



Republic of Namibia

MINISTRY OF EDUCATION, ARTS AND CULTURE

NAMIBIA SENIOR SECONDARY CERTIFICATE (NSSC)

**ART AND DESIGN SYLLABUS
ORDINARY LEVEL
SYLLABUS CODE 6149
GRADES 10 – 11**

**FOR IMPLEMENTATION IN 2019
FOR FIRST EXAMINATION IN 2020**

Ministry of Education, Arts and Culture
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Art and Design Syllabus Ordinary Level Grades 10 -11

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1. INTRODUCTION

The Namibia Senior Secondary Certificate (NSSC) Ordinary Level is designed as a two year course for examination after the completion of the Junior Secondary Phase. The syllabus is designed to meet the requirements of the *National Curriculum for Basic Education* and has been approved by the National Examination, Assessment and Certification Board (NEACB).

The National Curriculum Guidelines, applicable at the stage of Senior Secondary Education (Grades 10-12) and at equivalent stages of non-formal education, as a part of life-long learning, recognise the uniqueness of the learner and adhere to the philosophy of learner-centred education.

The Namibia National Curriculum Guidelines:

- recognise that learning involves developing values and attitudes as well as knowledge and skills
- promote self-awareness and an understanding of corresponding attitudes, values and beliefs
- encourage respect for human rights and freedom of speech
- provide insight and understanding of crucial global issues in a rapidly changing world which affect quality of life: the AIDS pandemic, global warming, environmental degradation, maldistribution of wealth, expanding and increasing conflicts, the technological explosion and increased connectivity
- recognise that as information in its various forms becomes more accessible, learners need to develop higher cognitive skills of analysis, interpretation and evaluation to use the information effectively
- seek to challenge and to motivate learners to reach their full potential and to contribute positively to the environment, economy and society

The Namibia National Curriculum Guidelines provide opportunities for developing essential, key skills across the various fields of study. Such skills cannot be developed in isolation and they may differ from context to context according to the field of study.

Art and Design contributes directly to the development of the following:

- communication skills
- numeracy skills
- information skills
- problem-solving skills
- self-management and competitive skills
- social and co-operative skills
- physical skills
- work and study skills
- critical and creative thinking skills

2. RATIONALE

Art and Design makes a major contribution to the education of the individual. While school curriculum often places much attention to developing learners' ability to express (verbal and numerical understanding), the ability to express one aesthetically is equally important and also needs to be developed. The visual arts make an important contribution to developing this area of a learner's intelligence.

When preparing learners for the world outside school, it is important to develop the qualities of capability and adaptability. The visual arts encourage the ability to innovate and to show initiative. They involve learners in problem solving and in identifying and pursuing

opportunities and qualities that are highly sought after in the world of work today. By enabling learners to develop ideas about the world and to act within it, the visual arts can also assist learners to develop additional skills and qualities that are widely applicable and of great value to the learner, the school and the community.

3. AIMS

Art and Design encourages personal expression, imagination, sensitivity, conceptual thinking, powers of observation, an analytical ability and practical attitudes. It leads to greater understanding of the role of the visual arts in the history of civilisations; widens cultural horizons; and enriches the individual. In addition, it combines a breadth and depth of study so that it may accommodate a wide range of abilities and individual resources.

Art and Design complements literary, mathematical, scientific and factual subjects. It is especially concerned with the development of visual perception and aesthetics and is a form of communication and a means of expressing ideas and feelings.

This syllabus is intended to widen the cultural horizons; and enriches the individual course exploring practical and critical/contextual work through a range of two-dimensional and/or three-dimensional processes from primary sources. Where Art and Design as a title or descriptor is used in this syllabus, it also encompasses new technologies in addition to traditional media and processes.

It encourages learners to develop:

- an ability to record from direct observation and personal experience
- an ability to identify and solve problems in visual and/or other forms
- creativity, visual awareness, critical and cultural understanding
- an imaginative, creative and personal response
- confidence, enthusiasm and a sense of achievement in the practice of Art and Design
- growing independence in the refinement and development of ideas and personal outcomes
- engagement and experimentation with a range of media, materials and techniques, including new media where appropriate
- experience of working in relevant frameworks and exploration of manipulative skills necessary to form, compose and communicate in two and/or three dimensions
- knowledge of a working vocabulary relevant to the subject, and an interest in and critical awareness of other practitioners, environments and cultures
- investigative, analytical, experimental, interpretative, practical, technical and expressive skills which aid effective and independent learning

4. ADDITIONAL INFORMATION

4.1 Guided learning hours

The NSSCO level syllabuses are designed on the assumption that learners have about 130 guided learning hours per subject over the duration of two years, but this is for guidance only. The number of hours required to gain the qualification may vary according to local conditions and the learners' prior experience of the subject. *The National Curriculum for Basic Education (NCBE)* indicates that this subject will be taught for 8 periods of 40 minutes each per 7-day cycle, or 6 periods of 40 minutes each per 5-day cycle, over two years.

4.2 Prior learning

It is recommended that learners who are beginning this course should have previously studied Visual Art.

4.3 Progression

NSSCO levels are general qualifications that enable learners to progress either directly to employment, or to proceed to further qualifications. Learners who are awarded grades C to A* in NSSCO are well prepared to follow courses leading to Namibia Senior Secondary Certificate Advanced Subsidiary (NSCCAS) level Art and Design.

4.4 Support materials and approved textbooks

NSSCO syllabuses, question papers, examiner reports and assessment manuals in subjects, where applicable, are sent to all schools. Approved learning support materials are available on the *Senior Secondary Textbook Catalogue for Schools*.

5. LEARNING CONTENT

The **starting point** of all responses should be **first-hand** observation.

5.1. Curriculum content options

This syllabus has been designed to allow learners to develop and produce responses that reflect a broad range of related activities, areas, and approaches to study. It has been devised to enable centres to play on their strengths in terms of staff expertise and interests, and to provide learners with choices, while at the same time ensuring a suitable breadth of study within the subject.

The options that learners can take are displayed in the table below.

Option A	Requirement	Weighting
COMPONENT 1 Observational/Interpretative/Design Practical Assignment Total Marks = 100 12 hour practical examination assessed by the Directorate of National Examinations and Assessment (DNEA)	Examination piece plus two sheets (up to four sides) of supporting studies (minimum A3-size; maximum A2-size). Completed by 25 September to be submitted by 30 September.	50% of total marks
COMPONENT 2 Coursework Assignment Total marks = 100 Centre-based assessment* moderated by DNEA	One final outcome* plus supporting portfolio (minimum of outcome and portfolio is A3-size and maximum is A2-size), five sheets (up to 10 sides) of work in portfolio. Submission by 30 September.	50% of total marks

Option B	Requirement	Weighting
COMPONENT 1 Observational/Interpretative/Design Practical Assignment Total Marks = 100 12 hour practical examination assessed by DNEA	Examination piece plus two sheets (up to four sides) of supporting studies (minimum A3-size; maximum A2-size). Completed by 25 September to be submitted by 30 September.	50% of total marks
COMPONENT 3 Critical and Historical Assignment Total marks = 100 Assessed by DNEA	Folder of maximum of 1500-2000 words with illustrative material (maximum A2-size). Submission by 30 September.	50% of total marks
Option C	Requirement	Weighting
COMPONENT 1 Observational/Interpretative/Design Practical Assignment Total Marks = 100 12 hour practical examination assessed by DNEA (Directorate of National Examinations and Assessment)	Examination piece plus two sheets (up to four sides) of supporting studies (minimum A3-size; maximum A2-size). Completed by 25 September to be submitted by 30 September.	50% of total marks
COMPONENT 4 Coursework Assignment (Carried forward from previous year) Total marks = 100 Centre-based assessment* moderated by DNEA Only available for part time candidates for only one year. **	One final outcome* plus supporting portfolio (minimum of outcome and portfolio is A3-size and maximum A2-size), five sheets (up to 10 sides) of work in portfolio.	50% of total marks

* One final outcome could be a series of photographic prints, a series of sculptures, or a triptych, for example, if from the outset the intention was always to produce several related items.

