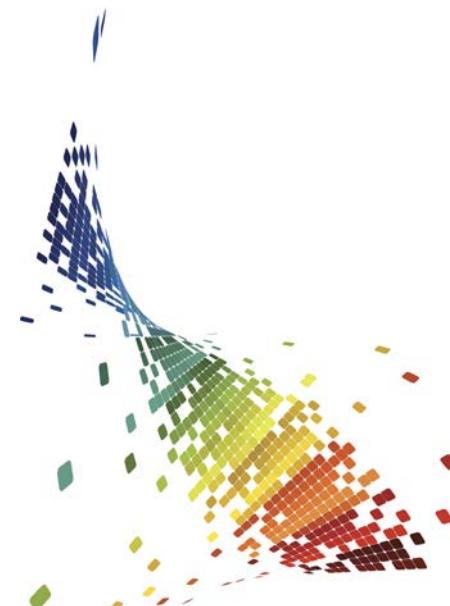


## Scheme of Work

# Cambridge International AS & A Level Digital Media and Design 9481

For examination from 2019



In order to help us develop the highest quality resources, we are undertaking a continuous programme of review; not only to measure the success of our resources but also to highlight areas for improvement and to identify new development needs.

We invite you to complete our survey by visiting the website below. Your comments on the quality and relevance of our resources are very important to us.

[www.surveymonkey.co.uk/r/GL6ZNJB](http://www.surveymonkey.co.uk/r/GL6ZNJB)

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## Contents

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Introduction .....	4
Component 1 .....	7
Component 2 .....	32
Component 3 .....	48

## Introduction

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This scheme of work has been designed to support you in your teaching and lesson planning. Making full use of this scheme of work will help you to improve both your teaching and your learners' potential. It is important to have a scheme of work in place in order for you to guarantee that the syllabus is covered fully. You can choose what approach to take and you know the nature of your institution and the levels of ability of your learners. What follows is just one possible approach you could take and you should always check the syllabus for the content of your course.

Suggestions for independent study (**I**) and formative assessment (**F**) are also included. Opportunities for differentiation are indicated as **Extension activities**; there is the potential for differentiation by resource, grouping, expected level of outcome, and degree of support by teacher, throughout the scheme of work. Timings for activities and feedback are left to the judgment of the teacher, according to the level of the learners and size of the class. Length of time allocated to a task is another possible area for differentiation.

### Key concepts

The key concepts are highlighted as a separate item in the new syllabus and teachers should be aware that learners will be assessed on their direct knowledge and understanding of the same. Learners should be able to describe and explain the key concepts as well as demonstrate their ability to apply them to novel situations and evaluate them.

**Key Concept 1** – Communication

**Key Concept 2** – Creativity

**Key Concept 3** – Innovation

**Key Concept 4** – Intention

**Key Concept 5** – Critical reflection

**Key Concept 6** – Research and context

## Guided learning hours

Guided learning hours give an indication of the amount of contact time teachers need to have with learners to deliver a particular course. Our syllabuses are designed around 180 hours for Cambridge International AS Level, and 360 hours for Cambridge International A Level. The number of hours may vary depending on local practice and your learners' previous experience of the subject. The table below give some guidance about how many hours are recommended for each topic.

Component	Suggested teaching time (hours / % of the course)	Suggested teaching order
1	It is recommended that this unit should take about 90 hours / 25% of the course	1
2	It is recommended that this unit should take about 90 hours / 25% of the course.	2
3	It is recommended that this unit should take about 180 hours / 50% of the course.	3

## Resources

The up-to-date resource list for this syllabus, including textbooks endorsed by Cambridge International, is listed at [www.cambridgeinternational.org](http://www.cambridgeinternational.org)

Endorsed textbooks have been written to be closely aligned to the syllabus they support, and have been through a detailed quality assurance process. As such, all textbooks endorsed by Cambridge International for this syllabus are the ideal resource to be used alongside this scheme of work as they cover each learning objective.

## School Support Hub

The School Support Hub [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support) is a secure online resource bank and community forum for Cambridge teachers, where you can download specimen and past question papers, mark schemes and other resources. We also offer online and face-to-face training; details of forthcoming training opportunities are posted online. This scheme of work is available as PDF and an editable version in Microsoft Word format; both are available on the School Support Hub at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support). If you are unable to use Microsoft Word you can download Open Office free of charge from [www.openoffice.org](http://www.openoffice.org)

## Websites

This scheme of work includes website links providing direct access to internet resources. Cambridge Assessment International Education is not responsible for the accuracy or content of information contained in these sites. The inclusion of a link to an external website should not be understood to be an endorsement of that website or the site's owners (or their products/services).

The website pages referenced in this scheme of work were selected when the scheme of work was produced. Other aspects of the sites were not checked and only the particular resources are recommended.

## How to get the most out of this scheme of work – integrating syllabus content, skills and teaching strategies

We have written this scheme of work for the Cambridge International Digital Media and Design 9841 syllabus and it provides some ideas and suggestions of how to cover the content of the syllabus. We have designed the following features to help guide you through your course.

### Assessment objectives and example learner outcomes

**outcomes** help to make it clear what is expected that learners should be able to do for each element of the scheme of work.

**Suggested teaching activities** give you lots of ideas about how you can present learners with new information without teacher talk or videos. Try more active methods which get your learners motivated and practising new skills.

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>AO1 and AO2</b> <b>Example learner outcomes</b> Click the image below to view an example learner response for this section, or turn to Appendix 7. 	Photographs and any digital camera	<p>The theme of clean water is a contemporary problem in the world today. Although there are constant solutions being sought, the greater part of the developing world remains unable to access clean water. You may want to create an introduction to, and then have a discussion of pollution with your learners. They could consider the different ways in which it is caused. In particular, your learners should be encouraged to consider the effects of water and how polluted water affects the human body. Learners should start to record any ideas or research in their preparatory exam work journal. It will be from this body of work that learners will select to produce their supporting studies (I).</p>
	Internet access and camera phones / digital camera	<p>There is so much information on polluted water that it is likely that every one of your learners will be able to find an element which is of interest to them. Where at all possible it is better practice to encourage them to focus on a theme that is a personal issue to them (I). Once your learners have identified an issue they are interested in, remind them that they will be using the digital photography and the photostory as an educational tool. Your learners should begin to take photographs in the immediate environment that relate to the theme. They should bring these in so that they can have a class discussion about what they have found so far (F).</p>
	Internet access / local information	<p>Your learners should ensure that they demonstrate relevant cultural, historical, political or geographical interest in relation to their chosen theme. To do this they may need to research local sites or information. Impress upon them how important the structure of the narrative is, and that will be taking photographs accordingly. To help your learners to understand how a narrative is constructed they should study different styles and types of photostories. They should be able to start to express their visual ideas (I).</p> <p><b>Extension activity:</b> Look at styles that are using series pictures or macro pictures. Have they included text? Do the fonts change the passage of information? If so, why? Learners should be experimenting widely and recording their critical analysis of these and their resulting design decisions (I).</p>

**Extension activities** provide your abler learners with further challenge beyond the basic content of the course. Innovation and independent learning are the basis of these activities.

**Formative assessment (F)** is on-going assessment which informs you about the progress of your learners. Don't forget to leave time to review what your learners have learnt, you could try question and answer, tests, quizzes, 'mind maps', or 'concept maps'. These kinds of activities can be found in the scheme of work.

**Independent study (I)** gives your learners the opportunity to develop their own ideas and understanding with direct input from you.

## Component 1

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This section of the scheme of work demonstrates how a series of supporting studies can be developed in response to one of the themes in the syllabus. From their supporting studies, learners will develop a proposal for a final outcome. This proposal should present their ideas, concepts or prototypes. To support their proposals, learners will also present a portfolio of work which demonstrates the processes they have gone through to develop their ideas.

All of the exemplification shown here is in response to Theme 1: Boundaries. The details of which are shown below.

### Theme 1: Boundaries

Boundaries can be imposed by others, be self-imposed, physical and / or unseen. Explore what is meant by a boundary to develop your own idea or concept for a digital element to be included in an exhibition based on boundaries.

Focus on one or more of the following aspects of boundaries:

- unseen boundaries: political boundaries, class, emotional space, point of no return, permissions
- geographical boundaries: mountains, contours, borders, frontiers, edges, zones, firewalls, walls, protection, shells, perimeters, enclosures, limits, lines, rivers, coastlines

Suggestions for initial research:

- charitable organisations working across national and political boundaries
- photographers and artists who explore and challenge boundaries
- documentary film-makers
- cartographers, aerial drone photography
- books, films, song lyrics

Develop a proposal for:

- a short film or documentary
- a series of images
- an animation, visual display or projection
- elements for an interactive display or map
- an app or game environment
- your own idea.

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>Component 1 – Unit 1</b>		
<p>AO1 and AO2</p> <p><b>Example learner outcomes</b></p> <p>Click the image below to view an example learner response for this section, or turn to Appendix 1.</p>	<p>Examples of journals – physical and digital</p> <p>Examples of good mind maps</p>	<p>Help your learners to explore the theme of boundaries by discussing various definitions for the term. Encourage learners to think about boundaries in different settings, e.g. geographical, political, mental, emotional and metaphysical. They should feel free to explore them all.</p> <p>You should make sure that your learners understand the importance of documenting their processes. They should be able to show how their decisions have been made and how their work is constantly analysed. To help them with this, you could show examples of relevant journals, both digital and physical.</p> <p>Ask your learners to mind map any initial reactions and thoughts the theme has inspired. Show them examples of good mind maps, so they understand how they can express their initial thinking and begin to plan well.</p>
	<p>Examples of different cameras / images from a range of time periods</p>	<p>Explain to your learners that the technology needed for this component can be as simple as the cell phone camera but can be as advanced as the learner is able to access. They should be reassured that they are not judged on what equipment is used but rather how it is used in gathering the thematic processes.</p> <p>Consider how cameras and photograph processes have changed in the last ten years. Learners must appreciate how the computer has changed the frontiers of photography (<b>I</b>).</p> <p>Show different cameras through the ages. Show photographs from fifty years ago to present. Discuss differences in what is able to be presented now and why.</p>
	<p>Magazines of any genre.</p>	<p>Discuss with your learners the principles of design. You could use magazines to show design elements at work.</p> <p>Ask your learners to choose pictures from different magazines that show design elements as well as style, impact, light and any narrative composition.</p> <p>Make sure that your learners understand that the basic elements always apply to any picture or photograph, i.e. pattern, contrast, emphasis, balance, proportion / scale, harmony and rhythm / movement.</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
	Digital camera	<p>From their initial mind maps, learners should now begin to focus on an area of interest within the theme of boundaries. They should begin to gather photographs of their chosen area of interest. No less than ten of these images should be photographs they have actually taken (<b>I</b>).</p> <p>Learners should understand terms such as pixels, dpi and ppi. Cameras must be on to the highest megapixel setting in order to facilitate the digital procedures of editing later in the project (the computer editing programs can edit the size as needed later). If this setting is too small then editing will not be possible.</p>
	Work from various photographers	<p>Once your learners have taken their initial photographs, they should begin the process of deciding which to choose. Their chosen images should focus on:</p> <ul style="list-style-type: none"> <li>• composition and clarity</li> <li>• those that reflect their personal style</li> <li>• ones which help you see something differently</li> <li>• contrasts and colours</li> <li>• the response they produce in the viewer</li> <li>• the elimination of similar or blurry pictures</li> <li>• any distractions – can they be edited out later or not?</li> <li>• checking the size, shape and sharpness of image, can it be blown up?</li> </ul> <p>You may want to show work from other artists that reinforce the sorts of ideas learners should be looking for in their own work.</p> <p>Once learners have selected a group of images, they should begin to put together a main volume of photos in order and choose the ones that support the message they are beginning to tell. They should state why these choices have been made compositionally and technically in their journal (<b>F</b>).</p>
	Image editing software	<p>Learners should spend time editing their photos. They may wish to undertake the following sorts of editorial work:</p> <ul style="list-style-type: none"> <li>• Crop – look for the benefits to the photo by adjusting the size, crop for composition, remove distractions</li> <li>• Adjust levels – boost contrasts – brighten highlights – darken shadows</li> <li>• Boost saturation – an adjustment of the colour scale could enhance the photo, be careful it does not become garish</li> <li>• Use a filter – this can add another element to the photo, e.g. age it, make it nostalgic, black and white could add to the narrative of the theme</li> <li>• Sharpen up – clearer images, optimize colour and form and contrasts</li> </ul>

