

## **IMPORTANT NOTICE**

### **Cambridge International Examinations (CIE) in the UK and USA**

With effect from the June 2003 examination Cambridge International Examinations will only accept entries in the UK and USA from students registered on courses at CIE registered Centres.

UK and USA private candidates will not be eligible to enter CIE examinations unless they are repatriating from outside the UK/USA and are part way through a course leading to a CIE examination. In that case a letter of support from the Principal of the school which they had attended is required. Other UK and USA private candidates should not embark on courses leading to a CIE examination after June 2003.

This regulation applies only to entry by private candidates in the UK and USA. Entry by private candidates through Centres in other countries is not affected.

Further details are available from Customer Services at Cambridge International Examinations.

# ART AND DESIGN

Syllabus Code: 9704

GCE Advanced Level

And

GCE Advanced Subsidiary Level

These syllabuses are available for examination in June and November

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## NOTE

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Additional copies of this syllabus and/or the accompanying specimen paper booklet can be ordered from CIE Publications. When ordering please quote the reference number to be found on the back cover of each of these documents.

# INTRODUCTION

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This syllabus is for candidates taking Art and Design at Advanced Level (A) or Advanced Subsidiary (AS).

Centres and candidates may choose:

- To take all Advanced Level components in the same examination session.
- To follow a **staged** assessment route to Advanced Level by taking the Advanced Subsidiary qualification in an earlier examination session. Subject to satisfactory performance, such candidates are then only required to take the final part of assessment.
- To take the Advanced Subsidiary qualification only.

Art and Design is a mode of expression and communication. It is concerned with visual perception and aesthetic experience, and forms a language in addition to those used by literary, mathematical, scientific and factually-based subjects.

This Art and Design syllabus is designed for those candidates who wish to extend and develop their studies in this subject.

Most of the work is expected to be practical or studio-based so that candidates will develop their abilities of observation and analysis of the visual world, sensitivity, skill, personal expression and imagination. They should also learn to relate their skills to an enhanced knowledge of their own and other cultures, past and present, and an appreciation of practical design problems.

The course should stimulate interest, enjoyment and personal enrichment as well as providing an introduction to artistic exploration and design thinking.

## **AIMS**

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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.

## **ASSESSMENT OBJECTIVES**

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The assessment objectives have been grouped under the following categories:

### **PERSONAL QUALITIES**

Candidates will be expected to demonstrate their ability to:

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

### **MANIPULATIVE, ARTISTIC AND ANALYTICAL SKILLS**

Candidates will be expected to demonstrate their ability to:

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

### **AESTHETIC QUALITIES**

Candidates will be expected to demonstrate their ability to:

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

**KNOWLEDGE AND CRITICAL UNDERSTANDING**

Candidates will be expected to demonstrate their ability 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 show a developing appreciation and cultural awareness through personal ideas and images.

The order in which the assessment objectives are listed does not imply any hierarchy or order of importance. There is, in this subject area, much interdependence between categories.

**SPECIFICATION GRID**

The guide below illustrates the relationship between the assessment objectives and components of the scheme of assessment.

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%

# ASSESSMENT

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## Scheme of assessment

### Advanced Level

Candidates will be required to submit work for Components 1, 2, 3 and 4 and will need to reach a certain aggregate mark in the subject as a whole, in order to qualify for the Advanced Level award.

Candidates who wish to follow a staged assessment route to A Level should take the AS qualification first (Components 1 and 2). They are then only required to take Components 3 and 4.

### Advanced Subsidiary (AS)

Candidates will be required to submit work for Components 1 and 2 and will need to reach a certain aggregate mark in the subject as a whole, in order to qualify for the Advanced Subsidiary award.

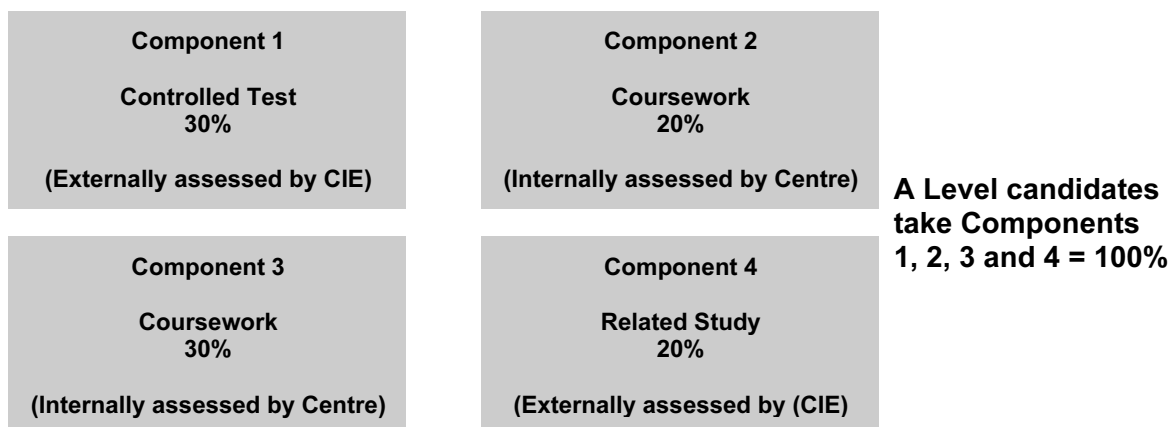
## RULES OF COMBINATION

There are two assessment pathways available to candidates. They are illustrated in Figures 1 - 2 below.