** Carry forward Coursework (open to part-time or private candidates: 12 month rule, coursework assignment must have been **completed at a school** and marked by an accredited teacher.

5.2 Areas in the curriculum

The areas listed below provide a broad framework of Art and Design practice, and indicate an approach which encourages exploration, either within traditional or new media or a combination of both, providing all assessment objectives are met. Candidates are encouraged to produce a variety of creative responses through a range of materials, processes and techniques.

Candidates are not expected to produce work from all the areas.

They are, however, expected to:

- identify and research a particular aspect of Art and Design
- carry out relevant exploration of materials, media and appropriate processes
- document and evaluate ideas and concepts against aims and objectives as the work proceeds
- develop these into a cohesive outcome

5.3 Media use

Learners can submit work in **any media** outlined in 5.4 for **any of the components**.

In response to studies under this heading, learners are expected to demonstrate skills in either a representational or descriptive manner (i.e. "Observational assignment"), or they may be more imaginative and interpretative (i.e. "Interpretative assignment"). In any case, work will evolve through **investigation and development** by the candidate.

All responses should be **based upon** direct observation or primary sources. We could paraphrase this by saying that the **starting point** of all responses should be first-hand observation of a three-dimensional object. While working from life i.e. from real objects is highly recommended, a photo composition taken by the learner (not by anyone else) also counts as legitimate first-hand observation. Copying another artist's work (or another photographer's work) is second-hand observation or plagiarism, even if the media used is changed.

Subjects could include

- landscapes
- figure studies
- portraits
- the natural or man-made environment
- still-life
- artefacts
- abstract notions or feelings
- personal experiences
- visual ideas inspired by literary sources

Learners should learn to use a sketchbook to make visual and/or other appropriate researches and develop their ideas. They should also show knowledge of Art and Design from other cultures or history and relate it to their own studies.

Within this context, research of a renowned artist's (artists') work is acceptable if correctly acknowledged. This kind of research and experimentation, used during the development in a journey towards a learner's own, creative final work, can be very valuable.

5.4 Curriculum content

The **starting point** of all responses should be **first-hand** observation.

THEME/TOPIC	GENERAL OBJECTIVES <i>Learners will:</i>	SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
THEME 1: PAINTING, DRAWING AND RELATED MEDIA		
1.1 Painting and drawing	<ul style="list-style-type: none"> • use direct observation from primary sources as a starting point and thereafter explore the use of tone, colour and composition, materials and context • express structure by using a medium with competence and with clarity of intention • explore surface qualities and textures, handle tone and/or colour in a controlled and intentional manner and respond in an individual or personal way • understand form, space and spatial relationship • explore the using of traditional or new media or a combination of both 	<ul style="list-style-type: none"> • make observational studies of natural and/or man-made objects e.g. plants, the human figure, landscapes or townscapes • demonstrate their understanding of form, space, spatial relationship, tone and colour with all the elements of art • explore different viewpoints • work spontaneously from direct observation • draw, paint and develop ideas • do meaningful experimentation of different media and techniques e.g. pencils, crayon, paint, charcoal, pastels, demonstrate their understanding of form, space, spatial relationship, tone and colour • conduct research by looking and discussing other artists' work/appropriate resources • explore surface qualities and textures • create a final composition • handle chosen media • produce work in any 2-dimensional (2D) form such as a collage or on textiles
1.2 Graphic Media	<ul style="list-style-type: none"> • demonstrate the communication of visual and/or other meaning through images and explore an expressive and personal response in their work 	<ul style="list-style-type: none"> • communicate through visual and/or other meaning through images

THEME/TOPIC	GENERAL OBJECTIVES <i>Learners will:</i>	SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
THEME 2: PRINTMAKING		
2.1 Two-dimensional (2D) prints	<ul style="list-style-type: none"> • explore image making 	<ul style="list-style-type: none"> • develop ideas which will evolve through investigation • demonstrate what they gain from direct observation • give a personal response to a theme • create a single repetitive print for a specific topic or a series of different related prints
2.2 Mono-printing	<ul style="list-style-type: none"> • explore a variety of traditional and new media approaches to mono-printing • experiment with a range of different materials, not just glass, metal or plastic 	<ul style="list-style-type: none"> • make a mono-print with different techniques • make a mono-print with different media
2.3 Relief printing	<ul style="list-style-type: none"> • experiment with a range of different traditional or new media or a combination of both 	<ul style="list-style-type: none"> • explore a variety of approaches to relief printing • employ a range of different materials, mixed materials or use improvised or waste materials to create work
2.4 Etching	<ul style="list-style-type: none"> • explore the use of line, tone, texture and composition when using the etching process • understand how traditional or new media approaches should be used 	<ul style="list-style-type: none"> • make use of line, tone, texture and composition • make their own etching • use different techniques of etching • use traditional or new media approaches
2.5 Screen printing	<ul style="list-style-type: none"> • explore a variety of traditional and/or new media approaches to screen printing using traditional and/or digital processes 	<ul style="list-style-type: none"> • demonstrate an expressive and personal response in their work • make a screen print • use different techniques of screen printing

THEME/TOPIC	GENERAL OBJECTIVES <i>Learners will:</i>	SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
THEME 3: THREE-DIMENSIONAL (3D) STUDIES		
3.1 3D-objects	<ul style="list-style-type: none"> • work in traditional media or new materials or a combination of both • understand how to create three-dimensional art by using functional or decorative responses or both • explore sculptures to be figurative or abstract 	<ul style="list-style-type: none"> • produce a three-dimensional study of original design and medium to show three-dimensional qualities of volume, form and space • apply techniques of carving, modelling or construction • demonstrate an expressive and personal response in their work, appropriate to the task • compile a supporting portfolio that should include designs, notes on materials and processes • submit photographs of source material and other work should be included as evidence of visits made in connection with the course of study • produce a three-dimensional study • produce a 3D-study in a figurative or abstract form
3.2 Sculptures	<ul style="list-style-type: none"> • understand how to explore form, space, mass, volume, surface and materials of sculptures 	<ul style="list-style-type: none"> • use a range of processes, techniques and materials in sculpturing, such as: carving, modelling, casting, constructing, plaster and wax
3.3 Ceramics	<ul style="list-style-type: none"> • explore the processes involved in making, drying, firing and decorating a ceramic object(s) 	<ul style="list-style-type: none"> • make a ceramic object(s) • apply firing to the dried ceramic object • decorate the object to a personal response