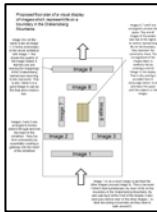
Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
		All edits must be kept in a journal, when the project is put together these must become a part of the final submission. Learners should keep a sample of the ten first choices in a collage for easy reference and for first marking. They should annotate around their pictures their reasons for choosing each one.
<b>Component 1 – Unit 2</b>		
<b>AO1, AO2 and AO3</b> <b>Example learner outcomes</b> Click the image below to view an example learner response for this section, or turn to Appendix 2.	Access to the internet	<p><b>Artist Study A</b></p> <p>Your learners should research three photographers, both historic and contemporary who:</p> <ul style="list-style-type: none"> <li>• appeal to them personally</li> <li>• follow the theme that they are exploring.</li> </ul> <p>If useful, an example of a landscape photographer is Ansel Adams who is known for his dramatic black and white vistas. His manipulation of the photographs in the development process is also interesting and relevant to the digital media element of this project.</p>
	Image editing software	<p><b>Artist Study B</b></p> <p>Learners should choose one or two of their own photos linked to the theme. For each photo, they will undertake digital manipulations using the styles from the three artists they chose previously. This will mean that they will create a series of three to six works.</p> <p>Learners must record the reasons for their changes to the photographs and explain how they have stayed true to the artist influences.</p> <p>Learners might need help to develop their research into effects in their own images. Ensure that there is a strong connection between your learner's manipulated photographs and the artists chosen.</p>
	Image editing software	<p><b>Artist Study C</b></p> <p>Learners should choose one photograph that can be digitally manipulated using the artists' influences. Ensure that it is thematically powerful.</p> <p>Allow and encourage them to show some artistic licence, within the boundaries theme <b>(I)</b>.</p> <p>Make certain that learners are documenting all processes, thinking and reasoning associated with each step <b>(F)</b>.</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
	Image editing software	<p>Learners should select a photograph from their original work that they chose not use as part of the development that they have been doing to this point.</p> <p>They should work to digitally enhance the photograph using the new skills developed from their artist studies.</p> <p>Make sure that your learners document the changes they make and how these draw parallels to the artists they have researched (<b>F</b>).</p>
<b>Component 1 – Unit 3</b>		
<b>AO3 and AO4</b> <b>Example learner outcomes</b> Click the image below to view an example learner response for this section, or turn to Appendix 3.	Image editing software	<p>Ask learners to use the GIMP platform (this is a free Photoshop download) to develop focused investigations into digital design manipulations using theme photographs.</p> <p>They should try to use all or some of the following processes:</p> <ul style="list-style-type: none"> <li>• digital painting</li> <li>• photomontage</li> <li>• collage</li> <li>• hand colouring</li> <li>• turning a photograph into a drawing.</li> </ul> <p>The GIMP application has all of the tools necessary to do digital enhancements. You may want to explain and show visual references to the elements of design and digital media.</p> 
	Image editing software	<p>Learners must be made to understand the importance of documenting their processes to explain the decisions they have made and how they have analysed their work.</p> <p>The digital and design elements are: pattern, space, colour, context, texture, balance, tension, form, proportion, value, harmony, line, unity. These building blocks are used to create an image that translates meaning to the viewer.</p> <p>Your learners' manipulated photographs must show and reference evidence of understanding the connections between design and digital elements, while communicating the boundaries theme.</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
	Image editing software	<p>Learners should use their cultural, historical, political, geographical references to the theme to create up to four compositions. They should use creative combinations by using editing and strong digital and design elements. All compositions must show how they are portraying the boundaries theme through an effective digital design.</p> <p>Guide your learners to help them to keep their choices relevant to the theme. Make sure they annotate their work with all of the changes they have made and the reasons for them (<b>F</b>).</p>
		<p>If possible, learners could show their work to a professional photographer and / or a digital artist. If not, they can peer-review each other's work.</p> <p>Whoever is reviewing the work should check if the punctum (obvious element of the photo) and the studium (context and purpose of the photo) translate to the viewer. Learners should use their reviewer's comments to further influence their choices.</p> <p>Your learners should document all comments and ideas raised in their journal. This process helps them to see if their efforts to relate the theme visually is being realised (<b>F</b>).</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>Component 1 – Unit 4</b>		
<b>AO1, AO3 and AO4</b> <b>Example learner outcomes</b> Click the image below to view an example learner response for this section, or turn to Appendix 4.	Access to the internet	<p>Learners should take some time to explore the ethical challenges of digital media. You might also want them to consider a range of examples from famous historic examples to the present day (I). Learners must reference their own photographs to show that their understanding of this is clear.</p> <p>Encourage them to research end-based, rule-based and core-based decisions (I).</p> <p>Conduct an ethical conversation with the class. Present the argument that is morally correct to show digital media that is recorded, edited and distributed with a focus on safety, respect and clarity.</p>
	Access to the internet	<p>Explain the relationship between the art world and photographic influences on it. It might be useful for learners to follow a timeline which shows a direct connection to art movements and the emergence of the camera. There are also links between art movements and the way in which they influence in digital photography today.</p> <p>Note how artists challenged the sedate early camera images. For example Cezanne subverted the rules of perspective and Matisse used patterns and wild colour. With each artistic step forward into a new frontier, the technology stepped forward to embrace and improve on it.</p> <p>Help your learners to research and use any of the historical art styles that appeal to them (I).</p>
	Access to the internet	<p>Explore Surrealism and its influence on the digital art world in contemporary times. Learners should research and explore the great Surrealists, and then find examples of modern digital art that show links to this movement (I).</p> <p>There are so many images in this art movement that it can become confusing and overwhelming for your learners. Try to keep them focused on specific works with specific links.</p>
	Access to the internet  Image editing software	<p>Ask your learners to use their own photographs to create at least two digital landscape pictures using and exploring the Surrealist influence, and how it might apply to the boundaries theme (I).</p> <p>Learners should try to investigate and produce something other than the obvious. All of their processes should be documented and explained. You may need to help them to use the image editing software to show unconventional thinking. Make sure they understand that they are creating fiction, but that they should remember the ethical considerations raised at the beginning of the unit.</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
	Image editing software	<p>Learners should show some photos that they have experimented with digitally. Based on the feedback they receive from their peers, they should try different technical aspects to experiment with.</p> <p>Encourage learners to focus on experimentation in their preparatory work as it is a free space for them to push limits.</p>
<b>Component 1 – Unit 5</b>		
<b>AO2, AO3 and AO4</b> <b>Example learner outcomes</b> Click the image below to view an example learner response for this section, or turn to Appendix 5.	Access to the internet	<p>Learners should research and document artists that use conceptual photography as a procedure to create unique artworks (<b>I</b>).</p> <p>Learners should explore the concept of the camera as a tool for fine art – a recording device to aid in the creation of a new and original work. If possible, they should reference artists who use this method, and explain how they might build these processes into their own work (<b>I</b>).</p>
	Access to a range of media  Printing facilities  image editing software	<p>Learners should use their thematic photographs, digital and conceptual artist's influence to create a piece of conceptual art that realises their intentions.</p> <p>You may want them to review hybrid painting and conceptual painting. It could be useful to provide a painting area, printer and various medias that learners can create artworks with.</p> <p>Learners must realise this is more about following, understanding and documenting a practice rather than producing a fantastic piece of art.</p>
	Digital camera  Image editing software	<p>Learners should bring their painting / artwork back to the computer and edit it accordingly.</p> <p>Remind them that the painting / artwork is not the final item, the digital manipulation is the desired end result.</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>Component 1 – Unit 6</b>		
AO2, AO3 and AO4 <b>Example learner outcomes</b> Click the image below to view an example proposal for Component 1, or turn to Appendix 6.		<p>Learners should review their whole project to date. From their exploratory work, they should begin to decide what proposal they want to develop.</p> <p>You could ask your learners to mind map various development scenarios for their proposal. They should check the choices against the original intention of the project and ask if they fully realise it. By doing so they should be able to refine their choices and create a clear vision for their final piece.</p>
	Image editing software	<p>Your learners may need to do further research or create different personal responses if they intent to use different media in their proposal. For example, they would need to develop their understanding of cinematic techniques if they would like to use moving image. Whatever they choose, their proposal must reinforce their conclusion of the boundaries journey (<b>I</b>).</p>
	Image editing software	<p>Learners must give reasons for their all of their design choices, and be able to explain their selection and then record their changes.</p> <p>Try to make sure that your learners are aware whether their intention is realised and that their proposal clearly demonstrates a personal commitment to the theme.</p>

## Appendix 1: Example of a learner response to Unit 1

### Landscape photography

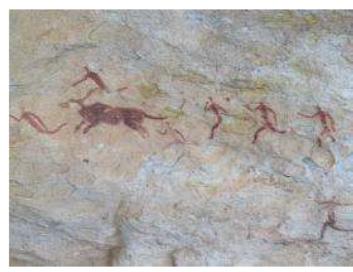


Nature has always been a great source of inspiration for artists of all kinds. Beauty, wonder, variety and vastness have been the reason behind many paintings, stories and sculptures. Landscape photography has become a form of art, with just the right combination of light, lens, exposure, format and framing resulting in incredible interpretations. Whether they are black or white or colour they are included in the fine art category such is their impact and appeal.

### Landscape digital photography Sani Pass Southern Drakensberg, South Africa

I will be using photographs that I took myself on a trip to the Sani Pass in the Southern Drakensberg of South Africa. I will explore the natural boundary in all its stark beauty, as well as how this feature is also a man made barrier. I will investigate the physical and economic challenges, the political divide and how people lives are affected on either side.

Researching the history of the area and local and overseas artists, I will use gimp v2.8, paint windows 10 photo editor and Pixlr to edit and manipulate images to show detailed dramatic landscapes as well as create contrasts and comparisons of culture and history.



Drakensberg, the name given by the Dutch settlers meaning 'Place of Dragons'. The Zulu word is Ukhahlamba meaning 'Barrier of Spears' aptly described, by both cultures, the eastern portion of the mountain range of the Great Escarpment, which encloses the Central African Plateau.

The dramatic Sani Pass Road that goes from South Africa up through the mountains and into the Kingdom of Lesotho.

The Drakensberg is a UNESCO world heritage site due to the thousands of San rock art said to be at least 2000 years old



The Drakensberg range of mountains is 1125kms long and reaches heights of 3475m

Rhino Peak gets its name from the prominent horn like feature forming the last high ridge of the eastern range.

## Landscape digital photography

### Sani Pass Southern Drakensberg, South Africa

I have chosen these photos to show the options available to the people of Lesotho at the bottom of the Pass to get home. The old fort is the backdrop to the zinc ticket office. Men in traditional clothes; the patterned Lesotho blanket is worn to ward off the biting winds at the top of the mountain, watch and wait for the bus to fill up and leave for the top.



Many Lesotho people work in South Africa, also coming down the mountain to shop and take goods back home to use and to trade.



This old man is a wood poacher. He has been arrested numerous times for taking wood from the national park which surrounds the pass. However, he walks down and up the mountain with his wood to sell, as illegal as it is, it is all he knows.



These men are goat herders. Goats are a major life sustaining trade in Lesotho. They wear the traditional blankets and head gear to stay warm while out with the grazing animals.



A goat peers out of its make-shift pen in the fort before going up the mountain



These minivans were referred to by our guide as the C and D's, Cheap and Deadly. It came racing past us. The road is not monitored by speed cameras etc. Many fatal accidents occur on the pass.



A village at the top of the mountain. They are the places that nomadic herders can get food and supplies from. The rural living area and starkness of the surrounding landscape quickly showed how difficult, just a simple task like keeping warm must be. There is no option to grow food as the ground is so hard, the wind blows all the soil off, and no trees means no barrier to the 100km/hr winds that can howl up there.



The border post at the top of the mountain. Note the bags full of dried cow patty for fuel up on this treeless Kingdom.

## Digital photography



Here the photo shows three boundaries in one space. The river, the eucalyptus trees that were planted by the farmer to mark his land border, and Rhino Peak rising in the background.

Taken by Huawei P9 camera Edit with windows: sauna Filter: 65  
Reasons: enhanced the shape of the mountains and trees by emphasising the shadows and the reflection off the water. As well as maintaining the dramatic perspective



This photo is taken from the inside of a Bushman's cave. I am looking out at a plateau that used to teem with eland that the bushman hunted, with the paintings behind me. The cave is the boundary for the nomadic San. Protective from the harsh mountain weather and the predatory animals that roam hunting the antelope too.

Taken by Huawei P9 camera  
Edit: enhance windows; enhance 50%  
Filter: burlesque 16  
Reasons: the effect is to age it, and I wanted to get the sense of age and time that is related to the bushman that used to live in the area. An age gone by, a lost civilization.



Taken by Huawei P9  
Camera Edit: with windows: Zeke Adjust: Light+35

Colour +82  
Clarity +100  
Vignette +42

Reasons: showing layers of light and shape, allowing each facet of the boundaries to have prominence



Edit: filter: Napa  
Reasons: this filter enhances the greens and leads your eye to the blue mountains at the far back

Focus is on the unspoilt territory, as it would have been when the San gazed upon it

## Digital photography



Taken by the canon powershot Edit with windows: adjust +68 Light 18 Colour 27

Reasons: the colours of the birds and the gold on the crests are highlighted. Amplifying the luck we had of seeing these Cranes in the bush so clearly

A pair of Grey Crowned Cranes. These majestic birds are the National bird of Uganda. They are the most primitive of their species. They are declining in numbers but here within the boundaries of the Drakensberg National Park, they are safe.

We had the privilege of watching these two do a mating dance.



The Eland, the name given by the Dutch settlers meaning moose or elk. These, the largest antelope in Southern Africa used to roam in massive herds across the land, but now they are contained within the boundaries of the mountains.

Taken by canon powershot camera Edit:

windows; enhance 40% Adjust: light -12 Colour +31 Clarity+14 Vignette+21

Reasons: The Eland in this photo are in a classic pose, exactly as the bushmen have depicted them in their paintings. The Eland were incredibly important to the San, and are exhibited on many a rock. They were the power animal to the culture. When the Eland pass they make a clicking sound, which scientists still cannot find a reason for. The San language is made of clicks, perhaps the antelope and the nomadic tribe were more closely linked than we know.



Taken by Huawei P9 Camera Edit: with windows: Adjust: enhance 72 Light 44 Clarity+ 46 Vignette+54

Reasons: this photo is a panoramic from one side of the bushman's cave to the other. The border of the dark cave contrasts with the distant border of the mountains.

### Sani Pass from the top



The light on the day of the trip was very hazy and there was cloud about. As I was on a guided tour, I couldn't take time to wait for the light to get better, as we had to be down the pass before dark as it is too dangerous to drive. I have therefore used an editing platform to enhance and show this beautiful valley with depth, the contrasts of colour of the grass and rocks and the dirt road and the very interesting feature that no trees grow above 2000m. So that is the key to how high we are and we are going higher still.

### Edited photograph



Using windows10 photo editor ENHANCE=71  
ADJUST-  
LIGHT -56  
COLOUR +48  
CLARITY +30

## Appendix 2: Example of a learner response to Unit 2



### Landscape photography

#### Artist studies

**Ansel Adams** ‘there are no rules for good photographs, there are only good photographs’

Adam's images are full of detail, depth and high levels of contrast. He is best known for his black and white photography of the Yosemite Valley and other American landscapes and is acknowledged as the father of modern nature photography. To visualise his landscapes, he would add a red filter to his lens to darken the effect of the sky. Using lessons from the old masters, he worked strong chiaroscuro contrasts into his photographs. He believed that what you see through the lens is not the end of the image. By manipulating his images extensively while processing the film to enhance the contrasts (using the push technique) he brought post processing into the work of photographers everywhere. He painted directly onto the enlarger the areas of the photo he thought should be darker or lighter. Today these same effects may be carried out using specific tools in Photoshop, in a fraction of the time.



Adam's landscapes were known as Grandscapes, where the viewer feels small and insignificant. Larger focal lenses flatten the scene. Today aesthetics have changed and the viewer is a part of the scene. Having a higher horizon, also allows the scale of the work to be realised.

In these three photographs I have attempted to follow Adam's guidelines. The main lesson I picked up on was that he connected to feelings not images. I have digitally manipulated the photographs hoping that the viewer may experience the dramatic scale of the sky and space with the rising peaks of the Drakensberg.



