

General Certificate of Education
Ordinary Level

Syllabus

ART 6010

For examination in June and November 2011

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Note for Exams Officers: Before making Final Entries, please check availability of the codes for the components and options in the E3 booklet (titled “Procedures for the Submission of Entries”) relevant to the exam session. Please note that component and option codes are subject to change.

ART

GCE Ordinary Level

Subject 6010

June and November

CONTENTS

	<i>Page</i>
INTRODUCTION	1
AIMS	1
AVAILABILITY	1
SYLLABUS CONTENT	2
APPENDIX 1	7

Exclusions

This syllabus must not be offered in the same session with any of the following syllabuses:

0400 Art and Design
0596 Art and Design (Botswana)

INTRODUCTION

Art is both a form of communication and a means of expression of ideas and feelings. It forms a language which complements those of the literary, mathematical, scientific and factually based subjects and is especially concerned with the development of those complex mental processes involved in visual perception and aesthetic experience.

Art, through the opportunities it provides for personal expression, encourages imagination, sensitivity, conceptual thinking, powers of observation, analytical abilities and practical-orientated attitudes. Through both the theoretical studies and the individual development of practical skills, a course should lead to a fuller understanding of the part played by Art in the history of human development. In doing this, it should widen cultural horizons and enrich the individual's personal resources. As a result, particular enjoyment and aesthetic pleasure are experienced and self-confidence is engendered.

This syllabus has been devised to combine the necessary breadth and depth of study with the freedom of choice required to accommodate a wide range of abilities, material resources and staffing specialities.

AIMS

The aims of this syllabus in Art is to stimulate, encourage and develop:

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

AVAILABILITY

June: only Papers 1, 2, 4 and 6 are available of which any *three* may be offered. November: Papers 1-6 are available of which *three* papers must be taken, including *at least one* from Papers 1-3 and *at least one* from Papers 4-6. Colour may be used in any paper but *must* be used in Paper 4. Each paper will be allotted one third of the total marks for the subject.

SYLLABUS CONTENT

Paper 1 (2½ hours): Drawing and/or Painting from Still Life

The aim of this paper is to test the candidate's ability to observe, represent and interpret a group of arranged objects as a total composition. In preparing the candidate for this paper, the teacher should ensure that there is a reasonable understanding of:

- how to place the selected composition effectively within the frame of the paper to show an appreciation of scale;
- how to depict the objects in proportion to one another, and in relationship to the background, including the use of perspective;
- how to depict the mass or volume of the objects;
- the basic visual elements, such as line, tone, colour and texture, that together create the visual image;
- how to handle appropriate media with confidence and a reasonable degree of skill, allowing for individual approaches.

For the examination, two groups of objects will be set, from which the candidate (or the Centre) will select one. The objects will be artificial or natural and may include such things as flowers, fruits, vegetables and plants, as well as domestic or other man-made objects. The objects will be arranged below the eye level of the candidates and not more than three metres from them. The group may be drawn and/or painted in any medium, as long as it conforms to note 1 under General Instructions (Appendix 1). The immediate background of the group must be included or indicated. The study for this paper may be in full colour or monochrome.

Paper 2 (2½ hours): Drawing and/or Painting from Observation

The aim of this paper is to test the candidate's ability to observe, analyse, appreciate and depict objects either natural or man-made. In preparing the candidate for this paper, the teacher should ensure that there is a reasonable understanding of:

- how to depict the structure of object(s);
- how to describe the surface quality/qualities of the object(s);
- how to depict the mass or volume of the object and its relationship to the space within and around it;
- the basic visual elements, such as line, tone and colour, that together create the visual image;
- how to handle appropriate media with confidence and a reasonable degree of skill, allowing for individual approaches.

Candidates should make one main study, or several separate studies, on only one side of a sheet of paper. Studies may be larger than life size and a magnifying lens may be used.

