



Singapore Examinations and Assessment Board



Cambridge Assessment
International Education

**Singapore–Cambridge General Certificate of Education
Normal (Academic) Level (2023)**

**Art
(Syllabus 6125)**

CONTENTS

	<i>Page</i>
INTRODUCTION	3
AIMS	3
FRAMEWORK	3
LEARNING OUTCOMES	4
SYLLABUS CONTENT	4
SCHEME OF ASSESSMENT	9
WEIGHTING AND ASSESSMENT OF PAPERS	9
DESCRIPTION OF PAPERS	10

INTRODUCTION

The Art syllabus is designed to provide students with the opportunity to give form and meaning to their ideas, thoughts and feelings through visual and tactile forms. The breadth and depth of study cater to a range of abilities and interests. The process of art making involving the use of a variety of media and technologies, as well as its role in the development of critical and creative thinking, continue to be maintained. Visual literacy skills, such as perceiving and responding to visual images, and analysis of visual information in its many forms, are further enhanced and developed in this syllabus. This document presents the aims, the framework, the learning outcomes, the content and the examination requirements of the Art syllabus.

AIMS

The aims of the syllabus are to:

- nurture an informed awareness and appreciation of the visual arts
- enhance ability to identify and solve problems creatively in visual and tactile forms
- develop competency in the use of art elements and design principles, materials and processes
- foster self-confidence and a sense of achievement through the practice of the visual arts
- cultivate an inquiring mind, a spirit of experimentation and a passion for the visual arts.

FRAMEWORK

The framework for the Art syllabus is structured under three learning domains of **Perceiving**, **Communicating** and **Appreciating**. These learning domains take into consideration the cognitive, psychomotor and affective dimensions that students are involved in when they are engaged in the visual arts. The three domains are interconnected and operate dynamically.

Under the domain of **Perceiving**, students respond to and interpret visual images and objects sensitively and informatively. They learn to discriminate and make connections between different visual qualities and phenomena. Through observing and analysing visual stimuli in nature and the man-made environment as well as works of art, students develop visual awareness and sensitivities that encourage imagination and the generation of ideas.

Under the domain of **Communicating**, students express their thoughts, experiences and feelings in visual, tactile, oral or literary forms. This involves drawing on ideas, organising information, solving problems and expressing intent and purpose. Through research and exploration, students develop process skills to reinforce the effectiveness of communicating.

Under the domain of **Appreciating**, students value the visual arts as a means of expression. Students learn to evaluate and appreciate artworks made by themselves and other artists. They are able to see the connection of the visual arts to their lives and better appreciate its significance in the wider context of culture and society. Students develop aesthetic and cultural awareness from which personal and cultural identities could be examined and built upon. Through this, students will continue their interest and participation in the visual arts beyond school.

LEARNING OUTCOMES

The learning outcomes for the Art syllabus are organised under the domains of **PERCEIVING**, **COMMUNICATING** and **APPRECIATING**.

By the end of secondary education, students will be able to:

PERCEIVING	COMMUNICATING	APPRECIATING
<ul style="list-style-type: none"> record from observation and experience identify and define problems, issues and themes in visual expressions 	<ul style="list-style-type: none"> conceptualise and translate ideas into artworks apply art elements and design principles in the creation of artworks explore creative use of materials, techniques and technologies to generate ideas and solutions to problems acquire competence in manipulating art media towards the expression of an idea communicate with relevant working vocabulary the processes involved in art making 	<ul style="list-style-type: none"> enjoy experiences of art making achieve a sense of confidence and self esteem through the visual arts make connections between visual expressions and personal experiences critically appraise artists and artworks value local artworks as part of the development of Singapore's history and cultural heritage develop an inquiring attitude and life long interest in the visual arts

SYLLABUS CONTENT

The content of the syllabus comprises **Studio Practice** and **Study of Visual Arts**. The creation of artworks and the critical appraisal of artists and artworks are two modes of learning that are central to a balanced art education. These components provide students with diverse learning experiences and skills in visual literacy. The scope and focus of these components are described below.