In this photograph I enhanced the sky as per Adams, this also pushed the horizon back and down which is key in his earlier work. I do feel that this was successful due to the clouds in the sky drawing your eye back to the mountain range, so creating the awe of endless space.



Here I had to crop the picture to create the same effect as Adams' rising peaks. However the first edit did not bring the contrasts out strongly enough, so I had to use GIMP software and change the contrasts there. This achieved the desired effect of having the mountains becoming rather imposing Sentinels guarding the entry to the Land of Dragons.



Huawei P9  
Windows editor  
crop  
Filter-mercury-  
81  
Adjust  
Light-31  
Clarity+56  
Vignette+10

Here, the shot did not work in the black and white form as with the photo editing program, the shadow became too strong in the front and on top of the mountain to create any real effects.

By taking the lessons learnt by Adams, I applied another filter. Focusing on the sky and the land meeting at the mountain with the right balance of contrasts, I believe I have created a dramatic Grandscape in colour form.



Huawei P9  
Windows editor  
On bw  
above  
Filter-Napa  
Adjust  
Color-100  
Light-20  
Clarity+53  
Vignette+40

### Landscape digital photography



**Lois Connor** is an American photographer who uses the 7" by 17" format for her platinum printed landscapes. Her panoramic format shows great detail. Lois likes to connect the tangible and the imagined, trying to twist what the camera faithfully describes into something of fiction.

She has crossed America seven times such is her commitment to gathering and recording. The process of developing the platinum print is meticulous and she does it all herself.



Huawei P9  
Windows editor  
Crop, enhance  
60  
Filter-Mercury-  
60  
Adjust  
Light-15  
Color-45  
Clarity+20  
Vignette 0

I brought the mountains to the foreground enhancing the sweeping sense of the rising plateau. Creating a perception of mystery of unknown lands beyond the mountain boundary.



This panoramic landscape shows the beginning of the mountains, with Rhino's Peak rising in the background. The boundary element is maintained by the layers of grey tone, and the history element is shown by enhancing the Eland trails criss-crossing the hills in the left. This is the way the bushman would have gone to follow the herds so vital to their life.

Huawei P9  
Windows editor  
Crop, enhance 50  
Filter-icarus-15  
Adjust  
Clarity+60  
Vignette +30  
2<sup>nd</sup> edit in Gimp  
Brightness+31  
Contrasts+35



This panoramic view is taken from the inside of the bushman's cave. The flat plateau that opens up after climbing the mountains is breath-taking. The history and mystery here is knowing that the Eland once roamed in their thousands here, and to know you are sitting in the cave from where the San once gazed upon these magnificent herds.

Huawei P9 Windows editor Crop, Adjust, color-97  
Clarity+89 Vignette +42 2<sup>nd</sup> editing in Gimp: Brightness-  
37 Contrasts+11



## Landscape digital photography



**Peter Lik** is an Australian self-taught photographer now based in America. He is one of the highest earning artists in the world today owning 15 galleries. His photograph *Phantom* is the most expensive in the world having been bought for US\$4.3 million in 2011. He translates nature in a panoramic beauty of textures, lines, shapes and chunks of impossible colour. He digitally manipulates his images, eliminating the unnecessary in order to create his visions of nature untouched by man.



This view is one of my favourites as it is such a powerful expression of boundaries. This was once a place untouched by modern man. Here the San turned from this view to paint it on the walls of the cave behind.



I have tried various editing platforms to reach the same state of LK's photographs which use colour and texture to enhance the natural and untouched feeling of the wilderness in the picture.



Huawei P9  
Windows editor  
Filter-Sauna 99  
Adjust  
Light+56  
Colour+59  
Clarity+56  
Vignette-29

GIMP edit: lay the two images above over each other and use the hand colouring method. Layer mask, opacity full white, paint brush( to expose red in rocks and blue in sky)



I have decided to keep this version of the photo which shows that the editing is not quite right. The blended photos have not been aligned properly and so the hand painting is slightly out.

It is not easy to manipulate the photographs and I wanted to show the difficulties encountered in creating a perfect digital form.

## Digital photography

### My choice photograph with artist influence explained



This view is looking into the cave that the other photographs have been taken from on the inside.



Adams' influence: the horizon level dropping, so that the viewer is a part of the scene, as well is the dramatic scale of sky to land.

Connor's influence: looking for the mystery and the history to be told.

Lik's influence: the enhancing of the colours to portray nature untouched by man.



This photograph captures the 'boundaries' theme perfectly. It is the view from the Bushman's Cave. The original photo is hazy and does not really pull the eye anywhere in particular. It is not a panoramic as the artists works are, but it is still a powerful enough picture to tell the story of the Bushmen in the Drakensburg. The harmony of the dark piece of the cave fits as a window to the scene below. I feel that by focusing on the perspective elements; the strong curve of the cave, and then editing the photo to enhance the greens of the plateau and the blues of the distant mountains, the atmosphere is captured, one of mystery, history and a scale of untouched open plains. This is definitely showing the artists influence of translating the narrative of the scene by maintaining the unity of their principles. The boundary of the cave and the plains enclosed by the mountain range is maintained.

Huawei P9  
Windows editor  
Crop, enhance 71  
Filter: Napa

Adjust  
Light 71  
Colour+31  
Light+29  
Clarity+59

## Editing a discarded image to show artist influence

This picture was taken with a fisheye lens.



The original photograph did not work due to the light coming in from the left and the curves at the edges, which removed any panoramic feel.

However, after applying some of the artist influence studied earlier, this photograph is not to be discarded so quickly.

It is a view that powerfully displays large expanse with the land and sky contrasts. The horizon is low, bringing the viewer in to experience the scene. After editing, the enhancing of the colours allows the vanishing point to be enhanced, adding to the dramatic feel of the dirt road leading off into vast and possibly wild areas, all framed by the Drakensberg range of mountains.



Huawei p9  
windows10 photo  
editor  
CROP  
ENHANCE+34  
ADJUST-  
COLOUR +29  
CLARITY +46  
VIGNETTE+20

I tried many editing options but any other filter choices made the shadow of the clouds too dark and heavy on the mountains, distracting from the area trying to be enhanced which is the view towards the vanishing point.

[Return to the scheme of work](#)

## Appendix 3: Example of a learner response to Unit 3

### Digital photography



As I continue to explore the theme of boundaries, I will use and expand on the photographs chosen in the first unit.

I will use the Photoshop platform GIMP to produce more creative digital artworks.

These Cranes are endangered and rare to see. However, the Drakensberg area has become a haven for them to breed due to restricted traffic through the farmlands they inhabit.



Canon Powershot  
Using windows10 photo editor  
ENHANCE+63  
ADJUST-  
LIGHT -31  
COLOUR +35  
CLARITY +35  
VIGNETTE+39

This first edit makes the bird solid, heavy and colourful against the long grass.



I chose this photograph to edit because I liked the unusual stance of the Crane as it went to eat something. They are shy birds, so it is also a privilege to watch them do something simple in the wild. The light was dull for the photograph so it did not show the true colours of this beautiful bird. I enhanced the colours first and then used the oil painting tool to bring out the texture of the feathers against the grass. I felt that the black and white grass would also be a better backdrop for those contrasts.

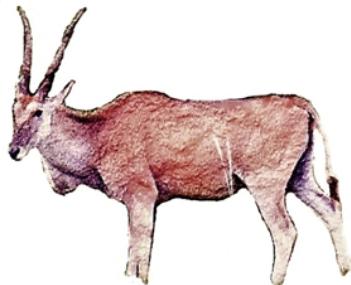
GIMP EDIT:  
oil painting tool  
Add layer: change to black and white  
Add white mask  
Use paintbrush to show the oil painting underneath.

### Digital photography



I cropped this Eland Bull from the main photo. Because the resolution was so high, I could zoom in and save the format with no distortion value. I then used various digital media tools to blend the Bushman paintings

Canon Powershot- Eland  
Huawei P9 - rock art  
Windows10 editor: Eland  
Enhance+60  
Filter-Zella +19  
Light+6  
Colour+33  
Clarity+50  
Vignette-5  
Reason: to get the tonal look of the painting  
2nd edit: Paint tool: eraser on background



I have chosen these two photographs from Unit One to edit. I would like to create a connection between the Eland and the San artistically. Using GIMP I will bring elements from the two pictures together to create a new one with aesthetic value.



As the eland on the side of the mountain are classical shapes portrayed in the Rock Art, I wanted to take them to the wall of the cave digitally. The method shows how true to form the Bushman's innate ability to translate their precious Eland was all those years ago.



GIMP EDIT:  
Open in layers:  
rock art overlay  
eland 2nd edit  
underlay  
Opacity:100 to 60  
Change opacity till the two layers can be seen on a composite level.

The story here is that the San revered the Eland and they are painted onto thousands of cave walls around the Drakensberg. I wanted to use the modern day technology to create a digitally painted Eland, keeping the tones that you see in the natural materials they used but also bringing the rock face through as it is when you see real San Rock Art. I feel this is an interesting art mix of contemporary technology with ancient values.



I feel that this editing is captivating to look at, and that it is again, a pleasing blend of old and new techniques

## Digital Photography



I decided to bring the histories and cultures together; the Dutch settlers, the Lesotho people and the Rock Art of the San. A blend of photographs to contrast the past with the present.



GIMP EDIT:  
Blending two images.  
overlay-old man  
Underlay-sign  
Add alpha  
Lighten  
Erase parts of sign  
ctrl+Edit  
Window=10  
Crop  
Filter>bivariate+77  
Adjust colour+20  
Clarity+9  
Vignette+40



GIMP EDIT:  
Blending two images.  
overlay=ticket  
office  
Underlay=rock  
ctrl+Edit  
Add alpha  
Lighten  
Erase parts of the wall to uncover the painting underneath.



Bringing the sign welcoming you to the Kingdom of Lesotho and the rock art together is to construct the question; were the San not the first to roam this magnificent Kingdom of Mountains? It also brings the Boundaries theme in. The San stayed in their area confined only by the Eland herds migration, while the Lesotho tribe are kept in, not only politically but by the natural border of the Sani Pass, which determines their whole lifestyle.

Here I have blended the Sani Pass sign that shows the height reached, with the old wood poacher. I am developing an emotive narrative. This old man walks up and down the pass everyday, bringing wood from the National Park to sell it to villagers, as no trees grow at this height. It is so rural and cold that wood is the main fuel there. This is how he has been making a living for 30 years, an illegal one at that!



## Digital Photography

Collage work



I was lucky enough to witness a mating dance between these two beautiful and endangered birds. I wanted to get a feeling to the movement in the dance, so used a collage format to create a flow of motion. Each photo was saved in the same filter to maintain the effect of harmony and tension.

Canon Powershot  
Using windows10 photo editor  
FILTER=ROUGE  
ENHANCE=63  
ADJUST=  
LIGHT +17  
COLOUR +25

[Return to the scheme of work](#)

## Appendix 4: Example of a learner response to Unit 4

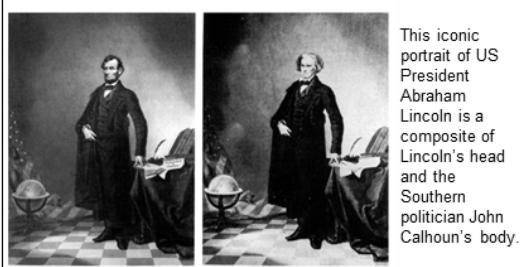
### Exploring the ethical challenges of digital photography

Ethics are the guidelines which aid in keeping the values of society fair and moral.

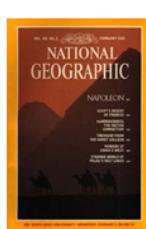
Stuart Mill an English philosopher said that 'ethical behaviour arises from decisions that provide the greatest good for the greatest number of people'.

The ethics of digital photography and editing have become a grey area of contention because so many questions arise; when is the picture no longer telling the truth? What is the fine line walked where you portray the truth vs what it physically looked like? Could your actions inflame or distress a population of people?

Photography captures images that can exploit or be perceived in unlimited ways, and now with the addition of computer applications, these same images can be altered in further processes. The digital revolution is exciting and is allowing peoples imagination to extend beyond the constraints of a 2D template and explore unimagined possibilities. It is an infinitely flexible vessel that is changing our understanding of the image based imagery through a lens that has defined our understanding of photography for the last 160 years. However, an understanding of the challenges that face this mechanism must be shown before the more abstract versions start to advance into the public eye.



This iconic portrait of US President Abraham Lincoln is a composite of Lincoln's head and the Southern politician John Calhoun's body.



This landscape of the Egyptian pyramids of Giza by National Geographic has the pyramids being squeezed together to make sure that they could be seen at once. The attempt to make a more compelling graphic effect was later condemned by the magazine itself. The practice of image manipulation is no longer applied.

All of these images have been changed in order to create a more compelling effect on the viewer. In the field of image making we have a conflict of Aesthetics versus Ethics of Art versus journalism. Is the photographer an artist or a photojournalist?



This photoshopped picture of mine from an earlier unit could be perceived as misleading. The old man did not walk under the sign. The reality is flawed. As a photojournalist I would be ethically wrong, as I am lying to the viewer. However, as an artist, I am trying to express what I felt. I am trying to create empathy for the cold and windy conditions he walks everyday. The reality of his life is conveyed. A journal of each change to the photograph is also kept.

### Exploring the relationship between the art world and photographic influences

In 1839 a machine was invented that could capture the world in perfect detail.

It became direct competition for the painting of portraits and landscapes.

In response art movements developed that would create scenes that a camera could not.

Photography revolutionised the old media and is continuing to do so as technology advances.

In fact as the medium of photography continues to evolve, so photography and art begin to fuse.

They are becoming more densely interconnected, there is no triumph of either media but rather a mutual enrichment and so further interconnection.



A perfect example of painters using photographs as an aide-memoire is The Disruption of 1843 when 457 Scots men walked out of the Church of Scotland to form the Free Church of Scotland. David Octavius Hill took 23 years to capture the painting of this event with the aid of hundreds of portraits of the men involved. Without the photographic records, the painting could never have even been possible.



The physical constraints of photography to capture a scene no longer apply. Huge equipment used to be required to capture a scene and had to be carried. Today a cell phone can go anywhere that the photographer can. In fact the advancement of drone technology means that they can now go beyond our reach to capture amazing aerial photography.



