TWO-DIMENSIONAL EXPRESSIVE FORMS

**DRAWING**

**GENERAL OBJECTIVE**

*On completion of this Expressive Form, students should develop observational, interpretive and drawing skills of subjects, which will include natural and man-made objects and drawings from life (human or animal).*

**SPECIFIC OBJECTIVES**

Students should be able to:

1. identify and use a variety of media and drawing techniques;
2. apply and use the elements and principles of Art, to drawing and composition;
3. draw from observation;
4. create aesthetically pleasing compositions based on given subjects;
5. assess their own work and that of established Caribbean and international artists.

**CONTENT**

1. *Elements and principles of Art, lines, shape, colour, texture, movement, contrast, proportion emphasis.*
2. *Variety of drawing techniques, for example, contour, shading stippling and crosshatching.*
3. *A variety of subject matter, such as, still life, human figure, geometric drawings, architectural drawings, gestures and drawings from nature.*
4. *Variety of media.*
5. *Art works of established Caribbean and international artists.*
PAINTING AND MIXED-MEDIA

GENERAL OBJECTIVE
On completion of this Expressive Form, students should develop the ability to create artwork based on their own interpretation of a given topic or theme using representational and non-representational approaches.

SPECIFIC OBJECTIVES
Students should be able to:

1. use colour to demonstrate expressive qualities;
2. show a variety of colour harmonies and contrasts;
3. explore a variety of painting media, materials and techniques used in picture making;
4. apply the elements and principles of art and design to produce compositions in a variety of media;
5. create aesthetically pleasing compositions from observation, imagination and interpretation based on specific themes;
6. produce samples of personal expressions in a variety of media;
7. critique their own work and that of established Caribbean and international artists.

CONTENT

1. Colour exploration, harmonies, values, contrasts.
2. Media, such as water colour, inks acrylics, pastels and crayons.
3. Textural qualities, depth and expressions.
4. Collages and other mixed media compositions.
5. Themes, including historical, cultural, folklore and fantasy.
6. Traditional and contemporary paintings and processes seen and used in the Caribbean and other cultures.
GRAPHIC AND COMMUNICATION DESIGN

GENERAL OBJECTIVE

On completion of this Expressive Form, students should develop knowledge of design, layout techniques, lettering and illustration skills in order to portray ideas and messages.

SPECIFIC OBJECTIVES

Students should be able to:

1. apply the elements and principles of design to produce aesthetically pleasing compositions;
2. demonstrate skills in layout techniques using both manual and/or computer-aided design methods and graphic softwares;
3. define terminologies used in graphic and communication designs, for example, layout, typography, poster, logo;
4. analyse given design problems and arrive at an appropriate solution;
5. use basic computer applications to create visual communication compositions;
6. use appropriate lettering styles and illustrations (manual or computer-aided design method) to achieve a desired communication visual effect;
7. create visual communication material, such as posters, advertisements, illustrations for books, illuminated letters, packaging, letterheads, signage, labels, logos;
8. critique their own work and that of other established Caribbean and international artists.

CONTENT

1. Manual or computer-generated lettering in a variety of lettering styles.
2. Lettering, illustrations and other visual materials in a variety of combinations to achieve desired effects.
3. Creative lettering for posters, advertisements, signboards, logos, and other visual communication material based on given topics and themes.
4. Posters, logos, signs, labels, advertisements, illustration of books, CDs, DVDs and video cassette cases, flyers, package designs and other visual communication materials.
5. Sequential art or cartoons on selected themes and topics.
6. Basic computer applications, such as, scanning, importation and manipulation of images, selection and application of fonts and colour.
7. Variety of lettering styles (for example, Block, Roman, Gothic and Italic) and different visual communication materials.

8. Traditional and contemporary technological trends in graphic and communication designs used in the Caribbean and other cultures.

INSTRUCTIONS FOR COMPUTER AIDED DESIGN WORK

Students are encouraged to use their original artworks or photographs as the source for creating artwork using computer software. Where images are taken from other sources for inspiration, that is, books, Clip Art or other Internet sources such as image galleries, the source from which the image(s) is/are taken MUST be acknowledged. The image(s) MUST NOT be presented as the student’s own work.

All work submitted MUST adhere to the following guidelines:

1. All finished pieces must be presented in the form of a hard copy.

2. The hardware and software used must be clearly acknowledged, that is, Photoshop, Corel Draw, Illustrator.

3. Evidence of all original images, artwork or resource images MUST be submitted.

4. A digital device showing the stages of preparatory work MUST be submitted along with the hard copy.
PRINTMAKING

GENERAL OBJECTIVE

On completion of this Expressive Form, students should develop the ability to produce an edition of prints based on a given topic or theme.