Studio Practice

The Studio Practice engages students in the creation of artworks. Students hone their observation skills, learn to discriminate visual qualities and give form to their ideas and experiences when they are engaged in art making. The Studio Practice provides opportunities for students to acquire a working understanding of various art elements and design principles. It also develops competency in manipulating various art media for self-expression. Students would be given opportunities to explore a good range of media and experiment with different techniques in their studio practice. Some of these media could include: painting, sculpture, photography, stained glass, ceramics, installation, multi-media and animation.

Students acquire skills such as research, experimentation and exploration, idea development, personal reflection and evaluation in the process of creating artworks. Preparatory studies are an integral and important part of the Studio Practice. Through the preparatory studies, students learn to think through issues and problems and develop their abilities to translate ideas into artworks.

Study of Visual Arts

Studio Practice is enhanced and reinforced by critical learning experiences in the Study of Visual Arts. The awareness and critical appraisal of artists/artworks and the context in which artworks are made allow students to experience and engage with the visual arts in greater breadth. The Study of Visual Arts emphasises the development of critical thinking skills such as description, analysis, interpretation and evaluation¹. It provides students with the opportunities to respond to and discover insights from artists/artworks. These learning experiences inculcate in students greater appreciation for the visual arts and their role in society.

The content for the Study of Visual Arts is organised along three broad themes. These themes provide a broad framework for the study of different artists/artworks across different periods of modern history. These themes touch on diverse realms of human experience and provide this component of the Art syllabus with the necessary scope and focus. The broad themes with the list of artists/artworks are:

- Art as Narrative and Inspiration
- Art as Expression and Identity
- Art as Communication and Design.

¹ Feldman, Edmund Burke, *Practical Art Criticism*, p.23–44, Prentice Hall, 1994.

Art as Narrative and Inspiration

Many artists use their artworks to depict history, the environment and ways of life. Their artworks show the record and investigation of historical events, personal experiences and daily lifestyles of people. Through this theme, students will learn how these records and investigation are inspired and interpreted with an appropriate application of the art elements and design principles. These artworks often become sources of inspiration and influence.

Ng Eng Teng (Singapore)

Ng's sculptures are mainly inspired by the human figure. His works range from iconic public sculptures to whimsical representations of the human forms. His simplified yet exaggerated forms display his ability to communicate in an imaginative and at times surprising ways.

Wealth, 1974,

Ciment fondu, 206 × 259 × 92 cm.

Batak Girl, Undated,

Ciment fondu, 60 × 45 × 24 cm.

Chua Mia Tee (Singapore)

Chua's belief that art must reflect reality is exemplified in his paintings of the working class. His detailed rendition of nationalistic concerns in the early days of Singapore is a snapshot of its formative years.

National Language Class, 1959, Oil on canvas, 112 × 153 cm.

Workers in a Canteen, 1974, Oil on canvas, 89 × 126 cm.

René Magritte (Belgium)

Magritte's realistic juxtaposition of ordinary people and objects in unexpected contexts offer unusual perspectives and meanings of the world we live in. His paintings often challenge the way we see things in an imaginative way.

The Human Condition, 1933, Oil on canvas, 100 × 81 cm.

Personal Values, 1952, Oil on canvas, 80 × 100 cm.

Pablo Picasso (Spain/France)

The living condition of people is often depicted in Picasso's paintings through the use of different styles. These styles range from emphasising colours and lines to fragmenting forms to geometric planes.

The Greedy Child, 1901, Oil on canvas, 92.8 × 68.3 cm.

Guernica, 1937, Oil on canvas, 349 × 776 cm.

Frida Kahlo (Mexico)

Kahlo's artworks show her identity as a woman, Mexican and an artist. Her close observation of herself, her family and the environment, combined with the use of intense colours, are powerful statements about her personal experiences.

My Dress Hangs There, 1933, Oil and collage on masonite, 45 × 50 cm.

My Grandparents, My Parents, and I (Family Tree), 1936, Oil and tempera on zinc, 30 × 34 cm.

Jeff Wall (Canada)

Wall's large scale photographic images depict the life of people and their living spaces in a staged manner. His eye for details and use of actors and artificial lighting allows him to narrate the stories of urban life in a cinematographic way.