The camera that was built to capture a moving train coming down the tracks in the 19<sup>th</sup> century.

As light travels through the lens onto the material, a photograph has a direct relationship to the subject. A painting applied by hand is a subjective response to what the artist has seen. However, this line is becoming more blurred today as the applications of the computer software onto photography is allowing more and more expressive artistic intent. John Grimshaw, a British painter used day photos to paint over and transform into night scenes.



A computer generated landscape using photographs for information.



Drone photograph of a whale, miles out to sea.

## Capture and contrast artworks made the traditional way with digital artworks

Traditional art (TA) is any piece of artwork that is not digitally generated. Digital art (DA) is any art created on the digital platform. It uses graphics generated by computer programs and other artistic work based on electronic and software technology. It is an advancement of traditional methods.



TA = messy production, needs space to be made, expensive products  
DA= erase mistakes easily, needs space for a laptop, not expensive  
TA = time consuming to produce.  
DA = can produce quicker. No drying time etc..

Digital art provides tools so that art can be made without having learnt the fundamentals of the subject. It should not be used as a shortcut but rather as another tool.

Traditional art skills are needed to use digital art effectively otherwise the full potential will never be realised. Drawing, painting, concept, composition, understanding of form and colour should translate digitally because the tool is an extension of applying these values.

The tool to produce art surely does not matter but rather the product born from it. As technology advances so does art and the production of it.

Computer gaming is a good example of how digital art has developed. As the games and technology become more sophisticated digital art has also had to develop to ensure that these online worlds are as engaging as they can be.



Real landscape photos vs a gaming Skyrim landscape.  
Judging which is the real one is difficult, due to the design elements being followed through in both pictures.

TA= storage is ever increasing and delivery is bulky  
DA = storage and delivery is via the click of a button



Artist Stey'n Hall fuses photography with painting to create an impressionist inspired piece.



Photographers also use paintings to suggest ideas. Here Caravaggio's Boy with a Basket has inspired a baroque style fashion shoot.

Digital tools are a positive addition to the artist's process and are an unlimited source of creativity with endless possibilities for artists of all kinds. The digital photographer is in the prime position to explore this next exciting frontier.

## Surrealist influences on digital photography

The definition of Surrealism is that it is a twist on realism. It explores the subconscious mind, with subject matter containing dream-images and often aims to distort the ordinary and what we call reality. It offers elements of surprise with unexpected juxtapositions. Surrealism found magic in the improbable, the uncanny, the disregarded and the unconventional.



Digital art could be seen as an extension of collage. Surrealists liked to double or superimpose images in a way of making them allegorical. Thus challenging the status quo.



Surrealism is at its best when it convinces you that the work is of something that could be real. After all did it not feel real in the dream?  
The subject matter you are creating is not real, but it does have to be believable in the real world. Dali's Meditative Rose shows how you need the real shadows and tones in order to believe that this picture exists.



The dream like quality of Surrealism is the perfect launching pad for digital art.  
It encourages the exploration of media in order to extend these imaginative dreamscapes and pushing the limits of what is available.

This perpetuates the evolution of software, the tools, to keep coping with the endless possibilities of what the human mind can imagine!

Landscape realism vs landscape surrealism.



How exciting that you can unleash your mind, capture your dreams and fuse wild ideas into a well crafted digital work of art through experimentation, planning and execution?

## Surrealist influences on my own photography



A view of the mountains forming the Sani Pass



The Crag Lizard is only found in the Drakensberg at heights of 2000m. The photo was taken in a crevice just outside the Bushman's cave that I found the paintings in.



A young Lesotho boy already dressed in traditional clothes of the men, at his desolate village at the top of Sani Pass



Sani Pass scene taken with a fish eye lens on the Huawei Camera Phone.



The Lesotho Village at the top of Sani Pass



Rhino's Peak.



The Drakensberg Mountains means Mountain of Dragons. With this reference in mind I wanted to use my photos to keep the narrative of the Boundaries going. The Crag Lizard is a dragon shape and its habitat is confined to the boundary of a specific height in the mountains. The mountains are a dragon shape, and they have created the habitat to which the Crag Lizard has evolved specifically. By combining the two images I have created a visual reference which expresses this.

Here I have left the rock background as a further allusion to the San Culture.



The young boy is confined by the boundaries of the mountains, and his culture, which in turn has been influenced by the geographical border of the mountains. His future as a goat herder in these barren mountains is already as defined as the traditional clothes he wears.

EDIT: zoom in on rhino peak. GIMP edit : blend images in boy and mountain paintbrush to bring boy out. Filter-Burlesque -> adjust enhance-76,light-25,clarity+34,vignette-57.EDIT : 2° blend with sky ,paintbrush to bring out sky.

## Surrealist influences on my own photography – finished compositions



Here I have taken a sky from one of my landscape photos and combined it with the crag / mountain picture in an effort to create a more powerful landscape view.

The dragon mountain boundary. Reality and imagination united, a dreamscape that is definitely influenced by the Surrealists.

EDIT: GIMP Edit: bring the edited lizard and mountain from previous page. That edit + Gimp Edit: overlay lizard, blend opacity: 90%. Save and open Windows10 photoeditor, filter Sahara. Adjust, Light -30, colour 0, clarity-64, vignette+30. Gimp Edit2: blend overlay lizard/mountain underlay sky. Use paintbrush to erase until blue sky shows through.

My narrative is telling the story here of the village, the young boy and the old poacher. The past, the present and the future are all captured here. They are bound by the boundary of the Sani Pass formed by the Drakensberg mountains.

EDIT: 3 photos to make one. GIMP Edit: Blend underlay village and overlay boy open as layermask, opacity 100%, use paintbrush to leave him on the landscape. Save. Then open this image in Gimp, blend with the overlay old man, opacity 100%, erase everything to leave old man on landscape. Airbrush shadows at their feet to ground them in the scene.





I uploaded these images to my Huawei P9 edit program and cropped and changed the hues in order to bring out the scaly skin of the Crag lizard and make it look more dragon like.

I kept the hues green and then tried it in the red. Both edits really bring out the detail in the lizard's skin and make it an interesting textured surface .

I would like to use this as a reference and turn this into a painting at a later stage.



[Return to the scheme of work](#)

## Appendix 5: Example of a learner response to Unit 5

### Photography as a conceptual tool

Conceptual photography is a type of photography that illustrates an idea.  
You start with the idea and have no idea of the final result until you have processed it.  
The camera becomes a tool by which to collect your ideas before you begin to manipulate them either by computer or by hand.

Computational photography is evolving from a picture making device to a data collecting device.  
It is changing the process by which we communicate and share information.  
It's an ever expanding area for the development of innovation, education, expression and interaction.

Rick Armour is an Australian painter.  
He paints the environment around him, but not as we see it.  
He visits the places and takes lots of photos.  
Once back in his studio, he takes different things from the images and creates another scene or new reality.



Bright Cloud



Morning on the Beach

This reminds me of a great South African painter, J.B. Pierneef, 1886 - 1957, who painted amazing South African landscapes in a very distinct style. However, none of these landscapes actually exist, as people who have tried to find them have discovered. He selectively chose parts that he felt would portray the best atmospheric feelings associated when viewing the endless African landscapes.



Drakensberg



Drakensberg

I do not know the Australian landscapes as intimately as I know the South African ones. These scenes of the Drakensberg by Pierneef evoke a dreamlike quality of the vast African scenery. A perpetual visual experience, enhanced by the soft pastel tones and the infinite depth of the painting.

### My use of photography as a conceptual tool



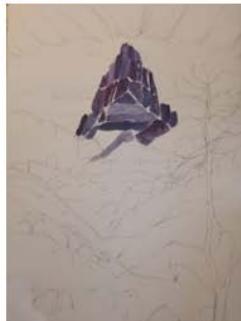
I am going to use these photos I took to create an atmospheric view of the Drakensberg mountains that does not exist in reality but exists in my emotions. I want to paint the ethereal and majestic sense of awe I feel when I gaze upon this scenery. I will be using Pierneef's pastel tones.

I have edited the photo of Rhino's peak as I want to use it as a tool to help me find the pastel tones to use in my final painting.

Edit enhance  
Filter sauna  
Light -33  
Colour 0  
Clarity +44

All photos taken with the Canon Powershot

## Creating the landscape



I started the drawing of the painting, using the reference photos I have chosen of the Drakensberg, leading up to the Sani Pass. I took elements of the various vistas to create the impression of the depth and vastness of the mountains.

Keeping the highest peak in the region, Rhino's Peak as the central view point, I then built up the perspective with the other landscape elements.

Photos taken by the Huawei p9 Camera phone



I used water mixable oil paints to paint this picture. They are easy to use, having the same finish as oil paint without the fumes of turpentine.



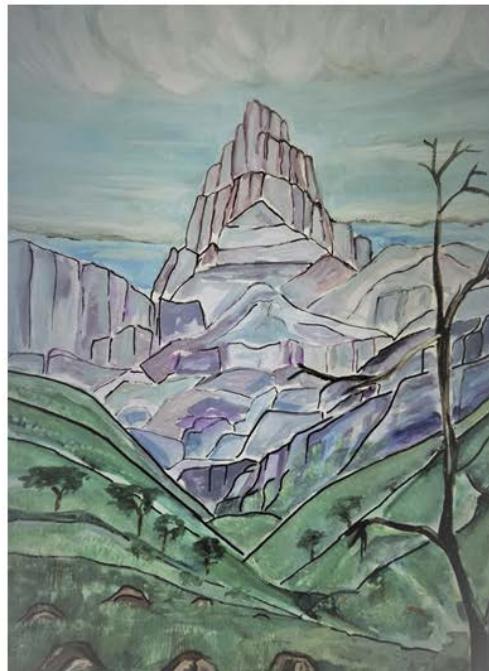
## Final composition

I felt that my pastel tones were not pale enough and so I edited the photograph of my painting in an attempt to stay a bit more true to Peirneef. I feel that the edit was successful.

I have created an original work of art that encompasses the boundary theme, explores an artist's style and uses modern technology to give me the finished look to the painting that I prefer.



Edit Enhance: 11  
Filter: Neo  
Adjust  
Light+33  
Colour 20  
Clarity -36  
Vignette 65



Edit  
Filter: Sauna  
Adjust  
Light+13  
Colour 51  
Clarity 51  
Vignette -40

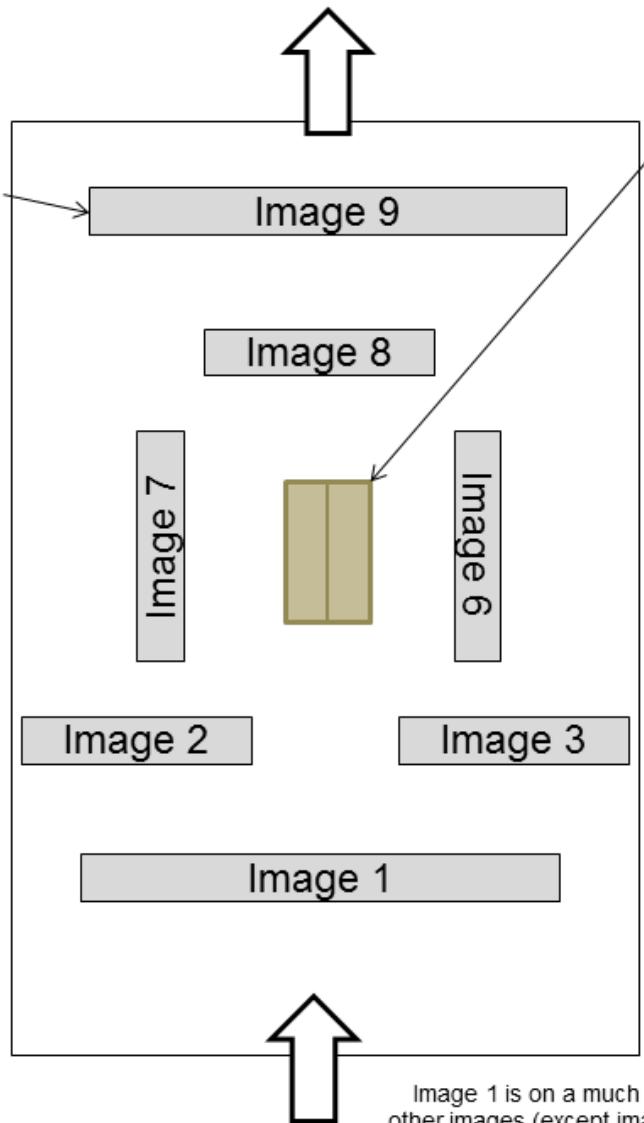
[Return to scheme of work](#)

## Appendix 6: Example of a proposal for Component 1

### Proposed floor plan of a visual display of images which represent life on a boundary in the Drakensberg Mountains

Image 9 is on the same scale as image 1. It forms a boundary to the whole exhibition with Image 1. the dream-like quality of the image makes it feel like you are leaving the imaginings of the Drakensberg behind and returning to the real world. This is why I think it is a good image to use as the final piece visitors see.

Images 2 and 3 are arranged to funnel visitors through and into the heart of the exhibition. They too form a boundary by essentially creating a gateway into the heart of the exhibition



Images 6, 7 and 8 are arranged to enclose the space. They are all images of the people who live in this region. As well as representing life on this boundary, they represent the community there. The arrangement of the images helps to reinforce this by creating a central 'village' in the display. That is why seating is provided here to encourage visitors to sit and share this space with the subjects in the images.

Image 1 is on a much larger scale than the other images (except image 9). This is because I think it best summarises my view of life on the boundary in the Drakensberg Mountains. By also placing it at the front of the display it also obscures visitors view of the other images – in itself becoming a boundary as they have to walk around it.

Image 1



I chose this image for the entrance to the display as I think it most fully realises the theme of boundaries.

The influence of the photographer Ansel Adams is seen in the dark foreground. I felt that this enhanced the harsh terrain at this height in the mountain and emphasises the boundary of the impasse.

The colours fading to the background are a Piemont perspective reference, and further serves to compliment the sense of distance that is the incredible Sani Pass. I want the picture to speak, to create awe and mystery and beauty.

A strong visual narrative of a place where the beauty of nature and the needs of man have met.

Images 3 and 4



I chose these images to form the gateway to the display as they both make you feel like you are in the landscape and being led through it. The eye in both pieces is drawn to the horizon.

