

Syllabus

Cambridge International A & AS Level Art and Design
Syllabus code 9704
For examination in June and November 2012



UNIVERSITY *of* CAMBRIDGE
International Examinations

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1. Introduction

1.1 Why choose Cambridge?

University of Cambridge International Examinations (CIE) is the world's largest provider of international qualifications. Around 1.5 million students from 150 countries enter Cambridge examinations every year. What makes educators around the world choose Cambridge?

Recognition

A Cambridge International A or AS Level is recognised around the world by schools, universities and employers. The qualifications are accepted as proof of academic ability for entry to universities worldwide, though some courses do require specific subjects. Cambridge International A Levels typically take two years to complete and offer a flexible course of study that gives students the freedom to select subjects that are right for them. Cambridge International AS Levels often represent the first half of an A Level course but may also be taken as a freestanding qualification. They are accepted in all UK universities and carry half the weighting of an A Level. University course credit and advanced standing is often available for Cambridge International A/AS Levels in countries such as the USA and Canada. Learn more at www.cie.org.uk/recognition.

Support

CIE provides a world-class support service for teachers and exams officers. We offer a wide range of teacher materials to Centres, plus teacher training (online and face-to-face) and student support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from CIE Customer Services. Learn more at www.cie.org.uk/teachers.

Excellence in education

Cambridge qualifications develop successful students. They not only build understanding and knowledge required for progression, but also learning and thinking skills that help students become independent learners and equip them for life.

Not-for-profit, part of the University of Cambridge

CIE is part of Cambridge Assessment, a not-for-profit organisation and part of the University of Cambridge. The needs of teachers and learners are at the core of what we do. CIE invests constantly in improving its qualifications and services. We draw upon education research in developing our qualifications.

1. Introduction

1.2 Why choose Cambridge International A & AS Level Art and Design?

Cambridge International A & AS Level Art and Design is recognised by universities and employers as proof of knowledge and understanding of art and design principles and practice.

Successful candidates gain lifelong skills, including:

- communication skills, especially the ability to communicate concepts and feelings;
- how to record from direct observation and personal experience;
- the ability and confidence to experiment, be innovative, intuitive and imaginative;
- the language and technical terms used in art and design;
- research and evaluation skills;
- an appreciation of practical design problems and how to solve these.

The course stimulates interest, enjoyment and personal enrichment as well as introducing artistic exploration and design thinking.

1.3 Cambridge Advanced International Certificate of Education (AICE)

Cambridge AICE is the group award of Cambridge International Advanced Supplementary Level and Advanced Level (AS Level and A Level).

Cambridge AICE involves the selection of subjects from three curriculum areas – Mathematics and Science; Languages; Arts and Humanities.

An A Level counts as a double-credit qualification and an AS Level as a single-credit qualification within the Cambridge AICE award framework. Half-credits are also available in English Language and Literature in English and may be combined to obtain the equivalent of a single credit.

To be considered for an AICE Diploma, a candidate must earn the equivalent of six credits by passing a combination of examinations at either double credit or single credit, with at least one course coming from each of the three curriculum areas.

The examinations are administered in May/June and October/November sessions each year. A candidate working towards the Cambridge AICE Diploma may use up to three sessions to take the equivalent of six credits as long as they are taken within a 13-month period.

1. Introduction

Art and Design (9704) falls into Group C, Arts and Humanities.

Learn more about AICE at <http://www.cie.org.uk/qualifications/academic/uppersec/aice>.

1.4 How can I find out more?

If you are already a Cambridge Centre

You can make entries for this qualification through your usual channels, e.g. CIE Direct. If you have any queries, please contact us at international@cie.org.uk.

If you are not a Cambridge Centre

You can find out how your organisation can become a Cambridge Centre. Email us at international@cie.org.uk. Learn more about the benefits of becoming a Cambridge Centre at www.cie.org.uk.

2. Assessment at a glance

Cambridge International A & AS Level Art and Design Syllabus code 9704

Centres and candidates may choose to:

- take all Advanced Level (A Level) components in the same examination session;
- follow a **staged** assessment route to A Level by taking the Advanced Subsidiary (AS) qualification at an earlier examination; if they reach the required standard, they go on to take the final parts of assessment;
- take the AS qualification only.

A Level: A Level candidates take all **four** components. They may choose to take Components 1 and 2 at an earlier session than Components 3 and 4 or take all components in the same session.

AS Level: AS candidates take Components 1 and 2 only.

Component 1: Controlled Test	Component 2: Coursework
<p>Minimum three weeks preparatory time + 15 hour Controlled Test</p> <p>Total marks = 100</p> <p>By 5 June for the June session and 30 November for the November session</p> <p>A Level weighting: 30% AS weighting: 60%</p> <p>Externally set and assessed by CIE.</p>	<p>One project and up to four sheets of supporting work (max size A1).</p> <p>Total marks = 100</p> <p>By 30 April for the June session and 31 October for the November session</p> <p>A Level weighting: 20% AS weighting: 40%</p> <p>Internally assessed by Centre.</p>
Component 3: Coursework	Component 4: Personal Study
<p>One project plus folder of supporting work (max size A1, max 10 sheets) and a sketchbook.</p> <p>Total marks = 100</p> <p>By 30 April for the June session and 31 October for the November session</p> <p>A Level weighting: 30%</p> <p>Internally assessed by Centre.</p>	<p>Presentation of the study may take any appropriate format (max 3,500 words, max A1 size).</p> <p>Total marks = 100</p> <p>By 5 June for the June session and 30 November for the November session</p> <p>A Level weighting: 20%</p> <p>Externally assessed by CIE.</p>

Alterations to the 2012 syllabus content are indicated by black vertical lines on either side of the text.

2. Assessment at a glance

Availability

This syllabus is examined in the May/June examination session and the October/November examination session.

This syllabus is not available to private candidates.

Centres in the UK that receive government funding are advised to consult the CIE website www.cie.org.uk for the latest information before beginning to teach this syllabus.

Combining this with other syllabuses

Candidates can combine this syllabus in an examination session with any other CIE syllabus, except:

- syllabuses with the same title at the same level
- 9393 Art and Design (Mauritius)
- 8879 Art (H1) Singapore
- 9750 Art (H2) Singapore
- 9818 Art (H3) Singapore

3. Syllabus aims and objectives

3.1 Aims

A course of study in Art and Design should actively seek to develop the following abilities and qualities:

- the ability to perceive, understand and express concepts and feelings;
- the ability to record from direct observation and personal experience;
- the ability to communicate by using appropriate materials and techniques in a disciplined way;
- experimentation, innovation and the use of intuition and imagination;
- critical and analytical faculties; the ability to identify, research and evaluate problems in a systematic way;
- confidence, initiative and a sense of adventure and achievement;
- the acquisition of a relevant working vocabulary;
- an awareness and appreciation of the interdependence of Art & Design and the individual within cultural contexts.

3. Syllabus aims and objectives

3.2 Assessment objectives

The assessment objectives have been grouped under the following categories:

A Personal Qualities

Candidates are expected to show:

- i. an individual, sensitive and creative response to a stimulus; ability to develop an idea, theme or subject;
- ii. independence in concept and execution.

B Manipulative, Artistic and Analytical Skills

Candidates are expected to:

- iii. select and control materials, processes and techniques in an informed and disciplined way to meet an objective;
- iv. select and record analytically from direct observation and personal experience.

C Aesthetic Qualities

Candidates are expected to:

- v. use and compose formal elements (contour, shape, colour/tone, texture, structure and the relationships between form and space) as appropriate.

D Knowledge and Critical Understanding

Candidates are expected to:

- vi. select and communicate information relevant to an idea, subject or theme and evaluate this in a systematic way;
- vii. make critical judgements and use personal ideas and images to show they are developing appreciation and cultural awareness.

Each of the assessment objectives is of equal importance and candidates will find there is a great deal of overlap between categories.

3. Syllabus aims and objectives

SPECIFICATION GRID

Each component places equal emphasis on each of the four assessment objectives.

Components	Assessment Objectives			
	A. Personal Qualities	B. Manipulative, Artistic and Analytical Skills	C. Aesthetic Qualities	D. Knowledge and Critical Understanding
1	25%	25%	25%	25%
2	25%	25%	25%	25%
3	25%	25%	25%	25%
4	25%	25%	25%	25%

3.3 Weightings

Component 1: Controlled Test Criteria for Assessment

These are intended as a guide only. All work for Component 1 will be marked by CIE.

