



For Performance Measurement

**ZIMBABWE SCHOOL
EXAMINATIONS COUNCIL
(ZIMSEC)**

**ADVANCED LEVEL SYLLABUS
For 2012 – 2016**

ART (9191)

1.0 PREAMBLE

This syllabus is for candidates taking Art and Design at Advanced Level.

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

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

Most of the work is expected to be practical or studio-based so that candidates will develop

- their abilities of observation and analysis of the visual world,
- sensitivity,
- skill,
- personal expression and imagination; and
- an appreciation of practical design problems.

They should also be aware of the influence of their own and other cultures, past and present.

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

2.0 AIMS

A course of study in Art and Design should actively seek to develop the following abilities and qualities:

- 2.1 the ability to perceive, understand and express concepts and feelings;
- 2.2 the ability to record from direct observation and personal experience;
- 2.3 the ability to communicate by using appropriate materials and techniques in a displayed way;
- 2.4 experimentation, innovation and the use of intuition and imagination.
- 2.5 critical and analytical faculties, the ability to identify, research and evaluate problems in a systematic way;
- 2.6 confidence, initiative and a sense of adventure and achievement;
- 2.7 the acquisition of a relevant working vocabulary
- 2.8 an awareness and appreciation of the interdependence of Art and Design and the individual within cultural contexts.

3.0 ASSESSMENT OBJECTIVES

The assessment objectives have been grouped under the following categories:

3.1 PERSONAL QUALITIES

Candidates will be expected to demonstrate their ability to:

3.1.1 show an individual, sensitivity and creative response to a stimulus, to develop an idea theme or subject.

3.1.2 demonstrate independence in concept and execution;

3.2 MANIPULATE, ARTISTIC AND ANALYTICAL SKILLS

3.2.1 select and control materials, processes and techniques in an informed and disciplined way appropriate to an intention;

3.2.2 select and record analytically from direct observation and personal experience;

3.2.3 research, select and record and present information in visual and written form.

3.3 AESTHETIC QUALITIES

Candidates will be expected to demonstrate their ability to:

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

3.4 KNOWLEDGE AND CRITICAL UNDERSTANDING

3.4.1 select and communicate information relevant to an idea, subject or theme and evaluate this in a systematic way;

3.4.2 make critical judgements and show a developing appreciation and cultural awareness through personal ideas and images.

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

4. SPECIFICATION GRID

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

Components	ASSESSMENT OBJECTIVES			
	A Personal Qualities	B Manipulative Artistic and Analytical Skills	C Aesthetic Qualities	D Knowledge and Critical Understanding
1	25%	25%	25%	25%
2	25%	25%	25%	25%
3	25%	25%	25%	25%
4	25%	25%	25%	25%

5. SCHEME OF ASSESSMENT

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

Component	Title	Weighting		Time Allowance
		Raw	Weighted	
1	Controlled Test	Raw	Weighted	6 Hours
		100	25	
2	Portfolio based on Component 1	100	25	2 years
3	Controlled Test or finished craft piece	100	25	6 Hours or 2 years
4	Research Project	100	25	2 years

6.0 DESCRIPTION OF PAPERS

6.1 PAPER 1 *Controlled Tests*

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

- still life
- natural or man-made object/s
- the human figure
- animal
- interiors
- exteriors

Centres are permitted to allow candidates to decide, as far as is practicable, where and how they wish to work within the limits of the stimulus set. The teacher may be consulted as to choice of source materials but the candidates must organise and may obtain it themselves. Supervision of candidates working outside or in any other unusual/location must be sufficient to enable the supervisor to ensure that the work submitted is entirely the candidates own unaided work.

Preparatory Work

Question papers must be given to candidates three weeks prior to the examination date set by the Zimbabwe School Examinations Council (ZIMSEC). Candidates should use this time to enable them to choose their subject, form their ideas and make preparatory studies.

This work must be taken into the examination room and must be submitted for assessment along with the examination work. The entire submission will be assessed as a whole.

The preparatory work must consist of at most four sides of paper, no larger than A1 or equivalent, on which a number of smaller works may be suitably attached.

Assessment

The assessment of this paper will be by a 6-hour controlled test that will be marked by ZIMSEC.

6.2 PAPER 2

A portfolio of 6 finished pieces showing wide range of experiences related to Paper 1.

The work may reflect experimentation in a variety of media techniques and subjects. (refer to stimuli paper one controlled test). The portfolio should have 6 finished and mounted pieces or the equivalent not exceeding A1 in size.

Assessment

The assessment of this paper will be done by ZIMSEC. The portfolios must be submitted to ZIMSEC by 31st October of the final year.