For the examination, two options will be given:

Natural or Man-made Objects

A choice of natural and man-made objects will be given. The candidate must select one of the choices and is allowed to handle and arrange it. Where appropriate, the candidate may cut or break the object for the purpose of making a more detailed study. Specimens such as shells, leaves, flowers, insects, stones, fruits, vegetables, bones, roots, bark, clothing and machine-parts, should be provided.

Subjects for working out of doors or from a sheltered position

At least two subjects will be set for drawing and/or painting out of doors. The candidate should make a direct study of the subject, which may include trees, foliage, roots, branches, doorways, windows, stairs or buildings. Any suitable medium or technique may be used, as long as it conforms to note 1 under General Instructions (Appendix 1). The study for this paper may be in full colour or monochrome.

Paper 3 (2½ hours): Drawing and/or Painting from a Living Person

The aim of this paper is to test the candidate's ability to observe, understand and depict the structure and form of a living person. In preparing the candidate for this paper, the teacher should ensure that there is a reasonable understanding of:

- how to depict the mass/volume of the figure;
- how to compose the figure effectively within the picture frame and in relation to the background;
- how to depict the structure and proportions of the figure, including any foreshortened aspects;
- how to handle textural, tonal and/or colour qualities;
- how to handle appropriate media with confidence and a reasonable degree of skill, allowing for individual approaches.

For the examination two options will be given.

Whole figure

The model (who may be a boy, girl, man or woman) is to be placed in a pose which will be described. The whole figure must be included within the drawing. The model must be seen against a suitable background and clothing should be simple and limbs exposed.

Study of head

A study will be mainly of the head. Candidates should be placed closer to the model than for the first option. In either option, if candidates consider that they have completed their main drawings before the end of the examination period, they may make additional studies of parts or details. Candidates drawing the whole figure may choose head, hands, or other detail. Those making a study of parts of the body may draw the figure from another position, or make a study of a part of the head or of the hands. The supplementary drawings may be made on the same sheet of paper, or on another sheet, which must be attached.

Paper 4 (3 hours): Composition in Colour

The aim of this paper is to test a candidate's ability to create a composition in colour that is a personal and original interpretation of the chosen theme. The interpretation may be abstract or non-figurative if desired. In preparing the candidate for this paper, the teacher should ensure that there is a reasonable understanding of:

- how to communicate ideas and feelings inspired by the chosen theme in a personal way;
- how to create a visually stimulating composition;
- how to use expressively the basic visual elements such as line, tone, colour and texture that together create the visual image;
- how to exploit ways to create volume, depth and space within the composition, when the idea requires it;
- how to handle appropriate media with confidence and a reasonable degree of skill, allowing for individual approaches.

For this examination, candidates will be given a list of options *one week in advance*. The candidate must select **one** option only. The week prior to the examination is to be used by the candidates to observe and make studies of different elements that relate to their chosen option. The candidate may arrange these studies into a composition in preparation for the final work but no work prepared beforehand is allowed in the examination room. Any medium may be used provided it fulfils the regulations in terms of colour (see note 1 under General Instructions in Appendix 1) and will be suitable for transporting for assessment. Any medium such as chalks or pastels must be adequately fixed (see note 1 under General Instructions).

Paper 5 (3 hours): Design on Paper

The aim of this paper is to test the candidate's ability to analyse a given design problem and to arrive at, and show on paper, an appropriate solution. In preparing the candidate for this paper, the teacher should ensure that there is a reasonable understanding of:

- how to analyse a design problem and how to work towards an effective solution;
- composition or layout through the arrangement of the various elements of the design such as line, tone, colour, positive and negative shape and texture;
- the appropriate tools in relation to technique; candidates should be able to demonstrate an understanding of the qualities of the medium;
- draughtsmanship: the ability to make and arrange successfully lines, shapes, forms, letters, patterns;
- the importance of personal expression through the style of work.