Assessment Objectives	Response to Assessment Objectives	Maximum Mark
Personal Qualities	(i) Individual, sensitive and creative response to stimulus. (ii) Independence and confidence in concept and execution.	25
Manipulative, Artistic and Analytical Skills	(iii) Selection and control of media, processes and techniques. (iv) Analysis from direct observation and personal experience.	25
Aesthetic Qualities	(v) The recognition of contour, surface, shape, colour/tone, texture, pattern, structure, form and the relationships of forms in space, and their appropriate use.	25
Knowledge and Critical Understanding	(vi) Analysis of the idea, subject or theme chosen; suitability of selection and ability to evaluate and communicate in a systematic way. (vii) Critical judgement and cultural awareness and appreciation.	25
		Total 100

3. Syllabus aims and objectives

Components 2 and 3: Coursework

Assessment Objectives	Response to Assessment Objectives	Maximum Mark
Personal Qualities	(i), (ii) Scope and vitality of personal ideas, subjects and themes. Degree of imagination and inventiveness. Experimentation.	25
Manipulative, Artistic and Analytical Skills	(iii), (iv) Use of media, process and techniques to explore and investigate intentions.	25
Aesthetic Qualities	(v) Composition and the use of chosen elements to emphasise and communicate intention.	25
Knowledge and Critical Understanding	(vi), (vii) Selection and evaluation of information as a means of developing intentions. Critical appraisal of the work of others; evidence of awareness of other cultural influences as displayed in work, folder and/or sketch books.	25
		Total 100

Component 4: Personal Study

These are intended as a guide only. All work for Component 4 will be marked by CIE.

Assessment Objectives	Response to Assessment Objectives	Maximum Mark
Personal Qualities	(i), (ii) Development of personal feeling and sensitivity. Articulation of personal views. Independence, initiative and determination to sustain the study from conception to realisation.	25
Manipulative, Artistic and Analytical Skills	(iii), (iv) Ability to research, select and record. Use of media, processes and techniques appropriate to the study.	25
Aesthetic Qualities	(v) Presentation, organisation and coherence. Use of visual and written elements to communicate ideas and intention. Perception of "visual art" through a chosen theme.	25
Knowledge and Critical Understanding	(vi), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25
		Total 100

4. Description of components

4.1 Component 1: Controlled Test

This is an externally-set assignment that is marked by CIE. The examination paper allows candidates to respond in various ways – for example: interpretative, design, abstract, photography, etc.

Candidates are expected to:

- develop a visual response
- **observe directly from primary sources**
- record, analyse and develop their ideas in two- and/or three-dimensions.

Candidates choose **one** question from the examination paper from which to make studies in any suitable colour/tone, medium, process or technique. The questions set will be broad and flexible, and may cover areas such as:

- landscapes
- individual objects
- the human figure
- transport
- world cultures
- seascapes
- interiors
- abstract effects: light and colour, reflective material, movement
- clothes and packaging
- religious art/architecture

There are also a number of design briefs and more specific questions for candidates who prefer greater guidance.

Candidates are allowed to decide, as far as is practical, where and how they wish to work within the limits of the questions. Candidates should discuss choice of source material with the teacher and organise it themselves.

Supporting work

- Question papers should be given to candidates **as soon as they are received** and at least **three weeks** prior to the examination date set by the Centre.
- Candidates should use this time to choose the subject, form their ideas and make supporting studies.
- The supporting work must be no more than two sheets (four sides) of paper, no larger than A1 or equivalent, on which a number of smaller works may be suitably attached.
- *This work must be taken into the examination room and must be submitted for assessment along with the examination work.*

Assessment

Assessment is by a 15 hour Controlled Test that is externally marked by CIE.

For further guidance, refer to Section 7.2.

4. Description of components

4.2 Component 2: Coursework

This involves **one** coursework project from **one** area of study given under Section 5, Syllabus content. Candidates focus on research, development and realisation in depth. Unlike Component 3, **greater** emphasis is placed on the development of ideas and the use of processes rather than just a 'finished' outcome.

Coursework must not be more than 4.5 kilograms or 750 mm in any direction (see Section 7, Return of work).

Candidates must submit: **one** coursework project and up to **four** sheets of supporting work (**maximum** A1 size).

- The coursework project can be either two- or three-dimensional and is defined as '*anything produced from the conception to the completion of the final item*'. It should be the candidate's individual response, produced in the **one** area of study which is considered most appropriate.
- The supporting work must be selective and show the research, recording, development and critical evaluation undertaken during the course. It should include:
 - source material,
 - evidence of the development of ideas into personal solutions,
 - experiments with media and processes including trial samples,
 - examples of how the candidate's work is influenced by historical, contemporary and cultural factors.

The component as a whole should show the Personal Qualities, Manipulative, Artistic and Analytical Skills, Aesthetic Qualities and Knowledge and Critical Understanding shown by the candidate during the course.

Assessment

The Centre will assess the **one** coursework project together with the supporting work and award a **single mark** out of 100. This will then be externally moderated by CIE. **CIE will select candidates whose work is required for external moderation.** Refer to the Handbook for Centres and Administrative Guide for further information.

For further guidance, refer to Section 6 (Instructions for the marking and moderation of coursework).

4. Description of components

4.3 Component 3: Coursework

This involves **one** coursework project from **one** area of study given under Section 5 Syllabus content. The work **may** or **may not** be from the same area of study as work submitted for Component 2. If the same area is selected, candidates should look into a different process (e.g. Component 2: woven textiles, Component 3: printed textiles).

Candidates should focus on research, development and realisation **in depth**. Unlike Component 2, **equal** emphasis is placed on the resolution of the final piece and on the development of ideas and the use of processes.

Coursework must not be more than 4.5 kilograms or 750 mm in any direction (see Section 7, Return of work).

Candidates must submit: **one** coursework project plus a folder of supporting work (**maximum** size A1, **maximum** ten sheets) **and** a sketchbook.

- The coursework project can be either two or three-dimensional and is defined as *'anything produced from the conception to the completion of the final item'*. The coursework project should be the candidate's individual response, produced in the **one** area of study which is considered most appropriate.
- The supporting work must be selective and show the research, recording, development and critical evaluation undertaken during the course. It should include:
 - source material,
 - evidence of the development of ideas into personal solutions,
 - experiments with media and processes including trial samples,
 - examples of how the candidate's work is influenced by historical, contemporary and cultural factors.
- Candidates may study an area that includes approaches used in the earlier part of the course and this can be reflected in the folder of supporting work. The work **must** be directed towards **one** area of study to prepare for the coursework project.
- The folder of supporting work must not be larger than A1 and should contain a **maximum** of **ten** sheets of work.
- The sketchbook is used to record personal reflections during the course, relating to direct observation, the use of processes or visits to sites, workshops and exhibitions. The sketchbook should **not** be used as a scrapbook for brochures or photocopied material from secondary sources.

The component as a whole should show the Personal Qualities, Manipulative, Artistic and Analytical Skills, Aesthetic Qualities and Knowledge and Critical Understanding shown by the candidate during the course.

4. Description of components

Assessment

The Centre will assess the one coursework project together with the folder and sketchbook and award a **single mark** out of 100. This will then be externally moderated by CIE. **CIE will select candidates whose mark is required for external moderation.** Refer to the Handbook for Centres and Administrative Guide for further information.

For further guidance, refer to Section 6 (Instructions for the marking and moderation of coursework).

4.4 Component 4: Personal Study

This is an internally set Component that will be assessed by CIE. Candidates will produce a detailed study of any aspect of the visual arts that **may, but need not**, relate to their work for Component 2 or Component 3: Coursework. This should be a critical and visual appraisal or theoretical study undertaken in a written and/or practical form. First-hand experience of the work **must** form at least part of the Study. Although it is envisaged that first-hand familiarity with, for example, a building or a design studio, will be the instigation of the candidate's interest, reference to other works not easily available except in reproduction may form a substantial part of the Study.

The Study may be presented in any appropriate format. If a balance of visual and written analysis is presented it should not exceed 3500 words. Alternatively, a carefully structured sequence of annotated drawings, paintings, photographs, prints or three-dimensional objects may be presented in any appropriate format. A carefully ordered slide, tape or video presentation or any combination of written or recorded analysis using graphic presentation is also permissible. (Centres should ensure that any videos sent are VHS; and digitised or multimedia presentation must also be backed up by a hard copy.)

An introduction, a conclusion and a bibliography are expected to be included in each type of presentation (no more than 3500 words, maximum size A1).

Whatever format candidates choose, they are required to complete and submit an Outline Proposal Form (see Appendix) outlining:

- a title
- their intentions
- sources for first-hand study
- details of first-hand research undertaken (such as the sites, workshops, museums and exhibitions visited)
- suggested presentation
- bibliography.

4. Description of components

Centres may either approve their candidates' proposals themselves or send them to CIE for the advice of Moderators.

The Personal Study as a whole should show the Personal Qualities, Manipulative, Artistic and Analytical Skills, Aesthetic Qualities and Knowledge and Critical Understanding demonstrated by the candidate through his/her investigation.

Assessment

This Component will be externally marked by CIE.

Centres are advised to refer to the Outline Proposal Form examples (7.4).

5. Syllabus content

Art and Design covers a broad range of related activities, areas and approaches to study. This syllabus allows Centres to emphasise their strengths in terms of staff expertise and interests, and allows candidate choice. It provides a suitable range of study within the subject.