They share similar formats and palettes, compositions and tones, so I think they will work well as a pair.

[Other comments here ....](#)

Images 5, 6 and 7



Images 5 and 6 were chosen because they represent the inhabitants of this formidable landscape, both past, present. Human and animal.

There is space for visitors in this area to sit and contemplate life in such a challenging environment.

[Other comments here ...](#)

Image 8



I chose this image for the exit to the display because of its dream-like quality and the fact the you feel like you are leaving this landscape behind, almost as if you are looking back over your shoulder after your visit there.

It acts in contrast to image one where the path down the path leads you into the display. Here the mountains act as a barrier. Like image 1 it will be on a large scale and in effect work with image one to form a boundary to the whole exhibition.

Once again it shares the influence of the photographer Ansel Adams, as does image one which opens the display.

[Other comments here ....](#)

[Return to scheme of work](#)

## Component 2

---

This section of the scheme of work demonstrates how a photostory can be developed in response to the stimulus question on the exam paper shown below. The example shown here is based in the landscape of Gauteng in South Africa. This region is covered in mine dumps from the extraction of gold. These dumps release heavy metals into local water supplies which mean that many of the informal settlements in the region have polluted water courses. This scheme of work exemplifies how you might help your learners to develop an outcome to the following assignment from Component 2.

### Water

Design a component for an online advertising campaign aimed at school children, encouraging the responsible use of water. The focus could be on access to clean water, saving water or the health benefits of drinking water.

Choose one of the following concepts to develop:

- a photostory with water as the theme
- an animation about saving water or the benefits of drinking clean water
- a mobile game based on the theme of water
- a guide or film about saving water.

Your ideas should show an understanding of the brief, an audience and research into the concept selected. You should present your research and development of ideas and the outcome or working prototype.

After each section, an example learner outcome is shown which demonstrates how they could respond to the teaching activities.

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>Component 2 – Unit 1</b>		
AO1 and AO2 <b>Example learner outcomes</b> Click the image below to view an example learner response for this section, or turn to Appendix 7.	Photographs and any digital camera	<p>The theme of clean water is a contemporary problem in the world today. Although there are constant solutions being sought, significant numbers of people remain unable to access clean water.</p> <p>You may want to create an introduction to, and then have a discussion about pollution with your learners. They could consider the different ways in which it is caused. In particular, your learners should be encouraged to consider the effects of water and how polluted water affects the human body.</p> <p>Learners should start to record any ideas or research in their preparatory exam journal. It will be from this body of work that learners will select to their supporting studies (<b>I</b>).</p>
	Internet access and camera phones / digital camera	<p>There is so much information on polluted water that it is likely that every one of your learners will be able to find an element which is of interest to them. Where at all possible it is better practice to encourage them to focus on a theme that is a personal issue to them (<b>I</b>).</p> <p>Once your learners have identified an issue they are interested in, remind them that they will be using the digital photography and the photostory as an educational tool.</p> <p>Your learners should begin to take photographs in the immediate environment that relate to the theme. They should bring these in so that they can have a class discussion about what they have found so far (<b>F</b>).</p>
	Internet access / local information	<p>Your learners should ensure that they demonstrate relevant cultural, historical, political or geographical interest in relation to their chosen theme. To do this they may need to research local sites or information.</p> <p>Impress upon them how important the structure of the narrative is, and that they will be taking photographs accordingly. To help your learners to understand how a narrative is constructed they should study different styles and types of photostories. They should be able to start to express their visual ideas (<b>I</b>).</p> <p><b>Extension activity:</b> Look at styles that are using series pictures or macro pictures. Have they included text? Do the fonts change the passage of information? If so, why?</p> <p>Learners should be experimenting widely and recording their critical analysis of the outcomes and their resulting design decisions (<b>I</b>).</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>Component 2 – Unit 2</b>		
AO1 and AO2 <b>Example learner outcomes</b> Click the image below to view an example learner response for this section, or turn to Appendix 8.	Internet access / local information	<p>Now your learners have established the focus of their theme, they should mind map and plan how to access the photographs that will become a part of their final photostory.</p> <p>Show successful photostories that have been posted on the internet. Present various themes so that many different ways of presentation can be seen by your learners. They should review these examples to establish what elements they might like to use in their own work. They should annotate / record in their journals why they think particular elements worked well and would help their narrative (<b>F</b>).</p> <p>Learners could be asked to create a hand drawn photostory to introduce their plan (<b>I</b>).</p>
	Experts on the chosen theme, access to relevant sites	<p>An informative tour to a site of interest under the guidance of an educated professional is useful. It can be an inspiring element and for some learners could help to refine their personal vision.</p> <p>Make sure your learners know where they are going and why. They should think about what information they want to access there. Talk about possible photo opportunities.</p> <p>Learners must take a primed and ready camera to the site. They should research the site of the visit and their guide. They should include this information in their preparatory work (<b>I</b>).</p>
	Internet access	<p>Learners should begin to research and identify the audience that the brief has specified (in this example it is children). They should establish internet paths that this audience will be able to access the photostory through, such as social media platforms (<b>I</b>).</p> <p>Have a discussion about how to identify the audience and point out what kind of images and messages will appeal to them and why.</p> <p>Learners should analyse the audience and state how they intend to promote their message to them. They should be able to fully explain their choices and this should be recorded in their journals (<b>I</b>).</p>
	Internet access	Learners should start to record what they want to present and how they intend to do this. This will help them access and choose the correct photographs. Help them to access the information they need from the internet, e.g. newspapers, National Geographic, documentaries, etc. Encourage them to let the story begin literally and then the visual narrative will follow more smoothly. Learners should note points that they find interesting and may introduce into their research.

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>Component 2 – Unit 3</b>		
<p>AO1, AO2 and AO4</p> <p><b>Example learner outcomes</b> Click the image below to view an example learner response for this section, or turn to Appendix 9.</p> 	Photo editing software	<p>From their research and own photography, learners should choose at least 15 to 20 photographs that will form the core of the brief (<b>F</b>).</p> <p>You may want to spend some time with them reviewing editing techniques. Remember that these photos cannot become too abstract as they must show a clear journey that the chosen audience can follow.</p>
	Internet access	<p>Now that the core photos have been collected learners may start to plan for the audience that the photo story will be shown to. By doing this, they begin to show their personal vision for this brief. The media platforms that the online photo story could be shown through should also be identified.</p> <p>The demographic of the audience affects the presentation of the story. It might be useful to have a lesson on different audiences and different reasons certain presentations will appeal or not appeal. Discuss social media, its impact in distributing information.</p> <p>Learners should research statistics on their audience. They should find examples of other work that are written for the specific age range their audience is. They should make notes on what they think works and what does not. They should identify the social and advertising platforms that they could share their photo story through (<b>I</b>).</p> <p><b>Extension activity:</b> Learners could identify why these platforms are successful as this could impact on the development of their own work.</p>
	Internet access, local exhibitions if possible	<p>Discuss professional artists. Learners should try to find ones that are portraying a similar message. Notice how their images tell a powerful story immediately. Choose artists that will amplify the message of the photo story.</p> <p>Learners should research a range of relevant artists, and record specific works that will enable them to develop their thinking in the brief (<b>I</b>).</p>
	Internet access and movie / photo editing software	<p>Learners should start to put their edited photographs in the sequence that they have planned for their photostory. Learners must be reminded that this is an iterative process and the first version of their photostory will need revising and editing. They must be prepared to put the photostory together and then edit, re order and edit again (<b>F</b>).</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
	Internet access, particularly a music database	<p>Music is used in some photostories and is an important element to consider. Learners could find songs / musicians that appeal and will magnify the message.</p> <p>Environmental songs have been produced for years by musicians. There is a huge base for perusal. Show how the emotive and empathetic side of the story, and even the understanding of it, is strengthened by the right choice of music.</p> <p>Learners can show one story example done twice. One with the right choice of song and one with the wrong. They can annotate reasons for their choice and why one works and one does not (<b>F</b>).</p>
<b>Component 2 – Unit 4</b>		
AO2 and AO3	Internet access and movie editing software	<p>Learners should research other ways and forms to tell a story or get a message across. They could use other media or digital techniques to create alternative narratives within the chosen theme (<b>I</b>).</p> <p>Get your learners to look at poster work, advertising campaigns and static story boards. Discuss how the message is still being conveyed strongly in the different forms.</p> <p>Learners could use image editing programmes to manipulate their work to create the different narrative styles. They must use some of the same photos that they will use in their final exam photostory.</p>
	Internet access and movie editing software	<p>Feedback is an important part of the editing process. Learners should try to send their posters and trial photostories to the expert that helped with the initial research. They should take note of their comments, record them and analyse them. It will help in the final exam approach (<b>F</b>).</p> <p>As well as sending the work to an expert, you could arrange for trial audiences at the school to view your learners work. Remember to impress on all that feedback is a positive process (<b>F</b>). Learners review, analyse and edit their photostories on the basis of their feedback. They must ensure that the changes they make do not stray outside of the brief.</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>Component 2 – Unit 5</b>		
AO4	Preparatory work	<p>This work is the examined element, so should be set up in accord with the guidelines laid out in the syllabus.</p> <p>All of your learner’s preparatory work for the exam should be recorded in the appropriate way as per the syllabus guidance.</p> <p>Learners should have access to their preparatory work. This information can be accessed throughout the exam to enable a confident, researched, developed and effective photostory about educating school children on accessing clean water. The final outcome photostory should be submitted after the set amount of exam hours.</p>

## Appendix 7: Example of a learner response to Unit 1

### Water photostory

Acid mine water pollution from gold mining in Gauteng



### The dirty truth

When George Harrison stubbed his toe on a shiny rock on the Witwatersrand reef in Johannesburg South Africa in 1886, he was the catalyst in unearthing one of the richest gold seams ever discovered.

This reef runs for approximately 100 kms from Randfontein in the West of Joburg through to Springs in the East. Mine shafts of up to 3kms deep were sunk in the search for the gold.

The waste was then deposited above ground in over 400 mine dumps or tailings.

1 bar of gold extracted results in 7 million kilotons of waste.



52 kilotons of gold were mined leaving 430 kilotons of low grade uranium in the residue. That's equivalent to 2365 Boeing 747.



380 mine residue areas have been identified covering 321sqkm of Gauteng, equal to 46000 football pitches.



In the 1990's the underground mines started to close due to the falling gold prices and they were abandoned. The water levels inside the mines started to rise and this meant chemicals from them began to seep into the natural water systems.



 Mining waste is a serious threat to the environment. Water and Oxygen combine with toxic metals such as uranium and iron which are by-products of gold extraction. This creates a highly acidic liquid that flows into the rivers that supply the water to the region of Gauteng. As the city of Johannesburg has expanded, more and more people have come to live near the mine dumps creating a public health concern.



There are 200 informal settlements across Gauteng with about 1.6 million people living on and around abandoned mines and mine dumps.

They put up shacks without infrastructure, sanitation or local amenities.

They usually locate their homes near a water source. Often, these come directly out of the ground by the tailings.

This puts the communities at risk of heavy metal poisoning via the contaminated water. There is no education given to allow these people to understand the risk associated with either the radioactivity or the contaminated water.



The gold bearing ore in the Witwatersrand area contains 10 times more Uranium than gold. Therefore when it is mined this radioactive material is left behind as it is too low grade to be used. This means it is deposited in high concentrations in the tailings. The high sulphur content in the soil gives it the unnatural yellow colour.

The effects of the heavy metal poisoning on the human body includes kidney damage, neurological problems, cancer, infertility and affected foetal development.



Animals that graze, and plants which grow around the toxic water are directly affected by the heavy metals. They in turn continue to poison the community who eat them.

Some of the old tailings are now being re-mined due to new technology allowing more gold ore to be extracted from them. This extraction method is putting the uranium from the tailings directly into the water systems.

50 tons of uranium drain into the soil annually. Heavy metals such as arsenic, mercury, lead and nickel have all been found at unacceptable levels in the water systems linked to the mines. It is outrageous that people are in close proximity to this, let alone using the water itself.

Although Clause 24 of the Constitution says that everyone has a right to an environment that is not harmful to their health or wellbeing, legislation has not been enforced so the mining companies have not been forced to leave a clean footprint when they shut down a mine.



Lancaster dam in the above photo is classified as a Class F dam, and a radioactive hot spot. The re-mining of the tailings has caused this hazard. The only warning signs to the public are cardboard 'no entry' signs on thin wooden sticks that get blown over.



Harmful metals can be seen on the surface of the drainage areas. This photo shows them draining down material that is being re-mined. This waste and slime runs into the dam which then drains into the Wonderfonteinspruit, a tributary of the Vaal River, one of the largest sources and supplies of natural water in the province.



There are housing developments all around the unsafe area. Previous sightings in the dangerous water include baptisms, swimming, washing of clothes and watering of livestock.



A no entry sign lies discarded on the ground near the dam site.



These photographs have all been edited in windows 10 editor in order to enhance features and colours and make them more visually effective



Pipes that carry the harmful water from the mines and tailings to the dam sites litter the landscape. As the photographs show they have filled with layers of heavy metals and other deposits.



The high level of copper in the water can be seen as a green residue around the edges of this puddle in a tailing.



These women of the Tudor Mine Shaft shanty town have been showing Mariette some of the issues they are experiencing in the area that they live.

This tour of the mine tailings along with all the information could not have been possible without the passion of Mariette Liefferink. She is the CEO of the Federation for a Sustainable Environment and is currently engaged in laying criminal charges on the Directors of Mintail for 'failure of duty of care'. She is driven to raise awareness of the toxicity that the poorer communities live in, and is respected and loved by the shanty town community. Her incredible wealth of knowledge about the acid mine pollution is a national asset to this country.



A GIMP manipulated photograph.  
The cattle in the toxic water with the skull in the foreground is an attempt to show that this practice will bring about death.



This skull photo was taken in close proximity to the Lancaster Dam

## The Recommended Quality Objectives for Water Health and Safety

The correct levels of minerals allowed in bottled water.