THEME/TOPIC	GENERAL OBJECTIVES <i>Learners will:</i>	SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
THEME 4: DESIGN		
4.1 Environmental/architectural design	<ul style="list-style-type: none"> demonstrate their understanding of environmental/architectural design 	<ul style="list-style-type: none"> make environmental/architectural design for public or private spaces with a role and a function through the use of spatial design
4.2 Product design¹	<ul style="list-style-type: none"> demonstrate their understanding of product design 	<ul style="list-style-type: none"> design a product with a functional and decorative purpose describe the limitations and strengths of the different materials solve problems by designing or creating products that have functional and decorative purpose
4.3 Jewellery	<ul style="list-style-type: none"> demonstrate their understanding of jewellery design 	<ul style="list-style-type: none"> use a clear design brief cover a range of techniques, skills and materials in jewellery design create a piece of jewellery with functional and/or decorative purposes solve designing problems
4.4 Fashion ²	<ul style="list-style-type: none"> demonstrate how fabric and fibres are used in a fashion context be familiar with a range of processes such as garment construction, accessories and fashion design and body adornment 	<ul style="list-style-type: none"> design a garment choose the fabric for the garment design and produce a sample or fabric swatch

¹ It is not necessary for candidates to produce full-scale models but they should be aware of the possible constraints that might occur during the manufacturing process.

² Learners do not need to produce completed, made garments, but should be mindful of the techniques appropriate to this specialism.

THEME/TOPIC	GENERAL OBJECTIVES <i>Learners will:</i>	SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
THEME 4: DESIGN (continued)		
4.5 Graphic design with lettering	<ul style="list-style-type: none"> understand how graphic communication can advertise a product or service 	<ul style="list-style-type: none"> design posters, fliers, logos, advertisements, corporate identities, symbols or signs to sell, promote brand images and communicate information
4.6 Illustration	<ul style="list-style-type: none"> understand that the creation of imagery can enhance and allow different interpretations of text 	<ul style="list-style-type: none"> create illustrations for text that may be for inclusion in any publication such as magazines, books, posters and leaflets produce visual imagery that communicates the role and context of text to a specific audience
4.7 Textile design ³	<ul style="list-style-type: none"> demonstrate an expressive, decorative or functional response in textile design understand how to develop their own designs 	<ul style="list-style-type: none"> make a textile design through the use of fabrics, dyes and fibres, exploring a range of techniques, such as traditional or new media or a combination of both design a textile showing awareness of culture and historical factors appropriate to their chosen area

³ Learners can submit work in any of the media outlined. They need not produce garments, but function and suitability of design should be considered.

THEME/TOPIC	GENERAL OBJECTIVES <i>Learners will:</i>	SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
THEME 5: IMAGERY AND GRAPHIC COMMUNICATION		
5.1 Photography, digital and lens-based media⁴	<ul style="list-style-type: none"> understand the use of traditional and/or new media processes to produce outcomes 	<ul style="list-style-type: none"> create outcomes such as photomontage, printed photography, digital photography, photographic or digital installation, video and animation, film and digital creation and manipulation - work may be in colour and/or black and white use photography as a means of recording fragile, large or time-based work (e.g. work in perishable media, installations, mural work, performance) provide appropriate evidence of the authenticity of their work such as contact prints, thumbnails of original digital photographs or storyboards submit any moving image work (no longer than three minutes) on DVD, or alternatively on CD, in common forms of digital format take in consideration the following techniques: <ul style="list-style-type: none"> depth of field viewpoint/composition film speed/shutter speed framing lighting/exposure transitions tone and/or colour

⁴ Candidates can submit work in any of the media outlined for any of the three components

THEME/TOPIC	GENERAL OBJECTIVES <i>Learners will:</i>	SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
THEME 5: IMAGERY AND GRAPHIC COMMUNICATION (continued)		
5.1 Photography, digital and lens-based media⁴ (continued)	<ul style="list-style-type: none"> demonstrate an expressive and/or interpretative artistic response to the visual world 	<ul style="list-style-type: none"> create an artistic response using the conventions of photography and genres such as portrait, landscape and movement, and a range of techniques appropriate to their chosen field show the skills in experimenting with <ul style="list-style-type: none"> darkroom techniques digital processes
5.2 Still imagery	<ul style="list-style-type: none"> develop skills in the production of still images explore the use of digital lens-based media, 	<ul style="list-style-type: none"> control equipment in order to produce work that is personal through a lens-based approach and the use of a range of methods, techniques and processes make their own prints in a darkroom, if available use a variety of approaches and processes of digital lens-based media, showing evidence of the manipulation and presentation of the imagery using a computer produce and present work in an appropriate format (lighting and sound may be used as appropriate)
5.3 Moving imagery	<ul style="list-style-type: none"> demonstrate and understanding of the recording and the presentation of moving images 	<ul style="list-style-type: none"> produce a short movie where sound may also be included as appropriate present work in an appropriate format

⁴ Candidates can submit work in any of the media outlined for any of the three components

THEME/TOPIC	GENERAL OBJECTIVES <i>Learners will:</i>	SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
THEME 5: IMAGERY AND GRAPHIC COMMUNICATION (continued)		
5.4 Graphic communication ⁵	<ul style="list-style-type: none"> demonstrate the communication of visual meaning through images 	<ul style="list-style-type: none"> use appropriate methods, materials and techniques as well as presentational skills to design a final product whilst <ul style="list-style-type: none"> being mindful of problems and opportunities working towards appropriate solutions analysing design briefs tackling practical design tasks studying other examples of design, or the work of designers relative to their chosen field, preferably including some at first hand, and relate this experience to their own endeavours submit original pieces of work demonstrate communication skills understand that all imagery should be the learners' original work
5.5 Printmaking	<ul style="list-style-type: none"> demonstrate their understanding of typography and its relationship to images 	<ul style="list-style-type: none"> design a print make a print in any medium, including photography and computer-manipulated imagery, providing that the majority of images are from the candidate's primary research

⁵ The learner can submit work in any of the media outlined

6. ASSESSMENT OBJECTIVES

The assessment objectives in Art and Design are:

A Gathering, recording, research and investigation

Investigate and research a variety of appropriate sources record and analyse information from direct observation and personal experience. In addition, other sources may be used

B Exploration and development of ideas

Explore a range of visual and/or other ideas by manipulating images show a development of ideas through appropriate processes

C Organisation and relationships of visual and/or other forms

Organise and use visual and/or other forms effectively to express ideas
Make informed aesthetic judgments by recognizing the effect of relationships between visual and/or other forms

D Selection and control of materials, media and processes

Show exploration and experimentation with appropriate materials
Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions

E Personal vision and presentation

Show personal vision and commitment through an interpretative and creative response
Present an informed response through personal evaluation, reflection and critical thinking

7. SCHEME OF ASSESSMENT

7.1 Differentiation

All learners are expected to pursue the same curriculum content and differentiation will be by outcome.

7.2 Options

A learner will choose from options A, B and C to determine in which components they will be assessed.