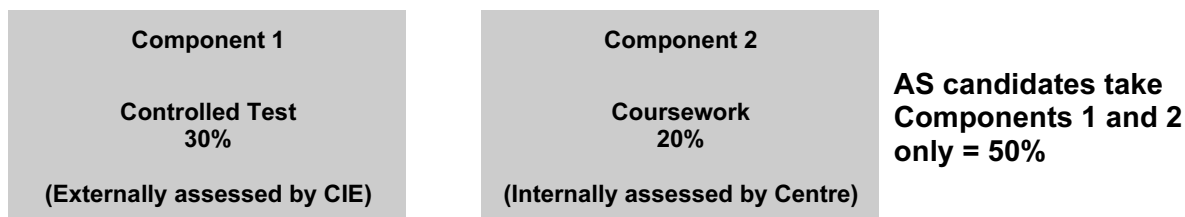
### Figure 1 – A Level award comprises four components:

A Level candidates may elect to take

- components 1 and 2 at an earlier session than components 3 and 4 or
- take all components in the same session



### Figure 2 – Advanced Subsidiary award comprises the following two Components from Figure 1:



# DESCRIPTION OF COMPONENTS

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## Component 1: Controlled Test

This is an externally-set assignment that will be marked by CIE. The examination paper will provide candidates with the opportunity to respond in a variety of ways, for example: interpretative, design, abstract, photography etc.

This component is concerned with developing the candidate's response to visual stimuli and encourages the process of **direct observation from primary sources**, recording, analysis and two and/or three-dimensional development. The candidate will choose **one** stimulus from the examination paper from which to make studies in any suitable colour/tone, medium, process or technique.

The stimuli set will be broad and flexible, for example:

- 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

In addition, there will be a number of design briefs and more specific questions for candidates who prefer greater guidance.

Centres are permitted to allow candidates to decide, as far as is practicable, where and how they wish to work within the limits of the stimulus set. The teacher should be consulted as to choice of source material and this could then be organised by the candidates themselves.

## Preparatory work

Question papers must be given to candidates **as soon as they are received** and at least **three weeks** prior to the examination date set by the Centre within the specified period. Candidates should use this time to enable them to choose the subject, form their ideas and make preparatory studies. *This work must be taken into the examination room and must be submitted for assessment along with the examination work. The entire submission will be assessed as a whole.*

The preparatory work must consist of not more than four sides of paper, no larger than A1 or equivalent, on which a number of smaller works may be suitably attached.

## Assessment

The assessment of this component will be by a 15 hour Controlled Test that will be externally marked by CIE.

*Centres are advised to refer to the General Instructions (appendix 1) for further guidance and invigilation instructions.*

## **Component 2: Coursework**

**One** coursework project from **one** area of study given under the Curriculum Content (Page 11) will be pursued during the course.

The intention of this Component is to allow candidates to pursue a field of study in research, development and realisation in depth. However, unlike Component 3, **more** emphasis will be placed on the development of ideas and the use of processes rather than the resolution of the final coursework project piece itself.

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

1. 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 presented in whichever **one** area of study is considered appropriate for the realisation of his/her ideas.
2. The supporting work must be selective and should show the research, recording, development and critical evaluation undertaken during the study. It should include: source material, evidence of the development of ideas into personal solutions, experiments with media and processes by the inclusion of trial samples, and the documentation of historical, contemporary and cultural influences on the candidate's work.

*The Component as a whole should show the Personal Qualities, Manipulative and Analytical Skills, Aesthetic Qualities and Knowledge and Critical Understanding demonstrated by the candidate during his/her study.*

### **Assessment**

The assessment of this component will be carried out by the Centre. A sample of work will be required at CIE for moderation purposes.

*Centres are advised to refer to the General Instructions (appendix 1) for further guidance and assessment procedures.*



**Component 3: Coursework**

**One** Coursework project from **one** area of study given under the Curriculum Content (page 11) will be pursued during the course. 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 then candidates are advised to investigate a different process (e.g. Component 2: Textiles-woven, Component 3: Textiles-printed).

The intention of this Component is to allow candidates to pursue a field of study in research, development and realisation **in depth**. Unlike Component 2, as much emphasis will be placed on the resolution of the final piece as on the development of ideas and the use of processes.

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

1. 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 presented in whichever **one** area of study is considered appropriate for the realisation of his/her ideas.
2. The folder of supporting work must be selective and should show the research, recording, development and critical evaluation undertaken during the study. It should include: source material, evidence of the development of ideas into personal solutions, experiments with media and processes by the inclusion of trial samples, the documentation of historical, contemporary and cultural influences on the candidate's work.

Candidates may wish to follow an area of study that includes a variety of approaches in the earlier part of the course and this can be reflected in the folder of supporting work, but the work **must** be directed towards **one** area of study in preparation for the production of the coursework project piece.

The folder of supporting work should not exceed A1 in size and may contain up to ten sheets of mounted work or the equivalent.

3. The sketchbook should consist of personal recordings over the period of the course whether 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 any photocopied material from secondary sources.

*The Component as a whole should show the Personal Qualities, Manipulative and Analytical Skills, Aesthetic Qualities and Knowledge and Critical Understanding demonstrated by the candidate during his/her study.*

**Assessment**

The assessment of this component will be carried out by the Centre. A sample of work will be required at CIE for moderation purposes.

*Centres are advised to refer to the General Instructions (appendix 1) for further guidance and assessment procedures.*

**Component 4: Related Study**

Candidates will produce a detailed study of any aspect of the visual arts that **relates** to their work for Component 2 or Component 3: Coursework. First-hand experience of the work(s) **should** form at least part of the study. Although it is envisaged that first-hand familiarity with, for example, a building or 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 relationship of the study to Component 2 or Component 3: Coursework should be defined as an enquiry into historical or contemporary practice that focuses on one or more of the following:

1. The use of processes and use of materials in the same area of study (e.g. Painting, Graphics, Photography, Textiles etc.).
2. The use of similar sources for research (e.g. animals or human forms, the environment, natural or man-made objects etc.).
3. The exploration of similar themes (e.g. movement, architecture, atmosphere, symbolism etc.).