All assessments follow the assessment objectives regardless of the chosen area of study.

Centres can design their own course of study, by selecting from the following:

Areas of study

- Painting and Related Media
- Sculpture
- Printmaking
- Textiles
- Graphic Design
- Photography, Digital and Lens Media
- Ceramics
- Fashion Design

For Components 2 and 3 candidates must specialise in **one** of the above areas. This list is not exhaustive and other areas of study – e.g. jewellery, puppetry – are quite acceptable. The following details are to be used for guidance only and are not prescriptive or comprehensive. The intention is for candidates to follow a field of study in research, development and realisation, at some depth.

Painting and Related Media

The following materials can be used. They may also be combined or used with other materials – e.g. collage:

- oil colour,
- water-colour,
- acrylic,
- gouache,
- powder or poster paint,
- coloured inks,
- pen and wash,
- pastels,
- oil pastels,
- coloured pencils,
- pencil,
- charcoal.

The work may include still life, portraiture, landscape studies or abstract and figurative compositions. It may either express, or it may record a response to the visual world.

Candidates should have a broad understanding of the history of painting and other channels of visual communications.

The resources of museums, galleries, local collections or exhibitions should be used to make a first-hand study of paintings wherever possible.

5. Syllabus content

Textiles

Candidates should be encouraged to develop designs from original drawings, experiment with threads and fabrics, and make the design into a finished piece of artwork.

Visits to museums, collections and practising designers are essential to help candidates to appreciate the historical development and current trends within this coursework area.

Study needs to include functional design as well as the purely decorative aspects of the craft.

Candidates should explore the main areas of the craft: woven textiles, embroidery, fashion and design, printed and dyed textiles.

Candidates may wish to specialise in only one of these areas, but there should also be awareness of how the areas could be combined:

(i) **Woven textiles**

The course could include aspects of:

- looms and the equipment used in setting up warps;
- the properties of natural and man-made fibres;
- experimental weaving using raffia, string, beads, etc.

(ii) **Embroidery**

The course needs to be broad in approach, including functional and decorative items in two and three dimensions. Candidates should understand the properties of materials and threads, and the ways in which they can be used to explore ideas and create structures.

(iii) **Fabric Printing**

Candidates should be familiar with a range of methods of decorating cloth. These include block printing, tie-dye, batik, silk-screen printing, spraying or airbrushing. The use of natural and synthetic fabrics and dyes should be explored for different effects. The function of the cloth in terms of drape, pattern, size and colour alternatives needs to be considered.

Ceramics

Candidates should be familiar with hand-building techniques, throwing and casting and have some knowledge of the use of decorating slips, oxides and pigments. They should have some understanding of glaze-mixing, glazes and different methods of firing and finishing work.

Museum and gallery visits should be made where feasible.

Awareness of historical and current developments within ceramics is an important part of the course.

Candidates should be aware of the links between form and function, and their relationships to the different forms of ceramics being produced today: expressive fine-art work, industrial ceramics and traditional handcrafted pottery.

The coursework project should demonstrate understanding of these distinctions and should show the development of a personal style. Emphasis is placed on exploring ideas and design work.

5. Syllabus content

Sculpture

Candidates may work with traditional or new materials.

They may specialise in one area – carving, modelling or construction – but they should be able to solve problems of related mass and space and have a broad understanding of form.

The work may be figurative or abstract, and may take the form of relief, mobile, free-standing or kinetic sculpture.

Candidates should be aware of the range of materials and methods available, although they are likely to develop skills in one of the following areas:

(i) **Carving**

Wood, stone, etc.

(ii) **Modelling**

- in clay and fired
- in clay and cast in plaster, concrete, fibreglass, metal, etc.
- in plaster over an armature

(iii) **Construction**

Wood, metal, plastic, wire, card, mixed media

(iv) **Soft Sculpture**

Fabric, leather, rope, plastic, etc.

Candidates are expected to understand the role of sculpture in society – as personal response to form, mass, space and void, as a magical, religious, celebratory or political image or as an integral part of architecture.

Graphic Design

Candidates may specialise in one of these areas but should be aware of how the areas could be combined:

Graphics, Illustration, Package Design, Computer Graphics

(i) **Graphics**

- The graphics can be for any purpose: information, publication, advertising, including typography, calligraphy and in any medium.
- A clear written brief must be attached to the work. Preliminary work, in the folder of supporting work, must be clearly marked to show how it relates to the work submitted.
- The briefs may cover, for example, corporate identity, layout work, symbols and visual communication of information – e.g. book jackets, CD and DVD packaging, posters and brochures.
- Candidates should have a good working vocabulary and be familiar with terms such as 'half tone' and 'overlays'.
- Typography is not treated as a separate area. Candidates should use established and modern typefaces. These may be hand-drawn or produced by another method.

5. Syllabus content

(ii) **Illustration**

- Illustration can be for any purpose and from any source material.
- Candidates should experiment with as many techniques as possible, pen and ink, gouache, watercolour, airbrush, printing, painting, coloured pencil and pastel, etc.

(iii) **Package Design**

- This can be package design for any product or material.
- The aesthetics of the design need to be balanced with the functional and production requirements.
- The design should be presented in both two- and three-dimensional forms.
- The brief includes both the graphics and the three-dimensional shape of the package.
- Production methods, including the engineering of card and printing processes, should be covered.

(iv) **Computer Graphics**

- Computer graphics work should show that the fundamental concepts are understood, using whatever software is available. As wide a range of software as possible should be available and include, at least, access to an art package/graphics package, a CAD package, a range of fonts and a colour printer.
- Access to the use of a video camera and video digitiser scanner, though not essential, would be helpful.
- The work should show how a computer can represent information graphically, either in sequential or individual presentation. The information may be used in a variety of ways (general advertising, the design of logos using lettering and mirror images, magazine and newspaper layout using text and illustration, repeat and reversed patterns for 2D designs and the initial frames of television programmes or moving display frames).
- A full explanation of the brief must be attached to the work.
- Work must be presented in the form of hard copy with the hardware and software package used clearly acknowledged on the work.
- Disks used by candidates should be held by the Centre until after the work has been marked.

5. Syllabus content

Fashion Design

Candidates should explore personal solutions in designing garments or items for personal adornment for different occasions and age groups.

They should identify dress requirements for specific purposes, occasions and environments, and suggest practically how these may be met.

They should consider and understand the different purposes of clothing and the way in which this affects the design and fabric used in production.

Candidates should look at the function of clothing in terms of protection and warmth as well as ease of wear.

The psychological influence of wearing particular garments or adornments should also be considered.

To help understand feasibility and production, candidates need to consider the properties of different materials and how fashion items are constructed.

They should also be aware of the balance between the function and the conventions that influence fashion and, in particular, those factors that bring about change over time.

Candidates should be aware of the changes in technology which have influenced fashion items.

Candidates' designs should demonstrate their knowledge of shape, line, colour and texture.

Candidates should have some knowledge of contemporary fashion designers. Visits to fashion shows and/or garment construction outlets are encouraged.

Printmaking

Candidates should develop traditional methods and materials, **and** explore new areas of the various printmaking techniques.

Any manual or photographic technique may be used to make a print.

Any combination of techniques may be used in any one print.

Each print should be presented with a margin of virgin paper around the image with edition details, title and candidate's name.

Any source of inspirational material may be used.

The folder of supporting work may contain ideas for work in a variety of techniques but the actual coursework project undertaken may be limited to only one method.

The work of the candidate should reveal the qualities of an edition print.

Candidates should be aware of both the history of printmaking and the work of contemporary printmakers.

Work created to prepare and develop the prints should be included in the folder of supporting work.

(i) **Relief Prints**

Images from any kind of block may be used, either in colour or tone. Reduction prints, multiple blocks of any texture or shape, figurative or abstract work from any inspirational source may be used.

5. Syllabus content

(ii) **Intaglio**

Intaglio etching or dry point may be submitted, on any suitable surface in colour or tone, figurative or abstract and from any stimulus. Use of both hard and soft grounds, the process of burnishing, stopping-out and aquatint can be employed. More than one copy of a print should be retained at each stage and included in the folder of supporting work to show the various steps in the production of a finished print.

(iii) **Planographic methods**

Planographic methods such as silk screening, lithography, or card printing may be used. As in the other sections within printmaking, any exploration or development is allowed.

Photography, Digital and Lens Media

Candidates should use traditional and/or new media processes to produce outcomes such as photomontage, printed photography, digital photography, photographic or digital installation, video and animation, film and digital creation and manipulation. Work may be in colour and/or black and white.

Candidates should demonstrate an expressive and/or interpretative artistic response to the visual world. They should show an understanding of the convention of photography and genres such as portrait, landscape and movement, and a range of techniques appropriate to their chosen field.