Option A	Option B	Option C
Components 1 and 2	Components 1 and 3	Components 1 and 4

Component	Title	Style of paper	Marks	Duration	Weighting
1	Observational/ Interpretative/Design	Practical Examination	100	12 hours	50%
2	Coursework Assignment	Practical Assignment	100	5 terms	50%
3	Critical and Historical Assignment	Folder with illustrative material	100	5 terms	50%
4	Coursework Assignment (Carried forward from previous year) Only available for part time candidates for only one year	Practical Assignment	100	5 terms (carried forward)	50%

7.3 Description of components:

7.3.1 COMPONENT 1 OBSERVATIONAL/ INTERPRETATIVE/DESIGN

Practical examination

12 hours

100 marks

The paper

A twelve-hour externally set assignment which will be marked by DNEA.

The examination allows candidates to respond in an observational/interpretative/design manner. First hand studies from primary sources must be used for the development of ideas. Candidates only answer **ONE** question.

All candidates must have **eight weeks'** preparation time which they should use to choose the appropriate question, form their ideas and make supporting studies. The last possible date for examination is 25 September.

Supporting studies

The supporting studies must consist of no more than two sheets (up to four sides) of minimum A3 and maximum A2 size. Centres are reminded that work in excess of this amount will not be marked. **Quality of work is more important than the amount of work. Weaker work submitted may have a detrimental effect on the total mark awarded.**

Candidates may seek initial guidance regarding the selection of the question and appropriate choice of materials and processes at the beginning of the preparation time. They should then be advised to work independently.

Examination piece

Candidates must take their supporting studies with them into the examination room and may refer to them during the examination. The supporting studies must then remain with the examination work until the examination has been completed, after which the Centre must send both the supporting studies and the examination work to DNEA for assessment.

DNEA will assess the examination piece together with the supporting studies.

Centres should refer to the Appendices and the DNEA Handbook for further guidance and invigilation instructions. Candidates should be familiar with the Assessment Objectives by which their work will be assessed.

Section A

The questions act as starting points for the candidates' focus of study and all questions are broad and flexible. Candidates should support the examination piece with investigation, research, evaluation and development. The examination piece may be produced in any two-or three- dimensional medium or combination of media, including printmaking, textiles, lens-based media and new digital technology. Any three-dimensional outcomes should be submitted through photographic or digital means.

OR

Section B

All questions are broad and flexible offering stimuli for individual foci of study. A learner must support an examination piece through investigation, research, evaluation and development. The examination piece may be produced in any two- or three-dimensional medium or combination of media, including print-making, textiles, lens-based media and new digital technology. Any three- dimensional outcomes should be submitted through photographic or digital means.

OR

Section C

All questions are for designs initially developed on paper (these can be continued into three-dimensional structures but any three-dimensional solutions should then be recorded through photographic or digital means).

7.3.2 COMPONENT 2 COURSEWORK ASSIGNMENT

Practical assignment

5 terms

100 marks

An internally set assignment marked by the Centre, moderated by DNEA.

In a course of at least one year, candidates are expected to have concentrated on one of the areas listed in the Curriculum Content. From their course of study, they should select, for assessment by the Centre, one final outcome (see below) plus a supporting portfolio of work that directly relates to that one final outcome (size minimum A3 and maximum A2, five sheets, up to ten sides).

The one final outcome should offer breadth and depth of exploration and inquiry, stimulated by the content set by the Centre. It must be the candidate's individual response produced from conception to the completion of the final outcome. The final outcome could be a series of drawings or photographic prints or a series of sculptures, and/or a triptych for example, if, from the outset, the intention was always to produce several related items.

The supporting portfolio should contain work which shows the research, exploration, development and evaluation relevant to one final outcome. **Candidates should be reminded that the quality of work is more important than the amount of work. Any weaker work submitted may have a detrimental effect on the mark awarded.**

Work submitted should demonstrate evidence of:

- informed and personal exploration within the chosen area
- recording, analysis, organisation and collection of observations, expressions and insights relative to ideas and intentions
- experimentation with ideas, concepts, materials, techniques and processes
- reflection, review and refinement

Coursework should also include evidence of study and exploration of the practice of other related practitioners who inform the candidate's own work. The candidate's work should display an understanding of cultural and historical contexts in which the work of others is created.

The Centres will assess the one final outcome together with the supporting portfolio and award a single mark out of 100. This will then be externally moderated by DNEA. Centres will provide a breakdown of the five assessment objectives on the Individual Candidate Record Card.

Candidates should be familiar with the Assessment Objectives by which their work will be assessed.

See the annexes for further information regarding size and weight of work, inappropriate material, and dispatch of work.

7.3.3 COMPONENT 3 CRITICAL AND HISTORICAL ASSIGNMENT

Folder with illustrative material

5 terms

100 marks

An internally set assignment marked by DNEA. **There is no question paper for this component.** The assignment relates to any aspect of Art or Design of interest to the candidate. This should be a critical and visual appraisal or theoretical study undertaken in a written and practical form, including drawings, painting, photographs or video work. Emphasis can be on materials and processes: (a) Materials-based approach or on a written, critical analysis: (b) Evaluative study.

Candidates must demonstrate an understanding of the inter-relationship between an area of practical art and design and the theoretical knowledge which informs such work, through the specific skills of research, critical analysis, visual analysis, written text and practical artwork.

There must be a degree of first-hand research undertaken by the candidate, such as viewing paintings, buildings or artefacts or interviewing an artist or designer. The study of techniques or production processes is also appropriate but must be supported by reference to a named practitioner so that work can be viewed at first-hand; candidates are therefore advised to select work that is accessible in their locality. This first-hand observation should be supported with secondary information from sources such as books, slides, videos and websites which will inform the work. Candidates must give clear details as to their first-hand study and sources.

a) Materials-based approach

Candidates should research and analyse the way in which artists, architects or designers work, how materials are used and techniques employed for effective outcomes. This should be a practical process with annotation. A more materials-based study on how works of art are made could be in any of the following formats:

- a detailed exploration of a sculptural technique, e.g. different ways in which artists have used clay or bronze
- a practical study of watercolour techniques or brushwork in the work of three artists
- a comparison of the techniques of fresco and oil painting, or of modelling and carving in sculpture
- a comparison of the techniques of etching, lithography, lino-cutting and silkscreen
- the use of materials in architecture e.g. wood, glass, iron, steel, concrete
- the techniques and technical development of one practitioner
- the experience and outcomes of working with an artist in residence
- an exploration of technical innovations and techniques of one chosen movement or style, e.g. an impressionist use of colour and brushwork
- a study of the use of shadow and light in painting, inspired, for example, by Adolf Jentsch

b) Evaluative study

Candidates should research works of art, design or architecture and make a written and visual critical analysis which explores theoretical aspects of the subject. Candidates should be able to communicate an understanding of the underlying reasons why works of art appear as they do and the influences and events which affected their manufacture and the way the artist works. This will require candidates to place works of art, individual practitioners, different styles and movements in an appropriate historical, social or cultural context.

Candidates' work must be a mixture of practical work or and illustrated material in the form of drawings, paintings, prints, three-dimensional forms, photographs, digital processes, film or video and must include a written critical evaluation. An understanding of subject terminology is expected.