A Sudden Gust of Wind (after Hokusai), 1993, Transparency on lightbox, 250 × 397 × 34 cm.

A View from an Apartment, 2004-2005, Transparency on lightbox, 167 × 244 cm.

Nick Park (United Kingdom)

Park's stories of social issues and concerns are told playfully through stop-motion animation. His imagination, research and close observation of people allows him to create the characters successfully.

Creature Comforts, original airing July 15, 1989, stop-motion animation, 5 min.

Wallace and Gromit – A Close Shave, 1995, stop-motion animation, 30 min.

Tang Da Wu (Singapore)

Tang's artworks show a wide range of ideas that tell stories of people, cultures and the environment. His installation art and experimental treatment of medium to convey critical social messages are often thought-provoking.

Tiger's Whip, 1991, Mixed media installation. 80 × 260 cm.

Bumiputra (selection from Heroes, Islanders) 2005, Installation of Chinese ink on paper. 15 paintings, 105 × 75 cm each.

Art as Expression and Identity

Artworks are often used as a product/process in which artists illustrate ideas, emotions and identities. These artworks suggest the forming of people's beliefs and aspirations. Students will learn how artists represent the mentality, personalities, and social and physical being of themselves and others; depict the diversity and dynamics of human relationships; and build historical and cultural heritage through art.

Georgette Chen (Singapore)

Chen's artworks exemplify her sensitivity towards her subjects, often including people, landscape and everyday objects. As one of the pioneer artists of Singapore, Chen's portrayal of her emotions comes through her bold use of colours, brushstrokes, and spatial arrangement.

Portrait of Eugene Chen, 1940, Oil on canvas, 92 × 91 cm.

Phoenix Eyes, c. 1940 – 1947, Oil on canvas, 72 × 54 cm.

Liu Kang (Singapore)

Liu's mastery in portraying people and their way of life is exemplified in his expressive brushstrokes, pictorial balance and treatment of the human forms. Known as one of the pioneer artists of Singapore, his works have had a strong influence on the artistic identity of Singapore.

Artist and Model, 1954, Oil on canvas, 84 × 124 cm.

Life by the River, 1975, Oil on canvas, 126 × 203 cm.

Affandi (Indonesia)

Affandi's expressionistic style of painting is displayed through his highly emotional charged self-portraits. The process of squeezing paints directly onto the canvas and painting with his hands allow him to directly inject his energy and feelings, forming a unique style of his own.

Self-Portrait, 1975, Oil on canvas, 126 × 97 cm.

The Three Expressions of Affandi, 1979, Oil on canvas.

Wu Guanzhong (China)

Wu's unique style is made up of a fusion of traditional Chinese art with Western influences. He often combines the use of Chinese ink, water colour and oil with versatility to treat subjects such as animals and landscapes in an almost abstract way.

A Lotus Flower Island, 2003, Oil on canvas, 41 × 60 cm.

The Wu Village, 1993, Ink and colour on paper, 68 × 137 cm.

Nam June Paik (USA)

The complexity of contemporary culture preoccupies the artworks of Paik. His experimental use of television screens, music and elements of American culture and Zen Buddhism, forms a dynamic and interactive style of art.

Family of Robot: Baby, 1986, Single-channel video sculpture; thirteen television monitors and aluminium armature; colour, silent, number nine of nine unique sculptures in series, 133 × 96 × 20 cm.

Alexander the Great, 1993, Mixed media, wooden sculpture with TV monitor and neon lights, 230 × 135 × 280 cm.

Wassily Kandinsky (Russia)

The compositions of lines and flat geometric shapes in Kandinsky's abstract paintings express his belief in using basic elements of art to bring out the essence of music. His introduction of abstract elements gave art a new meaning as a means of expression.

Composition VI, 1913, Oil on canvas, 195 × 300 cm.

Dominant Curve, 1936, Oil on canvas, 129 × 194 cm.

Constantin Brancusi (Romania)

Brancusi's simplified sculptures are intended as a universal statement where the observed world is reduced to essential minimalism. These ideas are derived from being true to materials, inspirations by African sculpture and the development of abstraction.