For the examination, candidates will be given a list of design problems *one week in advance* of the examination. The candidate must select **one** only. The week prior to the examination is to be used by the candidate to prepare by planning the solution and collecting all necessary equipment and materials required during the examination. Candidates are not allowed to bring any preparation work into the examination room. The use of mechanical aids is allowed but should be kept to a minimum. Design problems, such as book cover, page of a book, invitation card, gift paper, poster and signboard will be set. Solutions to these problems will involve the use of one or more of the following: calligraphy or lettering, illustrations or pictorial work, pattern in the form of repeats, or a logo. Any appropriate technique and medium is allowed such as printing, collage, wax resist, pen and ink, water and poster colour, folded and cut-out paper.

Paper 6: Coursework
(This paper is available to school candidates only).

The aim of this paper is to test the candidate's ability to carry out a prolonged study of craft resulting in the submission of at least one and not more than two examples of the chosen craft. In preparing the candidate for this paper, the teacher should ensure that there is adequate understanding of the following points:

- the possibilities and limitations of the chosen technique and media;
- a reasonable skill in handling the relevant media in relation to the craft;
- use of the basic elements such as form, shape, line, volume, pattern, texture, decoration, tone or colour as it applies to the chosen craft;
- the importance of personal qualities such as a demonstration of inventiveness and creative thinking. Ideas, concepts and the themes chosen are essential elements.

This understanding should be demonstrated through the final work(s) and an **accompanying workbook**.

Each submission must be accompanied by a statement from the Principal of the Centre, stating that it is the unaided work of the candidate.

The purpose of the workbook, which must relate to the one chosen craft, is to give an opportunity to the candidate to explain starting points and show the development of ideas leading to the final piece of work. This can be done through working drawings, notes, photographs, samples of experiments, etc. Candidates are advised to keep written notes brief.

Work for this paper is to be completed by the candidate over a period of one year. The following is a guide to areas of study that can be undertaken.

Pottery

Candidates are expected to design and make a piece or pieces of earthenware or stoneware pottery, such as a jug, bowl, dish, vase or hollowed pottery form, which the candidate has either moulded, hand-built or thrown on the wheel and decorated (including glazing if desired). Pieces of pottery must not exceed 30 cm in any dimension or exceed 4 kg in weight. The pieces submitted must be fired.

Sculpture

Candidates are expected to design and carry out a piece of sculpture in relief or in the round by means of modelling, casting, carving, constructing or assembling in any suitable materials. Candidates must be warned not to submit work in material which is likely to break in transit; clay must always be fired, and modelling in plaster must be supported by strong armatures. Sculpture over 75 cm in any dimension or exceeding 11 kg in weight cannot be accepted. Photographs of additional, fragile or large scale work may be sent as evidence of further study in support of the specimen submitted.

Weaving

Candidates are expected to design and carry out a piece of work that demonstrates their knowledge and understanding of any weaving technique(s) in any suitable media. It must be woven by the candidate and the purpose specified. The size of the work will be determined by the time available and the technique chosen. Where possible, the work submitted should show experience of spinning and dyeing.

Hand Printed Textiles

Candidates are expected to design and carry out a piece of work which demonstrates knowledge and understanding of hand printed textiles, such as block printing, screen printing, batik, tie and dye, etc. Combinations of techniques may be used. The surface area of the work should not be less than one square metre, irrespective of the format.

Creative Use of Media

Candidates are expected to design and carry out a piece of work which demonstrates their understanding and knowledge of the creative use of the media chosen in relation to the design proposed. Any suitable technique may be used alone or in any combination of techniques.

Fabrics, Threads and Fibres

Candidates are expected to design and carry out a piece of work for a specified purpose that demonstrates understanding and knowledge of fabrics, threads and fibres.

Puppets

Candidates are expected to design and make a puppet or marionette of any type representing a specified character or person. It is desirable that the puppets should be made in relation to a play, and notes on their particular dramatic use should be included.

Printmaking on Paper

Candidates are expected to design and carry out a piece of work which demonstrates their understanding and knowledge of any printmaking process, such as relief, intaglio, lithography, screen or monotype, etc. Black/white or colour may be utilised. The prints should be suitably mounted. Blocks or plates must not be sent.