This type of study could be in any of the following formats:

- a timeline which evaluates with text, images or three-dimensional works of art based on a selected theme such as still life, the human form, designed objects, or a set of buildings
- a comparative study of two different styles or movements in painting, sculpture, architecture or design
- a comparison of selected works of art from two different periods, themes or cultures
- a detailed study of one movement in art or one artist, architect or designer
- a visual and written evaluation of a gallery or exhibition visit
- a study of local buildings or a designed environment

c) Presentation

The work may be presented in any appropriate format .e.g.:

- a structured sequence of annotated drawings, paintings, photographs or three-dimensional objects
- a visual and written analysis of not more than 1500-2000 words. This should be in a form that is easy to transport and handle, and no larger than of minimum A3 and maximum A2 in size
- a video, CD, DVD, digital art or multimedia presentation (please ensure that any digitized or multimedia presentation must also be backed up by a hard copy)

Whatever format a candidate chooses, they should submit an outline proposal (OPF) to their supervisory teacher. This is to enable teachers to provide support and guidance to candidates. In their outline proposal, candidates should detail their:

- intentions
- details of research to be undertaken
- sources for first-hand study
- resources list
- suggested presentation

Candidates should be familiar with the Assessment Objectives by which their work will be assessed. **Quality of work is more important than the amount of work. Weaker work submitted may have a detrimental effect on the total mark awarded.**

7.3.4 COMPONENT 4 COURSEWORK ASSIGNMENT

Practical assignment	5 terms	100 marks (carried forward from previous year)
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Part time candidates, who wish to rewrite the Art and Design external year-end examination, may carry their previous year's coursework mark over to the next year. These "carried forward" coursework marks are only open to part-time or private candidates. The marks are valid for 1 year only. The coursework assignment must have been completed at a school.

8. SPECIFICATION GRID

The relationship between the assessment objectives and components of the scheme of assessment:

Assessment objectives	Paper 1 - marks	Component 2/3/4 - marks	Weighting of assessment objectives
A Gathering, recording, research and investigation	20	20	20 %
B Exploration and development of ideas	20	20	20 %
C Organisation and relationships of visual and/or other forms	20	20	20 %
D Selection and control of materials, media and processes	20	20	20 %
E Personal vision and presentation	20	20	20 %
Total	100	100	100 %
Weighting	50 %	50 %	

9. GRADE DESCRIPTIONS

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The grade assessment will depend, in practice; upon the extent to which the candidate has met the assessment objectives overall and it might conceal weakness in one aspect of the examination which is balanced by above average performance in some other aspect. Candidates will be graded on a scale of A*-G. The descriptors for judgmental thresholds (A, C and F) are given below

Grade A

Candidates awarded Grade A will have met all the assessment objectives to a high level. They will have demonstrated a firm grasp of skills and a superior creative ability in the options chosen. Their work will show a high degree of organisation, extensive investigation and will be characterised by an interpretation which is highly personal and perceptive, reflecting informed and considered judgment.

Grade C

Candidates awarded Grade C will have met most of the assessment objectives. They will have demonstrated competence in their grasp of skills and an appropriate creative ability in the option chosen. Their work will show a degree of organisation, and evidence of research, and will be characterised by self-awareness and straightforward personal response.

Grade F

Candidates awarded with Grade F will have met a few of the assessment objectives. They will have demonstrated limited skills and creative ability in the options chosen. Whilst showing evidence of interest and effort, their work will generally be weak in organisation, demonstrating only limited self-awareness. It will be characterised by a heavy reliance on secondary sources.

10. GLOSSARY OF TERMS

abstract art	style of art that shows objects, people, and/or places in a simplified arrangement of shape, line, texture and colour; abstract artwork is created by changing the lines, shapes, or colours of something you see or remember
accent	contrasting detail
action sculpture	sculpture full of energy or showing movement
aesthetic	beauty in art
anatomy	structure of the human body, or of animals or plants; it usually shows the details of muscles and bones
appliqué	craftwork made by stitching pieces of fabric onto a larger piece of cloth to make a design or picture
arrange	to organise things in a certain way
art appreciation	recognition of value in artwork; enjoyment of artwork
art elements	parts that can be combined to make artwork: line, colour, shape, form, value, space, texture
art principles	guidelines used in creating a work of art: balance, contrast, emphasis, visual movement, pattern, rhythm, unity
asymmetry (informal)	type of balance in which the two sides of a work of art are not exactly alike, but are still visually balanced
balance	art principle that refers to the arrangement of elements in a work art; there are three types of balance: formal (symmetry) informal (asymmetry), radial (from the centre)
batik	a method of designing on fabric by sealing with melted wax those areas not to be dyed
beadwork	craftwork made by stringing beads in various designs and patterns; objects of adornment made with beads
blend	to combine and harmonise
brushstroke	mark made by moving the paintbrush
bisque	clay in its fired or bake state
calligrapher	artist who decorates letters for special awards, plaques, and documents
calligraphy	beautiful writing created by using a variety of special pens

canvas	a strong fabric (cotton, linen, etc.) that is prepared as a surface for painting on
carving	way of making artwork by cutting away unwanted parts
ceramic	a word used to describe clay construction and products
charcoal	drawing stick or pencil made from blackened, charred wood
collage	work of art created by gluing pieces of paper, cloth, tiles, wood, etc., to a flat surface
colour	art element that refers to the way something looks when light strikes it <i>Primary colours: red, yellow and blue</i> <i>Secondary colours: orange, purple and green</i> <i>Tertiary colours: mix a primary colour and a secondary colour that appears right next to it</i>
colour wheel	a circle which shows the relationship between different colours; complementary colours are directly opposite each other in this arrangement
complementary colours	colours opposite each other on the colour wheel that are contrasting; when mixed together they make a grey or brownish hue
composition	arrangement of the parts in a work of art, usually according to the art principles
construction	method of making artwork where parts are added, arranged, and joined until the work is finished
contour	line that represents the edge of a form or the outline of a shape
contrast	art principle that refers to the difference between two things (i.e. a light colour contrasts with a dark colour)
crafts	works of art that generally have a functional purpose (i.e. pottery, leatherwork, weaving, batik, jewellery)
creative	ability to plan, design or make things in a new or different way
decorate	make artwork more beautiful by adding such things as colour, pattern, line, etc.
design	the process of arranging parts of artwork; steps of the design process: identifying, sketching, researching, selecting, refining, producing, evaluating
distort	to change the way something looks
drawing	making pictures or designs with lines using pencil, charcoal, ink, etc.