Monument Ensemble at Târgu Jiu, 1937, 30-metre high column of zinc and brass-clad, cast-iron modules, and two stone monuments, on an axis 1300 m long, oriented west to east.

Danaide, circa 1918, Bronze on limestone base, 40 × 17 × 21 cm (base included).

Andy Warhol (USA)

The ideas of consumerism and mass production are embraced in Warhol's artworks. His approach of screen-printing photographic images of everyday objects or celebrities in graphic style repeatedly expresses his belief and sets a trend of mechanical methods for making artworks.

32 Campbell's Soup Cans, 1962, Acrylic with metallic enamel paint on canvas, 32 panels, each 50 cm × 40 cm.

Marilyn Diptych, 1962, Silkscreen ink and acrylic paint on two canvases, each 205 × 145 cm.

6125 ART GCE NORMAL (ACADEMIC) LEVEL SYLLABUS

Art as Communication and Design

The use of art as a visual form of communication and its utilitarian function is often associated with design. Students will learn about the importance of art as a visual language to convey meaning and purpose, and understand how artists communicate their intent through the functional application of their artworks in modern society.

Han Sai Por (Singapore)

Han's highly polished public sculptures often convey environmental messages and evoke a sense of life through their biomorphic forms. They show effective considerations of the surrounding space and choice of materials for public art.

Flora Inspiration, 2007, Marble.

Growth, 1985, Marble, 40 × 13 × 10 cm, 26.5 × 15 × 13 cm, 21.5 × 16 × 12 cm, 19 × 26 × 12.5 cm, 11 × 28.5 × 14 cm.

Chuah Thean Teng (Malaysia)

The use of batik painting in Chuah's artworks to express the spirit and joy in the daily life of the people shows its value as a traditional craft. As one of the prominent crafts of Southeast Asia, batik painting is traditionally used to create decorations in fabric.

Sarong-Making Shop, 1960, Batik on cloth, 73 cm × 88 cm.

Mother and Child, undated, Batik, 58.8 cm × 44.1 cm.

Thomas Heatherwick (United Kingdom)

Heatherwick's practice aims to bring together design, sculpture and architecture through the innovative application of technical knowhow and materials to create meaningful furniture, sculptures and public monuments.

Seed Cathedral, UK Pavilion, Shanghai Expo 2010, Made of 60 000 fibre optic acrylic rods of 7.5 m each and 250,000 encased seeds, 6,000 sq metres.

Olympic Cauldron, 2012, 204 Copper petals and stainless steel stems, 8.5 metres in height.

Rei Kawakubo (Japan)

Kawakubo's bold use of geometric forms and combination of colours to create whimsical, dramatic and innovative fashion design. Her founding of the fashion house COMME des GARÇONS in 1973 marked the beginning of her influential fashion career.

Body Meets Dress, Dress Meets Body Collection, Spring/Summer 1997.

Fall/Winter 2012/2013 Collection.

Paul Rand (USA)

The effective use of pictographic symbolism and simplified visual language in Rand's graphic designs make them visually enduring. Bold and minimal lines are used appropriately to create tone and shapes in the designs.

Wallace Puppets Logo, 1938.

UPS Logo, 1961 and 1990.

Takashi Murakami (Japan)

Murakami uses imageries, which are influenced by the flat stylistic traditions of Japanese graphic art, animation and consumer pop culture, in his drawings, paintings and sculptures. The simplified yet bold use of shapes and colours make his artworks appealing to art collectors and consumers.

And then, and then, and then... (Original Blue), Edition: 300. Signed, numbered. 2008. Lithograph, 50 × 50 cm.

Kaikai & Kiki, 2000. Oil paint, acrylic, synthetic resins, fiberglass and iron, 190 × 96 × 46 cm.

Richard Avedon (USA)

Avedon's theatrical photography brings the audience closer to American celebrities. His style of revealing the non-glamorous side of his famous subjects through portrait photography conveys a strong confrontation message.

Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris, August 1955, gelatin silver print, 129 × 103 cm.

