

Syllabus

Cambridge O Level Art

Syllabus code 6010

For examination in June and November 2012



UNIVERSITY *of* CAMBRIDGE
International Examinations

Contents

Cambridge O Level Art Syllabus code 6010

1. Introduction	2
1.1 Why choose Cambridge?	
1.2 Why choose Cambridge O Level Art?	
1.3 How can I find out more?	
2. Assessment at a glance	4
3. Syllabus aims.....	7
3.1 Aims	
4. Curriculum content.....	8
5. Appendix	16
5.1 General instructions	
5.2 Instructions for supervisors and local secretaries	
6. Additional information.....	20
6.1 Guided learning hours	
6.2 Recommended prior learning	
6.3 Progression	
6.4 Component codes	
6.5 Grading and reporting	
6.6 Resources	

1. Introduction

1.1 Why choose Cambridge?

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

Developed for an international audience

International O Levels have been designed specially for an international audience and are sensitive to the needs of different countries. These qualifications are designed for students whose first language may not be English and this is acknowledged throughout the examination process. The curriculum also allows teaching to be placed in a localised context, making it relevant in varying regions.

Recognition

Cambridge O Levels are internationally recognised by schools, universities and employers as equivalent to UK GCSE. They are excellent preparation for A/AS Level, the Advanced International Certificate of Education (AICE), US Advanced Placement Programme and the International Baccalaureate (IB) Diploma. CIE is accredited by the UK Government regulator, the Office of the Qualifications and Examinations Regulator (Ofqual). Learn more at www.cie.org.uk/recognition.

Support

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

Excellence in education

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

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

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

1. Introduction

1.2 Why choose Cambridge O Level Art?

International O Levels are established qualifications that keep pace with educational developments and trends. The International O Level curriculum places emphasis on broad and balanced study across a wide range of subject areas. The curriculum is structured so that candidates attain both practical skills and theoretical knowledge.

Cambridge O Level Art is accepted by universities, art colleges and employers as evidence of experience and skills in developing and producing a range of artefacts and designs, visual knowledge and understanding and critical and cultural awareness.

The Cambridge O Level Art syllabus stimulates and encourages a range of skills and offers both breadth and depth of study. Students develop artistic and manipulative skills, and gain aesthetic awareness, knowledge and critical understanding of art. Crucially, a personal and independent response is encouraged at all times. The syllabus is designed to accommodate a wide range of abilities, materials and resources, and allows the different skills of the teaching staff to be exploited fully.

1.3 How can I find out more?

If you are already a Cambridge Centre

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

If you are not a Cambridge Centre

You can find out how your organisation can become a Cambridge Centre. Email either your local British Council representative or CIE at **international@cie.org.uk**. Learn more about the benefits of becoming a Cambridge Centre at **www.cie.org.uk**.

2. Assessment at a glance

Cambridge O Level Art Syllabus code 6010

All candidates take **three** papers from Papers 1, 2, 3, 4, 5 and 6. Papers are available as follows:

June: 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

Each paper represents one third of the total marks for the subject.

Paper 1: Drawing and/or painting from still life (2½ hours)

Two groups of objects (natural or artificial) will be set, from which the candidate (or the Centre) will select one.

Candidates may draw and/or paint the group in any medium, as long as it conforms to note 1 under General Instructions (Appendix 5.1).

The study for this paper may be in full colour or monochrome.

Paper 2: Drawing and/or painting from observation (2½ hours)

Two options will be given:

Natural or man-made objects

Subjects for working out of doors or from a sheltered position

Candidates may use any suitable medium or technique, as long as it conforms to note 1 under General Instructions (Appendix 5.1).

The study for this paper may be in full colour or monochrome.

2. Assessment at a glance

Paper 3: Drawing and/or painting from a living person (2½ hours)

Two options will be given:

Whole figure

Study of head

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.

Paper 4: Composition in colour (3 hours)

Candidates will be given a list of options **one week in advance**. Each candidate must select **one** option only.