Consideration of the following techniques should be given:

- depth of field,
- film speed/shutter speed,
- lighting/exposure,
- tone and/or colour,
- viewpoint/composition,
- framing,
- editing,
- transitions.

Candidates should also show skills in experimenting with media and processes such as:

- abstracting,
- illustrating,
- documenting,
- developing and printing of films,
- darkroom practice (pin-hole cameras, burning in, masking, photograms, solarisation, multiple exposure, reversal printing),
- alternative print processes (liquid emulsions, bleaching, resist, toning, use of specialist papers or other photosensitive surfaces),
- creation and manipulation of images with computers,
- image scanning and manipulation,
- editing, perhaps using sound.

Photography may be used as a means of recording fragile, large or time-based work (e.g. work in perishable media, installations, mural work, performance) and the photographic record will be considered and assessed as part of the submission.

5. Syllabus content

Candidates must provide appropriate evidence of the authenticity of their work such as contact prints, thumbnails of original digital photographs or storyboards.

Any moving image work (no longer than three minutes) should be submitted on video, DVD, or alternatively on CD in common forms of digital format such as in Mpeg or WMV.

Still imagery

Candidates should demonstrate their skill in the production of still images through a lens-based approach. Candidates will demonstrate an understanding and control of equipment in order to produce work that is personal. Using a wide range of methods, techniques and processes candidates will produce imagery that is their own work. Candidates may develop their own work using dark room facilities, if available; however, the use of commercially processed photographs is acceptable.

For candidates using digital lens-based media, their work should show evidence of the manipulation and presentation of the imagery using a computer. A variety of approaches and processes can be used together and candidates could present their work in a variety of ways – either printed images or electronically as a slide show using PowerPoint, on a CD-ROM or web site, for example. Lighting and sound may be used as appropriate.

Moving Imagery

Candidates should demonstrate an understanding of the recording and the presentation of moving images. Sound may also be included as appropriate. Candidates should be familiar with a range of techniques, resources and processes such as storyboards, animation, digital editing, PowerPoint, CD-ROMs and interactive websites.

6. Instructions for the marking and moderation of coursework

Internal Moderation

When several teachers in a Centre are involved in internal assessments, arrangements must be made within the Centre for all candidates to be assessed to a common standard.

It is essential that within each Centre the marks within different teaching groups (e.g. different classes and different specialisms such as Textiles, Photography, etc.) are moderated internally for the whole Centre entry. The Centre assessments will then be subject to external moderation by CIE.

External Moderation

CIE sends a computer-printed Coursework mark sheet MS1 to each Centre (in late March for the June examination and in early October for the November examination) showing the names and candidate numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the form MS1.

The top copy of the form MS1 mark sheet must be despatched in the envelope provided, to arrive as soon as possible at CIE but no later than **30 April** for the June examination and **31 October** for the November examination.

Centres must send a sample of the candidates' work covering the full ability range. This sample must be sent to CIE along with the corresponding Individual Candidate Record cards, Coursework Assessment Summary Form and the second copy of MS1, to reach CIE by **7 May** for the June examination and **7 November** for the November examination.

If there are ten or fewer candidates, all the Coursework that contributed to the final mark for all the candidates must be sent to CIE. Where there are more than ten candidates, all the Coursework that contributed to the final mark for ten of them will be required. A further sample of Coursework may subsequently be required. All records and supporting written work should be retained until after the publication of the results.

Where work is too fragile or bulky or otherwise unsuitable to be sent by post, a photographic record of the work must be sent for moderation purposes. In this instance the Centre will be required to send an additional candidate's work to CIE for moderation. The Centre should select a candidate's work that is easily transportable and of a similar mark to the one originally requested.

The Principal and the Art and Design teacher will be required to sign a statement certifying that the work submitted for assessment is the candidate's own unaided work.

Each Centre must ensure that each candidate's work is clearly identified by name and candidate number.

6. Instructions for the marking and moderation of coursework

The Moderator will check that:

- (i)** the marking criteria have been applied;
- (ii)** an appropriate order of merit has been achieved;
- (iii)** the marking is accurate and consistent;
- (iv)** the marking has been standardised if more than one marker has been used.

Each Centre must ensure that all the work submitted for moderation is clearly labelled.

6. Instructions for the marking and moderation of coursework

6.1 Assessment criteria for coursework

ASSESSMENT CRITERIA FOR COURSEWORK (SCHOOL-BASED ASSESSMENT)

PERSONAL QUALITIES (Assessment Objectives (i) and (ii))	
LEVEL OF RESPONSE	MARK RANGE
Personal qualities barely apparent.	0–4
Limited personal qualities.	5–7
Some personal qualities evident.	8–10
Personal qualities discernible but somewhat inconsistent.	11–13
Candidate shows clear understanding and ability but independence and confidence limited.	14–16
The work shows a very good understanding. There is individuality and a creative response. Independence and confidence are apparent.	17–19
Work shows much individuality; it is a sensitive and very creative response to the subject. Independence and confidence are evident to a high degree.	20–25

MANIPULATIVE, ARTISTIC AND ANALYTICAL SKILLS (Assessment Objectives (iii) and (iv))	
LEVEL OF RESPONSE	MARK RANGE
Manipulative and analytical skills barely apparent.	0–4
Limited manipulative and analytical skills.	5–7
Some skills are evident.	8–10
Manipulative and analytical skills are discernible but somewhat inconsistent.	11–13
Sufficient ability to use techniques and research/observe and record is evident.	14–16
Work shows good mastery of techniques and ability to research/observe and record.	17–19
Work shows a high degree of mastery in the use of media techniques/processes, ability to research, observe and record as appropriate.	20–25

6. Instructions for the marking and moderation of coursework

AESTHETIC QUALITIES (Assessment Objective (v))	
LEVEL OF RESPONSE	MARK RANGE
These abilities are barely apparent.	0–4
Limited organisational and compositional skills.	5–7
Some evidence of ability is evident.	8–10
There is some degree of organisation but there are inconsistencies.	11–13
The candidate is competent in demonstrating the above.	14–16
Submission shows creditable ability to carry out the above.	17–19
Outstanding ability to recognise surface, shape, colour, form, relationships, and compose/organise. Presents and communicates ideas, intentions as appropriate.	20–25

KNOWLEDGE AND CRITICAL UNDERSTANDING (Assessment Objectives (vi) and (vii))	
LEVEL OF RESPONSE	MARK RANGE
Abilities are barely evident with no attempt to compare and select.	0–4
Submission shows clear limitations.	5–7
Some ability shown.	8–10
Demonstration of these abilities is inconsistent with evidence of increasing degree of factual recall.	11–13
Submission shows a competence to demonstrate the above with limited analysis and selection and it is more dependent on factual recall.	14–16
Candidate demonstrates considerable ability to accomplish the above.	17–19
Impressive ability to analyse, evaluate subject chosen and to communicate personal views and judgements. Cultural awareness and understanding.	20–25

7. Appendix

7.1 Resource list

The following list helps teachers to select appropriate texts for teaching this syllabus. If a text is included, this does not mean that it is recommended or approved by CIE.

Wherever possible, the International Standard Book Number (ISBN) is given for each book. This information should be accurate and the books listed should all be in print. CIE welcomes comments about the books on the list and suggestions for additions or omissions.

To obtain copies of the books listed, please contact your normal supplier of educational textbooks. In case of difficulty, contact the publishers of the specific books. Please note that CIE is not able to supply textbooks or to place orders on behalf of Centres.

Author	Title	Publisher	ISBN Number
Albers J.	<i>The Interaction of Colour</i>	Yale U. P.	0300 01846 0
Amason H. H.	<i>A History of Modern Art</i>	Thames and Hudson	0500 23757 3
Berger J.	<i>Ways of Seeing</i>	Penguin	0140 13515 4
Chamberlain W.	<i>Etching and Engraving</i>	Thames and Hudson	0500 68001 9
Clark G.	<i>The Potter's Art</i>	Phaidon	07148 3202 2
Clark G.	<i>The Photograph</i>	Oxford U. P.	01928 4200 8
Clark K.	<i>The Nude</i>	Penguin	0140 17336 6
Colchester C.	<i>The New Textiles</i>	Thames and Hudson	0500 27737 0
Curtis W. J. R.	<i>Modern Architecture Since 1900</i>	Phaidon	07148 3524 2
Dawtrety L. (et al.)	<i>Investigating Modern Art</i>	Yale U. P.	0300 06796 8
Dawtrety L. (et al.)	<i>Critical Studies in Action</i>	Yale U. P.	0300 06798 4
Dawtrety L. (et al.)	<i>Investigating Modern Art</i>	Yale U. P.	0300 06796 8
Dawtrety L. (et al.)	<i>Critical Studies in Action</i>	Yale U. P.	0300 06798 4
Dormer P.	<i>The New Ceramics: Trends and Traditions</i>	Thames and Hudson	0500 27775 3