Marilyn Monroe, actress, New York City, May 6, 1957, gelatin silver print, printed 1989, 56 × 59 cm.

Marcel Duchamp (France)

Duchamp played a key role in shaping the development of art in the 20th century. His use of ready-mades by taking them out of their everyday function and calling them art, challenged the traditional idea of art. His ready-mades show how art is redefined as a visual language of communication.

Fountain, 1917, replica 1964, Porcelain Urinal, unconfirmed: 36 × 48 × 61 cm.

Bicycle Wheel, 1951 (third version, after lost original of 1913), Metal wheel mounted on painted wood stool, 129.5 × 63.5 × 41.9 cm.

SCHEME OF ASSESSMENT

Candidates taking the GCE N(A)-Level Art Syllabus Examinations will be required to offer Paper 1: Coursework and Paper 2: Drawing and Painting.

Paper	Description	Examination Duration	Weighting	Requirement
Paper 1	Coursework	Not Applicable	60%	Compulsory
Paper 2	Drawing and Painting	3 hours	40%	Compulsory

WEIGHTING AND ASSESSMENT OF PAPERS

Level	Requirement	Assessment	Weighting
N N(A)	Paper 1 (Coursework)		
	Compulsory	One Coursework unit comprising the finished artwork and <i>not</i> more than five A2 sheets of preparatory studies. Candidates are to include explorations of artists/artworks relevant to the chosen theme/media in their preparatory studies. The question paper will be issued to the candidates in the month of January of the examination year. <i>Six</i> themes will be issued and candidates are to make response to one of the themes.	60%
		Total marks	100
	Paper 2 (Drawing and Painting)		
	Compulsory	3 hours Paper to be given three weeks before the commencement of the N(A)-Level Examination. <i>Six</i> themes will be issued and candidates are to make response to one of the themes on paper of size A3 or A2. Preparatory studies of three to five A3 sheets of paper must be submitted.	40%
		Total marks	100

DESCRIPTION OF PAPERS

Paper 1: Coursework

Coursework *must be* undertaken under normal conditions of classroom study. Each submission must be accompanied by a statement from the subject tutor and endorsed by the Principal of the school, testifying that it is the authentic work of the candidate.

Six broad themes will be set for the Coursework. Each candidate will be expected to present **one** unit of Coursework based on **one** chosen theme for assessment.

The unit of Coursework must include evidence of the working process including research into the theme, exploration of artists/artworks relevant to the chosen theme and the development of ideas or concepts leading to the final artwork. The Coursework component should therefore comprise relevant preparatory studies, such as studies produced before and during the production of a finished piece. Candidates should be advised that they should also include in their preparatory studies explorations of relevant artists/artworks. These could be in the form of drawings, sketches, photographs, reproduced images, research information/ data, written notes/annotations and experimental samples. Candidates must submit not more than *five* A2 sheets of preparatory studies; those who do not do so, will not have the full range of marks made available to them.

Example of theme: 'Childhood'

In the research of the theme, candidates adopt a child's perspective of the world. Alternatively, candidates could relate to or reflect upon their own childhood experiences of joy and dreams – their aspirations; the people they love and the friends they have; their favourite toys, etc. as sources of inspiration for their Coursework.

In researching relevant artists/artworks, candidates could look at Chong Fah Cheong's '*First Generation*' or Ng Eng Teng's series of '*Mother and Child*' and include sketches, annotations and reflections of these artists/artworks in their preparatory studies.

Candidates may employ any appropriate media and techniques to express their artistic intentions. The following list should be used as a guide to determine the types of Coursework and the category of submission. This list is neither definitive nor exhaustive and may be added to.

Fine Art (2-D):

Examples – painting, calligraphy, collage, printmaking (various techniques, e.g. etching, wood block), papercut, stained glass.

Fine Art (3-D):

Examples – sculpture, assemblage, ceramics, glass.

Design (2-D):

Examples – graphic design, illustration, computer-generated graphics, fashion/costume illustration.

Design (3-D):

Examples – interior/architectural model, product/packaging design, jewellery, environmental design.