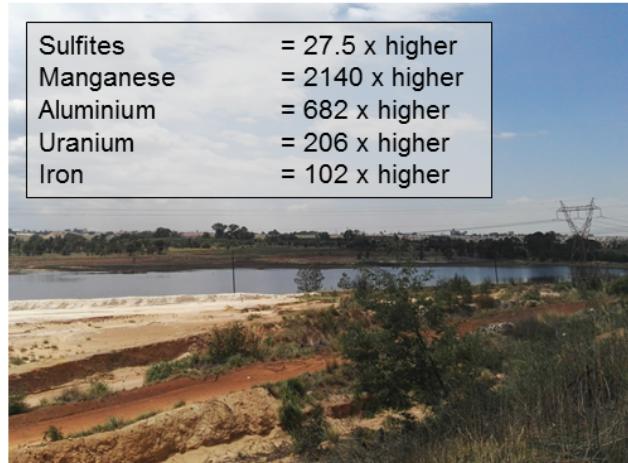


These highly toxic dams are supposed to be fenced off and NOT accessible to the public, with warning signs in the National Languages of South Africa.

On my tour of at least four toxic dams, I did not see one fence and only one tiny 'no entry' cardboard sign.

The levels of harmful deposits found when water from the drainage dams are tested.

<b>Sulfites</b>	= 27.5 x higher
<b>Manganese</b>	= 2140 x higher
<b>Aluminium</b>	= 682 x higher
<b>Uranium</b>	= 206 x higher
<b>Iron</b>	= 102 x higher



Notice that the Sulfites alone should be less than 5. However, in the dam water it is 27.5 times higher than accepted standards. The rest of the heavy metals should not be present in the water at all, and certainly not in these amounts. The sulfites alone cause diarrhoea and gastrointestinal problems. The rest of the metals cause cancer, mental health issues and fertility problems.

## Appendix 8: Example of a learner response to Unit 2

### Artist influence

In my choices for artists I was looking for people whose images showed an immediate connection between environment and people. Photographers that have managed to tell a story just with one picture, sending a message instantly.

Matilde Gattori is an award winning artist, based in Milan, who shows in her photos, a strong connection between people and a changing environment.



Mitchell Krog is an award winning South African photographer who has a strong background in environmental and conservation fields. He believes that it is difficult to save what cannot be seen.



With these two photos I took at the Tudor Shaft informal settlement, I tried to show a strong relationship between the people and their poverty stricken existence.

This man is living on and between radioactive mine dumps and he is digging in the rubbish dump for something to sell. I dulled the colours to express this dreary way of life.



These ladies are washing their clothes in basins on top of the mine dump. But is the water being used really clean? They live in such a toxic environment, the image almost becomes ironic.



I have decided to concentrate on the idea of things that cannot be seen. These illegal miners, also known as the Zama Zamas can be seen down in the West Wits Pits. These are huge open pits left unrehabilitated by the mining company.



The men dig down in the disused mine and use mercury to get the gold out of the rocks. This is extremely dangerous and noxious.

These people are as discarded and forgotten as the open pits.

They are also as dangerous – gang warfare linked to this illicit mining is common.

All these photographs were taken by myself at the Tudor Shaft and the pits were edited in Windows 10 Photo editor in order to enhance and create specific viewpoints of interest.

### Dillion Marsh



A young South African artist, who is strongly connected to our relationship with the world around us. He sees CGI as a means to revealing underlying textures or dynamics that pure photography cannot show.

His work shown here is from an exhibition 'For What It's Worth'. He worked out how much gold / precious metals that had been extracted compared to the amount of waste. I find it incredibly interesting and visually powerful. It gets the message across with a strong statement.



### Artist influence



Using Dillon's thinking and technical influences, I have used a Kruger rand, which is pure gold and photoshopped it into the interior of the pipes that take the water from the tailings to the dams. The pipes are thick with toxic sediments, showing what the water contains. These pipes are also discarded all over the landscape. They are so heavy they cannot be stolen to be used elsewhere, and as they are filled with impurities, they cannot be sold off as scrap metal.

So one tiny precious shiny coin leaves a tainted landscape behind.



I used more Kruger Rands showing under the surface of a polluted dam.

The true price of gold should be questioned.



All of my photos were edited in the GIMP platform to create the effects seen here.

### Yellow Girl – Final piece



This photo has been edited with Windows 10 photo editor in order to bring out the features I felt would keep the narrative strong

A mine dump (mintail), full of radioactive low grade uranium.



Yellow Boy



In my final piece, I have used the style of my referenced artists to come to my own original conclusion and create what I think is a powerful photograph.

The harmful layers in the pipes, from the acid mine drainage; the yellow orange solid iron III hydroxide is known colloquially as 'Yellow Boy'. The local women even grind it up and eat it when they are pregnant, believing the iron will make their babies strong.

This image of a young girl playing right in the middle of a poisonous mine dump, with the toxic yellow dust on her face, tells a story of no escape from, or awareness of, her environment. Is ignorance bliss? The cost of mining gold is high, very high.

Education is such an important tool. So many beliefs are culturally imbedded and are hard to change. Africa has its fair share of such wrongful thinking.

The Rhino is being poached at an alarming rate in this country due to the Asian traditional medicine belief that crushed rhino horn is a cure for impotence and cancer.

The poverty of the majority of Africans has created a long line of illegal poachers, keen to earn money. How do you change it? You educate people that the equivalent of nail clipping is not only bad for your stomach, but not a cure for anything else. However, 5000 years of ingrained thinking is hard to change. We have to start somewhere, sometime soon, or there will be no rhinos left in the wild.



The trees in the photograph are still referred to as fever trees. They are acacias. When the colonialists came over from Europe, they slept near the water on their treks. People got sick with fever and died. As these trees were such a vibrant colour and near all the fresh water, the men ignorantly blamed the trees.

However, they were becoming infected with Malaria. The parasite carried by mosquitos. Mosquitos breed in shallow water and this is why the men were at risk, not because of the trees. This belief only changed through research and widespread education.

The belief remained in place long enough that the name Fever Tree will always be the preferred reference to this Acacia.

Malaria has killed more people than the two world wars put together.



### Identifying the audience

How will I write a photostory to educate the children in the informal settlements not to use the tainted free water supplies from the mines? There are many issues to consider:

1. the average literacy rate in South Africa is 25% of school children, and most of the children living in the affected settlements can't read or write.
2. There is no free wi-fi, and TV is accessed illegally, as is most of the electricity in those areas.
3. The areas are also affected by high crime rates.

The only way to overcome the lack of awareness I feel is as follows:

1. Educate the children who do go to school. Create an education package that has people going around the country and showing the photostory.
2. Partner with an environmentally friendly corporation that can fund posters that can be erected around the sites as a short term solution.
3. Create visual works that do not need language to put the points across.
4. Use social media to keep spreading the photostory.
5. Try to ensure that places that the poorer children do frequent, such as the supermarkets, are running the photostory.
6. Work with trusted members of the community who will enable workshops to take place in the areas, allowing the photostory to be shown on a regular schedule.

The change will be slow and until the mines take responsibility for their ugly and unconstitutional footprints, it will be a long road to walk with the photostory.

Musicians have been expressing their dissatisfaction with negative impact of human activity on the environment for as long as it has become an issue. One of the earliest songs traced is 'Woodman! Spare that Tree!' by Morris and Russel. There have since been songs of war and now it is the environmental war that is being waged. Many musicians are driven to put their own money into projects. Funding concerts for awareness and hosting programs and drives within their communities.



### Music Artists

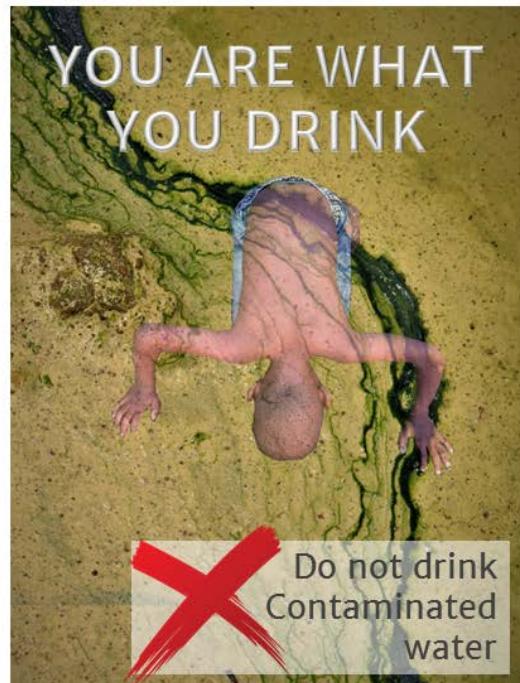
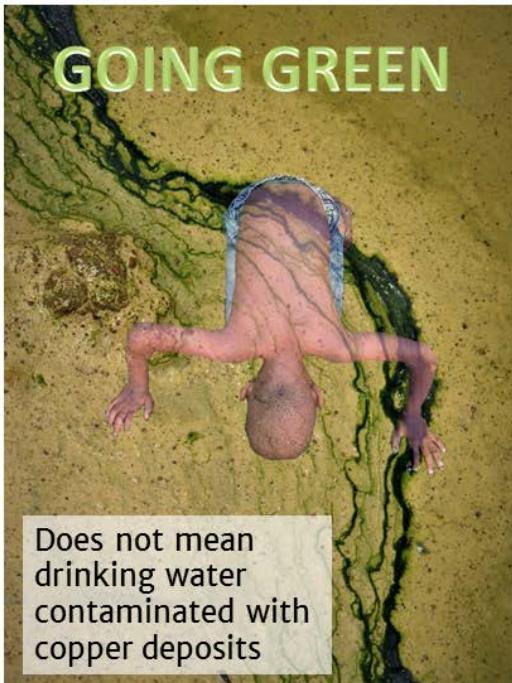
Music is a personal choice and further serves to connect the water story to my personal vision. I will look for songs that make me feel like I am drawn more into the story, whilst I listen. The photostory will also have to be set with the panning and the animations flowing to the song. This way the images should blend seamlessly with the music, the lyrics and the written words



[Return to scheme of work](#)

## Appendix 9: Example of a learner response to Unit 3

Posters educating children on the dangers of acid mine water



I have used the same photograph and experimented with different fonts and sayings to convey the message of the dangers of drinking toxic water.  
I think that they both work. The image is striking, the message is simple and effective, and the expressive and subliminal message works.  
I have combined the image of the young boy kneeling over the polluted water, which is green due to the unlawful deposits of copper oxides in it. The green poison seems to thread through the boy and become veins. We are 70% water after all.

## ACID MINE WATER



KILLING CATTLE AND POISONING OUR FOOD

**A visual storyboard**

The pictures are arranged to try and display all of the information in one space.

Mine dumps, or tailings can be seen all around Gauteng. They are huge waste deposits containing harmful heavy metals, produced or exposed during the gold mining process. Pipes from these lead directly from the dumps into the dams.

Re-worked dumps produce acid mine drainage which creates toxic dams. These are accessible to the public who use the water as they are ignorant of its toxicity.



This 'treated' water is fed directly into the Vaal Dam. This is the mains water supply for Gauteng.

Although the water has been treated, it is still highly polluted with acid mine drainage

The water from the tailings is more acidic than vinegar.

The colour of the water varies depending on the level of heavy metal deposits. Red for iron oxides, yellow for iron sulfides and green for copper deposits.

Dirty grey sludge can be seen leaking out of the pipes.

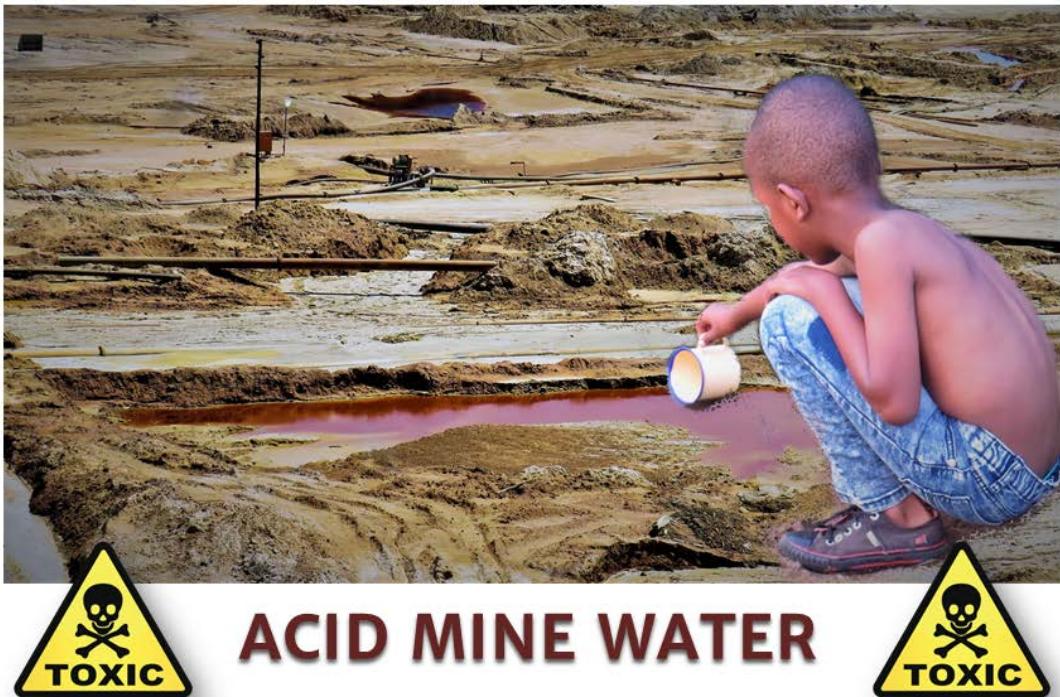
These mines have left great scars around the province with no effort to make the areas cleaner or less environmentally harmful.

## THE LEGACY OF GOLD MINING



FREE ACCESS TO POLLUTED WATER

## WHAT THE CHILDREN SHALL INHERIT



**ACID MINE WATER**



**THE REAL COST OF GOLD MINING**

I photoshopped the contaminated pipe with the enamel mug in the stream to convey a powerful and simple. I wanted to show what is actually happening when you fill up your cup with river, stream or dam water in Gauteng.

Gauteng means 'Place of Gold'. It should mean place of dirty water.

## Feedback

I have shown this work to a selection of people ranging in age and level of education. The message of the contaminated water was clear to those who could read and those who could not. Comments such as: 'amazing', 'effective' and 'clever', have been received.

I just hope that this message will bring about change in how this acid mine drainage is prevented and the people offered a better place to live in.



On the 14<sup>th</sup> November 2017, I took the whole component to show Marriette Lieferink, the CEO for the Federation for a Sustainable Environment to receive her opinion on my work.

