(s) or piece(s) 4
- **satisfactory** skill manipulation in the creation and finish of object(s) or piece(s) 3
- **limited** skill manipulation in the creation and finish of object(s) or piece(s) 2
- **very limited** skill manipulation in the creation and finish of object(s) or piece(s) 1

(c) Experimentation (6 marks)

- **excellent** exploration of or experimentation with material or media 6
- **very good** exploration of or experimentation with material or media 5
- **good** exploration of or experimentation with material or media 4
- **satisfactory** exploration of or experimentation with material or media 3
- **acceptable** exploration of or experimentation with material or media 2
- **very limited** exploration of or experimentation with material or media 1

2. Design and Composition (18 marks)

Manipulation of Design Element and Principles

<input type="checkbox"/>	excellent selection and arrangement of design element and principles	17 – 18
<input type="checkbox"/>	very good selection and arrangement of design element and principles	14 – 16
<input type="checkbox"/>	good selection and arrangement of design element and principles	11 – 13
<input type="checkbox"/>	satisfactory selection and arrangement of design element and principles	8 – 10
<input type="checkbox"/>	acceptable selection and arrangement of design element and principles	5 – 7
<input type="checkbox"/>	limited selection and arrangement of design element and principles	2 – 4
<input type="checkbox"/>	very limited selection and arrangement of design element and principles	1

3. Innovation (12 marks)

Demonstration of personal expression and creativity

•	excellent creative, imaginative or original interpretation of theme or topic	11 – 12
•	very good creative, imaginative or original interpretation of theme or topic	9 – 10
•	good creative, imaginative or original interpretation of theme or topic	7 – 8
•	satisfactory creative, imaginative or original interpretation of theme or topic	5 – 6
•	limited creative, imaginative or original interpretation of theme or topic	3 - 4
•	very limited creative, imaginative or original interpretation of theme or topic	1 - 2

4. Critical Thinking and Enquiry (12 marks)

Analysis, synthesis and evaluation based on research or investigation

•	excellent , <i>creative, imaginative or original interpretation of research findings</i>	11 - 12
•	very good evidence of application of research findings	9 – 10
•	good evidence of application of research findings	7 – 8
•	satisfactory evidence of application of research findings	5 – 6
•	limited evidence of application of research findings	3 - 4
•	very limited evidence of application of research findings	1 - 2

[TOTAL 60 MARKS]

MARK SCHEME FOR ILLUSTRATED JOURNAL

UNIT 2: Module 3

The following Table gives the allocation of raw marks by skill for the Illustrated Journal:

SKILLS	MARKS
Layout and Presentation	6
Content and Critical Thinking	
(a) Research (3 marks)	22
(b) Planning and concept development (8 marks)	
(c) Documentation of sources (3 marks)	
(d) Recording of processes (8 marks)	
Communication of information in a logical way using correct grammar	12
TOTAL	40

UNIT 2: Module 3

DETAILED BREAKDOWN OF MARK SCHEME FOR THE ILLUSTRATED JOURNAL

1. Layout and Presentation (6 marks)

- | | | |
|--------------------------|---|-------|
| <input type="checkbox"/> | excellent presentation of visual material (s) and or text | 6 |
| <input type="checkbox"/> | very good presentation of visual material (s) and or text | 5 |
| <input type="checkbox"/> | good presentation of visual material (s) and or text | 4 |
| <input type="checkbox"/> | satisfactory presentation of visual material (s) and or text | 3 |
| <input type="checkbox"/> | limited presentation of visual material (s) and or text | 1 - 2 |

2. Content and Critical Thinking (22 marks)

a. Research (3 marks)

- | | | |
|--------------------------|---|---|
| <input type="checkbox"/> | excellent research design and procedure | 3 |
| <input type="checkbox"/> | good research design and procedure | 2 |
| <input type="checkbox"/> | acceptable research design and procedure | 1 |
| <input type="checkbox"/> | flawed research design and procedure | 0 |

b. Planning and Concept Development (8 marks)