dynamic	full of energy; constantly changing or active; in a state of imbalance or tension
exhibit	displaying something in a formal manner
experiment	method of getting the most satisfactory results by trying several different ways before choosing the best
expressive	communicating strong personal feeling or emotion
foreground	in two-dimensional artwork, the lower portion of the picture, where things usually appear brighter, larger and closer to the viewer
form	the three-dimensional shape and structure of an object
hue	another name for colour
intensity	strength, brightness or purity of a colour
line	art element that refers to the path made by a pencil or brush; progressing movement
linoleum	a hard material used to cover floors; linoleum can also be used to make relief prints called lino-cuts
loom	framework used for weaving fibres to make a cloth
marionette	jointed puppet controlled from above by a string attached to the head, body, and limbs
mask	three-dimensional artwork of a face covering; it usually has the facial features of a person, animal or imaginary creature; traditionally used in Africa for harvest celebrations, initiation ceremonies, rituals, etc.
medium	substance/material used for doing artwork (i.e. ink, paint, clay)
modelling	method of making artwork in which soft material, e.g. clay, paper mâché, is gently pulled, squeezed, and built up
mosaic	artwork made with small pieces of coloured stone, glass, paper, etc.
mural	a monumental painting, usually painted directly on a wall or side of a building
natural materials	from natural sources such as plants, minerals and animals
neutral colours	that are brown, black, white or grey
non-functional	created mainly for decoration rather than practical use
observation	act of carefully looking at or noticing things

oil pastel	a kind of pastel for colouring; combines qualities of both chalk and oil
overlap	when one thing appears to be in front of another
paper-mâché	a name given to paper crafts utilising newsprint paper moistened with wallpaper paste or laundry starch
pattern	art principle that refers to the design created by repetition of shapes, colours, lines, etc
perspective drawing	method of drawing on a flat surface that gives the illusion of depth or space
plaster-of-paris	a white, powdery substance, which, when mixed with water, forms a quick-setting moulding or casting material
portfolio	a portable folder or case for carrying flat (2D) artworks
portraits	an artwork which depicts the likeness of a person; portraits usually shows the head and shoulders only but they can also include the whole body
printing	the process of transferring an image from one surface to another
profile	side view of the face
proportion	the relationship between the size, position, and shape of the different parts of a whole; size, location or amount of something, as compared to that of another
realism	things as they really are
relief print	print made by using a stamp or block
relief sculpture	sculpture that stands out from a flat surface; is usually hung or displayed on a wall
rhythm	is brought about by employing the elements of art, or some of the elements of art in such a manner that they lead the eye from one part of the picture to another, or to a focal point
sculpture	a three-dimensional artwork which can be viewed from all sides
shade	darker value of colour made by adding black to the original colour
shape	art element that refers to things that can be two- or three-dimensional; describes an area of volume, (in two-dimensional work, line and colour can describe a shape; in three-dimensional work, form can describe a shape)
sketch	rough drawing that is made to try out an idea or to use for other artwork
space	art element that refers to the area between and around shapes and objects; the area on a flat surface, showing depth or perspective

stencil	paper or flat material with a cut-out design used for printing or lettering; ink or paint is pressed through the cut-out design onto the surface to be printed
still life	arrangement of inanimate (non-living) objects to draw or paint
style	original qualities found in works of art of one person, period of time, or place
symmetry	type of balance that refers to artwork that has been arranged so that one half looks very similar to the other half
tempera paint	an opaque, water-soluble paint; available in liquid or powder form; also called poster paint
texture	art element that refers to the way an object feels when it is touched, and the way an object looks like it feels, such as rough or smooth
three-dimensional	artwork that can be measured three ways: height, width, depth (or thickness); artwork that is not flat
tint	lighter value of a colour made by adding white to the original colour
tone	the degree of lightness or darkness
two-dimensional	a two-dimensional artwork has a flat surface, e.g. drawing, painting, print
tie-dye	textile design technique in which cloth is tied in knots and dipped in dye
value	art element that refers to the lightness and darkness of black or a colour in artwork
volume	amount of space occupied by something
waste materials	discarded materials which have been thrown away e.g. litter, old scraps of leather, litter, etc.
unity	art principle that refers to the quality of having all parts looks as if they belong together

ANNEXE 1: ASSESSMENT CRITERIA: NSSCO

ASSESSMENT CRITERIA: NSSCO					
Marks	A Gathering, recording, research and investigation	B Exploration and development of ideas	C Organisation and relationships of visual and other forms	D Selection and control of materials, media and processes	E Personal vision and presentation
18-20	Outstanding investigation and research from a variety of direct sources. Highly accomplished ability in recording from first-hand observation, personal experience and other sources relevant to the chosen theme/stimulus.	Outstanding exploration and manipulation of images. Highly accomplished ability to develop ideas through processes in a highly sophisticated and creative manner.	Outstanding ability in recognition and organisation of visual and other forms. Highly accomplished ability to express ideas in visual and other forms and make informed aesthetic judgements.	Outstanding exploration and experimentation with materials. Highly accomplished ability to select and control media and processes to match intentions.	Outstanding in personal and creative response and in innovation. Highly accomplished personal evaluation and critical thinking. Highly original and innovative approach.
16-17	Excellent investigation and research from a variety of direct sources. Shows expert and extensive ability in recording from first-hand observation, personal experience and other sources relevant to the chosen theme/stimulus.	Excellent exploration and manipulation of images. Expertly develops ideas through processes.	Excellent ability in recognition and organisation of visual elements. Expertly expresses ideas in visual and other forms and makes informed aesthetic judgements.	Excellent exploration and experimentation with materials. Expert ability to select and control media and processes to match intentions.	Excellent in personal and creative response. Expert in personal evaluation and critical thinking.
14-15	Very good investigation and research from a variety of direct sources and personal experience. Shows comprehensive ability in relevant and substantial research in recording from first-hand observation, personal experience and other sources relevant to the chosen theme/stimulus.	Very good exploration and manipulation of images. Comprehensive development of ideas through processes.	Very good ability in recognition and organisation of visual elements. Comprehensive ability to express ideas in visual and other forms and make informed aesthetic judgements.	Very good exploration and experimentation with materials. Comprehensive ability to select and control media and processes to match intentions.	Very good in informed, personal and creative response. Comprehensive personal evaluation and reflective critical thinking.

ASSESSMENT CRITERIA: NSSCO					
Marks	A Gathering, recording, research and investigation	B Exploration and development of ideas	C Organisation and relationships of visual and other forms	D Selection and control of materials, media and processes	E Personal vision and presentation
12-13	Competent investigation and research from a variety of direct sources. Proficient ability in recording from first-hand observation and personal experience (other sources optional) relevant to the chosen theme/stimulus.	Competent exploration and manipulation of images. Proficient development of ideas through processes.	Competent ability in recognition and organisation of visual elements. Proficient ability to express ideas in visual and other forms and make aesthetic judgements.	Competent exploration and experimentation with materials. Proficient ability to select and control media and processes to match intentions.	Competent in making an informed personal and creative response. Proficient ability in personal evaluation and informed critical thinking.
10-11	Satisfactory investigation and research from a variety of direct sources. Some competence in recording from first-hand observation and personal experience (other sources optional) relevant to the chosen theme/stimulus.	Satisfactory exploration and manipulation of images. Some competence in developing and interpreting ideas through processes.	Satisfactory ability in recognition and organisation of visual and other forms. Some competence in expressing ideas in visual and other forms and making aesthetic judgements.	Satisfactory exploration and experimentation with materials. Some competence in ability to select and control media and processes.	Satisfactory personal and creative response. Some competence in personal evaluation and critical thinking.
8-9	Basic ability in investigation and research from a variety of sources and in recording from first-hand observation and personal experience. (Other sources optional.)	Basic exploration and manipulation of images and in developing ideas through processes.	Basic ability in recognition and organisation of visual and other forms. Basic expression of ideas in visual and other forms and makes basic aesthetic judgments.	Basic exploration and experimentation with materials and a basic ability to select and control media and processes.	Basic personal and creative response with basic personal evaluation and critical thinking.
6-7	Some investigation and research from a variety of sources. Attempts to record from first-hand observation and personal experience. (Other sources optional.)	Some exploration and manipulation of images. Attempts are made to develop ideas through processes.	Some recognition and organisation of visual elements. Attempts are made to express ideas in visual and other forms and make aesthetic judgements.	Some ability in exploration and experimentation with materials. Attempts are made to select and control media and processes.	Some ability in personal and creative response. Attempts are made to make personal evaluation and show critical thought.