I was humbled by her reactions.

She said that she has been doing this for 20 years and to have someone come in with a whole new way of presenting and interpreting the contamination, was inspiring and had filled her with new energy, and refocused her.

She said she was meeting with members of the UN today and would mention this body of work, and perhaps they might give funding for education.

She also asked if she could purchase some of my photographs for her court sessions as they so clearly captured what she needs to show.

It was an incredible day for me, as she thought the work was amazing and was moved to tears twice.

I would love to work with the UN on this and can only hope that more and more positive reactions are received from my work.



[Return to scheme of work](#)

## Component 3

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This section of the scheme of work demonstrates how learners might develop their personal investigation. The aim of the personal investigation is for candidates to engage in a self-directed period of sustained and focused study. This study should bring together the skills they have developed so far and demonstrate that they are able to work independently to resolve a given idea.

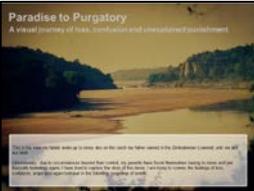
As part of the preparation for this Component, it is advised that learners should complete and submit an outline proposal form (OPF) to Cambridge International before they start any substantial work on their personal investigationn. The OPF should describe the brief, context or scenario, including the client or audience, and how the assessment objectives will be met. Learners should also outline the technical skills and resources required and show how they will review and evaluate their ideas as they develop. The OPFs, and the instructions for completing them, are available to download from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples)

The outcome of their work should be a final practical outcome and a written analysis of 1000-1500 words. The example given in this scheme of work is a photo-documentary.

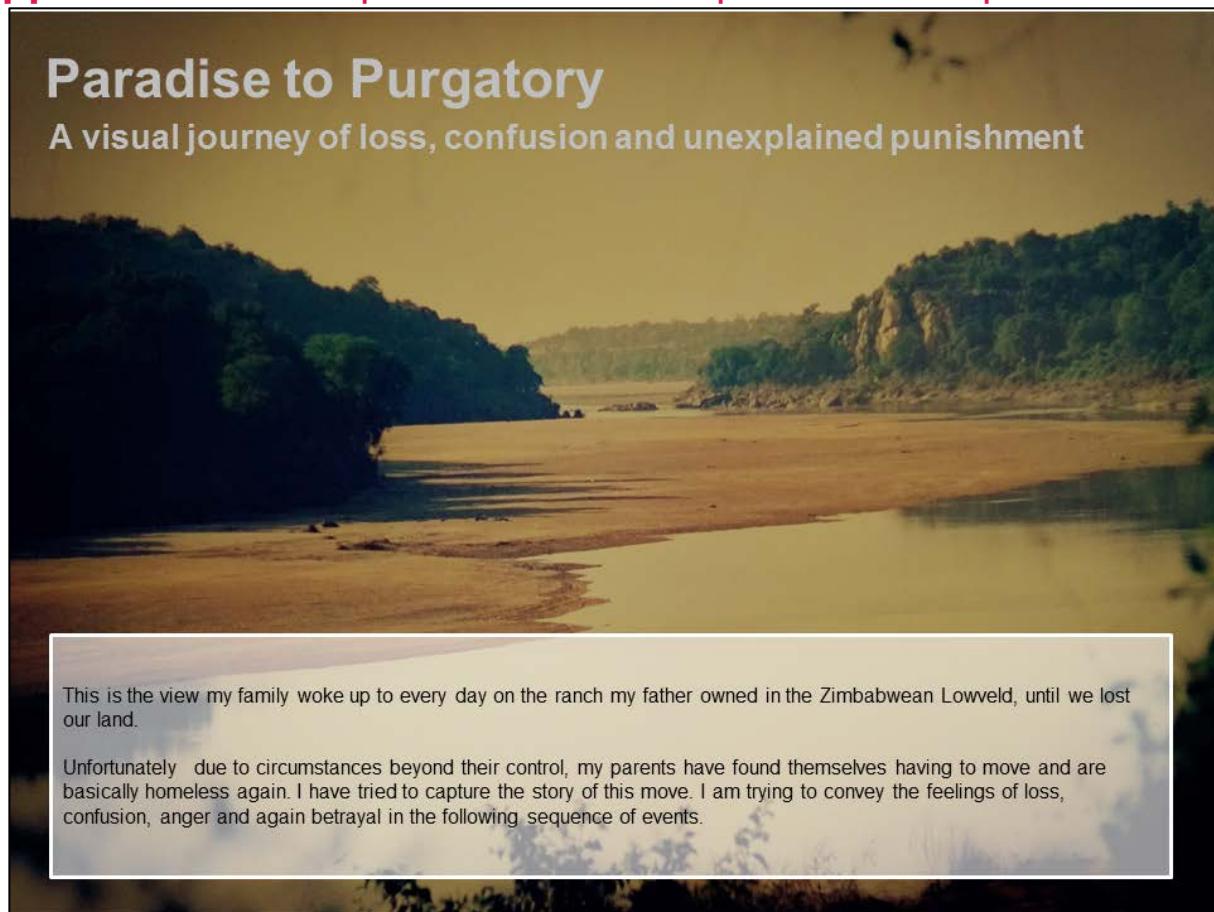
Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>Component 3 – Unit 1</b>		
AO1 and AO4	A digital camera, and if possible a selection of lenses	<p>The theme for the A Level project should be personal to your learner. It will require them to be confident and mature in order to gain sufficient insight into the story they are documenting. The following lesson should help them to document their family through a process over time.</p> <p>You may want to hold an introduction to, and discussion of portrait photography. Look at and discuss portrait art. Look at the old Masters and take note of how the same design elements apply throughout art history.</p> <p>Learners should start to make a plan about how they might tell their story. They should make initial notes of the important factors and scenes that they will be trying to document. They should aim to show the elements of design elements of portrait photography in all the photos they take.</p>
	Digital camera and if possible a selection of lenses	<p>Your learners should be taking a range of photographs to form the basis of their photo-documentary. Some of these are likely to be observed and some unobserved (<b>I</b>).</p> <p>Make sure your learners are taking photographs that are capturing the narrative of their theme. Impress upon them how important the structure of the narrative of the photo-documentary is, and to take shots accordingly.</p> <p>The basic photos should be starting to make the direction of their documentary clear.</p>
	Digital camera and if possible a selection of lenses	<p>When taking their photographs, your learners should be paying attention to the concepts of digital photography: exposure, aperture priority, shutter speed settings, ISO and lens choice.</p> <p>You may need to help your learners to realise the different effects that using the different settings of the various camera controls has on each photograph. As they explore these things, they should make notes of the changes that occur by using the different settings. This way they can start to keep track of what is working and what is not.</p> <p>Clearer and more controlled processes should be seen as their documentary develops.</p>
	Access to the internet and other information relevant to their project	<p>Your learner's work needs to have history and background to add interest and knowledge to the photo-documentary. You may need to help your learners to set out questions that will help them to access the family information they need in order to keep developing their project.</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
	Access to the internet	<p>Your learners should be researching relevant photographers and artists and analysing their work (<b>I</b>). You might need to facilitate the process of influence that the professional artists and photographers have on your learner's work.</p> <p><b>Extension activity:</b> Learners should make relevant connections between their work and the artist's work. Specialist vocabulary should be used.</p>
<b>Component 3 – Unit 2</b>		
AO1, AO2 and AO4	Photos taken by the learner	<p>Learners should choose ten photographs that chronicle their narrative clearly. You might like to spend some time reviewing editing techniques. Remember that these photos cannot be too abstract as they must show a clear journey that the audience can follow (<b>F</b>). Photos may need to be cropped, coloured or enhanced.</p>
	Image editing software	<p>Of the ten photos they have chosen, your learners will choose certain ones than can be edited and experimented with using their chosen artist's techniques.</p> <p>Help your learners to isolate specific factors within the artist's techniques that can be used to advance their own authentic style (<b>I</b>).</p> <p>Use digital editing platforms to create effects like the artists studied on the chosen documentary photos.</p>
	Equipment to set up studio effects	<p>Discuss professional photographer studio setups.</p> <p>Show your learners how professional photographers focus on design elements within the studio. Get them to consider the role of pattern, contrast, emphasis, balance, tension and light control.</p> <p>Learners should set up their own studio in order to do the next stage of the documentary.</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
<b>Component 3 – Unit 3</b>		
AO3 and AO4	Access to studio set up	<p>Choose at least five photographs from the ten original photographs to recreate under studio conditions. Clearly impress upon your learners that the photos they chose must be able to be re-produced under controlled conditions.</p> <p>Go through ways to put their models at ease to get the best results. Portrait photography requires a powerful reaction from the viewer, so a connection must be made by the photograph.</p> <p>Learners will need to undertake considerable experimentation, refining and analysis in order to achieve this.</p>
	Image editing software	<p>Encourage your learners to start to show their developing work to chosen people in order to get reactive feedback (<b>F</b>).</p> <p>You may find it useful to facilitate critical studies. One on one or group sessions will be beneficial (<b>F</b>).</p> <p>Learners should make notes on any areas of their work that need changing. They should remember what is working and getting good reactions. Affirmation is encouraging, but learners must keep experimenting so that their final vision shines through (<b>I</b>).</p>
	Image editing software	<p>Learners should experiment in using specific focal lengths / lenses, light effects, camera effects on their recreated scenes. They should record the effects of these experiments (<b>F</b>).</p> <p>Demonstrate the importance of lens choice on portrait photography. Show how to add drama by tilting the lens or changing the perspective. Discuss the importance of the background. Is it blurred, should it be? Does it add to the story of the portrait? Would they increase or decrease the ISO to get those results?</p> <p>Your learners must be aware of the many factors and influences on portraiture. Elements such as framing the subject, background colour, light on the subject's faces and expressions are just a start to creating the desired powerful effect. Deciding how to use the equipment to complement their subject's features is essential.</p>

Assessment objectives and example outcomes	Resources and materials	Suggested teaching activities
	Image editing software	<p>Learners should undertake further editing of the studio scenes using image editing software.</p> <p>They should explain how different colours affect the viewer's perception of the character in the portrait. For example, sepia gives a timeless feel, black and white places emphasis on the subject with no distractions.</p> <p>Learners should experiment with different colour effects on their studio portraits. They should note the reactions of other people to the edited photographs. Is it the reaction they want viewers to have?</p> <p>Learners need to begin to make decisions about what photos to keep for the photo-documentary.</p>
<b>Component 3 – Unit 4</b>		
<b>AO4</b> <b>Example learner outcomes</b> Click the image below to view an example learner response for this section, or turn to Appendix 11.	IT facilities	<p>Set out the photo-documentary so that it provides a continuous and interesting narrative.</p> <p>It might be helpful to show your learners examples of effective photo-documentaries.</p> <p>Learners need to create an authentic, interesting and personal photo-documentary that has explanations and reasons for all the decisions made to reach their final photos.</p>
	IT facilities	<p>Your learners must now finalise their complete photo-documentary with written annotations.</p> <p>Their written work must be precise and use mature and specialist vocabulary particular to portrait photography.</p> <p>They should review their work, making sure it has 1000 to 1500 written words to show understanding and individual thinking and processing.</p> <p>Finally, your learners should check the balance, flow and effectiveness of the photo-documentary, and whether it successfully shows connections between the digital and design elements of the work before final submission.</p>

## Appendix 11: Example of a learner response to Component 3



### Outline of the Personal Investigation

Introduction	Ten choices of photographs	Artist choices	Artist influence	Studio work	Conclusion
Characters	Reasons used	Biographies	Edited photos	Controlled environment	Final interpretation
Foundation presentation	Rendering of the narrative	<ul style="list-style-type: none"> <li>• David Hockney</li> <li>• Jeff Wall</li> <li>• Gregory Crewdson</li> <li>• Others</li> </ul>	<ul style="list-style-type: none"> <li>• Compare and contrast visual language</li> <li>• Use digital platforms to create depth</li> </ul>	Post production recreation of initial photos under controlled conditions	Decisions explained

## Introduction

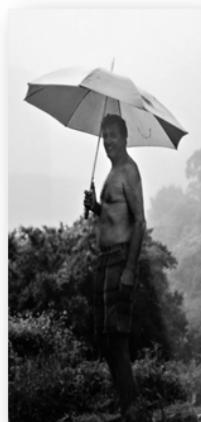
On the 1<sup>st</sup> of November 2001 my parents lives, indeed our whole family's futures were changed forever.

Due to new land reform proposals, we lost our ranch.

Unlike other established farmers in Zimbabwe at that time my father had only purchased his land and begun to develop it in the last three years. He took early retirement from his highly successful corporate career with Anglo American Sugar industry and spent his savings on this beautiful and undeveloped 16 500 acre ranch surrounded by 6kms of river frontage.



After moving to South Africa and in a bid to earn some money my father bought a property between two sugar mills in the Mpumalanga Province and he lectured on Sugar Technology for two years. Unfortunately he then suffered a massive stroke and was no longer able to teach.



It is now 2017 and my father is 76 years old and my mother is 68. They moved from Marloth where they had been living two years ago as the crime in the area had got too bad. They moved closer to my brother and I and rented a property, leading quite an isolated existence. However, this is now at an end too, as my parents' savings are drying up. So my parents are moving yet again, with no home of their own. Instead they are wandering between family members until their house is sold and a more permanent solution can be found. My parents have lost their hope and their independence, and in the following photographs, I hope to capture some of this despair.

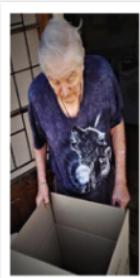
## Overview of 10 chosen photographs

These photographs have been chosen after taking at least 200 shots of my parents packing up their belongings.

Again they are being uprooted. This time for financial reasons, to ensure survival into their older age.

I have tried to show the scenes that I think capture the most narrative in an instant.

A powerful visual diary of the effects of this traumatic time.



Here my father is looking into the empty boxes that were delivered prior to packing. I have paid particular attention to his downward look, peering into the abyss. Dejected and hopeless.

I noticed the empty box in front of my father as he was contemplating packing. The cupboard open behind him. He seems overwhelmed. He has had a severe stroke, so the physical effort to do this task alone is enormous. The mental battle of packing for a future which is unknown also is translated.

My Dad is packing here. Making a decision on what he will take with him and put in a box. His left arm hangs limp by his side as he cannot use it. I like the shadow that his face has cast. It adds to the heaviness of the situation. It is a sad photo.