- **excellent** application of research findings in the planning and development of concept (s) 7 - 8
- **good** application of research findings in the planning and development of concept (s) 5 - 6
- **limited** application of research findings in the planning and development of concept (s) 3 - 4
- **very limited** application of research findings in the planning and development of concept (s) 1 - 2

c. Documentation of sources (3 marks)

- | | | |
|--------------------------|---|---|
| <input type="checkbox"/> | good documentation of sources | 3 |
| <input type="checkbox"/> | fair documentation of sources | 2 |
| <input type="checkbox"/> | limited documentation of sources | 1 |

d. Recording of Processes (8 marks)

- | | | |
|---|--|-------|
| • | excellent documentation of the techniques employed and or the development of different stages of the project | 7 – 8 |
| • | good documentation of the techniques employed and or the development of different stages of the project | 5 – 6 |
| • | limited documentation of the techniques employed and or the development of different stages of the project | 3 – 4 |
| • | very limited documentation of the techniques employed and or the development of different stages of the project | 1 – 2 |

3. Communication of Information (12 marks)

- | | | |
|---|---|---------|
| • | communicates information in a logical way using grammar and appropriate jargon ALL of the time | 10 - 12 |
| • | communicates information in a logical way using grammar and appropriate jargon MOST of the time | 7 – 9 |
| • | communicates information in a logical way using grammar and appropriate jargon SOME of the time | 4 – 6 |
| • | communicates information in a logical way using grammar and appropriate jargon RARELY | 1 – 3 |

[TOTAL 40 MARKS]

UNIT 1: Modules 1 and 2
DETAILED BREAKDOWN OF MARK SCHEME FOR THE
PRODUCTION PAPER EXAMINATION

1. Craftsmanship (12marks)

(a) Use of materials or relevance to theme or task (4 marks)

- **excellent** use of material(s) which is **extremely relevant** to theme or task 4
- **very good** use of material(s) which is **relevant** to theme or task 3
- **fairly good** use of material(s) which has **some relevance** to theme or task 2
- **limited** use of material(s) which has very little **relevance** to theme or ask 1

(b) Level of skill in manipulation of material or media (4 marks)

- excellent** skills in creating and finishing of object(s) or piece(s) 4
- very good** skills in creating and finishing of object(s) or piece(s) 3
- fairly good** skills in creating and finishing of object(s) or piece(s) 2
- limited** skills in creating and finishing of object(s) or piece(s) 1

(c) Experimentation (4 marks)

- **excellent** exploration of or experimentation with material or media 4
- **very good** exploration of or experimentation with material or media 3
- **fairly good** exploration of or experimentation with material or media 2
- **limited** exploration of or experimentation with material or media 1

2. Design and Composition (12 marks)

Manipulation of Design Element and Principles

- **excellent** selection and arrangement of design elements and principles 11 – 12
- **very good** selection and arrangement of design elements and principles 9 – 10
- **good** selection and arrangement of design elements and principles 7 – 8
- **satisfactory** selection and arrangement of design elements and principles 5 – 6
- **limited** selection and arrangement of design elements and principles 3 – 4
- **very limited** selection and arrangement of design elements and principles 1 – 2

3. Innovation (8 marks)

Demonstration of personal expression and creativity

- **excellent** creative, imaginative or original interpretation of theme or topic 7 – 8
- **very good** creative, imaginative or original interpretation of theme or topic 5 – 6
- **fairly good** creative, imaginative or original interpretation of theme or topic 3 – 4
- **limited** creative, imaginative or original interpretation of theme or topic 1 – 2

4. Critical Thinking and Enquiry (8 marks)

Analysis, synthesis and evaluation based on research or investigation

- excellent** evidence of the application of research findings 7 – 8
- very good** evidence of the application of research findings 5 – 6
- fairly good** evidence of the application of research findings 3 – 4
- limited** evidence of the application of research findings 1 – 2