6.3 PAPER 3

This component is concerned with conceptual development and creative thinking and processes. It consists of three sections, from which the candidate must choose **one** stimulus form only **one** section.

Section A *Composition in colour* (6-hour controlled test)

Section B *Design on paper* (6-hour controlled test)

Section C *Craft* (two-year study)

Section A *Composition in colour*

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

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

Section B *Design on Paper*

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

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

The use of mechanical aids is allowed with exception of computers, commercial stencils and letterset rub-offs. Any appropriate technique and medium is allowed such as printing, collage, wax resist, pen and ink, water and poster colour, folded and cut-out paper.

Section C *Craft*

The aim of this section is to test the candidate's ability to carry out a prolonged study of a craft, resulting in the submission of **one** chosen craft.

In preparing the candidate for this paper, the teacher should ensure that there is adequate understanding of the following points:

- skills in handling the relevant media in relation to the craft;
- the use of the basic elements such as form, shape, line, volume, pattern, texture, decoration, tone and colour as they apply to the chosen craft;
- the importance of personal qualities such inventiveness and creative thinking;
- ideas, concepts and themes chosen are essential elements.

Candidates should have completed a course of at least one year in the study of ONE of the areas listed below: -

- sculpture
- print making
- textiles
- ceramics

(for details, see **Areas of Study** under syllabus Content)

During this course the candidates should keep a workbook which relates to the chosen area and submit this workbook for assessment with the one piece of finished work completed during the year. Understanding of the craft should be demonstrated through the final work and workbook.

Preparatory work for Section A and Section B

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

Workbook for Section C

The workbook should consist of the coursework relating to the craft. This should include sketches, diagrams, trials and processes relating to the work.

Assessment

The preparatory work for Sections A and B will be marked together with the 6-hour controlled tests and the workbook for Section C will be marked together with the craft. All marking will be done by ZIMSEC.

6.4 PAPER 4 - Research Project

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

The project should include a selection of source material and photographs collected during the course with evidence of how these ideas obtained have been developed into personal solutions, demonstrating experimentation with media by the inclusion of trial samples, photographs, maquettes and complementary work. The historical, contemporary and cultural influences on the candidate's work should be documented along with any visits to exhibitions, contemporary artists and craftsman, architectural sites, industries. The candidate may wish to follow a course that includes a variety of approaches reflected in the syllabus.

Before the work begins, teachers should discuss different ways of approaching the work. Candidates should be aware of different investigative procedures they can use. Teachers should also check the suitability of titles and if necessary advise candidates if a proposed investigation is outside the syllabus, beyond their capabilities or impractical because of lack of particular resources within school or community. It should not be necessary for candidates to travel long distances nor spend large sums of money in conducting investigations and compiling reports.

Presentation

The presentation of the research project may take any format that is appropriate. If a balance of visual and written analysis is presented it should not exceed 3 500 words. Alternatively, a carefully structured sequence of annotated drawings, painting, photographs, print or three-dimensional objects may be presented in any appropriate format. An introduction, a conclusion and a bibliography are expected to be included in each type of presentation.

Whichever format a candidate chooses, he/she should submit an outline proposal which identifies: intentions, the relationship of the investigations to the syllabus and details of research undertaken.

Assessment

The assessment of this component will be marked by ZIMSEC by 31st October of the final year.

Form to accompany Research Project.

7.0 SYLLABUS CONTENT

Art and Design encompasses a broad range of related activities, areas and approaches to study. This syllabus has been revised to allow Centres to emphasise their strengths in terms of staff expertise and interests, and to allow candidates choice, while at the same time ensuring a suitable breadth of study within the subject.

Some centres may have limited resources and are restricted in the choice of areas of study that are offered. In such instances, candidates will not be disadvantaged. All candidates are assessed according to the same assessment objectives regardless of the chosen areas of study. Centres can design their own course of study, by selecting from the following areas of study.

7.1 AREAS OF STUDY

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

7.1.1 Painting and Related Media

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

7.1.2 Textiles

Candidates should be encouraged to develop their designs from original drawings, experiment with threads and fabrics, and realise the design into a finished piece of artwork. Visits to museums, collections and practising designers are essential to help candidates appreciate the historical development and current trends within this coursework area. Study needs to include functional design as well as the purely decorative aspects of the craft. Candidates should be given the opportunity to explore the main areas of the craft: woven textiles, embroidery, fashion and design, printed and dyed textiles.

Woven textiles

The course could include aspects of:

- looms and the equipment used in setting up warps;
- the properties of natural and man-made fibres;
- experimental weaving using raffia, string, beads, etc.

Embroidery

The course needs to be broad in approach, including functional and decorative items in two and three dimensions. Candidates should gain an understanding of the properties of materials and threads and ways in which they can be used to explore ideas and create structures.