Textiles/Fibre Art:

Examples – tapestry, screen printing, batik, tie and dye.

Digital/Lens-Based Media:

Examples – photography, multi-media, film, video.

Assessment Objectives

Paper 1: Coursework

The five assessment domains applied to the Coursework paper are:

1. **Gathering and Investigation of Information**
2. **Exploration and Development of Ideas/Concepts**
3. **Aesthetic Qualities**
4. **Selection and Control of Materials and Technical Processes**
5. **Personal Response**

The following assessment objectives stated in the five domains define a range of assessable qualities and skills which can be demonstrated by candidates at this level.

The domains as assessment criteria are as follows:

Candidates should demonstrate the ability to:

1. **Gathering and Investigation of Information (15%)**
 - utilise a variety of sources to gather information
 - produce evidence of research into a variety of aspects on the chosen theme
 - make references to and integrate knowledge of artists/artworks with their own art making.
2. **Exploration and Development of Ideas/Concepts (15%)**
 - explore, develop and evaluate ideas/concepts in the various stages
 - show a relevant and consistent inquiry in the development of ideas and intentions
 - explore a range of visual ideas by manipulating images, signs, symbols and materials
 - communicate personal ideas, beliefs and interpretations of issues/themes/concepts.
3. **Aesthetic Qualities (25%)**
 - illustrate an understanding of art elements and design principles
 - deploy art elements and design principles in the designing and making of artworks
 - make aesthetic judgements appropriate to the chosen idea/media/form.
4. **Selection and Control of Materials and Technical Processes (25%)**
 - select and experiment with materials and technical processes
 - apply and manipulate appropriate techniques and materials in a thoughtful and disciplined manner.
5. **Personal Response (20%)**
 - exhibit a personal engagement in the preparatory studies and an original input in the final artwork
 - demonstrate curiosity, exploration, critical thinking and reflection
 - make personal choices in developing ideas using material, symbols and synthesising these to make works.

Achievement Levels for Paper 1: Coursework

Assessment Criteria	Candidates demonstrate their ability to:		
	Excellent	Good	Satisfactory
Gathering and Investigation of Information (15%)	Gather extensive and appropriate information, show keen observation and creative interpretation. The investigation is recorded in a detailed and comprehensive manner.	Gather substantial information, show close observation, comprehension of the concepts/ideas and interpretation. Information is relevant and well recorded.	Provide some information, show observation and some analysis and interpretation.
Exploration and Development of Ideas/Concepts (15%)	Explore a range of ideas confidently and be selective in developing these into their own works. There is good exploration of artists/artworks that are relevant to the chosen theme/idea/concept.	Explore a range of ideas and develop these ideas in a convincing manner. There is some reference to artist/artworks that are appropriate to the chosen theme/idea/concept.	Explore some ideas and show some form of development of these ideas. There is little awareness of artists/artworks.
Aesthetic Qualities (25%)	Use art elements and design principles in a proficient and competent manner to produce works.	Use art elements and design principles in an appropriate manner.	Use some art elements and design principles. Works produced reveal an inexperienced use of the above.
Selection and Control of Materials and Technical Processes (25%)	Control and use materials and processes convincingly showing their ability to manipulate them to achieve the intended result.	Control and use materials and processes appropriately.	Use materials and processes with little understanding.
Personal Response (20%)	Reflect commitment and independence of thought in their works.	Show personal expression in their works.	Show little evidence of interest and personal involvement.

Paper 2: Drawing and Painting

The Drawing and Painting Paper provides candidates with an opportunity to display personal and creative expressions as well as interpretations of concepts/ideas and feelings to a given theme. *Six* themes will be set, of which candidates should attempt *one*. The themes will give candidates the necessary latitude to make a personal response.

This paper is given to candidates *three* weeks before the commencement of the N(A)-Level Examination so as to allow for preparatory studies to be made and items to be considered. Candidates may attempt to depict the theme in a representational or non-representational manner in either A3 or A2 size. However, the basis for the interpretations must be clearly shown in the preparatory studies. Whichever the chosen approach, the study must be informed by the objects/specimens/images which should act as the starting point and whose traces should remain apparent in the resultant composition. Candidates may employ any appropriate media and techniques to realise their artistic intentions.

