



# **ZIMBABWE SCHOOL EXAMINATIONS COUNCIL (ZIMSEC)**

## **ZIMBABWE GENERAL CERTIFICATE OF EDUCATION (ZGCE)**

**For Examination in November 2012 – 2016**

**O Level Syllabus**

**ART (6015)**

## **1.0 INTRODUCTION**

The term Art in this context is used as a collective name for Art, Craft and Design.

The Art course encourages personal expression, imagination, sensitivity, conceptual thinking and powers of observation. It encourages analytical ability and practical attitudes. The course widens cultural horizons and enriches the individual.

This syllabus is intended to provide pupils in Zimbabwe with a progressive education in Art. It takes into consideration the provision of available resources in Zimbabwean schools and the wide range of ability in schools.

The syllabus is designed to expose pupils to a broad range of visual communication skills and equal in importance to literacy and numeracy. Art is a vehicle for developing problem solving techniques, which foster self-reliance and initiative in the individual and promote design skills so necessary to the nation. This move is in line with modern trends, which emphasize the full educational and vocational aspects of the subjects. The production of creative product could lead to income earning ventures.

## **2.0 AIMS – Papers 2 – 4**

The aims of the syllabus are to stimulate, encourage and develop:

- visual communication skills;
- an appreciation of the role played by Art in the cultural and industrial development of the nation;
- the ability to record visually from direct observation and personal experience;
- the ability to communicate visual information in two and three dimensions;
- the acquisition of technical competence and manipulative skills which will enable pupils to realise their creative intentions;
- the ability to solve problems in both a practical and creative way (improvisation, experimentation with limited resources);
- the acquisition of a working vocabulary relevant to the subject; positive attitudes such as an enquiring spirit, self reliance, critical and creative thinking;
- aesthetic values;
- an individual's special aptitudes and interests and to foster and encourage confidence, enthusiasm and a sense of achievement;
- awareness and appreciation of relationship between Art and the individual within the historical, social and environmental context.

## **2.1 AIMS – Paper 1 Theory**

The syllabus will enable pupils to:

- enhance their creativity and imagination in solving problems related to different areas of art.
- be exposed to visual tactile, sensory experiences and to a unique way of understanding and responding to the world of art.
- explore ideas and meanings in the work of artists, crafts people and designers.
- learn about the diverse roles and functions of fine art craft and design in life past and present times in different cultures.
- develop positive attitudes, think critically, value talent and inventiveness, approach life creatively and appreciate the importance of art education in their lives.
- stimulate, encourage and develop the ability to record visually from direct observation and personal experience.
- develop a broad knowledge and appreciation of indigenous and global historical trends in the visual arts.
- use colour, form, texture, pattern and different materials to communicate what they feel, see and think.
- Appreciate all aspects of visual arts such as drawing, painting, sculpture, pottery (ceramic), weaving, batik, crochet, screen painting, tie and dye, graphic, embroidery, etching, basketry and others.

## **3.0 OBJECTIVES – Papers 2 – 4**

Pupils will be expected to demonstrate their ability to:

- show a personal response to a stimulus e.g. an idea, a theme or a subject;
- record visually from direct observation and personal experience;
- analyse an idea, a theme, a subject or a concept and research and communicate visual information;
- select, control and use materials and techniques according to their creative intentions;
- use and compose visual elements: line, tone, colour, texture, shape, form, pattern, space;
- effectively use the design process to solve design problems;
- have a working knowledge of a variety of methods and media.