Fabric Printing

Candidates should become familiar with a range of methods of decorating cloth. These include block printing, tie-dye, batik, silk-screen printing, spraying or airbrushing. The use of natural and synthetic fabrics and dyes should be explored for different effects. The function of the cloth in terms of drape, pattern, size and colour alternatives needs to be considered.

7.1.3 Ceramics

Candidates should be encouraged to explore this field in some depth so that they are familiar with hand-building techniques, throwing and casting and have some knowledge of the use of decorating slips, oxides and pigments. They should have some understanding of glaze-mixing, glazes and different methods of firing and finish work. Museum and gallery visits should be made where feasible and some awareness of historical current developments with the area should be included as an important element in the course. Candidates should be aware of the links between form and function and their relationships to the different forms of ceramics being produced today, expressive fine-art work, industrial ceramics and traditional handcrafted pottery.

7.1.4 Sculpture

Candidates may work with traditional or new materials. They may wish to specialise in one area - carving, modelling or construction - but they should demonstrate an ability to solve problems or related areas and space and show a broad understanding of form. The work may be figurative or abstract and may take the form of relief, mobile, freestanding or kinetic sculpture. Candidate should be aware of the range of materials and methods available.

Carving

Wood, stone, etc.

Modelling

in clay and fired

in fired clay and cast in plaster, concrete, fibreglass, metal, etc.

in plaster over an armature

Construction

Wood, metal, plastic, wire, card, mixed media.

Soft Sculpture

fabric, leather, rope plastic, etc

7.1.5 Graphic Design

Graphic Design includes graphics, illustration, package design, computer graphics

Graphics

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

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

Illustration

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

Package Design

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

Computer Graphics

Computer graphics work should demonstrate appreciation of the fundamental concepts using whatever software is available. As wide a range of software as possible be available and include, at least, access to an art package/graphics package, a Computer Aided Design (CAD) package, a range of fonts and a colour printer. Access to the use of the video camera and video digitiser scanner, though not essential, would nevertheless be helpful for this topic. The work should show the candidate's mastery in using a computer to represent information graphically, either in sequential or individual presentation, for use in a variety of ways (general advertising, the design of logos using lettering and minor images., magazine and newspaper layout using text and illustration, repeat and reversed patterns for 2D designs and the initial frames of television programmes or moving display frames).

7.1.6 Fashion Design

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

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

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

7.1.7 Print Making

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

Relief Prints

Images from any kind of block may be used, either in colour or tone. Reduction prints, multiple blocks of any texture or shape, figurative or abstract work from any inspirational source may be used.

Intaglio

Intaglio etching or dry point may be, on any suitable surface in colour or tone, figurative or abstract and from any stimulus. Use of both hard and soft grounds, the process or burnishing, stopping-out and aquatint can be employed.

Planographic methods

Planographic method such as silk screening, lithography, or card printing may be used. As in the other sections within print-making, any exploration or development is permissible.

7.1.8 Film and Video

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

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

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

7.1.9 Photography

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

Candidates should be familiar with:-

Photographic equipment - cameras, enlargers, lenses, filters, flash guns, studio lighting, black and white/colour film of various types and speeds;

Photographic processing - production of contact prints and enlargements, colour and image modification.

8.0 GENERAL INSTRUCTIONS

- 8.1 Each examination centre will be sent paper towards the examination period. The papers should be given to candidates three weeks before the date of the examination. Teacher responsible for the preparation of candidates are expected to discuss the paper with the candidates and give sufficient guidelines for them to use the preparation period as effectively as possible.
- 8.2 Centres are reminded that candidates must submit their preparatory work or work book with the examination piece(s) for assessment by ZIMSEC.
- 8.3 **ALL** preparatory work must be labelled PREPARATORY WORK in ink, on the front of the work, **prior to the examination.**
- 8.4 Candidates may carry out the work in sessions of no less than 3 hours duration where possible. However, work in certain media may necessitate shorter periods of time to carry out particular processes. The maximum time for controlled tests is 6 hours including drying time.

Labelling of Pupil's work

Level of Examination :	
Candidate's Name :	
Centre Number :	
Paper Number :	
Question Number :	
Year :	

This label must be attached firmly to the top right hand corner of the work submitted for all papers. The label should measure 5 cm x 10 cm.

All candidates' work must be packed separately for each paper, in candidate number order. The attendance register must be placed on top of the pile. The research cover form (provided by ZIMSEC) must be attached to the research project.

Certification of Pupils' Work

The centre is required to submit a statement to be signed by the headmaster in respect of each candidate, certifying that the work submitted is the work of the candidate named and is originally and unaided.