The presentation of the study may take any format that is appropriate. 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 with any possibility of graphic presentation is also permissible. **An introduction, a conclusion and a bibliography are expected to be included in each type of presentation.**

Whichever format a candidate chooses, he/she should submit an outline proposal listing:

- intentions
- the relationship of the investigation to Component 2 or Component 3: Coursework
- details of research undertaken (such as the sites, workshops, museums and exhibitions visited)
- bibliography.

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

Outline proposal forms should be obtained from CIE where external advice is required.

*The Study as a whole should show the Personal Qualities, Manipulative 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.

**For the purposes of assessment Centres must ensure that the work submitted for Component 4 is distinct from that submitted for Component 3 Coursework.**

*Centres are advised to refer to the General Instructions (appendix 1) for further guidance.*

**Component 1: Controlled Test Criteria for Assessment**

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

<b>Assessment Objectives</b>	<b>Response to Assessment Objectives</b>		<b>Maximum Mark</b>
Personal Qualities	(i)	Individual, sensitive and creative response to stimulus.	25
	(ii)	Independence and confidence in concept and execution.	
Manipulative, Artistic & Analytical Skills	(iii)	Selection and control of media, processes and techniques.	25
	(iv)	Analysis from direct observation and personal experience.	
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 of theme chosen; suitability of selection and ability to evaluate and communicate in a systematic way.	25
	(vii)	Critical judgement and cultural awareness and appreciation.	
			<b>Total 100</b>

**Component 2 and 3: Coursework**

<b>Assessment Objectives</b>	<b>Response to Assessment Objectives</b>		<b>Maximum Mark</b>
Personal Qualities	(i), (ii) Scope and vitality of personal ideas, subjects and themes. Degree of imagination and inventiveness. Experimentation.		25
Manipulative, Artistic & 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
			<b>Total 100</b>

**Component 4: Related Study**

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

<b>Assessment Objectives</b>	<b>Response to Assessment Objectives</b>	<b>Maximum Mark</b>
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 & 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	(v), (vii) Evaluation and interpretation of information to inform personal views and articulate judgements. Visual and aesthetic judgement. Understanding of cultural context.	25
		<b>Total 100</b>

# CURRICULUM CONTENT

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Art and Design encompasses a broad range of related activities, areas and approaches to study. This syllabus has been devised to allow Centres to emphasise their strengths in terms of staff expertise and interests, and to allow candidate choice, while at the same time ensuring a suitable breadth of study within the subject. Centres can design their own course of study, by selecting from the following **areas of study**.

It is accepted that some Centres may have limited resources and are restricted in the choice of areas of study that can be offered. In such instances, candidates will not be disadvantaged. All candidates are assessed according to the same assessment objectives regardless of the chosen area of study.

## AREAS OF STUDY FOR Components 2 and 3: COURSEWORK

- Painting and Related Media
- Textiles
- Ceramics
- Sculpture
- Graphic Design
- Fashion Design
- Print Making
- Film and Video
- Photography

Candidates must specialise in **one** of the above areas of study. This list is not exhaustive and other areas of study - e.g. jewellery, puppetry, are quite acceptable. The following details are intended as guidance only and are not intended to be prescriptive or comprehensive. The intention is to allow candidates to pursue a field of study in research, development and realisation, at some depth.

## PAINTING AND RELATED MEDIA

Candidates may use any of the following materials - oil colour, water-colour, acrylic, gouache, powder or poster paint, coloured inks, pen and wash, pastels, oil pastels, coloured pencils. They may combine these media or use them in conjunction with other materials - e.g. collage. The list is not prescriptive or comprehensive. The work produced may include still life, portraiture, landscape studies or abstract and figurative compositions. It may be either expressive or interpretative in content, or it may seek to record a response to the visual world. Candidates should have a broad understanding of the history of painting and other channels of visual communications and they should use the resources of museums, galleries, local collections or exhibitions to make a first-hand study of paintings wherever possible. The folder of supporting work may take the form of a sketchbook, or it may be a collection of preparatory studies with photographs of completed work. It should show evidence of a personal response and a developing style.

## TEXTILES

Candidates should be encouraged to develop their designs from original drawings, experiment with threads and fabrics, and realise 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 be given the opportunity to 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 should show an 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 gain an understanding of the properties of materials and threads and ways in which they can be used to explore ideas and create structures.

### (iii) **Fabric Printing**

Candidates should become 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 encouraged to explore this field in some depth so that they are 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 and some awareness of historical and current developments within the area should be included as an important element in 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 the candidate's understanding of these distinctions and should show the development of a personal style. Emphasis will be placed on the exploration of ideas and design work.

## **SCULPTURE**

Candidates may work with traditional or new materials. They may wish to specialise in one area - carving, modelling or construction - but they should demonstrate an ability to solve problems of related mass and space and show a broad understanding of form. The work may be figurative or abstract and may take the form of relief, mobile, freestanding or kinetic sculpture. Candidates should be aware of the range of materials and methods available, although it is likely that they will concentrate on developing skills in one of the following areas:

(i) **Carving**

Wood, stone etc.