### 3.1 OBJECTIVES – Paper 1

TOPICS	OBJECTIVES
Ancient Egyptian Art	<p>Pupils should be able to:-</p> <ul style="list-style-type: none"> <li>- explain origins of ancient Egyptian Art.</li> <li>- identify the different types of Egyptian Art.</li> <li>- identify artefacts used for communication.</li> <li>- discussing artefacts used in religious ceremonies.</li> <li>- describe the origins and functions of different types of pyramids.</li> </ul>
<p>Art for Southern African Countries.</p> <ul style="list-style-type: none"> <li>- Zambia</li> <li>- Namibia</li> <li>- Malawi</li> <li>- Mozambique</li> <li>- Botswana</li> <li>- South Africa</li> <li>- Lesotho</li> <li>- Swaziland</li> </ul>	<p>Pupils should be able to:</p> <ul style="list-style-type: none"> <li>- name the origins and types of rock paintings found in Southern Africa.</li> <li>- identify the location of ruins and their functions in Southern Africa during the pre-colonial era.</li> <li>- describe Southern Africa in different types of pottery and explain its functions.</li> <li>- identify different types of masks and explain their functions.</li> <li>- identify and explain the types of sculptures found in different countries.</li> <li>- describe the role of ornamental art.</li> <li>- identify ethnic groups that use body art for decoration.</li> <li>- discuss the cultural and aesthetic values of musical paintings and ornamental art in Southern Africa.</li> <li>- identify and discuss the use of material culture in Southern Africa.</li> </ul>

<p>Zimbabwe during colonial era and Post colonial era.</p>	<p>Pupils should be able to:-</p> <ul style="list-style-type: none"> <li>- identify places where art Galleries were first introduced in the Zimbabwean colonial era.</li> <li>- identify schools and institutions where indigenous art was first taught formally in classes e.g. Mzilikazi Craft Centre, Serima Mission, Cyrene Mission, Silveira House, National Arts Foundations e.t.c.</li> <li>- identify places in Zimbabwe where stones for sculpture are found.</li> <li>- identify prominent local sculptural artists in our times like Nicholas Mukomberanwa, David Mutasa, Brighton Songo, Thomas Mkarombwa, Charles Fernando, Joseph Ndandarikwa e.t.c</li> <li>- describe the types of media used in sculpture.</li> <li>- state other forms of art different from sculpture.</li> <li>- describe art marketing trends and their influence on Zimbabwean art.</li> </ul>
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#### **4.0 CONTENT: AREAS OF STUDY**

##### **4.1 THEORY ASSESSMENT OBJECTIVES**

By the end of the course pupils will be assessed on their ability to:-

- identify prominent local visual artists, their works and their contribution to the artistic heritage of Zimbabwe.
- discuss the role played by external influences in the development of Art Education in Zimbabwe.
- evaluate how art mirrors the society.
- evaluate how Art language (line, texture, form etc) interpret art.
- care, conserve and maintain tools, materials and a safe and hygienic working environment for productive art activities.
- compare and contrast art works.

- make critical and analytical value judgement of visual art forms in formal and informal display or exhibitions.
- show a personal response to a stimulus (e.g. an idea, a theme or subject).

## **4.2 Still Life**

Normally this will involve drawing and painting but could include other media and techniques such as potato printing, collage and linoleum block painting, emphasis should be on the pupil's ability to observe, represent and interpret a group of arranged as a total composition.

Pupils should demonstrate how to:

- observe and depict objects;
- place the object or group of objects effectively as a total composition;
- distinguish between positive and negative shapes;
- analyse weight and grouping of objects;
- depict the objects & I, in proportion & D; to one another;
- depict mass or volume of objects;
- use the basic visual elements such as line, tone, colour and texture, that together produce the creative image;
- handle appropriate medium or media with confidence and a reasonable degree of skill, allowing for individual approaches.

OR

## **4.3 Observation – From natural or manufactured objects**

This will involve drawing and/ or painting of a natural or manufactured object(s). It may also include techniques, for example, frottage (rubblings) and resist processes i.e: wax, glue, etc. Emphasis should be on the pupils ability to study to specimen or object (s) accurately and show the structural detail.

Pupils should demonstrate how to:

- observe, analyse, and depict the structure of the specimen or object (s);
- describe the surface quality/qualities of the object (s);
- depict the mass and volume of the object (s)
- use the basic visual elements such as line, tone, texture and colour;
- handle appropriate medium or media with confidence and reasonable degree of skill, allowing for individual approaches.

#### **4.4 Living Person**

The model must be a living person. Normally this will involve drawing and / or painting and other techniques.

Pupils should demonstrate how to:

- observe, analyse and depict the form of the figure, i.e. personality or physical likeness;
- compose the figure effectively so that the background is of secondary importance but relates to the whole composition;
- depict the structure and proportions of the figure, including any foreshortened aspects;
- handle textural, tonal and / or colour qualities;
- handle appropriate medium or media with confidence and a reasonable degree of skill, allowing for individual approaches.