Local Craft

Examples of a local craft made by the candidate in traditional materials. This should be supported by a second example showing the development of the candidate's personal understanding and practice of this same craft.

APPENDIX 1

GENERAL INSTRUCTIONS

1. Media

- Any medium may be used, provided that it is suitable for the subject.
- Painted work must be carried out in a quick-drying medium and must be completely dry before it is despatched.
- When acrylic paint is used for examination work, it should be mixed with water to allow the work to dry effectively before posting.
- All paints must be of adequate quality; if coloured crayons or chalks are used, they must have a range and quality comparable with that of paints and must be fixed thoroughly by means of a fixative (e.g. atomiser or aerosol) at the examination centre before the work is despatched.
- Monochrome may be used where permitted by the regulations, but colour must be used in Paper 4.

2. Paper Size

- Paper must not be larger than metric size B2 (506mm x 707mm) nor smaller than metric size A3 (297mm x 420mm).
- Paper will not be supplied by CIE for the examination.
- Work which is done on stiff boards or which is mounted (except where allowed in Paper 6) cannot be accepted.

3. Tools

Papers 1-4 are a test of ability in free drawing or painting and therefore mechanical means are not allowed. Instruments and tracing paper are allowed for Paper 5 but candidates are advised to restrict their use of them as far as possible.

4. Optional Objects/Subjects

Where question papers or printed instructions provide for optional objects/subjects, the local secretary or supervisor, in consultation with the art teacher or those instructed to conduct the examination, will decide which options are to be provided for the examination, after taking account of local convenience.

5. Labelling of Candidates' Work

Candidates should be instructed on how to label their work correctly. The candidate's name, Centre number and examination number must be written clearly on the front, top right-hand corner, and also on the back, of *each* sheet submitted.

6. Certification of Candidates' Work

The Centre is required to submit a statement, to be signed by the Principal in respect of each candidate, certifying that the work submitted for Papers 5 and 6 is the work of the candidate named and is original, unaided, and, in the case of Paper 5, has not been copied in the examination room.

INSTRUCTIONS FOR SUPERVISORS AND LOCAL SECRETARIES

Submission of Candidates' Work

Work submitted on paper must be packed flat and not rolled. Large sheets should be folded across the middle. When drawings are too large to enclose in the envelopes provided, it is essential that the details required on the front of the envelope be completed and that the envelope itself be packed in the same parcel and on top of the drawings or paintings.

Paper 1

Drawing and/or Painting from Still Life

- The printed instructions for this paper are sent well in advance of the examination. They are for the use of the supervisor or local secretary in consultation with the art teacher or those instructed to conduct the examination in each Centre.
- On receipt, these instructions should be made available to the Art Teacher so that material can be prepared before the examination.
- It is intended that candidates will be provided with the maximum choice of topics from those listed but it is accepted that, in certain circumstances, this may not be possible.
- At the earliest opportunity candidates should be informed of the topics that will be available to them in the examination once this decision has been made.
- It is important that early attention should be given to the provision of the objects.
- The group of objects should be placed so that each candidate obtains an uninterrupted view. Candidates should be not more than three metres from the objects.
- More than one session may be arranged if there is a large number of candidates.
- The examination must be held in good light but care must be taken that sunlight does not fall upon the group of objects whilst work is in progress.
- The group of objects must be arranged below the eye level of the candidates.
- Candidates are allowed to use their own paper as long as it conforms to note 2 under General Instructions.