(ii) **Modelling**

- in clay and fired
- in fired 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 will be expected to have an understanding of 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 wish to specialise in only one of these areas but should show an awareness of how the areas could be combined:

**Graphics, Illustration, Package Design, Computer Graphics****(i) Graphics**

The graphics undertaken can be for any purpose: information, publication, advertising, including typography, calligraphy and in any medium. The briefs undertaken may cover, for example, corporate identity, layout work, symbols and visual communication of information - e.g. book jackets, CD and tape sleeves, posters and brochures. It is expected that candidates will have a good working vocabulary and be familiar with terms such as 'half tone' and 'overlays'.

Typography will not be treated as a separate area. Candidates should be encouraged to use established and modern typefaces in the graphic work. Where applicable, these may be hand-drawn or produced by another method.

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.

**(ii) Illustration**

Illustration for any purpose and from any source material. It is hoped that candidates will experiment with as many techniques as possible; pen and ink, gouache, watercolour, airbrush, printing, painting, coloured pencil and pastel, frottage etc.

**(iii) Package Design**

This section is concerned with package design for any product or material. Aesthetic appreciation will be expected within the limits of functional and production requirement. Design should be presented in both two and three-dimensional forms. Both the graphics and the three-dimensional shape of the package are to be part of the brief undertaken. Production methods, including the engineering of card and printing processes, should be covered.

**(iv) Computer Graphics**

Computer graphics work should demonstrate appreciation of the fundamental concepts 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 the video camera and video digitiser scanner, though not essential, would nevertheless be helpful for this topic. The work should show the candidate's mastery in using a computer to represent information graphically, either in sequential or individual presentation, for use 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 retained in the Centre until after the work has been marked.



## **FASHION DESIGN**

Candidates should be encouraged to explore personal solutions in designing garments or items for personal decorative adornment for different occasions and age groups. They should be able to identify the requirements of dress for specific purposes, occasions and environments and suggest practically how these demands may be met. Candidates should examine the function of clothing in terms of protection and warmth as well as the ease of the wearer. It will be necessary for candidates to consider the properties of different materials and how fashion items are constructed to gain understanding of feasibility and production. Candidates' designs should demonstrate their knowledge of shape, line, colour and texture.

The candidate should be asked to consider and understand the different purposes of clothing and the way in which this affects the design and fabric used in production. The psychological influence of wearing particular garments or adornments should also be considered. Candidates should be aware of the changes in technology which have made available different possibilities for fashion items. They should also be aware of the need to achieve a balance between the function and the conventions that influence fashion choices and, in particular, those factors that bring about change over time.

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

## **PRINT MAKING**

The candidate should be encouraged not only to develop traditional methods and materials but also to explore new areas of the various print making techniques. Any manual or photographic technique may be used to make a print. Any combination of techniques may be used in any one print which should be presented with a margin of virgin paper round the image with edition details, title and candidate's name. Any source or 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. It is hoped that the candidates will become aware of both the historical development of printmaking and the work of contemporary print makers. Preparation and development work leading to 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.

### **(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. It is suggested that 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 permissible.

## FILM AND VIDEO

Film and Video should be studies in relation to Art & Design rather than mainstream film and video production. Some candidates may wish to design items for advertising, reporting, recording, documentary, as well as illustration or title sequence, while others may wish to experiment with the formal properties of film and video in order to communicate more personal ideas.

Candidates should be competent in the three essential stages of planning, recording and editing sequences of images and sounds. Candidates should have the skills and experience to make both live-action and animated recordings. In editing, they should be able to construct sequences by using both narrative continuity and montage. They should also be able to lay appropriate soundtracks to accompany their visual sequences.

Candidates should have a knowledge of early and pre-cinematic experiments with moving images; the early twentieth century films of the Futurists, Surrealists and Constructivists; the development of animation through the work of Norman McLaren, Len Lye and others; and awareness of contemporary practice. In addition, candidates should also have an understanding of the theories of narrative, montage and semiotics.

Work may be produced in film or video and should be of short duration (excerpts should be submitted for items lasting longer than 10 minutes). Candidates may work individually or in groups of not more than three. In either case, candidates should submit a complete written record of their production.

It would be helpful, where possible, if all the candidates' work from each Centre could be copied onto **one** spool/cassette, with each candidate's work clearly titled with their name and candidate number at the beginning of their excerpt. In addition, the teacher should (with the aid of the 'counter' facility available on the film/video equipment) prepare a list of candidates' work on the spool/cassette, indicating at which point on the spool/cassette the work of individual candidates can be located.

## PHOTOGRAPHY

It is expected that the candidate will have a good knowledge of black and white photographic materials and techniques, but the work must *also* show aesthetic and pictorial qualities. Good technical work is expected but evidence of imagination, flair and intuition will be required. The candidate should show in his/her work evidence of awareness of the immediate surroundings and sensitivity to imagery from all sources. Natural and/or studio lighting may be used to produce related and collected images presented as a series or sets of sequential images. Candidates should be aware of the critical and historical aspects of the subject that may be reflected in the study.

Trade processed colour prints or slides may be entered but the candidate's own manually-produced black and white and/or colour prints **MUST** form the greater part of the work. Test strips and other preparatory material should not be submitted unless they form an integral part of the work. Candidates should be familiar with:

- Photographic equipment - cameras, enlargers, lenses, filters, flash guns, studio lighting, black and white/colour film of various types and speeds;
- Photographic processing - production of contact prints and enlargements, colour and image modification.

# INSTRUCTIONS FOR THE MARKING AND MODERATION OF COURSEWORK

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## (a) 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 for each skill assigned within different teaching groups (e.g. different classes) are moderated internally for the whole Centre entry. The Centre assessments will then be subject to external moderation by CIE.