The candidate should use the week prior to the examination to observe and make studies of different elements that relate to their chosen option. They may arrange these studies into a composition in preparation for the final work, but no work prepared beforehand is allowed in the examination room.

Candidates may use any medium, provided it fulfils the regulations in terms of colour (see note 1 under General Instructions in Appendix 5.1) and is suitable for transporting for assessment. Candidates must adequately fix any medium such as chalks or pastels (see note 1 under General Instructions).

Paper 5: Design on paper (3 hours)

Candidates will be given a list of design problems **one week in advance** of the examination. Each candidate must select **one** problem only.

The candidate should use the week prior to the examination 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.

Design problems, such as a 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.

Candidates may use any appropriate technique and medium, such as printing, collage, wax resist, pen and ink, water and poster colour, folded and cut-out paper.

2. Assessment at a glance

Paper 6: Coursework

This paper is available to school candidates only.

Candidates complete work for this paper over a period of one year. Their final work(s) must be accompanied by a workbook, explaining their starting points and the development of their ideas, together with working drawings, notes, photographs, samples of experiments, etc.

Candidates can undertake the following areas of study:

- Pottery
- Sculpture
- Weaving
- Hand-printed textiles
- Creative use of media
- Puppets
- Printmaking on paper
- Local craft

Availability

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

This syllabus is available to private candidates.

Combining this with other syllabuses

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

- syllabuses with the same title at the same level
- 0400 IGCSE Art and Design
- 0681 Cambridge International Level 1/Level 2 Certificate Art and Design

Please note that IGCSE, Cambridge International Level 1/Level 2 Certificates and O Level syllabuses are at the same level.

3. Syllabus aims

3.1 Aims

The aims of the syllabus are the same for all students. They are not listed in order of priority.

The aims are to stimulate, encourage and develop:

- 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 and the individual within cultural contexts.

4. Curriculum content

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

Notes

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.

4. Curriculum content

Paper 1: 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 candidate may draw and/or paint the group in any medium, as long as it conforms to note 1 under General Instructions (Appendix 5.1). The candidate must include or indicate the immediate background of the group. The study for this paper may be in full colour or monochrome.

4. Curriculum content

Paper 2: 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. The candidate may use any suitable medium or technique, as long as it conforms to note 1 under General Instructions (Appendix 5.1). The study for this paper may be in full colour or monochrome.

4. Curriculum content

Paper 3: 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. Clothing should be simple and limbs should be 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.

4. Curriculum content

Paper 4: 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. Candidates should use the week prior to the examination 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 work prepared beforehand is not allowed in the examination room.

The candidate may use any medium, provided it fulfils the regulations in terms of colour (see note 1 under General Instructions in Appendix 5.1) and will be suitable for transporting for assessment. Candidates must adequately fix any medium such as chalks or pastels (see note 1 under General Instructions).

4. Curriculum content

Paper 5: 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 and 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. Candidates should use the week prior to the examination 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. Candidates are allowed to use mechanical aids, but should keep their use to a minimum.

Design problems, such as a 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
- a logo

The candidate may use any appropriate technique and medium, such as printing, collage, wax resist, pen and ink, water and poster colour, folded and cut-out paper.

4. Curriculum content

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.

Candidates must complete the work for this paper 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. Centres must warn candidates 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.

4. Curriculum content

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 its 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, demonstrating 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. Candidates may utilise black/white or colour. 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.

5. Appendix

5.1 General instructions

1. Media

- Any medium may be used, provided it is suitable for the subject.
- Painted work must be carried out in a quick-drying medium, and must be completely dry before despatch.
- 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 chinks are used, they must have a range and quality comparable with that of paints, and candidates must fix them thoroughly by means of a fixative (e.g. atomiser or aerosol), before the work is despatched.
- Candidates may use monochrome where permitted by the regulations, but they must use colour in Paper 4.