SPECIFIC OBJECTIVES

Students should be able to:

1. apply the elements and principles of design in the printed images;
2. translate a given topic or theme into a pictorial image;
3. apply different methods of transfer of image to plate, blocks and silkscreen;
4. use a variety of materials and techniques to make plates and blocks;
5. combine materials and techniques in creative ways;
6. use a variety of materials and surfaces in printmaking processes;
7. demonstrate understanding of edition printing;
8. evaluate traditional and contemporary designs and processes used in the Caribbean and other cultures;
9. critique their own work and that of other established Caribbean and international artists.

CONTENT

1. Images using the elements and principles of design.
2. Prints from given topics and themes.
3. Image transfer to plates and blocks using a range of methods.
4. Plates, blocks and silkscreens made with traditional or non-traditional materials.
5. Printmaking techniques, for example, collographs, monoprints, reduction prints from selected themes.
7. Original prints by established artists.
8. Traditional and contemporary designs and processes used in the Caribbean and other cultures.
TEXTILE DESIGN AND MANIPULATION

GENERAL OBJECTIVE

On completion of this Expressive Form, students should develop the ability to create designs on fabric using various techniques, such as dyeing, printing, embroidery, hand painting, appliqué and any other suitable method. Students should also demonstrate fabric manipulation techniques, such as, but not limited to smocking, ruching, pleating and tucking.

SPECIFIC OBJECTIVES

Students should be able to:

1. apply the elements and principles of design in surface design and manipulation;
2. investigate traditional and contemporary designs, processes and materials used in fabric design and manipulation in the Caribbean and other cultures;
3. describe styles and techniques used in textile design and manipulation;
4. create on paper aesthetically pleasing patterns (using traditional and original motifs) suitable for textile design;
5. explore through experimentation the variety of techniques used in the surface design and manipulation of fabrics;
6. use dyes, paints, inks, threads, beads, crayons (natural and synthetic) appropriate for decoration on fabrics;
7. manipulate surface design and techniques to produce decorative fabrics and items;
8. critique their own work and that of established Caribbean and international artists.

CONTENT

1. Traditional and contemporary techniques used in the design and manipulation of fabrics.
2. Historical, contemporary and cultural contexts of fabric design and manipulation.
4. Manipulation techniques, for example, smocking, pleating and ruching.
5. Surface design techniques, for example, tie-dye, block printing, screen printing, embroidery, appliqué and reverse appliqué.
6. Production pieces using the following techniques: tie-dye, batik, screen-printing, hand painting, block printing, trapunto, appliqué, patchwork, quilting and embroidery.
7. Traditional and contemporary designs and processes used in the Caribbean and other cultures.
THREE-DIMENSIONAL EXPRESSIVE FORMS

SCULPTURE AND CERAMICS

GENERAL OBJECTIVE

On completion of this Expressive Form, students should develop the ability to conceptualise, design and produce sculpture and/or ceramics in relief or in the round based on given themes, by means of modeling, casting, carving constructing, throwing and assembling, using materials, such as clay, stone, wood, metal and other natural and man-made materials.

SPECIFIC OBJECTIVES

Students should be able to:

1. analyse the elements and principles of design identified in examples of sculptural and/or ceramic forms;
2. demonstrate through the use of a variety of materials an understanding of the elements and principles of design as they relate to sculptural and/or ceramic forms;
3. produce sculptural and/or ceramic forms on given themes using traditional and non-traditional materials;
4. use appropriate tools, equipment and techniques in the production of ceramic and sculptural pieces;
5. explore surface-decoration techniques, such as, carving, burnishing and glazing and processes, such as, drying, firing;
6. construct three-dimensional forms with stone, wood or man-made materials using appropriate techniques and apply correct surface finishes;
7. critique traditional and contemporary designs and processes employed in the Caribbean and internationally in producing sculptural and ceramic pieces;
8. assess own work and that of local, regional and international artists who are sculptors and ceramists or potters.
CONTENT

1. The elements of design as they relate to three-dimensional and relief work (line, mass, form, shape, space, colours, texture, value).

2. Representational and non-representational forms for decorative and utilitarian purposes made from clay and other natural and man-made materials, such as wood and plaster of paris.

3. Modelling, carving, assembling, welding and construction techniques, in the round or in relief.

4. Techniques, such as pinch, coil, slab, modelling, draping, mould-casting, extracting and throwing on the wheel in producing objects from clay.

5. Preparation and storage of clay and other materials used in ceramics and sculpture.

6. Surface finishes, such as, glazing, burnishing, painting, polishing and texturing.

7. Public sculpture, monuments, stabiles, mobiles and other sculptural forms as context for their own work.

8. Traditional and contemporary ceramics, sculptures and three-dimensional objects and processes used in the Caribbean and other cultures.

LEATHERCRAFT

GENERAL OBJECTIVE

On completion of this Expressive Form, students should develop the ability to design and produce a variety of objects in leather using appropriate materials and techniques.