## (b) External Moderation

Individual Candidate Record Cards and Coursework Assessment Summary forms must be received by CIE no later than 30 April for the June examination and 31 October for the November examination along with a sample of the Coursework undertaken by the candidates. The samples should cover the full ability range. **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. The Centres should select candidates covering the whole mark range, with the marks spaced as evenly as possible from the top mark to the lowest mark. If appropriate, the samples should be selected from the classes of different teachers. 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.

(c) Where work is too bulky or otherwise unsuitable to be sent by post, a photographic record of the work must be sent for moderation purposes.

(d) Each Centre must ensure that each candidate's work is clearly identified by name and examination number and, if necessary, accompanied by a statement which explains why a particular mark was awarded if this is not evident from the work itself.

(e) The Moderator will check that:

- (i) the marking criteria have been applied;
- (ii) the marking is accurate and consistent;
- (iii) the marking has been standardised if more than one marker has been involved.

**ASSESSMENT CRITERIA FOR COURSEWORK (SCHOOL-BASED ASSESSMENT)****PERSONAL QUALITIES (Assessment Objectives (i) and (ii))**

<b>LEVEL OF RESPONSE</b>	<b>MARK RANGE</b>
Personal qualities barely apparent.	0-4
Limited personal qualities.	5-7
Some personal qualities will be evident.	8-10
Personal qualities discernible but somewhat inconsistent.	11-13
Candidate will show clear understanding and ability but independence and confidence will be limited.	14-16
The work will show a very good understanding. There will be individuality and a creative response. Independence and confidence will be apparent.	17-19
Work will show much individuality; it will be a sensitive and very creative response to the subject. Independence and confidence will be evident to a high degree.	20-25

**MANIPULATIVE AND ANALYTICAL SKILLS (Assessment Objectives (iii) and (iv))**

<b>LEVEL OF RESPONSE</b>	<b>MARK RANGE</b>
Manipulative and analytical skills barely apparent.	0-4
Limited manipulative and analytical skills.	5-7
Some skills will be evident.	8-10
Manipulative and analytical skills will be discernible but somewhat inconsistent.	11-13
Sufficient ability to use techniques and research/observe and record will be evident.	14-16
Work will show good mastery of techniques and ability to research/observe and record.	17-19
Work will show a high degree of mastery in the use of media techniques/processed, ability to research, observe and record as appropriate.	20-25

**AESTHETIC QUALITIES (Assessment Objective (v))**

LEVEL OF RESPONSE	MARK RANGE
These abilities will be rarely apparent.	0-4
Limited organisational and compositional skills.	5-7
Some evidence of ability will be evident.	8-10
There will be some degree of organisation but there will be inconsistencies.	11-13
The candidates will be competent in demonstrating the above.	14-16
Submission will show creditable ability to carry out the above.	17-19
Outstanding ability to recognise surface, shape, colour, form, relationship, compose/organise. Present and communicate ideas, intentions as appropriate.	20-25

**KNOWLEDGE AND CRITICAL UNDERSTANDING (Assessment Objectives (vi) & (vii))**

LEVEL OF RESPONSE	MARK RANGE
Abilities will be barely evident with no attempt to compare and select	0-4
Submission will show clear limitations.	5-7
Some ability will be shown.	8-10
Demonstration of these abilities will be inconsistent with evidence of increasing percentage of factual recall.	11-13
Submission will show a competence to demonstrate the above with limited analysis and selection and it will be dependent on more factual recall.	14-16
Candidates will demonstrate 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

## RESOURCE LIST

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The following list has been prepared in order to help teachers in the selection of appropriate texts for the teaching of this syllabus. The inclusion of a text does not imply that it is either recommended or approved by CIE.

Wherever possible, the International Standard Book Number (ISBN) is given for each publication listed. Every effort has been made to ensure the accuracy of this information and to check that all the books listed are currently in print. CIE welcomes comments about the books on the list and suggestions for additions or omissions.

To obtain copies of the books included in these lists, please contact your normal supplier of educational textbooks. In case of difficulty, you should contact the publishers of books that you wish to obtain; a list of publishers is included in this booklet. Please note that CIE is not able to supply textbooks or to place orders on behalf of Centres.

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
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
Clark G.	<i>The Potter's Art</i> Phaidon 07148 3202 2
Clark G.	<i>The Photograph</i> Oxford U. P.
Clark K.	<i>The Nude</i> Penguin 0140 17336 6
Dawtrely L. (et al.)	<i>Investigating Modern Art</i> Yale U. P. 0300 06796 8
Dawtrely 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
Eisenham S. F. (et al.)	<i>Nineteenth Century Art: A Critical History</i> Thames and Hudson
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
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>Relief Printmaking</i> Dorling Kindersley
Tucker W.	<i>The Language of Sculpture</i> Thames and Hudson 0500 27104 6
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

**Series of Individual Books**

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.

# APPENDIX 1 – General Instructions

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## 1 Despatch of Component 1: Controlled Test Examination Papers to Centres

Each examination Centre will be sent papers in February for the June session and August for the November session. The papers should be given to candidates as soon as they are received.

Teachers responsible for the preparation of candidates are expected to discuss the paper with the candidates and give sufficient guidance for them to use the preparation period as effectively as possible.

## 2 Component 1: Controlled Test Preparatory Work

Centres are reminded that candidates must submit their preparatory studies with the examination piece(s) for external assessment.

## 3 Instructions to Candidates

Candidates must respond to one theme only.

## 4 Dates of Component 1: Controlled Test

Component 1: Controlled Test work must be completed, assessed and sent to CIE to arrive no later than a date to be notified by CIE.

## 5 Duration of Component 1: Controlled Test

**Maximum** 15 hours.

Candidates should carry out the work in sessions of no less than 3hrs duration where possible. However, work in certain media may necessitate shorter periods of time to carry out particular processes.