ASSESSMENT CRITERIA: NSSCO					
Marks	A Gathering, recording, research and investigation	B Exploration and development of ideas	C Organisation and relationships of visual and other forms	D Selection and control of materials, media and processes	E Personal vision and presentation
4-5	A little investigation and research from a variety of sources. Some limited ability in recording from first-hand observation and personal experience. (Other sources optional.)	A little exploration and manipulation of images. Some limited development of ideas through processes.	A little ability in recognition and organisation of visual elements. Some limited ability to express ideas in visual and other forms and to make aesthetic judgements.	A little ability in exploration and experimentation with materials. Some limited ability to select and control media and processes.	A little personal and creative response. Some limited ability in personal evaluation and critical thinking.
1-3	Very limited in terms of investigation and research or recording from first-hand observation and personal experience.	Very limited exploration and manipulation of images or development of ideas through processes.	Very limited ability in recognition and organisation of visual and other forms. Slight evidence of expression of ideas in visual and other forms and few aesthetic judgements.	Very limited ability in exploration and experimentation with materials. Slight evidence of ability to select and control media and processes.	Very limited personal and creative response. Slight evidence of personal evaluation and critical thinking.
0	No rewardable work	No rewardable work	No rewardable work	No rewardable work	No rewardable work

ANNEXE 2: ASSESSMENT RUBRICS/CRITERIA

ART AND DESIGN – Component 2: Coursework Assignment

Individual Candidate Record Card

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

Centre Number						Centre Name					September				
Candidate Number						Syllabus Code					Teaching Group/Set				
	A Gathering, recording, research and investigation (Max 20)	B Exploration and development of ideas (Max 20)	C Organisation and relationships of visual and/or other forms (Max 20)	D Selection and control of materials, media and processes (Max 20)	E Personal vision and presentation (Max 20)										
Marks to be transferred to Coursework Assessment Summary Form						TOTAL Max 100									

A. INSTRUCTIONS FOR COMPLETING INDIVIDUAL CANDIDATE RECORD CARDS

1. Complete the information at the head of the form.
2. Mark the Component 2: Coursework Assignment for each candidate according to instructions given in the Syllabus booklet.
3. Enter marks for the separate assessment objectives and the total mark in the appropriate spaces. Complete any other sections of the forms as 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-coordinating the internal assessment (i.e. the internal moderator), and a single valid reliable set of marks should be produced which reflects the relative attainment of all the candidates taking Component 2: Coursework Assignment 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.** Further detailed instructions about external moderation will be sent in late June for the September Examination. See also the instructions on the Coursework Assessment Summary Form.

Note: These Record Cards are to be used by teachers only for candidates who have undertaken Coursework as part of their NSSCO.

ART AND DESIGN – Component 2: Coursework Assignment

Coursework Assessment Summary Form

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

Centre Number					Centre Name				September				
					Syllabus Name								
Candidate Number	Candidate Name	Group /Set	A Gathering, recording, research and investigation (Max 20)	B Exploration and development of ideas (Max 20)	C Organisation and relationships of visual and/or other forms (Max 20)	D Selection and control of materials, media and processes (Max 20)	E Personal vision and presentation (Max 20)	Total Mark (Max 100)	Internally Moderated Mark (for Centres with more than one teaching group) (Max 100)				

Name of teacher completing this form		Signature		Date				
Name of internal moderator		Signature		Date				

A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSEMENT SUMMARY FORMS

1. Complete the information at the head of the form.
2. List the candidates in candidate number order where this is known (see Item B1 below). Show the teaching group or set where applicable for each candidate. The initials of a teacher may be used to indicate the 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. DNEA sends a computer-printed Coursework mark sheet MS1 to each Centre showing the names and candidate numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.
2. The top copy of form MS1 must be dispatched in the envelope provided to arrive as soon as possible at the DNEA.
3. Centres will send a sample of candidates' work covering full ability range. This sample must be sent to DNEA along with the corresponding Individual Candidate Records Cards, Coursework Assessment Summary Form and the second copy of MS1 to reach the DNEA as soon as possible.
4. Where more than one teacher is involved in marking the work, you should indicate this on Forms MS1 so that the sample will include candidate marked by all teachers. Candidates will be selected so that the whole range is covered, with marks spaced as evenly as possible from the top mark to the lowest mark.
5. DNEA reserves the right to ask for further samples of Coursework.
6. Send, with the sample, any relevant instructions that were given to the candidates and information as to how internal moderation was carried out.

ANNEXE 3: GUIDE TO ADMINISTERING ART AND DESIGN EXAMINATIONS

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

These guidelines should be consulted by the teacher prior to, during and after the examination, and also by the invigilator. You are advised to contact DNEA where an issue arises that is not covered in these guidelines.

Part 1: Prior to starting any supporting work

Teacher information

Size and Weight of Work

Before candidates begin to plan their finished piece or start their supporting work, they must be aware of the size and weight restrictions. No candidate's work may not exceed **4,5 kg; nor may it exceed 750 mm in any direction.**

Inappropriate Material

Candidates may work in any appropriate media. DNEA does not wish to restrict the creative process behind works of art, but teachers are reminded that the use of inappropriate media can be potentially dangerous to those packing the scripts and to the examiners.

The following is a list of items presented in the past that are deemed to be inappropriate.

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

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

Use of Sketchbooks

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

Part 2: Prior to starting - supporting work

Invigilator and Teacher Information

Candidates must have **eight weeks** preparatory time in which to produce their supporting work.

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

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

If tracing paper is required during the examination (e.g. for repeat pattern design for textiles), then it must be attached to the supporting studies as evidence; this will, however, **not** contribute to the total number of sheets of supporting studies. Candidates' own photographs may be used as reference material but must also be submitted with the supporting studies. Candidates must not take enlarged photographs into the examination to trace from.

Supporting work must be brought into the examination room at the start of the examination and must not leave the examination room until it is sent to DNEA with the final examination piece. All supporting work must be labelled and must be clearly distinguishable from the final examination piece.

When the candidates arrive, ensure that all their supporting work is placed on their work stations. All supporting work and examination work must be made secure after each session and overnight at the end of each day. **Candidates who have not brought any supporting work to the start of the examination will not be allowed to submit any at a later time, as all research should stop when candidates start their examination.** They should be instructed to start the examination piece and not attempt to produce supporting work during the allotted examination time.

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

- 1 Eight weeks is defined as school weeks (five school days is one week) in term time. Any holiday time that might fall within the period should **not** be treated as additional time.
- 2 Unless permission for a specific task has been granted by DNEA.