OR

#### **4.5 Original Composition in Colour**

This must involve the candidate researching an idea and developing an original composition in a chosen medium or media of their choice. Colour must be used. (Composition refers to the manner in which different elements of colour, form, texture and design have been combined as a whole).

Pupils should demonstrate how to:

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

#### **4.6 Design on paper**

This may involve a poster, logo, page of a book, gift paper and a pattern for a purpose. It may involve the use of lettering, calligraphy and printmaking techniques.

Pupils should demonstrate how to:

- analyse a design problem and how to work towards an effective solution;
- create a composition or layout through the arrangement of the various elements of the design such as line, tone, colour, positive and negative shape and texture;
- use the appropriate tools in relation to technique (pupils should be able to demonstrate an understanding of the qualities of the medium).
- Use lines, shapes, forms, letters, patterns, in a successful design;
- Show their personal expression through the style of work;

OR

#### **4.7 Craft**

This must involve a pupil researching an idea and developing a craft in an original manner. Possible areas of study are described below. These may be done in mixed media.

Pupils should:

- understand and appreciate the possibilities and limitations of the craft;
- demonstrate a reasonable skill in handling the relevant medium or media in relation to the craft;
- understand and use the basic elements such as form, shape, line, volume, pattern, texture, decoration, tone or colour as it applies to the chosen craft;
- develop a design and understand the possibilities and limitations of the craft.

#### **Possible Areas of study**

##### **Pottery**

Pupils should be able to design and make a piece of pottery, such as a jug, bowl, dish, vase or hollowed pottery form, which the candidates has either moulded, hand-built or thrown on the wheel and decorated (including glazing if desired).

## Sculpture

Pupils should be able to carry out a piece a sculpture in relief or in the round by means of modelling, casting, carving, constructing or assembling in any suitable materials.

## Weaving

Pupils should be able to design and carry out a piece of work that demonstrates their knowledge and understanding of any weaving technique (s) in any suitable media.

## Hand Printed Textiles

Pupils should be able to design and carry out a piece of work which demonstrates their knowledge and understanding of hand printed textiles, such as block printing, screen printing, batik, tie and dye, etc. Fabrics, Threads and fibres: quilting, appliqué, macramé or a combination of these crafts.

## Puppets

Pupils should be able to design and make a puppet or marionette of any type in any medium or media.

## Printmaking on paper

Pupils should be able to design and carry out pieces of work which demonstrate their understanding and knowledge of any printmaking process, such as relief, intaglio, lithography, screen, monotype, collotype, hardboard and stone prints.

## 5.0 SCHEME OF ASSESSMENT

The examination consists of four papers.

Paper 1	Theory	1½ hours
Paper 2	<b>Still life</b>	
	OR	
	<b>Observation – From natural or manufactured objects</b>	3 hours
Paper 3	<b>Living Person – full figure, half the figure or Portrait</b>	3 hours
	OR	
	<b>Original composition in Colour</b>	3 hours
Paper 4	<b>Design on paper -</b> Poster Logo Calligraphy Book cover Pattern for a purpose	

OR

**Craft**

Coursework

### **Mark Allocation**

- (i) Paper 1 carries 50 marks
- (ii) Papers 2 – 4, 10 marks each will be allocated for different skills and qualities according to the particular objectives of the paper.

Marks are equally allocated into the following categories:

- Knowledge
- Technical skills
- Design Qualities
- Composition of Elements
- Personal Qualities

- Notes:**
- 1. Theory paper 1 is compulsory.
  - 2. Examination papers 2 – 4 will be made available to candidates TWO weeks in advance of the examination. This will enable candidates to carry out research and make a choice of medium or media.
  - 3. For examination papers 2, 3 and 4 as appropriate, candidates may bring their preparatory and research work into the examination room.
  - 4. Dying time is not included in the examination time given.

## **6.0 GENERAL INSTRUCTIONS FOR THE CONDUCT OF THE EXAMINATION**

### **6.1 Media**

Any medium or combination of media may be used, provided that it is suitable for the subject.

Painted work must be completely dry before it is despatched.

Work that smudges must be fixed.

6.2 Size

Examination work must not be smaller than metric size A3 (29.7 x 42.0 cm).