## 6 Invigilation

CIE regulations require that all persons except members of staff acting as invigilators, or other authorised members of staff, and the candidates engaged in each examination must be excluded from the examination room.

CIE recommends that a teacher other than an Art & Design teacher should **normally** invigilate the examination. It is accepted that this may not always be possible especially as the Art & Design teacher's expertise may be required on technical matters.

The work done by the candidates must be unaided and carried out under controlled examination conditions, that is without unnecessary noise and movement. Conversation should be limited to that which is essential (technical matters, issues relating to materials).

The use of personal stereos/radios is forbidden.

## 7 Media

Candidates may work in any appropriate media. Painted work must be carried out in a quick drying medium and must be completely dry before it is despatched for marking at CIE. Work carried out using chalk, pastels or charcoal must be fixed before despatch. Monochrome may be used but all candidates must submit some work in colour.

## 8 Paper size and colour

CIE will not supply paper for the use of candidates. Centres and candidates are advised that work submitted which exceeds A1 will not be assessed. Work carried out on smaller paper is acceptable. In order to ease handling and minimise transportation costs, Centres are advised not to mount work using expensive and heavy card. Work that is mounted in wooden/plastic frames and with glass will not be accepted.



**9 Labelling of work**

Candidates must be instructed to label their work correctly. The candidate's name, candidate's number and the Centre number must all be written clearly on the labels provided. The label must be attached to the front of the work on the top right hand corner. As a precaution, the same information should be clearly printed on the reverse of the work. All work must be labelled as described. Samples are provided in Appendix 3, Centres are advised to photocopy these as appropriate.

**10 Preparation of materials**

In certain circumstances, candidates may require technical assistance from specialist teachers. The following are examples of where assistance may be provided:

- (i) loading and firing of ceramic ware;
- (ii) welding of armatures;
- (iii) selection of types of dye, chemicals.

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

- (i) arrangement of still life groups;
- (ii) mixing of photographic chemicals and washing and drying of prints;
- (iii) drying and firing of ceramic ware;
- (iv) rest periods for life models;
- (v) casting and mounting of work;
- (vi) stretching of screens, preparation of blocks.

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.

**11 Despatch of Work for External Assessment and Moderation by CIE**

All work should be sent to:

Cambridge International Examinations (CIE)  
New Street  
Cambridge  
CB1 2UU  
UNITED KINGDOM

All parcels should be marked ART & DESIGN 9704. The Centre number must be clearly indicated.

It is important that Centres note the following:

**Component 1: Controlled Test and Component 4: Related Study**

All candidates' work **must** be packed separately for each Component.

The work should be packed so that the 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.

Ideally, work should not be folded, although A1 work may sometimes be easier to transport if folded once. Work must not be rolled as it hampers the marking exercise. All work must be clearly labelled. Each candidate's preparatory studies must be securely fastened to the examination piece at the top left-hand side with a treasury tag. Centres should ensure that the tag is loose enough to allow the work to be turned over without ripping the corner of the work; staples should not be used. The attendance register must be placed on the top of the pile.

Whilst CIE does not wish to artificially restrict candidates' choice of materials, size of work etc., it must be recognised that there are practical limits as to what may be safely and economically transported.

Three-dimensional work submitted for Component 1: Controlled Test must not exceed 22kg in weight, or 750 cm in any direction.

If a candidate chooses to respond in a way that exceeds these instructions, such as an installation piece or a piece of fragile stained glass for example, it may be possible to submit a series of good quality photographs with a fully comprehensive commentary of the work. It is recognised that there may be limitations to this procedure and Centres are advised to contact CIE for advice.

Three-dimensional work must be packed in durable containers and in such a way as to minimise movement of the work within the container. Centres are advised to obtain polythene 'bubble wrap' where available. Newspaper and sawdust are not suitable packing materials.

### **Components 2 and 3: Coursework**

Work that is too bulky or fragile should be excluded from the moderation sample.

Videos should be excluded from the sample as they are often not compatible with the UK systems and cannot always be viewed.

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

## **12 Assessment of Coursework by Centre**

Under no circumstances should the Centre divulge the marks awarded to the candidates.

APPENDIX 2

SAMPLE A

Name of Centre	PARKSIDE HIGH SCHOOL	Centre Number	Q	P	0	5	7
Candidate Name	ANNA LING	Candidate Number (if known)					
Syllabus Title	ART & DESIGN : RELATED STUDY	Syllabus Code	9	7	0	4	
		Component Number	0		4		
Examination/Assessment Session:	June <input checked="" type="checkbox"/>	November <input type="checkbox"/>	2	0	0	5	

Title of Proposal	<b><u>'THE USE OF SYMBOLISM IN TRADITIONAL AND CONTEMPORARY WEAVING'</u></b>
<b>RELATED TO:</b>	TEXTILES COURSEWORK

Details of Proposal (see over)									
<p><b>SOURCES FOR FIRST HAND STUDY:</b> 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><b>INTENTIONS:</b> 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. Following the investigation I will develop my own Textile piece relating to the theme.</p> <p><b>BIBLIOGRAPHY</b></p> <table> <tr> <td>The New Textiles:</td> <td>C. Colchester</td> </tr> <tr> <td>Colour and Culture:</td> <td>J. Gage</td> </tr> <tr> <td>Bird and Animal Symbolism:</td> <td>G. Thorpe</td> </tr> <tr> <td>The Craft of the Weaver:</td> <td>A. Sutton</td> </tr> </table> <p><b>TEACHER'S COMMENTS:</b> Anna is approaching her topic with enthusiasm and determination. We will make sure that she focuses on several examples in depth.</p>		The New Textiles:	C. Colchester	Colour and Culture:	J. Gage	Bird and Animal Symbolism:	G. Thorpe	The Craft of the Weaver:	A. Sutton
The New Textiles:	C. Colchester								
Colour and Culture:	J. Gage								
Bird and Animal Symbolism:	G. Thorpe								
The Craft of the Weaver:	A. Sutton								
	<table border="1"> <tr> <td>Date</td> <td>1</td> <td>5</td> <td>1</td> <td>0</td> <td>0</td> <td>0</td> </tr> </table>	Date	1	5	1	0	0	0	
Date	1	5	1	0	0	0			