2. Paper size

- Paper must not be larger than metric size B2 (506 mm × 707 mm) or smaller than metric size A3 (297 mm × 420 mm).
- CIE will not supply paper for the examination.
- CIE cannot accept work which is done on stiff boards or which is mounted (except where allowed in Paper 6).

3. Tools

- Papers 1–4 are a test of ability in free drawing or painting, so candidates must not use mechanical means. Candidates may use instruments and tracing paper for Paper 5, but should 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

- Centres should instruct candidates on how to label their work correctly. Candidates must write their name, Centre number and examination number clearly on the front, top right-hand corner, and also on the back, of **each** sheet submitted.

5. Appendix

6. Certification of candidates' work

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

5.2 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, Centres must complete the details required on the front of the envelope, and pack the envelope on top of the drawings or paintings, in the same parcel.

Paper 1: Drawing and/or painting from Still Life

- CIE will send the printed instructions for this paper well in advance of the examination. The instructions 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, the Centre should make these instructions available to the art teacher, so that they can prepare material before the examination.
- Centres must provide candidates 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, the Centre should inform candidates of the topics that will be available to them in the examination, once the Centre has made this decision.
- It is important that Centres give early attention 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.
- Centres may arrange more than one session, if there is a large number of candidates.
- The Centre must hold the examination in good light, but care must be taken that sunlight does not fall onto the group of objects while 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.

5. Appendix

Paper 2: Drawing and/or painting from Observation

- CIE will send the printed instructions for this paper well in advance of the examination. The instructions 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, the Centre should make these instructions available to the art teacher, so that they can prepare material before the examination.
- Centres must provide candidates 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, the Centre should inform candidates of the topics that will be available to them in the examination, once the Centre has made this decision.
- It is important that Centres give early attention 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

- CIE will send the printed instructions for this paper well in advance of the examination. The instructions 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, the Centre should make these instructions available to the art teacher, so that they can prepare material before the examination.
- Centres must provide candidates 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, the Centre should inform candidates of the topics that will be available to them in the examination, once the Centre has made this decision.
- 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.
- The Centre must provide alternative models, 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.

5. Appendix

Paper 4: Composition in Colour

- Centres must give copies of the themes and starting points 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

- Centres must give copies of the set problems 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.
- If blocks, screens, stencils etc. are required, they 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: Centres must despatch candidates' work to reach CIE **by 1 June for the May/June session** and **by 1 November for the October/November session** in the year of the examination.
- Packing for despatch: it is essential that Centres take care to pack candidates' work in suitable containers to withstand the journey and protect the work from damage. Centres should take special care 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: candidates' work must be despatched separately, and labelled accordingly.
- Accompanying notes: a workbook compiled by candidate to accompany their Design in 2D/3D submissions should be despatched with their 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 under General Instructions (section 5.1) note 6.
- 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.

6. Additional information

6.1 Guided learning hours

O Level syllabuses are designed on the assumption that candidates have about 130 guided learning hours per subject over the duration of the course. ('Guided learning hours' include direct teaching and any other supervised or directed study time. They do not include private study by the candidate.)

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

6.2 Recommended prior learning

Candidates beginning this course are not expected to have studied Art previously.

6.3 Progression

O Level Certificates are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

Candidates who are awarded grades C to A* in O Level Art are well prepared to follow courses leading to AS and A Level Art and Design, or the equivalent.

6.4 Component codes

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

6.5 Grading and reporting

Ordinary Level (O Level) results are shown by one of the grades A*, A, B, C, D or E indicating the standard achieved, Grade A* being the highest and Grade E the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for Grade E. 'Ungraded' will be reported on the statement of results but not on the certificate.

6. Additional information

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

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

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

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

6.6 Resources

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

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

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

University of Cambridge International Examinations
1 Hills Road, Cambridge, CB1 2EU, United Kingdom
Tel: +44 (0)1223 553554 Fax: +44 (0)1223 553558
Email: international@cie.org.uk Website: www.cie.org.uk

© University of Cambridge International Examinations 2009