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Eisenham S. F. (et al.)	<i>Nineteenth Century Art: A Critical History</i>	Thames and Hudson	0500 28335 4
Forty A.	<i>Objects of Desire: Design and Society</i>	Thames and Hudson	0500 27412 6
Gage J.	<i>Colour and Culture: Meaning from Antiquity to Abstraction</i>	Thames and Hudson	0500 27818 0
Gombrich E. H.	<i>The Story of Art</i>	Phaidon	07148 3355 X
Gombrich E. H.	<i>Art and Illusion</i>	Phaidon	07148 1756 2
Gombrich E. H.	<i>The Use of Images</i>	Phaidon	07148 3655 9
Heskett	<i>Industrial Design</i>	Thames and Hudson	0500 20181 1
Hughes R.	<i>The Shock of the New</i>	Thames and Hudson	0500 20906 2
Itten J.	<i>Design and Form: The Basic Course at the Bauhaus</i>	Thames and Hudson	0442 24039 2
Laver	<i>Costume and Fashion: A Concise History</i>	Thames and Hudson	0500 20266 4
Lucie-Smith E.	<i>Movements in Art since 1945</i>	Thames and Hudson	0500 20344 6
Massey A.	<i>Interior Design of the 20th Century</i>	Thames and Hudson	0500 20247 8
Paine S.	<i>Embroidered Textiles</i>	Thames and Hudson	0500 27823 7
Panofsky E.	<i>Meaning in the Visual Arts</i>	Penguin	014 013622 3
Pevsner N.	<i>Outline of European Architecture</i>	Penguin	014 013524 3
Pevsner N.	<i>Sources of Modern Architecture and Design</i>	Thames and Hudson	0500 20072 6
Read H.	<i>Modern Sculpture</i>	Thames and Hudson	0500 20014 9
Scharf A.	<i>Art and Photography</i>	Penguin	014 013132 9
Simmons and Clewson	<i>The Complete Manual of Relief Printmaking</i>	Dorling Kindersley	0683 18280 8
Tucker W.	<i>The Language of Sculpture</i>	Thames and Hudson	0500 27104 6

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Watson O.	<i>Studio Pottery</i>	Phaidon	07148 2928 X
Whitford F.	<i>The Bauhaus</i>	Thames and Hudson	0500 20193 5
Wilding and Burke	<i>Information Graphics</i>	Thames and Hudson	0500 28077 0

Series of Individual Books

Title	Publisher
The World of Art	Thames and Hudson
Oxford History of Art	Oxford U. P.
Ethnic Arts	Thames and Hudson
Graphic Editions and Design Library	Internos Books
Practical Manuals	Thames and Hudson

For books on Photography, Architecture, Graphic Design, Interior Design, Textiles refer to Thames and Hudson or Phaidon.

7. Appendix

7.2 A Guide to Administering Art and Design Practical Examinations

Art and Design practical examinations often have specific requirements which are usually different from written examinations. In the majority of cases they will be held in the art studio but a significant number of Centres may choose to hold them in standard classrooms. Depending on the media that candidates are using, they may find that they have a considerable amount of equipment and materials on their work space. In addition, some candidates will need to be able to move around the studio because they need to access specific technical equipment and different materials.

These guidelines should be consulted by the teacher, prior to, during, and after the examination, and also by the invigilator.

You are advised to contact CIE where an issue arises that is not covered in these guidelines.

Part 1: Prior to starting any supporting work

Teacher Information

Size and Weight of Work

Before candidates begin to plan their finished piece or start their supporting work, they must be aware of the size and weight restrictions. Each candidates work must not exceed **4.5kg; nor must it exceed 750 mm in any direction.**

Inappropriate Material

Candidates may work in any *appropriate* media. CIE does not wish to restrict the creative process behind works of art, but Teachers are reminded that the use of inappropriate media can be potentially dangerous to those packing the scripts and to the examiners. The following is a list of items presented in the past that are deemed to be inappropriate.

- Hypodermic needles
- Syringes
- Any glass, including mirrors
- Animal skin
- Fresh organic matter
- Barbed wire
- Plaster
- Unfired clay
- Razor blades
- Plant material with roots attached

Centres are advised to contact CIE if they are in doubt about the suitability of materials. Any work carried out in an inappropriate medium will not be assessed if Health and Safety considerations render this impossible. Teachers must be aware that certain materials will create problems with Customs and Excise or are CITES (Convention on International Trade of Endangered Species) listed.

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Use of Sketchbooks

Candidates should be advised they may use a sketchbook for any drawings/other research material. If a candidate wishes to submit any of this as supporting work, then this must be detached from the sketchbook prior to the start of the examination.

Part 2: Prior to the examination – supporting work

Invigilator and Teacher Information

AS/A level 9704/01 candidates must have **at least three weeks**¹ preparatory time in which to produce their supporting work.

During the preparatory time, candidates should produce supporting work in response to **one** question from the question paper. They must bring this supporting work into the examination as their reference material.

Any pre-prepared material, such as outlines or sketches made onto the paper/canvas in advance of the examination, or pre-prepared tracings, are **not** allowed². **The supporting work alone should act as the source material for the examination** and any tracing or copying that is required (e.g. for repeat-pattern designs for textiles) should take place **during** the examination.

If tracing paper is required during the examination (e.g. for repeat-pattern designs for textiles), then it must be attached to the supporting studies as evidence; this will, however, not contribute to the total number of sheets of supporting studies. Candidates' own photographs may be used as reference material but must also be submitted with the supporting studies (either mounted on the supporting studies sheets or included in a labelled envelope and attached to the work). Candidates must not take enlarged photographs into the examination to trace from.

Supporting work must be brought into the examination room at the start of the examination and must not leave the examination room until it is sent to CIE with the final examination piece. Candidates are not allowed access to their supporting work between examination sessions and they cannot replace work or submit additional supporting work once the examination has started. All supporting work must be labelled and must be clearly distinguishable from the final examination piece.

When the candidates arrive, ensure that all their supporting work is placed on their work stations.

All supporting work and examination work must be made secure after each session and overnight at the end of each day. Candidates who have not brought any supporting work to the start of the examination will not be allowed to submit any at a later time. They should be instructed to start the examination piece and not attempt to produce supporting work during the allotted examination time.

1 **three weeks** is defined as school weeks in term time. Any holiday time that might fall within the period should be treated as additional time.

2 Unless permission for a specific task has been granted by CIE.

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Candidates are **not** allowed to take books/magazines into the examination room as supporting work.

If a candidate decides that they do not want to submit all the supporting work that they have taken into the examination then the unwanted work must be handed to the invigilator at the end of the examination. This work should be clearly marked up as 'not to be submitted' and the invigilator must ensure that it is retained securely until after the end of the enquiries on results period.

Additional Note for Teachers

Teachers are reminded that candidates should select sufficient supporting work to support the final examination piece(s). Supporting work comprises work that is the candidate's own work/photographs, and should be selected and organised in a manner that shows research, exploration of ideas, development of theme and experiments with media and materials.

Part 3: The examination – preparation of materials

Invigilator and Teacher information

Prepared grounds, such as patterned or textured paper, are permissible but any pre-prepared material, such as outlines or sketches made onto the paper/canvas in advance of the examination, or pre-prepared tracings, are **not** allowed. **The supporting work alone should act as the source material for the examination** and any tracing or copying that is required (e.g. for repeat-pattern designs for textiles) should take place **during** the examination.

If tracing paper is required during the examination (e.g. for repeat-pattern designs for textiles), then it must be attached to the supporting studies as evidence; this will, however, not contribute to the total number of sheets of supporting studies. Candidates' own photographs may be used as reference material but must also be submitted with the supporting studies (either mounted on the supporting studies sheets or included in a labelled envelope and attached to the work). Candidates must not take enlarged photographs into the examination to trace from.

Also, in certain circumstances, candidates may require technical assistance from specialist teaching staff. The following are examples of where assistance may be provided:

- loading and firing of ceramic ware
- welding of armatures
- selection of types of dye and/or chemicals

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The following are **NOT** to be included in the time allowance for the examination:

- arrangement of still life groups
- mixing of photographic chemicals and washing and drying of prints
- drying and firing of ceramic ware (AS/A level only)
- rest periods for life models
- casting, mounting and trimming of work
- stretching of screens/preparation of blocks
- trimming and mounting of finished piece(s).

All ceramic work must be fired and completed before assessment. It is recommended that candidates undertaking this approach have their examination scheduled as early as possible within the period, as considerable time is needed for drying and firing. It is also advisable to photograph ceramic work at each stage, in case of accidents in the kiln.

Any painted work must be carried out in a quick-drying medium and must be completely dry before it is despatched for marking.

Part 4: Invigilation of the examination

Invigilator and Teacher Information

The Teacher who has prepared the candidates for the examination must **not** be the sole the invigilator. However, it is necessary that a teacher who has prepared the candidates be available at the start of each examination session and as required throughout the whole examination to deal with any technical issues that may arise (see *Handbook for Centres*).