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"/>

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 and your own practical response.									
<table> <tr> <td>Adviser's Initials</td> <td>JDH</td> <td>Date</td> <td>2</td> <td>5</td> <td>1</td> <td>0</td> <td>0</td> <td>0</td> </tr> </table>	Adviser's Initials	JDH	Date	2	5	1	0	0	0
Adviser's Initials	JDH	Date	2	5	1	0	0	0	

**SAMPLE B**

Name of Centre	MULBERRY COLLEGE	Centre Number	C   E   1   2   3
Candidate Name	STEFAN GORGIA	Candidate Number (if known)	
Syllabus Title	ART & DESIGN: RELATED STUDY	Syllabus Code	9   7   0   4
		Component Number	0   4
Examination/Assessment Session: June <input checked="" type="checkbox"/> November <input type="checkbox"/>			2   0   0   5

Title of Proposal	<b><u>'THE DESCRIPTION OF THE ELDERLY IN PAINTINGS'</u></b>
<b>RELATED TO:</b>	FIGURE PAINTING COURSEWORK

Details of Proposal (see over)								
<p><b>SOURCES FOR FIRST HAND STUDY:</b> 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><b>INTENTIONS:</b> 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><b>BIBLIOGRAPHY:</b></p> <table> <tr> <td>Thames and Hudson world of Art Series</td> <td></td> </tr> <tr> <td>Rembrandt:</td> <td>L. Munz</td> </tr> <tr> <td>Van Gogh:</td> <td>F. Elgar</td> </tr> <tr> <td>Anatomical Diagrams:</td> <td>J. Dunlop</td> </tr> </table> <p><b>TEACHER'S COMMENTS:</b> This theme is related directly to Stefan's strong interest in portraying human character. Practical work will be separate from his coursework submission.</p>	Thames and Hudson world of Art Series		Rembrandt:	L. Munz	Van Gogh:	F. Elgar	Anatomical Diagrams:	J. Dunlop
Thames and Hudson world of Art Series								
Rembrandt:	L. Munz							
Van Gogh:	F. Elgar							
Anatomical Diagrams:	J. Dunlop							
Date	0   6   0   9   0   0							

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"/>

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	JDH	Date	1   8   0   9   0   0
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### SAMPLE C

Name of Centre	BRANDAH GATE HIGH	Centre Number	F   W   3   0   9
Candidate Name	KOFI ALLOTEY	Candidate Number (if known)	
Syllabus Title	ART & DESIGN : RELATED STUDY	Syllabus Code	9   7   0   4
		Component Number	0   4
Examination/Assessment Session: June <input checked="" type="checkbox"/> November <input type="checkbox"/>			2   0   0   5

Title of Proposal	<b><u>LANDSCAPES OF THE IDURAH VALLEY</u></b>
<b><u>RELATED TO:</u></b>	<b>LANDSCAPE PAINTING COURSEWORK</b>

Details of Proposal (see over)	
<p><b><u>SOURCES FOR FIRST HAND STUDY:</u></b> 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><b><u>INTENTIONS:</u></b> 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><b><u>BIBLIOGRAPHY</u></b> Landscape into Art: New Textiles: Clark  Landscape and Memory: Scharma  Gauguin: Goldwater  Rousseau: Stabenow</p> <p><b><u>TEACHER'S COMMENTS:</u></b> I am confident that Kofi's interest in the theme will encourage a sustained investigation.</p>	
Date	1   5   1   0   0   0

*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"/>

Comments:			
Thorough sources for investigation and very stimulating intentions to compare different approaches to depicting this particular area. The practical extension will lead to informed personal evaluations			
Adviser's Initials	JDH	Date	0   2   0   3   0   0

**SAMPLE D**

Name of Centre	CHITPUR SEN SCHOOL	Centre Number	H   5   0   0   4
Candidate Name	BASDAI SINGH	Candidate Number (if known)	
Syllabus Title	ART & DESIGN : RELATED STUDY	Syllabus Code	9   7   0   4
		Component Number	0   4
Examination/Assessment Session:	June <input checked="" type="checkbox"/> November <input type="checkbox"/>		2   0   0   5

Title of Proposal	<b><u>COMPUTER AIDED DESIGN FOR ADVERTISING</u></b>
<u>RELATED TO:</u>	GRAPHIC DESIGN COURSEWORK

Details of Proposal (see over)	
<p><u>SOURCES FOR FIRST HAND STUDY:</u> Aroba Designs, local advertising agency. The Chitpur Advertiser, local weekly newspaper.</p> <p><u>INTENTIONS:</u> 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><u>BIBLIOGRAPHY</u> Information Graphics: Wilding and Burke Graphics Editions: Intermos Books</p> <p><u>TEACHER'S COMMENTS:</u> Basdai has firm contacts through a relative at the agency.</p>	
	Date 1   5   1   0   0   0

*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"/>

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 and practical responses.</p>	
Adviser's Initials	JDH
Date	0   2   0   3   0   0



