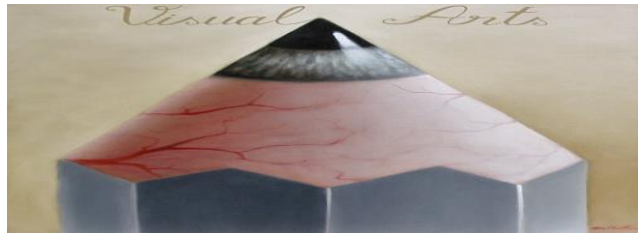




**HERBERT MORRISON TECHNICAL HIGH SCHOOL
HOME OF SCIENCE TECHNOLOGY AND TECHNICAL VOCATIONAL
EDUCATION**

PROMOTING A CULTURE OF EXCELLENCE



CURRICULUM GUIDE

GRADE 12

ART AND DESIGN

UNIT 1

H.O.D. Nicola Watson-Morris JP

UNIT 1: FOUNDATIONS OF ART AND DESIGN

MODULE 1: CULTURAL STUDIES

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 (petroglyphs, 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, tattoos 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); and,

(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; and,

(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 organisations and art movements (Caribbean Artists Movement [CAM], Institute of Jamaica [IJ] Working Peoples' Art Class [WPAC], Trinidad Art Society [TAS]);

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

(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);

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);

and, 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

- influences of Western Art such as Impressionism, Expressionism, Cubism, Surrealism, Abstract Expressionism, Realism, Popular (Pop) Art, Optical (Op) Art, Minimalism, Photo-realism, Conceptual Art; and,
- examples of art forms and retentions of Autochthonous (Indigenous), African and Asian cultures; Three-Dimensional Art
- sculptures, statues, installations, kinetic art and performance art; and,
- examples of Art and Design forms and retentions in artefacts 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; and, (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, artefacts, monuments, festivals and celebrations, namely:

(a) architecture (religious, civic and traditional structures or buildings, vernacular housing);

(b) artefacts (utilitarian, decorative, ceremonial, religious);

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

(c) monuments (religious, civic/public monuments and structures such as statues, memorial as well as military, political and social commemorations);

(d) festivals and celebrations that are derived from secular and religious forms and traditions (Carnival, Jonkannu, Crop Over, Mashramani, Christmas, Kumina, Hosay, Ramleela, Big Drum, Phagwa); and,

(e) 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:

(a) methodologies of art criticism (description, interpretation, evaluation);

(b) aesthetic theories (realism, pragmatism, emotionalism, formalism, feminism, constructivism, marxism, socio-historical);

(c) 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); and,

(d) 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. Conduct field studies and research at archaeological, architectural and heritage sites, as well as analyse cultural objects and events.

2. Encourage students to participate in and or observe activities and traditions of festivals and celebrations.

3. Have students use libraries, museum, archives, information and communication technologies to source information on art, design and culture of the Caribbean peoples.

5. Have students use resources such as photographs, reproductions, Audio Visual materials, and exhibition catalogues.

6. Discuss issues of Plagiarism, Intellectual Property Rights and Copyright laws by giving actual example

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

- LAB SESSIONS

UNIT 1 MODULE 3: THREE-DIMENSIONAL ART AND DESIGN

- LAB SESSIONS

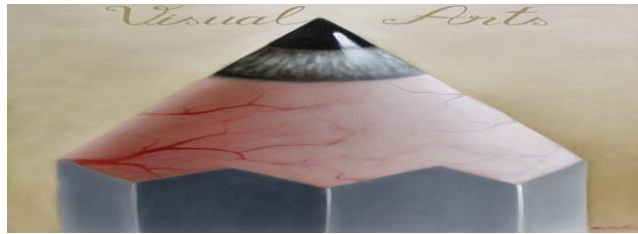
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CURRICULUM GUIDE

GRADE 13

ART AND DESIGN

UNIT 1

H.O.D. Nicola Watson-Morris JP

UNIT 2: APPLICATION OF ART AND DESIGN

MODULE 1:

DESIGN

CONTENT

1. Fundamental Elements and Principles of Design (a) Elements: (i) the elements of design are dot, line, shape, space, texture, form/mass, colour and value.

UNIT 2 MODULE 1: DESIGN (cont'd)

(ii) Other major considerations include:

- composition – colour composition, linear composition, structural compositions. Compositions are created based on mood, expression, function and intent; and,
- traditional constructs of the Art and/or Design (b) Principles: (i) the principles of design are: balance, rhythm, proportion, repetition, pattern, emphasis, unity, variety, time, space and movement. (ii) Other major considerations include the: • principle of disruption to include the principle of creative disruption;
- time, motion and direction;
- form follows function;
- principle of innovation; and,
- principle of tradition for example cultural authenticity, unique aspect relevant to the cultural context and practice.

2. Art and Design Terminologies and History

Define and interpret terminologies in the historical and contemporary contexts

- (a) scale;
- (b) mass;
- (c) proportion;
- (d) proximity;
- (e) perspective;
- (f) variations;
- (g) motif;
- (h) design brief;
- (i) aesthetic concept; and,
- (j) theoretical concept.

UNIT 2 MODULE 1: DESIGN (cont'd)

3. Research-based Solutions

(a) Research Techniques:

- (i) experimental;
- (ii) thumbnails or sketches;
- (iii) maquettes;
- (iv) working drawings;
- (v) prototypes and models; and,
- (vi) design brief.

(b) Appropriate Techniques for Two and Three Dimensional Design Production:

- (i) drawing for design (technical, free hand, and computer-generated);
- (ii) printing (block, screen, stencil);
- (iv) 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); and,
- (x) caricature (cartoons, comic strips, animation).

(c) 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; and,
- (iii) documentation of the major practitioners and exponents of design particularly those in the Caribbean region.

UNIT 2 MODULE 1: DESIGN (cont'd)

4. Technical and Freehand Drawings

(a) Technical Drawings:

- (i) mechanical aids in drawing – rulers, protractors, French curves; and,
- (ii) electronic aids - digital drawing, photocopying, graphic/drawing tablets.

(b) Freehand Drawings:

- (i) hand eye coordination;
- (ii) sustained drawing;
- (iii) automatic drawing;
- (iv) contour drawing; and,
- (v) action drawing.

5. Traditional and Contemporary Technologies

(a) Traditional Technologies:

- (i) carving;
- (ii) molding;
- (iii) casting;
- (iv) draping;
- (v) armature;
- (vi) nets and solids;
- (vii) assemblage; and,
- (viii) printing.

(b) Contemporary Technologies:

- (i) Drawing Software for example Sketch-up, Blender and Auto CAD; and,
- (ii) 3-D Printing.

UNIT 2 MODULE 1: DESIGN (cont'd)

(c) Safety Procedures when producing art 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; and,
- (v) storage and disposal practices.

6. Applications for Visual Communication

(a) Traditional:

- (i) posters;
- (ii) banners;
- (iii) flyers;

- (iv) bill boards;
 - (v) photography;
 - (vi) embroidery; and,
 - (vii) body art.
- (b) Contemporary/ICT:
- (i) web pages;
 - (ii) electronic bill boards;
 - (iii) digital photographs;
 - (iv) videos; and,
 - (v) body art.

UNIT 2 MODULE 1: DESIGN (cont'd)

(c) Other considerations including:

- (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);
- (v) design for printing and applied arts (creating designs for printmaking, ceramics, textiles, fibre arts, jewelry); and,
- (vi) drawing related to design (technical, digitally-generated).

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.

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