Minimum size for fabric in paper 4 should be  $\approx$  12 a metre in area.

Work must NOT be mounted.

Work from papers 2 to 4 must not be rolled or folded.

6.3 Labelling of pupils' Work For Papers 2 – 4.

Teachers must ensure that candidates complete the following in BLOCK CAPITALS on their labels.

10 cm

5cm	Candidate's Name: .....
	Candidate's Number: .....
	Centre Number: .....
	Paper Number: .....
	Question Number: .....
	Year: .....

The label must be attached firmly to the top right hand corner of the work submitted for all papers.

6.4 Certification of pupils work

The school or centre is required to submit a statement, to be signed by the Principal or Art teacher in respect of each candidate, certifying that the work submitted for Paper 4 (course work) is the candidate's

7.0 INSTRUCTION FOR SUPERVISORS AND LOCAL SECRETARIES

7.1 Paper 2      **Alternative A – Still Life**      **3 hours**

The aim of this alternative is to test candidate's ability to observe, represent and interpret a group of arranged objects as a total composition.

It is important that early attention should be given to the provision of the objects.

The group of objects should be placed so that each candidate obtains an unrestricted view. Candidates should be not more than twelve feet from the objects.

More than one examination session may be arranged if there is a large number of candidates.

The examination must be held in good light.

The group of objects can be arranged below, above or at the eye level of the candidates.

Ideally not more than 6 candidates may use the same still life – more than one still life should be set in the room either by the candidate or the teacher.

The immediate background of the group must be included or indicated.

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

## **7.2 Paper 2 Alternative B – Observation from Natural or Manufactured Objects 3 hours**

The aim of this alternative is to test the candidate's ability to observe, analyse, appreciate and depict objects, either natural or manufactured.

Each candidate should have a separate specimen and be permitted to handle and arrange it. Candidates are allowed to cut or break specimens where appropriate for the purpose of making a more detailed study or studies.

If the specimens named in the instructions are not available, supervisors may, with the assistance of the art teacher, substitute other specimens as similar as possible to those which have been set.

Candidates must be instructed not to include the background.

Candidates should make either one main study and magnified study of a section or several separate studies on only one side of a sheet of paper.

A choice of natural or manufactured objects will be provided. The candidate must select one of the choices given and is allowed to handle and arrange it.

Specimens such as shells, leaves, flowers, insects, stones, fruits, vegetables, bones, roots, bark, clothing, machine-parts, may be provided.

The question paper must be given to candidates two weeks before the examination in order that they may, if they wish, research to make preliminary sketches, studies, prints and use other visual material in support of ideas and interpretations of the question answered. However, no preparatory work may be taken in the examination room.

The supervisor must ensure that no more than one sheet is submitted as the final examination piece.

### 7.3 **Paper 3      Alternative A – Living Person**

The aim of this alternative is to test the candidate's ability to observe, understand and depict the character, structure and form of a LIVING PERSON.

The supervisor should consult the art teacher when posing the model.

Candidates are not required to make a detailed study of the background.

Five minutes will be allowed for the model to rest after each twenty minutes' posing. During these intervals, candidates may continue to work. The supervisor and local secretary, at their discretion, may vary the length of posing periods and the intervals.

Alternative models must be provided if requested by candidates at the same session.

The model must be posed in good light and candidates must be placed so that each has an unrestricted view of the pose.

For the examination options will be given.

#### **OPTION 1**

In Option 1, the model (who may be male or female) is to be placed in a pose which will be described in the examination paper. The whole figure must be included within the drawing. The model must be seen against a simple background and thought must be given to the model's clothing.

#### **OPTION 2**

Option 1, will be mainly a study of the head or another part of the figure. Candidates should be placed closer to the model than for Option 1. If time is available candidates may make additional studies on the subject.

The supervisor must ensure that no more than one sheet is submitted as the final examination piece.

**7.4 Paper 3 Alternative B – Original composition in colour 3 hours**

The aim of this alternative is to test the 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.

The question paper must be given to candidates two weeks before the examination in order that they may, if they wish, research and prepare preliminary sketches, studies, prints and use other visual material in support of ideas and interpretations of the question answered. The latter may be taken into the examination room.