1. Familiarise yourself with the *Checklist for Invigilators*, which applies to Invigilators of both written and practical examinations. CIE regulations require that all persons, except members of staff acting as invigilators, or other authorised personnel such as artist's models, and the candidates engaged in each examination, must be excluded from the examination room.
2. Prior to the arrival of the candidates and the start of the examination, familiarise yourself with the set up of the room. It is unlikely that the room will be free from art work but you should be confident that candidates cannot easily access any work that is not their own, to copy or submit as their own.
3. Where possible candidates should carry out the work in sessions lasting no less than three hours. AS/A level 9704 candidates will normally require **three** consecutive days (15 hours) to be set aside to complete the examination.
4. Centres are provided with a final date by which the examination must be completed and should schedule the examination date/s accordingly within that period. In some cases it may be necessary for Centres to schedule different groups of candidates to take the same examination on different days. For example 9704/01 candidates *A to M* take the examination on 4, 5 and 6 April and candidates *N to Z* take the same examination on 10, 11 and 12 April.

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In some cases, it may be necessary for examination dates to be rescheduled. Candidates who may qualify for Special Consideration due to missing part of the examination because of recent illness, accident, etc. (see *Handbook for Centres*, Section 6.15) may be advised to reschedule their examination later in the period. Centres are advised to refer to the *Handbook for Centres* and to seek clarification from CIE.

Rescheduling within the period should not be used to accommodate candidates who might have failed to turn up for a session without good reason.

5. Whilst CIE does not encourage the use of mp3 players, personal radios, mobile/cell phones (for candidates to listen to music), it remains at the Centre's discretion to make them permissible. Centres need to be aware that many such devices now also store visual images and that invigilation must ensure that candidates only use them to play music.
6. All candidates must be provided with their own equipment such as scissors, erasers, paint, etc. Candidates should not need to share basic art equipment.
7. During the examination, it is recognised that some movement by candidates and spoken instructions may be necessary – but please ensure that these are essential to the examination. All equipment and chemicals should be arranged so as to minimise the need for any movement. Throughout the examination, a subject specialist should be made available to help you deal with any technical difficulties or safety issues that may arise. Candidates should initially direct questions/issues relating to technical matters and materials to the invigilator, who will in turn refer them to the available technician/teacher.
8. Candidates must not talk to each other or distract each other in any way.
9. The invigilator must be constantly vigilant and observant.
10. You should move around the studio. In the unlikely event that there is a serious breach of examination security (e.g. obvious collusion between candidates), the Head of Centre should be informed and the incident detailed on the Supervisor's Report. CIE must be informed **immediately** of any such incident. If a candidate is disruptive, the Head of Centre should be informed and the candidate should be removed quietly from the examination room. Again, CIE must be informed **immediately** of such an incident.
11. If a candidate appears to be having problems with faulty equipment or if they incur any accidents such as water being spilt and spoiling work, inform the technician/teacher. A note should be made on the Supervisor's Report of any such help given to the candidate and included with the scripts for despatch to CIE.
12. Invigilators and technicians/teachers must not comment on any aspect of the candidates' work, and should not communicate with candidates except for administrative or safety reasons. It is permissible for teachers to instruct candidates on clearing up and tidying procedures at the end of the session and as appropriate throughout the examination.
13. If a candidate is experiencing difficulties in the examination, communication should be with that candidate only and general announcements should not be made. If there is a problem with the equipment supplied, an announcement may be made but, again, a note **must** be made in the Supervisor's Report, detailing the announcement and reasons, and included in the scripts for despatch to CIE.

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Part 5: At the end of the examination

Teacher Information

1. Work carried out using chalk, pastels or charcoal **must** be fixed before despatch.
2. Candidates' work should not be individually wrapped in tissue paper or protective film as this not only adds to the transportation costs but hinders the marking process. If necessary, a single loose sheet of tissue paper could be placed on top of the work.
3. Trimming and mounting of work is not included in the examination time. This should be completed after the examination but the Centre must ensure that the work remains secure and within the weight/height restrictions. Centres are advised not to mount work using heavy card or board.
4. Candidates must be instructed to label their work correctly. The candidate's name, number and Centre number must all be written clearly on the labels provided. The label must be attached to the top right-hand corner of the **front** of each sheet of work. As a precaution, the same information should be printed clearly on the reverse of the work.
5. If a candidate has produced supporting work that they then decide they do not wish to submit for assessment, this work must be handed to the invigilator at the end of the examination. The work should be clearly marked up as 'not to be submitted' and the Centre must ensure that this work is retained securely until after the end of the enquiries on results period.

Part 6: Despatch of examination work and supporting work

Teacher Information

1. The examination work and the appropriate supporting work must be packed together with the examination work on top. Supporting work must be securely fastened to the examination piece at the top left-hand corner, and it must be packed in candidate number order so that candidate with the lowest candidate number is placed on top of the pile, i.e. the order in which the candidates appear on the attendance register. The attendance register must be placed on the top of the pile.
2. Ideally, work should not be folded or rolled.
3. Any 3D work must be packed in durable containers and in such a way as to minimise the movement of the work within the container. Centres are advised to obtain polythene 'bubble wrap'. Newspaper and sawdust are not suitable packing materials.
4. Examination work and supporting work must be sent to CIE as soon as it is completed. Centres should not wait until the end of the examination period before despatching the work.
5. Where possible the work should be packed in the large white plastic envelopes provided by CIE. **Work for each component must be packed separately.** All work should be sent to:
University of Cambridge International Examinations (CIE)
Hill Farm Road
Whittlesford
Cambridge
United Kingdom
CB22 4FZ

OUTLINE PROPOSAL FORM

for GCE A/AS Level Examinations

SAMPLE A

Please read the instructions printed overleaf before completing this form

Name of Centre	PARKSIDE HIGH SCHOOL	Centre Number	QP057
Candidate Name (if required)	ANNA LING	Candidate Number	
Syllabus Title	ART & DESIGN: PERSONAL STUDY	Syllabus Code	9704
If this is a re-submission, please check box	<input type="checkbox"/>	Component Number	04
Examination/Assessment Session:	June <input checked="" type="checkbox"/> November <input type="checkbox"/>	Year	2012

Title of Proposal	'THE USE OF SYMBOLISM IN TRADITIONAL AND CONTEMPORARY WEAVING'

Details of Proposal (see over)	
<p>SOURCES FOR FIRST HAND STUDY: Highbury Textiles, a local crafts business. Direct contact with Ena Woolgar, a weaver and Mr. F. Chopping, curator of the County Museum of Arts and Crafts.</p> <p>INTENTIONS: To study the use of bird and animal symbolism in traditional examples of weaving and make comparisons with the contemporary work of Ena Woolgar. Work from other cultures will also be referred to.</p> <p>BIBLIOGRAPHY The New Textiles: C. Colchester Colour and Culture: J. Gage Bird and Animal Symbolism: G. Thorpe The Craft of the Weaver: A. Sutton</p> <p>TEACHER'S COMMENTS: Anna is approaching her topic with enthusiasm and determination. We will make sure that she focuses on several examples in depth.</p>	
	Date 15.10.11

Comments:			
A well considered proposal with clear sources for first hand study. Please take note of your Teacher's advice to focus on a limited number of works to inform your personal evaluations.			
Adviser's Initials	BB	Date	25.10.11

For CIE use only:	APPROVED <input checked="" type="checkbox"/>	APPROVED WITH PROVISIO (see comments) <input type="checkbox"/>	NOT APPROVED <input type="checkbox"/>	More information required <input type="checkbox"/>	Approval not required; please see comments <input type="checkbox"/>
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OUTLINE PROPOSAL FORM

for GCE A/AS Level Examinations

SAMPLE B

Please read the instructions printed overleaf before completing this form

Name of Centre	MULBERRY COLLEGE	Centre Number	CE123
Candidate Name (if required)	STEFAN GORGIA	Candidate Number	
Syllabus Title	ART & DESIGN: PERSONAL STUDY	Syllabus Code	9704
If this is a re-submission, please check box	<input type="checkbox"/>	Component Number	04
Examination/Assessment Session:	June <input checked="" type="checkbox"/> November <input type="checkbox"/>	Year	2012

Title of Proposal	'THE DESCRIPTION OF THE ELDERLY IN PAINTINGS'

Details of Proposal (see over)	
<p>SOURCES FOR FIRST HAND STUDY: A visit to the studios of Mr F. Goodson, local portrait artist, and Mrs I. Nordah, whose paintings combine natural forms with the forms of the human head.</p> <p>INTENTIONS: To choose three paintings by each artist for thorough analysis of the way they depict old age. Comparisons will also be made with works by Rembrandt and Van Gogh. I will also develop my own interpretations based on direct observation of my grandparents.</p> <p>BIBLIOGRAPHY: Thames and Hudson World of Art Series Rembrandt: L. Munz Van Gogh: F. Elgar Anatomical Diagrams: J. Dunlop</p>	
Date	06.09.11