[TOTAL 40 MARKS]

UNIT 2: Modules 1 and 2

DETAILED BREAKDOWN OF MARK SCHEME FOR THE PRODUCTION PAPER EXAMINATION

1. Craftsmanship (18 marks)

(a) Use of materials or relevance to theme or task (6 marks)

- **excellent** use of material(s) which is **extremely relevant** to theme or task 6
- **very good** use of material(s) which is **relevant** to theme or task 5
- **good** use of material(s) which is **relevant** to theme or task 4
- **satisfactory** use of material(s) which has **some relevance** to theme or task 3
- **limited** use of material(s) which has some **relevance** to theme or task 2
- **limited** use of material(s) which has very little **relevance** to theme or task 0-1

(b) Level of skill in manipulation of material or media (6 marks)

- **excellent** skill manipulation in the creation and finish of object(s) or piece(s) 6
- **very good** skill manipulation in the creation and finish of object(s) or piece(s) 5
- **good** skill manipulation in the creation and finish of object(s) or piece(s) 4
- **satisfactory** skill manipulation in the creation and finish of object(s) or piece(s) 3
- **limited** skill manipulation in the creation and finish of object(s) or piece(s) 2
- **very limited** skill manipulation in the creation and finish of object(s) or piece(s) 0-1

(c) Experimentation (6 marks)

- **excellent** exploration of or experimentation with material or media 6
- **very good** exploration of or experimentation with material or media 5
- **good** exploration of or experimentation with material or media 4
- **satisfactory** exploration of or experimentation with material or media 3
- **acceptable** exploration of or experimentation with material or media 2
- **very limited** exploration of or experimentation with material or media 0-1

2. Design and Composition (18 marks)

Manipulation of Design Element and Principles

<input type="checkbox"/>	excellent selection and arrangement of design element and principles	17 – 18
<input type="checkbox"/>	very good selection and arrangement of design element and principles	14 – 16
<input type="checkbox"/>	good selection and arrangement of design element and principles	11 – 13
<input type="checkbox"/>	satisfactory selection and arrangement of design element and principles	8 – 10
<input type="checkbox"/>	acceptable selection and arrangement of design element and principles	5 – 7
<input type="checkbox"/>	limited selection and arrangement of design element and principles	2 – 4
<input type="checkbox"/>	very limited selection and arrangement of design element and principles	0 - 1

3. Innovation (12 marks)

Demonstration of personal expression and creativity

•	excellent creative, imaginative or original interpretation of theme or topic	11 – 12
•	very good creative, imaginative or original interpretation of theme or topic	9 – 10
•	good creative, imaginative or original interpretation of theme or topic	7 – 8
•	satisfactory creative, imaginative or original interpretation of theme or topic	5 – 6
•	limited creative, imaginative or original interpretation of theme or topic	3 - 4
•	very limited creative, imaginative/original interpretation of theme or topic	0 - 2

4. Critical Thinking and Enquiry (12 marks)

Analysis, synthesis and evaluation based on research or investigation

<input type="checkbox"/>	excellent evidence of application of research findings	11 – 12
<input type="checkbox"/>	very good evidence of application of research findings	9 – 10
<input type="checkbox"/>	good evidence of application of research findings	7 – 8
<input type="checkbox"/>	satisfactory evidence of application of research findings	5 – 6
<input type="checkbox"/>	limited evidence of application of research findings	3 - 4
<input type="checkbox"/>	very limited evidence of application of research findings	0 - 2

[TOTAL 40 MARKS]

STANDARDISATION

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

RECORDING COURSEWORK

A coursework summary sheet, on which marks earned by the student must be recorded, will be sent each year to schools submitting candidates for the examination. Efforts should be made to ensure that this is a complete and accurate record. For a candidate, each assignment must be entered on the relevant 'List of Assignments' sheet (Form AD1/1). The candidate scores should be entered in the appropriate cells on the relevant summary sheets (Forms AD2 - AD7 for Unit 1 and AD 8 -11 for Unit 2).