The preparatory studies of between *three* to *five* A3 sheets of paper must be submitted to illustrate the different possible interpretations, exploration and development of ideas. These can be in the form of drawings, sketches, research information/data, reproduced images and written notes. Candidates who do not submit the preparatory studies may not have the full range of marks made available to them.

Candidates should be advised that they may, if they wish, bring appropriate selected specimens or objects into the examination room to study. The suitability of the specimen(s) or object(s) must be verified with the subject teacher prior to the examination itself.

Examples of themes:

Example 1: 'Forms'

Candidates may make observational drawings or interpretations of different interesting forms, natural or man-made. Forms may also include the human figure or distorted forms based on the anatomical structure of any living creature.

Example 2: 'Double'

Candidates may make studies of a pair of shoes, a pair of spectacles, twins, and double vision.

Assessment Objectives

Paper 2: Drawing and Painting

The five assessment domains applied to the Drawing and Painting paper are:

- 1. Investigation and Interpretation of Theme**
- 2. Exploration and Development of Theme**
- 3. Aesthetic Qualities**
- 4. Control of Materials and Technical Processes**
- 5. Personal Response**

The following assessment objectives stated in the five domains define a range of assessable qualities and skills, which can be demonstrated by candidates at this level.

The domains as assessment criteria are as follows:

Candidates should demonstrate the ability to:

- 1. Investigation and Interpretation of Theme (15%)**
 - demonstrate an understanding and creative interpretation of the chosen theme
 - record their exploration of theme and show their development and evaluation of ideas or concepts.
- 2. Exploration and Development of Theme (15%)**
 - explore, develop and evaluate theme in the various stages
 - show a relevant and consistent inquiry in the development of ideas and intentions
 - explore a range of visual ideas by manipulating images, signs, symbols and materials
 - communicate personal ideas, beliefs and interpretations of themes.
- 3. Aesthetic Qualities (25%)**
 - illustrate an understanding of art elements and design principles
 - make aesthetic judgements appropriate to the chosen idea/media.
- 4. Control of Materials and Technical Processes (25%)**
 - apply and manipulate materials appropriately
 - demonstrate technical competency in rendering and handling the chosen media.
- 5. Personal Response (20%)**
 - exhibit personal engagement in the preparatory studies and an original input in the final artwork
 - demonstrate curiosity, innovation, critical thinking and reflection.

Achievement Levels for Paper 2: Drawing and Painting

Assessment Criteria	<i>Candidates demonstrate:</i>		
	Excellent	Good	Satisfactory
Investigation and Interpretation of Theme (15%)	Their ability to gather and competently record relevant and accurate information; make personal interpretation of the chosen theme; integrate ideas/concepts in a convincing manner.	Their ability to make some personal or literal interpretation with some exploration of ideas and concepts. Works may appear formulaic yet an attempt is made to interpret and give meaning to the works.	Some understanding and interpretation of the chosen theme with little exploration. Work is done in a superficial manner which may be clichéd.
Exploration and Development of Theme (15%)	Their ability to explore a range of ideas confidently and be selective in developing these into their own works.	Their ability to explore a range of ideas and develop these ideas in a convincing manner.	Their ability to explore some ideas and show some form of development of these ideas.
Aesthetic Qualities (25%)	Their ability to use art elements and design principles competently. Works produced demonstrate a proficient understanding of the above.	An adequate understanding and manipulation of art elements and design principles in their works.	Some knowledge of art elements and design principles. Works produced reveal an inexperienced use of the above.
Control of Materials and Technical Processes (25%)	Their ability to manipulate materials creatively and confidently; display proficient and expressive use of media and technical competency.	A reliable understanding of materials and technical processes; ability to manipulate materials and media adequately to achieve the intended result.	A basic understanding of the materials and technical processes.
Personal Response (20%)	Their interest; personal commitment, a good degree of refinement and original effort in their works.	Some personal involvement and understanding of their art experience.	Little evidence of interest and personal involvement in their works.