SPECIFIC OBJECTIVES

Students should be able to:

1. use appropriate surface decoration, manipulation and finishing techniques in the production of leather objects (carving, modelling, burning, appliqué, pleating, braiding);

2. apply the elements and principles of design using leather;

3. prepare and store different types of leather;

4. assemble objects using one or a combination of different techniques;

5. evaluate historical and contemporary usage and processes within the Caribbean and other cultures;

6. use discarded pieces of leather in innovative ways;
7. show an awareness of good health and safety practices as well as the correct care and use of tools for leathercraft;

8. critique own work and that of established Caribbean and international artists.

CONTENT

1. Assembling techniques, such as, skiving, bevelling, punching, lacing, stitching and gluing.

2. Surface decoration technique, inclusive of, but not limited to staining, dyeing, modelling, carving, and stamping of leather.

3. Designing and producing decorative and functional items.

4. Leather production, processes and finishes used locally and regionally.

5. Usage and maintenance of tools and equipment used in leather craft.

6. Displaying and assessing finished pieces.

7. Critique own work and that of established Caribbean and international artists’ works in leather.

FIBRE AND DECORATIVE ARTS

GENERAL OBJECTIVE

On completion of this Expressive Form, students should develop the ability to identify, prepare and manipulate fibres and other suitable materials utilizing a variety of techniques to produce functional or decorative objects.

SPECIFIC OBJECTIVES

Students should be able to:

1. apply the elements and principles of design in producing fibre and decorative artworks;

2. use appropriate processes, materials and techniques for producing fibre and decorative arts items (plaiting, knotting, weaving, coiling, knitting, crocheting, gluing, stitching, embroidery, painting, construction);

3. use one or a combination of natural and man-made materials to make decorative as well as utilitarian objects;

4. select suitable materials and appropriate techniques to create utilitarian or decorative items;

5. design and produce objects for mass production;
6. combine traditional and contemporary materials, designs and processes used in the Caribbean and internationally in producing three-dimensional fibre arts and decorative craft items;

7. critique own work and that of established local, regional and international artists.

**CONTENT**

1. Collection, preservation and storage of materials, such as bamboo, grass, banana bark, sisal, jute, shells, coconut fibres, seeds, pandans, wicker and rattan.

2. Creation of utilitarian and decorative items.

3. Prototype for mass production.

4. Loom, non-loom, weaving and lace-making techniques.

5. Production of items using knotting, weaving and lace making techniques, such as, macromé, coiling.

6. Paper-making and felt-making techniques.

7. Gluing, painting, plaiting, constructing, sticking and stitching techniques.

8. Traditional and contemporary materials and processes used in the Caribbean and internationally.
REGULATIONS FOR SETTING ASSIGNMENTS
FOR THE SCHOOL BASED ASSESSMENT

Coursework objectives should be related to those set out in the syllabus. Ideally, there should be evidence of set assignments and individual student experiments.

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

POSSIBLE SBA PIECES

Two-Dimensional Expressive Forms

Drawing

Drawings of figures, animals, natural and man-made objects using various media suggested in the syllabus. These can be single pieces no larger than A2 (420mm x 594mm) or a composite of smaller sketches mounted on a sheet of the same size. Studies showing close observation of sections of animals and figures may also be selected.

Painting and Mixed-Media

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

These can be single pieces no larger than A2 (420mm x 594mm) or composites of small pieces mounted on a sheet of the same size.

Graphic and Communication Design

Pieces may include posters, magazine layouts, logos, signs, cartoons and caricatures, and manuscripts with illuminated letters as described in the syllabus. These should be finished and presented in keeping with graphic work. Presentation should be no larger than A2 (420mm x 594mm). Composites of selected small pieces of work will be accepted.

Printmaking

Pieces may include monoprint, dry point, etchings, collographs and relief prints from linoleum, wood or found material, built-up blocks and screen prints. At least three prints must be presented from one edition. Colour prints are encouraged where possible. At least one of the three prints of an edition should be matted or mounted.
**Textile Design and Manipulation**

Design fabrics using printing, resist dyeing, embroidery and other surface decorating techniques. Fabric manipulation pieces that demonstrate techniques, such as smocking, trapunto, tucking, pleating, quilting and ruching.

---

**Three-Dimensional Expressive Forms**

**Sculpture and Ceramics Pieces**

Sculpture and Ceramic pieces may include relief, pieces in the round and kinetic sculpture based on representational and non-representational themes using media, such as wood, clay, stone, plaster of paris, metals and other non-traditional media. If work is done which is too large to be included in the SBA portfolio, photographs (post card size - 5” x 7”) may be submitted with a description of the work (size, material, theme). All clay pieces must be fired. Pieces submitted should not exceed 30cm in height, width or diameter.

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

**Leathercraft**

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

**Fibre and Decorative Arts**

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

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

---

**DESCRIPTIONS OF SKILLS**

**Craftsmanship:**

the ability to demonstrate knowledge of materials, media, traditions and visual arts processes.

**Design and Composition:**

the ability to apply materials, media and methods to complete stated objectives.

**Originality:**

the ability to create value through innovation and creativity.