Comments:			
Clearly a very personal choice with strong sources for investigation and stimulating intentions to make relevant comparisons. This will encourage well considered personal views and practical responses.			
Adviser's Initials	BB	Date	18.09.11

For CIE use only:	APPROVED <input checked="" type="checkbox"/>	APPROVED WITH PROVISIO (see comments) <input type="checkbox"/>	NOT APPROVED <input type="checkbox"/>	More information required <input type="checkbox"/>	Approval not required; please see comments <input type="checkbox"/>
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UNIVERSITY of CAMBRIDGE
International Examinations

OUTLINE PROPOSAL FORM

for GCE A/AS Level Examinations

SAMPLE C

Please read the instructions printed overleaf before completing this form

Name of Centre	BRANDAH GATE HIGH	Centre Number	FW309
Candidate Name (if required)	KOFI ALLOTEY	Candidate Number	
Syllabus Title	ART & DESIGN: PERSONAL STUDY	Syllabus Code	9704
If this is a re-submission, please check box	<input type="checkbox"/>	Component Number	04
Examination/Assessment Session:	June <input type="checkbox"/> November <input checked="" type="checkbox"/>	Year	2012

Title of Proposal	LANDSCAPES OF THE IDURAH VALLEY

Details of Proposal (see over)	
<p>SOURCES FOR FIRST HAND STUDY: Exhibitions at Brandah Art Centre of the work of local artists; Adwoa Esi and Kwaku Sackey. Also the Photographic Archive of the History of the Idurah Valley at Brandah Central Library.</p> <p>INTENTIONS: To compare several landscapes by Esi and Sackey. Esi's work always includes human figures, working or relaxing, whereas Sackey's work aims to show the valley as 'Nature Untamed'. I will make references to Photographic Records of the valley and selected works from reproductions by Gauguin and Rousseau. This will lead to my own two contrasting landscapes to discover whether it is possible to enhance or change nature in art.</p> <p>BIBLIOGRAPHY Landscape into Art: New Textiles: Clark Landscape and Memory: Scharma Gauguin: Goldwater Rousseau: Stabenow</p> <p>TEACHER'S COMMENTS: I am confident that Kofi's interest in the theme will encourage a sustained investigation.</p>	
	Date 15.10.11

Comments:	
Thorough sources for investigation and very stimulating intentions to compare different approaches to depicting this particular area.	
	Adviser's Initials BB Date 02.03.12

For CIE use only:	APPROVED <input checked="" type="checkbox"/>	APPROVED WITH PROVISIO (see comments) <input type="checkbox"/>	NOT APPROVED <input type="checkbox"/>	More information required <input type="checkbox"/>	Approval not required; please see comments <input type="checkbox"/>
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OUTLINE PROPOSAL FORM

for GCE A/AS Level Examinations

SAMPLE D

Please read the instructions printed overleaf before completing this form

Name of Centre	CHITPUR SEN SCHOOL	Centre Number	HS004
Candidate Name (if required)	BASDAI SINGH	Candidate Number	
Syllabus Title	ART & DESIGN: PERSONAL STUDY	Syllabus Code	9704
If this is a re-submission, please check box	<input type="checkbox"/>	Component Number	04
Examination/Assessment Session:	June <input checked="" type="checkbox"/> November <input type="checkbox"/>	Year	2012

Title of Proposal	COMPUTER AIDED DESIGN FOR ADVERTISING

Details of Proposal (see over)	
<p>SOURCES FOR FIRST HAND STUDY: Aroba Designs, local advertising agency. The Chitpur Advertiser, local weekly newspaper.</p> <p>INTENTIONS: To study the use of computers in the lay-out of advertisements. Direct contact with Mr Patel at Aroba Designs to study a selection of advertising briefs. Comparisons will be made with examples in the local newspaper and other sources from the internet and magazines. I will extend the study by producing my own advertisement for a school event.</p> <p>BIBLIOGRAPHY Information Graphics: Wilding and Burke Graphics Editions: Intermos Books</p> <p>TEACHER'S COMMENTS: Basdai has firm contacts through a relative at the agency.</p>	
Date	15.10.11

Comments:			
<p>Clear sources for first hand study and sound intentions to focus on a selection of advertising briefs. Thorough analysis of the Design process as well as the formal lay-out of image and text will encourage informed personal views.</p>			
Adviser's Initials	BB	Date	02.03.12

For CIE use only:	APPROVED	APPROVED WITH PROVISIO (see comments)	NOT APPROVED	More information required	Approval not required; please see comments
	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



UNIVERSITY of CAMBRIDGE
International Examinations

OUTLINE PROPOSAL FORM

for GCE A/AS Level Examinations

Please read the instructions printed overleaf before completing this form

Name of Centre		Centre Number	
Candidate Name (if required)		Candidate Number	
Syllabus Title		Syllabus Code	
If this is a re-submission, please check box <input type="checkbox"/>		Component Number	
Examination/Assessment Session: June <input type="checkbox"/> November <input type="checkbox"/>		Year	

Title of Proposal	

Details of Proposal (see over)	
	Date

Comments:				
	Adviser's Initials		Date	

For CIE use only:	APPROVED	APPROVED WITH PROVISIO (see comments)	NOT APPROVED	More information required	Approval not required; please see comments
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



INSTRUCTIONS FOR COMPLETION OF THIS FORM

- 1 Type information in the spaces provided.
- 2 One form should be used for each candidate (except in certain cases where only one form for the subject is required). If extra space is required to complete the outline proposal a second OPF should be used.
- 3 Please ensure that the appropriate boxes at the top of the form are completed. If this portion is not correctly completed, it will be necessary to return the form.
- 4 The outline should normally include:
 - (i) the title or aim of the piece of work;
 - (ii) the methods to be used to collect and analyse information and data and, where possible and appropriate, a brief list of sources;
 - (iii) a bibliography (in appropriate syllabuses only);
 - (iv) Art and Design submissions should also clearly identify sources for first hand study and other sources and contacts; such as interviews, gallery visits etc. Any teacher's comment can be added at the bottom of the 'Details of Proposal' box;
 - (v) Design and Technology: an indication of the anticipated project outcome, solution or artefact.
 - (vi) Design and Textiles: **provide a copy of the Practical Test Task and the Mark Scheme to the proposal as an attachment.**
 - (vii) Travel and Tourism: Advanced Subsidiary and Advanced Level Travel and Tourism submissions should briefly summarise the chosen event and its duration, the target customers, the aims of the group and the number of members in the group.
- 5 The completed form must be emailed **before the candidate starts the work**. The form will be returned with the adviser's comments **and should be included in the completed study after the title page**.
- 6 The form should only be completed after reading the relevant coursework sections of the syllabus and emailed, via the centre, to **CIEOPF@cie.org.uk**. A copy of the proposal form should be retained. The completion of this form is optional for some subjects and compulsory for others.
- 7 Proposals which are being re-submitted must be accompanied by the original proposal; those candidates adjusting their proposal in line with the adviser's comment need not resubmit.
- 8 Centres should expect an acknowledgement within 10 working days of submission. If this is not received please telephone Cambridge International Examinations Customer Services on 01223 553554.

A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the top of the form.
2. List the candidates in an order which allows information to be easily transferred to a computer-printed Coursework mark sheet MS1 at a later stage (i.e. in candidate index number order, if known; see item B.1 below). Show the teaching group or set for each candidate. The initials of the teacher may be used to indicate group or set.
3. Transfer each candidate's marks from his or her Individual Candidate Record Card to this form as follows:
 - (a) Where there are columns for individual skills or assignments, enter the marks initially given (i.e. before internal moderation took place).
 - (b) In the column headed 'Total Mark', enter the total mark before internal moderation took place.
 - (c) In the column headed 'Internally Moderated Mark', enter the total mark *after* internal moderation took place.
4. Both the teacher completing the form and the internal moderator (or moderators) should check the form and complete and sign the bottom portion.

B. PROCEDURES FOR EXTERNAL MODERATION

1. University of Cambridge International Examinations (CIE) sends a computer-printed Coursework mark sheet MS1 to each centre (in late March for the June examination and in early October for the November examination) showing the names and index numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.
2. The top copy of the computer-printed Coursework mark sheet MS1 must be sent in the specially provided envelope to arrive as soon as possible at CIE but no later than 30 April for the June examination and 31 October for the November examination.
3. Send the candidates' work with the corresponding Individual Candidate Record Cards, this summary form and the second copy of MS1 to CIE. Show which candidates are in the sample by putting an asterisk (*) against the candidates' names overleaf.
4. CIE reserves the right to ask for further samples of Coursework.
5. Send, with the sample work, instructions given to candidates and information as to how internal moderation was carried out.

AS/A/02/03/CW/S

ART AND DESIGN – Paper
Individual Candidate Record Card
Advanced Subsidiary and Advanced Level

Please read the instructions printed overleaf and the General Coursework Regulations before completing this form.