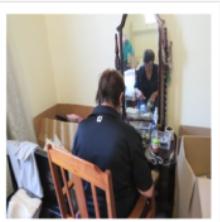
The reason for my father's stroke was his high blood pressure caused by the stress of losing the ranch. Moving had caused it to rise again and so he had to monitor himself closely. I came upon him lying down and checking it after his packing session.

The truck has been packed now. My Dad is checking that the boxes will go to the correct places. The job is done but the pressure of the next step is not over.

## Overview of 10 chosen photographs

My mother's castle is her home. She always said that if we had moved into the main house on the ranch that was being built when they were dispossessed, the war veterans would have had to kill her to get her out.

This next uncertain move in their lives is extremely stressful. In these photos of her I have tried to capture different emotions in order to keep the narrative of the situation flowing.



My mother is packing away her photographs and other family mementos into her old kist that has travelled from the ranch.

I caught her as she pauses with a memory of the family together in happier times.

This little dog is my Mom's link to sanity. He is a part of the family but also a therapy dog. She could not have coped the last few years without his unconditional love. His name is Mischief and he is very loved. This is shown in the look passing between them.

My parents and mischief are all on the bed together here. They stare at the cupboard, my Mom going to help my Dad choose what clothes to take. I have encapsulated a moment in this move that has tension and despair in it. The positions of their bodies and the combined turn of their head and eyes is emotive.

My mother is sitting here in front of her dressing table that was her mother's. It has travelled as far as the kist. She sorts through her jewellery, boxes surrounding her. I took the picture as I caught the reflection of her and Dad in the mirror. Together but separated by their own worries and fears.

After all the packing we went out to dinner at the little local pub. I captured this shot of my mother seemingly relaxed with her smoke and her beer, but the haunted look in her eye belies the outside appearance.

## Overview of the artist influence

David Hockney



David Hockney was born 9 July 1937. He is an English painter, draughtsman, printmaker, stage designer and photographer. He states his great artist influences as Matisse, Picasso, Francis Bacon and Julian Trevelyan. In the 1970's he began working in photography, creating photo collages he called joiners.

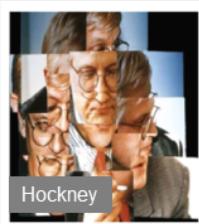


Hockney brings baroque, cubism and more recently computer graphics into his art. He embraces all sorts of technology and media which makes his art accessible to people everywhere and creating a form of real interaction and communication. In the 80's he used the new polaroid camera to take 100's of pictures. He used them more as a study of light than as a tool to record. He would assemble the pictures as quickly as he could, and through this practise his works began to take on a psychological dimension.

Matisse



I feel that in these collages Hockney draws the viewer into spending a moment with these people. The portrait is dynamic and draws you in to look deeper. It appears as if there is more than one expression. It is a whole conceptual experience of the person.



In the portrait of my father using Hockney's style I wanted to produce a work that would relate the tension of the moment. A proud man who once had a dream and now can only worry and over the future.



I have used extra views of his eyes and his mouth. Two very expressive parts of his face to draw attention to the lines etched in these features by the loss of his and his families security and future.



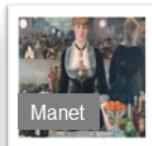
### Overview of the artist influence

#### Jeff Wall

Jeff Wall is a Canadian artist born 29 September 1946. He is well known for his large scale back lit cibachrome photographs.

His influences are Manet and Velasquez. He is a conceptual artist who carefully constructs his scenes, which have been characterised as one frame cinematic productions.

Some of his works replicate the old Masters paintings, hence the size of his photos. However, within the replication he changes physical and visual elements, creating the scene as a moment frozen in time.



Manet's Un bar Aux Folies Bergere is a point of reference for Wall's work 'Picture for Women'. He recreates the complex viewpoints and pays attention to the elements giving the painting spatial depth. There is tension in both pictures, the woman gazing out in the painting and the man gazing in as the reflection. The viewer is the onlooker.

I have tried to look for a scene that has this element of tension. People isolated and thinking their own thoughts. I am the witness to a juncture in time within the event happening. A frame in the film of my parents life.

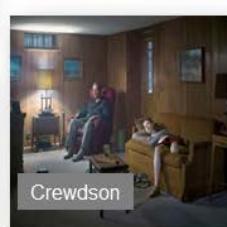


Cibachrome means a bleaching out of colour. My photos have all been edited with filters to create the same effect. This loss of colour does not detract from the surrounding landscape, it almost seems to create more depth. The figure becomes a point of isolation in this pale deep space. It is an effective visual tool as well as an emotive one. The colour control has translated timelessness and a sense of mystery. A moment in a moment.

### Overview of artist Influence

#### Gregory Crewdson

Crewdson is an American photographer born 26 September 1962. He photographs a tableaux of American homes and neighbourhoods, with scenes that depict everyday life but are created in such a cinematic and dramatic way, that the real becomes surreal. He notes painter Edward Hopper and photographer Diane Arbus as his influences. His control of colour and light are powerful and effective, emphasising an intentional sadness that permeates most of his work. These quiet scenes become a focus for dramatic and complex moments of silence and thought for the subject.



In these photographs I have used editing platforms in an effort to show how Crewdson's use of light can change everyday scenes into heavy charged arenas of dark emotions. The characters are alone and set apart in their own deep contemplation.

## Conclusion of artist Influence



I will bring Hockney, Crewdson and Wall into the same space to compare and contrast their styles, as well as relate what influence this study has had on my portrait photography so far.

Portrait photography is essentially about a photograph of one or more people that captures the personality of the subject using effective lighting, backgrounds and poses. With the advancement of technology we can now use digital platforms such as Photoshop or GIMP to add atmosphere and enhance the mood of the subject in the photograph, emphasising the parts of the persons character we wish to portray.

A digital camera is a peripheral device on a computer. Once you have your photograph, because it is digital it can be processed on the computer. This technology allows so much more experimentation in order to create stronger and more personal descriptions of people, scenes, landscapes and concepts.

Hockney's collages are a way of establishing a single relationship or idea through the connected photographs. He generates a narrative by imposing the different views of one face including zoomed up parts of the face. This encourages the viewer to look closer, longer and harder and in doing so connect on a deeper level to the person in the photograph.

Crewdson creates elaborate scenes, where he takes the familiar and re-creates them with haunting and surreal effects. His attention to detail is extreme and seems in itself to de-contextualise the setting. What happens before or after we can only guess. The people in the photographs are unknown to us, yet the viewer connects because of the familiar setting. We are drawn into the scene by the extraordinary detail, and stay to contemplate the moments of disconnect that seems to be Crewdson's narrative.

Wall's photographs are carefully constructed and recreated scenes, confronting the notion that photography is real. His technique is to create montages of different individual negatives, blending them into a finished photo, that keeps you looking because there always seems to be movement in his photographs.

These artist's are all similar in the way that they have all challenged the boundaries of photography. They have used the advancement of technology to create layers of pictures that in turn create layers of narrative. Hockney separates and brings it back together to create more detail to look at than just a simple face. Crewdson also keeps the viewer's attention with details, until the sadness and contemplation of the characters in the photograph become your own experience. The back lighting, colour and scale of Wall's images make you feel like you are in a movie scene, watching waiting, almost forgetting that the scene is static.

All of these artists have created an incredible experience of their photographs. They leave a lasting impression on you, and you always go back to look for more.



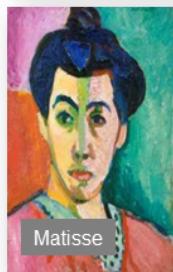
## Conclusion of artist influence on my photographs



I decided to use this photograph as my concluding piece in the artist study because I feel it has all of the essential components that I have taken from their lessons. It is also a portrait style piece and that is what I am focusing on.

It is an everyday scene in a pub and like Crewdson it has many details in the background and foreground but my Mum is still the focal point, solitary and stark in her confusion over what is happening to her life.

I then used editing to bleach out the colours like Wall. The depth of the room is magnified as I crop the picture and the details of her face are intensified. Hockney helped me to look for her expression. This is the element that will communicate to the viewer, the part that makes you look harder and longer. I feel it is a powerful picture and my knowledge of what to apply to the portrait in the following studio work has definitely grown.



I have experimented here, using one of my favourite artists Matisse. I love his unconventional use of colour and how it also conveys a sense of foreboding and depression. His Green stripe, portrays the woman face as a mask. Unemotional in its rendering but somehow insinuating dark and brooding thoughts.

I have used the GIMP tool to change the photo to an almost print like quality which as Matisse's style took in later years. I have kept the colours in the background, which I feel further intensify the heavy emotions my mother is feeling after the day of packing and moving out.

Recreated  
portraits from  
the 10 chosen

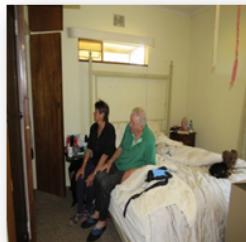
For the pictures I took in the studio, I used a Canon Powershot.

I do not have interchangeable lenses so I have just used different aperture settings, shutter speed settings and exposure compensations against a black background with a light coming through a white sheet to get the right focus and light effects.

The photographs were then edited on digital platforms to develop the narrative of the portrait.



This image of my Mum and Mischief is such an important moment. The connection between these two is deep.



The relationship between my two parents is strained here. They do not want to be in this space again together. They both stare at the cupboard, listless, wondering who will make the decision. Even their precious Mischief is away from them, as if he can sense the tension.



The connection is the main focus of my efforts in this photo. Mischief is relaxed in Mum's arms and she is talking to him with such intensity. The viewer wonders what she is saying whilst at the same time appreciating the bond.



Because the three characters are together in the studio, I wanted to create a sense of disconnect but at the same time, the awareness that my parents are facing yet another challenge together.



The balance of light and dark is good. Mum's head and face and Mischief being thrown into relief sets the right tone.

Mom is looking at Dad and he and Mischief are looking at each other. The turned heads again create tension and suspense. Mum's expression is slightly irritated. Dad is desperate for some attention from the dog and Mischief looks a little startled by his need.

Recreated  
portraits from  
the 10 chosen

I have chosen to use a black background for two main reasons; the first is that with my dad being so grey, the light background made lighting of his face very difficult, and secondly it keeps the focus on the face, and that is where the story is being told.



Here my father is looking into the empty boxes as if they are the abyss. If you stare at the abyss, eventually the abyss stares back at you!



In the studio with controlled lighting, I got Dad to look down. During the session of the shoot, I had put a painting I had done of a landscape from the ranch. I asked Dad to look at it and think about it as we did this shoot. I think that this helped real emotions to surface on my father's face and genuine and honest feelings are being portrayed. I have shown different edits and controls of filters. I think all the photos work.



I caught this shot as Dad was looking at the landscape. He seems transported in time, lost in the memories of an amazing place we once had the privilege to roam free.

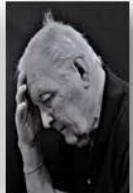


The full face portrait in black and white, bring out the lines in my father's face. They show a man who has the trials of his life etched on the planes of his skin.

I then added a slight bit of tone as it warms the face and makes him seem not as distant as his far away look suggests. The viewer is in his space, maybe he is about to say something about that wonderful time.

### Recreated portraits from the 10 chosen

These scenes are prior to packing and after packing.  
I wanted to capture a feeling of weariness, heaviness, isolation and devastation.



Again I have caught my father in a heavy hearted and overwhelming moment. This packing, it is just too much to think about. It brings back bad memories and more fear of the future.

I have used the same pose here in the studio, and the viewer is absorbed by this Thinker's pose. I then asked him to rotate on the chair as I felt that this was the same angle as looking into the boxes and has a heavier sense of the head being supported on the hand. A physical representation of the emotional weight he is carrying.

The trucks have been loaded, what an exhausting day. Dad stands with one hand on a box, to hold onto a memory, or a last touch not knowing when it will be in their own space and home again.

I liked the squinted look into the sun that I caught here.

When recreating the look in the studio, I saw a glimmer of the amazing sense of humour that my father still has. It is a strength to be able to laugh and make others laugh in hard times. This is completely opposite to what I was trying to show. However, I feel it is a great portrait and shows a man a bit more bent but certainly not broken by these trials.

### Final interpretation

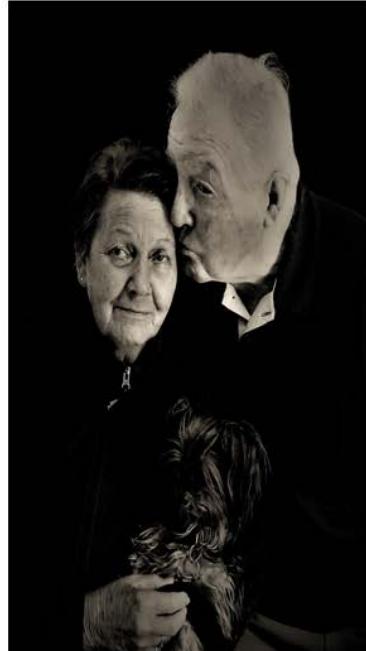
I wanted to bring this story of loss of property and dreams to a conclusion, so I decided that all the characters must be together in the final portrait.

After getting my parents to engage with each other and Mischief, talking only about the ranch and their unsteady future, I got some good interactive shots.

However, it was the most unprompted pose that has come out as the final piece.

I feel that the picture on the right brings the whole story full circle. It is a picture of tolerance and love.

The viewer can admire the closeness of these two people who have been through enough to tear other relationships apart. Yet here after the move, they appear completely connected and strong enough to weather the coming storm.



The feedback from showing the finished product to my parents was eventful. My father cried a lot all the way through and my mother was stalwart in holding back the tears. It was an emotional journey for them to see. Other people have been overcome too, and great empathy has been felt after seeing these photos.

The artists I studied helped me to look and see. My studies helped me to develop my post processing skills and gave me the confidence to take a shot and believe that I could get it to tell the story.

I have not ended on an isolated surreal quality as Crewdson and Wall portray in their work. However, following their attention to detail, lighting and thinking procedures, I learned that composition and technique equals communication. Hockney used his art to express his love, I hope the love I have for my parents and admiration for what they are going through at this stage of their life has translated through in this project. I gained insight and knowledge into the way to keep this work personal and construct an interesting body of work, that has ended in a connected and powerful portrait photograph.

[Return to scheme of work](#)



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