Paper 2

Drawing and/or Painting from Observation

- The printed instructions for this paper are sent well in advance of the examination. They are for the use of the supervisor or local secretary in consultation with the art teacher or those instructed to conduct the examination in each Centre.
- On receipt, these instructions should be made available to the Art Teacher so that material can be prepared before the examination.
- It is intended that candidates will be provided with the maximum choice of topics from those listed but it is accepted that, in certain circumstances, this may not be possible.
- At the earliest opportunity candidates should be informed of the topics that will be available to them in the examination once this decision has been made.
- It is important that early attention should be given to the provision of the objects. Sprays of leaves or flowers, when these are set, must be of reasonable size and in good condition.
- Each candidate should have a separate specimen and be permitted to handle and arrange it.
- Candidates are allowed to cut or break specimens where appropriate for the purpose of making a more detailed study.
- If the specimens named in the Instructions are not available, supervisors may, with the assistance of the art teacher, substitute other specimens as similar as possible to those which have been set.
- Candidates are allowed to use their own paper as long as it conforms to note 2 under General Instructions.

Paper 3***Drawing and/or Painting from a Living Person***

- The printed instructions for this paper are sent well in advance of the examination. They are for the use of the supervisor or local secretary in consultation with the art teacher or those instructed to conduct the examination in each Centre.
- On receipt, these instructions should be made available to the Art Teacher so that material can be prepared before the examination.
- It is intended that candidates will be provided with the maximum choice of topics from those listed but it is accepted that, in certain circumstances, this may not be possible.
- At the earliest opportunity candidates should be informed of the topics that will be available to them in the examination once this decision has been made.
- The supervisor should consult the art teacher when posing the model.
- Five minutes will be allowed for the model to rest after each twenty minutes' posing. During these intervals, candidates may continue to work. The supervisor and local secretary, at their discretion, may vary the length of the posing periods and the intervals. The period of two and a half hours includes rest time for the model.
- Alternative models must be provided if requested by candidates at the same session.
- The model must be posed in good light and candidates must be placed so that each has an unrestricted view of the pose.
- Candidates are allowed to use their own paper as long as it conforms to note 2 under General Instructions.

Paper 4***Composition in Colour***

- Copies of the themes and starting points are to be **given to the candidates one week before the examination takes place**.
- Candidates are allowed to use any colour medium as long as it conforms to note 1 under General Instructions.
- Candidates are allowed to use their own paper as long as it conforms to note 2 under General Instructions.
- Candidates are **not** allowed to bring notes or sketches into the examination room.

Paper 5***Design on Paper***

- Copies of the set problems are to be **given to the candidates one week before the examination takes place**.
- Candidates are allowed to use any suitable medium as long as it conforms to note 1 under General Instructions.
- Blocks, screens, stencils etc., if required, must be both cut or prepared and printed from in the examination room.
- Candidates are allowed to use their own paper as long as it conforms to note 2 under General Instructions.
- Candidates are **not** allowed to bring preparatory work into the examination room. *All preparatory work must be clearly labelled and handed to the supervisor before the start of the examination.* The supervisor must ensure that the preparatory work is submitted together with the final examination piece.

Paper 6

Design in 2D and 3D

- ***Date of Despatch.*** Candidates' work is to be despatched to reach CIE by 1 June for the Summer session and 1 November for the Winter session in the year of the examination.
- ***Packing for Despatch*** - It is essential that care is taken to pack candidates' work in suitable containers which will withstand the journey and protect the work from damage. Special care should be taken with fragile items such as pottery and sculpture. Unfired clay work must not be submitted.
- ***Weight and Size Restrictions*** - Pieces of pottery must not exceed 30 cm in any dimension or exceed 4 kg in weight. Pieces of sculpture or carving must not exceed 75 cm in any dimension or exceed 11 kg in weight.
- ***Labelling*** - Work of candidates must be despatched separately and labelled accordingly.
- ***Accompanying Notes*** - Workbooks compiled by candidates to accompany their Design in 2D/3D submissions should be despatched with the work.
- ***Signed Statement by School*** - All Design in 2D/3D must be accompanied by a signed statement from the Principal of the Centre as stated in note 6 under General Instructions.
- No work submitted for one examination may be submitted for a subsequent one but marks gained in a previous sitting of the examination may be carried forward to a subsequent sitting, at the same level.