Centre Number		Centre Name		Syllabus Code		June/November	2	0	1	2
Candidate Number		Candidate Name		Paper Code		Teaching Group/Set				

	Personal Qualities	Manipulative, Artistic & Analytical Skills	Aesthetic Qualities	Knowledge and Critical Understanding	
Marks to be transferred to Coursework Assessment Summary Form	(max 25)	(max 25)	(max 25)	(max 25)	TOTAL (max 100)

INSTRUCTIONS FOR COMPLETING INDIVIDUAL CANDIDATE RECORD CARDS

1. Complete the information at the top of the form.
2. Mark each item of Coursework for each candidate using the criteria in the Syllabus booklet.
3. Enter marks and total marks in the appropriate spaces. Complete any other sections of the form required.
4. Get someone else to check the marks have been added up correctly.
5. **The marks of candidates from different teaching groups within each Centre must be moderated internally.** This means that the marks given to all candidates within a Centre must be brought to a common standard by the teacher responsible for co-ordinating the internal assessment (i.e. the internal moderator); a single valid and reliable set of marks should be produced which reflects the relative achievement of all the candidates in the Coursework component at the Centre.
6. Transfer the marks to the Coursework Assessment Summary Form in line with the instructions given on that document.
7. Keep all Individual Candidate Record Cards and Coursework **which will be required for external moderation.** See also the instructions on the Coursework Assessment Summary Form.

7. Appendix

9704 Component 1: Controlled Test									
Centre Name									
Centre No.					Candidate No.				
Candidate Name									
Question Number									
Title									

9704 Component 3: Coursework final piece									
Centre Name									
Centre No.					Candidate No.				
Candidate Name									
Area of Study									

Supporting Work					9704/01				
Centre Name									
Centre No.					Candidate No.				
Candidate Name									

Supporting Work					9704/02				
Centre Name									
Centre No.					Candidate No.				
Candidate Name									

Supporting Work					9704/01				
Centre Name									
Centre No.					Candidate No.				
Candidate Name									

Supporting Work					9704/02				
Centre Name									
Centre No.					Candidate No.				
Candidate Name									

Supporting Work					9704/01				
Centre Name									
Centre No.					Candidate No.				
Candidate Name									

Supporting Work					9704/02				
Centre Name									
Centre No.					Candidate No.				
Candidate Name									

Supporting Work					9704/01				
Centre Name									
Centre No.					Candidate No.				
Candidate Name									

9704 Component 3: Coursework B									
Centre Name									
Centre No.					Candidate No.				
Candidate Name									
Project									

9704 Component 2: Coursework A									
Centre Name									
Centre No.					Candidate No.				
Candidate Name									
Project									

Supporting Work					9704/03				
Centre Name									
Centre No.					Candidate No.				
Candidate Name									

9704 Component 3: Coursework B - Sketchbook									
Centre Name									
Centre No.					Candidate No.				
Candidate Name									
Area of Study									
Title									

9704 Component 4: Personal Study									
Centre Name									
Centre No.					Candidate No.				
Candidate Name									
Title									

8. Additional information

8.1 Guided learning hours

Advanced Level ('A Level') syllabuses are designed on the assumption that candidates have about 360 guided learning hours per subject over the duration of the course. Advanced Subsidiary Level ('AS Level') syllabuses are designed on the assumption that candidates have about 180 guided learning hours per subject over the duration of the course. ('Guided learning hours' include direct teaching and any other supervised or directed study time. They do not include private study by the candidate.)

However, these figures are for guidance only, and the number of hours required may vary according to local curricular practice and the candidates' prior experience of the subject.

8.2 Recommended prior learning

We recommend that candidates who are beginning this course should have previously completed an O Level or IGCSE course in Art or Art and Design or the equivalent.

8.3 Progression

Cambridge International A Level Art and Design provides a suitable foundation for the study of Art and Design or related courses in higher education. Equally it is suitable for candidates intending to pursue careers or further study in Art and Design, or as part of a course of general education.

Cambridge International AS Level Art and Design constitutes the first half of the Cambridge International A Level course in Art and Design and therefore provides a suitable foundation for the study of Art and Design at A Level and thence for related courses in higher education. Depending on local university entrance requirements, it may permit or assist progression directly to university courses in Art and Design or some other subjects. It is also suitable for candidates intending to pursue careers or further study in Art and Design, or as part of a course of general education.

8.4 Component codes

Because of local variations, in some cases component codes will be different in instructions about making entries for examinations and timetables from those printed in this syllabus, but the component names will be unchanged to make identification straightforward.

8. Additional information

8.5 Grading and reporting

A Level results are shown by one of the grades A*, A, B, C, D or E indicating the standard achieved, Grade A* being the highest and Grade E the lowest. 'Ungraded' indicates that the candidate has failed to reach the standard required for a pass at either A Level or AS Level. 'Ungraded' will be reported on the statement of results but not on the certificate.

If a candidate takes an A Level and fails to achieve grade E or higher, an AS Level grade will be awarded if both of the following apply:

- the components taken for the A Level by the candidate in that session included all the components making up an AS Level
- the candidate's performance on these components was sufficient to merit the award of an AS Level grade.

For languages other than English, CIE also reports separate speaking endorsement grades (Distinction, Merit and Pass), for candidates who satisfy the conditions stated in the syllabus.

Percentage uniform marks are also provided on each candidate's Statement of Results to supplement their grade for a syllabus. They are determined in this way:

- A candidate who obtains...
 - ... the minimum mark necessary for a Grade A* obtains a percentage uniform mark of 90%.
 - ... the minimum mark necessary for a Grade A obtains a percentage uniform mark of 80%.
 - ... the minimum mark necessary for a Grade B obtains a percentage uniform mark of 70%.
 - ... the minimum mark necessary for a Grade C obtains a percentage uniform mark of 60%.
 - ... the minimum mark necessary for a Grade D obtains a percentage uniform mark of 50%.
 - ... the minimum mark necessary for a Grade E obtains a percentage uniform mark of 40%.
 - ... no marks receives a percentage uniform mark of 0%.

Candidates whose mark is none of the above receive a percentage mark in between those stated according to the position of their mark in relation to the grade 'thresholds' (i.e. the minimum mark for obtaining a grade). For example, a candidate whose mark is halfway between the minimum for a Grade C and the minimum for a Grade D (and whose grade is therefore D) receives a percentage uniform mark of 55%.

The uniform percentage mark is stated at syllabus level only. It is not the same as the 'raw' mark obtained by the candidate, since it depends on the position of the grade thresholds (which may vary from one session to another and from one subject to another) and it has been turned into a percentage.

8. Additional information

AS Level results are shown by one of the grades a, b, c, d or e indicating the standard achieved, Grade a being the highest and Grade e the lowest. 'Ungraded' indicates that the candidate has failed to reach the standard required for a pass at AS Level. 'Ungraded' will be reported on the statement of results but not on the certificate.

For languages other than English, CIE will also report separate speaking endorsement grades (Distinction, Merit and Pass) for candidates who satisfy the conditions stated in the syllabus.

The content and difficulty of an AS Level examination is equivalent to the first half of a corresponding A Level.

Percentage uniform marks are also provided on each candidate's Statement of Results to supplement their grade for a syllabus. They are determined in this way:

- A candidate who obtains...
 - ... the minimum mark necessary for a Grade a obtains a percentage uniform mark of 80%.
 - ... the minimum mark necessary for a Grade b obtains a percentage uniform mark of 70%.
 - ... the minimum mark necessary for a Grade c obtains a percentage uniform mark of 60%.
 - ... the minimum mark necessary for a Grade d obtains a percentage uniform mark of 50%.
 - ... the minimum mark necessary for a Grade e obtains a percentage uniform mark of 40%.
 - ... no marks receives a percentage uniform mark of 0%.

Candidates whose mark is none of the above receive a percentage mark in between those stated according to the position of their mark in relation to the grade 'thresholds' (i.e. the minimum mark for obtaining a grade). For example, a candidate whose mark is halfway between the minimum for a Grade c and the minimum for a Grade d (and whose grade is therefore d) receives a percentage uniform mark of 55%.

The uniform percentage mark is stated at syllabus level only. It is not the same as the 'raw' mark obtained by the candidate, since it depends on the position of the grade thresholds (which may vary from one session to another and from one subject to another) and it has been turned into a percentage.

8. Additional information

8.6 Resources

Copies of syllabuses, the most recent question papers and Principal Examiners' reports are available on the Syllabus and Support Materials CD-ROM, which is sent to all CIE Centres.

Resources are also listed on CIE's public website at **www.cie.org.uk**. Please visit this site on a regular basis as the Resource lists are updated through the year.

Access to teachers' email discussion groups, suggested schemes of work and regularly updated resource lists may be found on the CIE Teacher Support website at **<http://teachers.cie.org.uk>**. This website is available to teachers at registered CIE Centres.

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