◆ REGULATIONS FOR PRIVATE CANDIDATES

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

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

◆ REGULATIONS FOR RESIT CANDIDATES

1. Resit candidates must repeat the examinations in the academic year immediately following the first sitting and must at registration indicate that they are re-sit candidates.
2. Re-sit candidates who at their first sitting successfully completed the Internal Assessment, that is, obtained 50 per cent or more of CXC moderated marks, may elect not to repeat this component of the examination.
3. Re-sit candidates who failed to achieve 50 per cent of the total Internal Assessment marks must:
 - (a) resit the Production Papers in the Unit;
 - (b) repeat ONLY the Internal Assessment assignments in which they were unsuccessful.
4. All resit candidates may enter through schools, recognised educational institutions, or the Local Registrar's Office.

◆ ASSESSMENT GRID

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

UNIT 1

PAPERS	Module 1	Module 2	Module 3	Total Marks	%
<u>External Assessment</u>					
Paper 01 Short Response and Essay Questions	40	-	-	120	40
Paper 02 Production Paper	-	40	-		
Papers 03 Production Paper	-	-	40		
<u>Internal Assessment</u>					
Paper 04 Research Paper	60	-	-	180	60
Paper 05 Practical Skills Portfolio	-	60	-		
Paper 06 Practical Skills Portfolio	-	-	60		
TOTAL	100	100	100	300	100

Assessment Grid (cont'd)

UNIT 2

PAPERS	Module 1	Module 2	Module 3	Total Marks	%
<u>External Assessment</u>					
Paper 01 Production Paper	60	-	-	120	40
Paper 02 Production Paper	-	60	-		
<u>Internal Assessment</u>					
Paper 03 Practical Skills Portfolio	40	-	-	180	60
Paper 04 Practical Skills Portfolio	-	40	-		
Paper 05 Creative Project & Illustrated Journal	-	-	100		
TOTAL	100	100	100	300	100

◆ REFERENCE MATERIAL

UNIT 1

Module 1

- Adams, L. S. *A History of Western Art*, Madison: Brown and Benchmark Publishers, 1994.
- Barbados Arts Council *Directory of Artist in Barbados, 1989: A listing of Visual Artists in Barbados*, Barbados: Barbados Museum, 1994.
- Barnett, T. *Criticizing Art: Understanding the Contemporary*, California: Mountain View: Mayfield Publishing Company, 2000.
- Bercht, F. (Ed.) *Taino: Pre-Columbian Art and Culture Form the Caribbean*, New York: The Monacelli Press, 1997.
- Cummings, A., Thompson, A., and Whittle, N. *Art in Barbados*, Jamaica: Ian Randle Publications, 1998.
- Ferguson, J. *The Story of the Caribbean People*, Kingston, Jamaica: Ian Randle Publishers, 1998.
- Rouse, I. *The Tainos: Rise and Decline of the People who greeted Columbus*, New Haven: Yale University Press, 1992.

Module 3

- Gilbert, R. *Living with Art*, London: McGraw Hill, 1998.
- Opie, M. *Sculpture: Eyewitness Art*, New York: DK Publishing Inc., 1994.

UNIT 2

Module 1

- Cushing, Val M. *The Ceramic Design Book*, London: Lark Books, 1998.

Module 2

- Cushing, Val M. *The Ceramic Design Book*, London: Lark Books, 1998.
- Kafka, F. J. *Batik, Tie Dyeing, Stencilling, Silk Screen, Block Printing: The Hand Decoration of Fabrics*, New York: Dover Publications Inc., 1990.
- Stocks, S. *Printing*, London: Wayland Publishers Ltd., 1994.

Western Zone Office
23 August 2010