Additional Note for Teachers

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

Part 3: The examination – preparation of materials

Invigilator and Teacher Information

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

Candidates' own photographs may be used as reference material but must also be submitted with the supporting studies (either mounted on the supporting studies sheets or included in a labelled envelope and attached to the work). Candidates must not take enlarged photographs into the examination to trace from.

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

- arrangement of still life groups
- mixing of photographic chemicals and washing and drying of prints
- rest periods for life models
- casting, mounting and trimming of work
- stretching of screens/preparation of blocks
- trimming and mounting of finished pieces
- drying and firing of ceramic work

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

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

The use of computers is acceptable; as with all supporting work, the work produced on the computer must be the candidate's work. Computers can be used for supporting studies and in the examination itself. A print needs to be produced at the end of the examination to validate the authenticity of the work, after which a colour/high quality print can be made at a professional printing shop.

Part 4: Invigilation of the examination

Invigilator and Teacher Information

The Teacher or Tutor who has prepared the candidates for the examination must not be the sole invigilator during the time of the examination. However, it is necessary that a teacher who has prepared the candidates be available at the start of each Art and Design examination session and as required throughout the whole examination to deal with any technical issues that may arise. Familiarise yourself with the Checklist for Invigilators, which applies to Invigilators of both written and practical examinations. DNEA regulations require that all persons, except members of staff acting as invigilators, or other authorised personnel such as the Art and Design teacher, artist's models, and the candidates engaged in each examination, must be excluded from the examination room.

1. Prior to the arrival of the candidates and the start of the examination, familiarise yourself with the setup of the room. It is unlikely that the room will be free from art work but you should be confident that candidates cannot easily access any work that is not their own, to copy or submit as their own
2. Where possible candidates should carry out the work in a session lasting no less than three hours
3. Centres are provided with a final date by which the examination must be completed and should schedule the examination date/s accordingly within that period. In some cases it may be necessary for Centres to schedule different groups of candidates to take the same examination on different days. In some cases, it may be necessary for examination dates to be rescheduled. Candidates who may qualify for Special Consideration due to missing part of the examination because of recent illnesses, accidents etc. may be advised to reschedule their examination later in the period. Centres are advised to seek clarification from DNEA in such cases. Rescheduling within the period should not be used to accommodate candidates who might have failed to turn up for a session without good reason
4. The use of MP3 players, personal radios and mobile/cell phones with attached earphones are NOT allowed.
5. All candidates must be provided with their own equipment such as scissors, erasers, paint etc. Candidates should not need to share basic art equipment
6. During the examination, it is recognised that some movement by candidates and spoken instructions may be necessary – but please ensure that these are essential to the examination. All equipment and chemicals should be arranged so as to minimise the need for any movement. Throughout the examination, a subject specialist should be made available to help you deal with any technical difficulties or safety issues that may arise. Candidates should initially direct questions/issues relating to technical matters and materials to the available technician/teacher
7. Candidates must not talk to each other or distract each other in any way during the practical examination
8. The invigilator must be constantly vigilant and observant
9. You should move around the studio. In the unlikely event that there is a serious breach of examination security (e.g. obvious collusion between candidates), the Head of Centre should be informed and the incident detailed on the Supervisor's Report. The Regional Office must be informed **immediately** of any such incident. The Regional Office must inform DNEA **immediately**. If a candidate is disruptive, the Head of Centre should be informed and the candidate should be removed quietly from the examination room. Again, DNEA must be informed **immediately** of such an incident
10. If a candidate appears to be having problems with faulty equipment or if they incur any accidents such as water being spilt and spoiling work, inform the technician/teacher. A note should be made on the Supervisor's Report of any such help given to the candidate and included with the script for dispatch to DNEA
11. Invigilators and technicians/teachers must not comment on any aspect of the candidates' work, and should not communicate with candidates except for administrative or safety reasons. It is permissible for teachers to instruct candidates on clearing up and tidying procedures at the end of the session and as appropriate throughout the examination

12. If a candidate is experiencing difficulties in the examination, communication should be with that candidate only and general announcements should not be made. If there is a problem with the equipment supplied, an announcement may be made but, again, a note must be made in the Supervisor's Report, detailing the announcement and reasons, and included in the scripts for dispatch to DNEA

Part 5: At the end of the examination

Teacher Information

1. Work carried out using chalk, pastels or charcoal **must** be fixed before dispatch
2. Candidates' work should not be individually wrapped in tissue paper or protective film as this not only adds to the transportation costs but hinders the marking process. If necessary, a single loose sheet of tissue paper could be placed on top of the work
3. Trimming and mounting of work is not included in the examination time. This should be completed after the examination, but the Centre must ensure that the work remains secure and within the weight/height restrictions. Centres are advised not to mount work using heavy card or board
4. Candidates must be instructed to label their work correctly. The candidate's name, number and Centre number must all be written clearly on the labels provided. The label must be attached to the top right hand corner of the **front** of each sheet of work. As a precaution, the same information should be hand printed clearly on the back of the work

Part 6: Dispatch of examination work and supporting work

Teacher Information

1. The examination work must be placed on top of the appropriate supporting work, and then packed together. Supporting work must **be securely fastened to the examination piece at the top left-hand corner**, and it must be packed in candidate number order, as the candidates are listed on the attendance register. The attendance register must be placed on the top of the pile.
2. Ideally, work should not be folded or rolled.
3. Any 3-dimensional (3D) work must be packed in durable containers and in such a way as to minimise the movement of the work within the container. Centres are advised to obtain polythene 'bubble wrap'. Newspaper and sawdust are not suitable packing materials.
4. Examination work and supporting work must be sent to DNEA as soon as it is completed. Centres should not wait until the end of the examination period before dispatching the work.
5. **Work for each component must be packed separately.**

All work should be sent to:

DNEA
Government Office Park
Luther Street
Private Bag 12026
WINDHOEK
Namibia

ANNEXE 4: ART AND DESIGN IDENTIFICATION LABELS

Art and Design Identification labels

To assist with the identification of art work, complete these labels in BLOCK CAPITALS and attach them to the work of each candidate. Place the labels in the top right hand corner of the front of each relevant piece of work or folder. Please photocopy these labels for all candidates, if you do not receive pre-printed, stick-on labels from the DNEA.

NSSCO Component 1: Observational / Interpretative / Design Assignment			
Centre Name			
Centre No.		Candidate no.	
Candidate Name			
Question No.			
Title			

NSSCO Component 1: Supporting Work			
Centre Name			
Centre No.		Candidate No.	
Candidate Name			

NSSCO Component 1: Supporting Work			
Centre Name			
Centre No.		Candidate No.	
Candidate Name			

NSSCO Component 2: Coursework Final Outcome			
Centre Name			
Centre No.		Candidate No.	
Candidate name			
Question No.			
Title			

NSSCO Component 2 : Coursework Supporting Portfolio			
Centre Name			
Centre No.		Candidate No.	
Candidate Name			
Question No.			
Title			

NSSCO Component 3: Critical and Historical Assignment Folder			
Centre Name			
Centre No.		Candidate No.	
Candidate Name			
Question No.			
Title			

All work must show Centre Number, Candidate Number

Please photocopy these labels, should you not receive any pre-printed labels from DNEA.



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