The supervisor must ensure that preparatory work amounting to no more than two sheets, in this alternative, is submitted together with the final examination piece.

**7.5 Paper 4 Alternative A – Design on Paper 3 hours**

The aim of this alternative is to test the candidate's ability to analyse a given design problem and to arrive at, and show on paper, an appropriate solution.

Questions will be set requiring the executive of graphic design for very different specific purposes such as a poster, logo, page of book, book cover, gift paper, card. These may involve the use of lettering calligraphy and printmaking techniques.

The question paper must be given to candidates two weeks before the examination in order that they may, if they wish, research and prepare preliminary sketches, studies, prints and use other visual material in support of ideas and interpretations of the question answered. The latter may be taken into the examination room.

The supervisor must ensure that preparatory work, amounting to no more than two sheets, is submitted together with the final examination piece.

Any appropriate technique and medium is allowed such as relief, silkscreen printing, collage, wax resist, pen and ink, water and poster colour, folded torn or cut-out paper.

**7.6 Paper 4 Alternative B – Craft (Coursework)**

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

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

(a) Pottery

The pieces must be fired.

(b) Sculpture

Candidates must be warned not to submit work in material which is likely to break in transit; clay must always be fired, and modelling in plaster must be supported by strong internal reinforcements.

(c) Weaving

(d) Hand Printing Textiles

Combinations of techniques may be used. The surface area of the work should not be less than  $\frac{1}{2}$  a metre.

(e) Puppets

(f) Printmaking on Paper

Black/white or colour may be used. The prints should be suitably mounted. Blocks or plates **MUST NOT** be sent.

(g) Fabrics

Threads and Fibres

Candidates **MUST** create their own original designs for this paper.

Only **ONE** piece of craft may be submitted by **EACH** candidate.

Craftwork should be accompanied by a workbook. The workbook should include details of research, notes, sketches and/or photographs showing the development of the craftwork.

No work submitted for one examination may be submitted for a subsequent one.

Each Centre must enclose a statement signed by the Head and the art teacher stating that all the craft is the unaided work of the candidates listed.

**Weight and Size Restrictions.** Pieces of pottery must not exceed 30cm in any dimension and 3½kg in weight.

**Packing for Despatch .** It is essential that care is taken to pack candidates' work in suitable containers that will withstand the journey and protect the work from damage. Special care should be taken with fragile items such as pottery and sculpture. Unfired clay work should not be submitted.

## 7.7 **Administrative Arrangements for Course Work and Other Papers**

Remember on the outside of the box/boxes the following should be clearly labelled:

Centre Name:

Centre Number:

Number of Candidates:

Number of scripts enclosed:

Number of absentees:

The letter of certification on the authenticity of the work must be enclosed in the container of the course work for Paper 4 alternative B.

Paper 1 – 4 must be despatched direct to the Examinations Centre, which is situated at Upper East Road, Mount Pleasant, Harare.

Candidates' work for each of Papers 2-4 must be packed in a separate envelope and must not be enclosed in the coursework container – despatch them as above.

## **SOME SUGGESTED REFERENCES FOR 6051/1 – THEORY**

- Baringa/Nedlaw Annual Exhibitions of Contemporary Usual Arts, Zimbabwe Heritage, Creative Publications.
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- Biodkin Thomas, The Approach To Painting, Fontana Books
- Devalentin, Mania And Louis, Sculpture For Beginners, Museum Sterling Publishing Company Inc.
- Garlake, Peter, Life at Great Zimbabwe, Mambo Press.
- Garlake, Peter, The Painted Caves, Modus Publications (Pvt) Ltd
- Gillian, Werner, G Short History Of African Art, Viking Penguin Inc
- Larbi, BA, Crafts Activities for Junior Secondary Schools (1981), Education Press and Manufacturers Ltd, Accra.
- Njoroge, Kamau, George, O. Foundations Of Creative Work, East African Publishing House
- Obonyo, O, Digolo Elizabeth C, Orchardson – Mazriri (1988), Art And Design For Forms 1 And 2, Hernemann, Kenya
- Rice Stanley, Getting Started In Prints and Patters, The Bruce Publishing Company, New York.
- William Robert (1963). Mosques Design Construction and Assembly, Crosby Lockwook, London.