## INSTRUCTIONS FOR COMPLETION OF THIS FORM

- 1 Use a ball point pen or 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 Form should be used. Under no circumstances should separate sheets of paper be attached.
- 3 Please ensure that the appropriate boxes at the top of the forms 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: Historical and Critical should also contain other sources and contacts, such as Interview, Galleries, visit etc;
  - (v) Art and Design: should also contain sources for first hand study, other sources and contacts. Any teacher's comment should be clearly identifiable in the details or proposal box;
  - (vi) Design and Technology: an indication of the anticipated project outcome, solution or artefact.
- 5 The complete form must be despatched **before the candidate starts the work**. The top copy will be returned with the adviser's comments **and should be included in the completed study after the title page**.
- 6 Please complete the form according to the guidelines given for specific syllabuses and send to Cambridge International Examination, 1 Hills Road, Cambridge, CB1 2EU, United Kingdom. It should be noted that this form is optional for some subjects and compulsory for others.

All three parts should be sent. The top white copy will be returned, the second yellow copy will be retained by Cambridge International Examinations and the third pink copy will be retained by the adviser.
- 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 20 days of posting. If this is not received please telephone Cambridge International Examinations Customer Services on +44 1223 553553

*For your information:*

This form replaces AICE/OPF and OPF001.

1/01SJF2026/S08110/3





## A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the head of the form.
2. List the candidates in an order which will allow ease of transfer of information to a computer-printed Coursework mark sheet MS1 at a later stage (i.e. in candidate index number order, where this is 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 awarded (i.e. before internal moderation took place).
  - (b) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.
  - (c) In the column headed 'Internally Moderated Mark', enter the total mark awarded *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. 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 despatched 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 samples of the candidates' work covering the full ability range with the corresponding Individual Candidate Record Cards, this summary form and the second copy of MS1, to reach CIE by 30 April for the June examination and 31 October for the November examination.
4. Indicate the candidates who are in the sample by means of an asterisk (\*) against the candidates' names overleaf. The size of the coursework sample should be as follows:

number of candidates entered	number of candidates in sample
0-10	all candidates
11-50	10
51-100	15
above 100	20

5. Where more than one teacher is involved in marking the work, the sample must include candidates marked by all teachers. Candidates must be selected so that the whole range is covered, with marks spaced as evenly as possible from the top mark to the lowest mark.
6. CIE reserves the right to ask for further samples of Coursework.
7. Send, with the sample work, instructions given to candidates and information as to how internal moderation was carried out.

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

Centre Number	Centre Name	Syllabus Code	June/November	
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)	TOTAL (max 100)



## INSTRUCTIONS FOR COMPLETING INDIVIDUAL CANDIDATE RECORD CARDS

1. Complete the information at the head of the form.
2. Mark each item of Coursework for each candidate according to the criteria given in the Syllabus booklet.
3. Enter marks and total marks in the appropriate spaces. Complete any other sections of the form required.
4. Ensure that the addition of marks is independently checked.
5. **It is essential that the marks of candidates from different teaching groups within each Centre are moderated internally.** This means that the marks awarded 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), and a single valid and reliable set of marks should be produced which reflects the relative attainment of all the candidates in the Coursework component at the Centre.
6. Transfer the marks to the Coursework Assessment Summary Form in accordance with the instructions given on that document.
7. Retain all Individual Candidate Record Cards and Coursework **which will be required for external moderation.** See also the instructions on the Coursework Assessment Summary Form.

**COMPONENT 1 CONTROLLED TEST**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Title of Study \_\_\_\_\_

**COMPONENT 1 CONTROLLED TEST**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Title of Study \_\_\_\_\_

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Title of Study \_\_\_\_\_

**COMPONENT 1 CONTROLLED TEST**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Title of Study \_\_\_\_\_

**COMPONENT 2 COURSEWORK A**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area of Study \_\_\_\_\_

**COMPONENT 2 COURSEWORK A**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area of Study \_\_\_\_\_

**COMPONENT 2 COURSEWORK A**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area of Study \_\_\_\_\_

**COMPONENT 2 COURSEWORK A**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area of Study \_\_\_\_\_

**COMPONENT 2 COURSEWORK A**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area of Study \_\_\_\_\_

**COMPONENT 2 COURSEWORK A**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area of Study \_\_\_\_\_

**COMPONENT 2 COURSEWORK A**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area of Study \_\_\_\_\_

**COMPONENT 2 COURSEWORK A**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area of Study \_\_\_\_\_

**COMPONENT 3 COURSEWORK B**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area  
of Study \_\_\_\_\_

**COMPONENT 3 COURSEWORK B**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area  
of Study \_\_\_\_\_

**COMPONENT 3 COURSEWORK B**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area  
of Study \_\_\_\_\_

**COMPONENT 3 COURSEWORK B**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area  
of Study \_\_\_\_\_

**COMPONENT 3 COURSEWORK B**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area  
of Study \_\_\_\_\_

**COMPONENT 3 COURSEWORK B**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area  
of Study \_\_\_\_\_

**COMPONENT 3 COURSEWORK B**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area  
of Study \_\_\_\_\_

**COMPONENT 3 COURSEWORK B**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Area  
of Study \_\_\_\_\_

**COMPONENT 4 RELATED STUDY**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Title of Study \_\_\_\_\_

**COMPONENT 4 RELATED STUDY**

CENTRE NAME		CENTRE NUMBER			
CANDIDATE NAME		CANDIDATE NUMBER			

Title of Study \_\_\_\_\_

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Title of Study \_\_\_\_\_

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CANDIDATE NAME		CANDIDATE NUMBER			

Title of Study \_\_\_\_\_