



Republic of Namibia

MINISTRY OF EDUCATION, ARTS AND CULTURE

NAMIBIA SENIOR SECONDARY CERTIFICATE (NSSC)

**ART AND DESIGN SYLLABUS
ADVANCE SUBSIDIARY LEVEL
SYLLABUS CODE: 8251
GRADE 12**

**FOR IMPLEMENTATION IN 2021
FOR FIRST EXAMINATION IN 2021**

Ministry of Education, Arts and Culture
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Art and Design Syllabus Advance Subsidiary level Grade12

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1. INTRODUCTION

The Namibia Senior Secondary Certificate Advance Subsidiary (NSSCAS) level is designed as a one year course for examination after the completion of the Namibia Senior Secondary Certificate Ordinary (NSSCO) level. The syllabus is designed to meet the requirements of the National Curriculum for Basic Education and has been approved by the National Examination, Assessment and Certification Board (NEACB).

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

The Namibia National Curriculum Guidelines

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

Art and Design contributes to the following:

- communication skills
- self-management skills
- problem solving skills
- intellectual ability
- critical, imaginative and creative skills
- ethical and cultural awareness

2. RATIONALE

Art is a visual language and part of a holistic education. It encourages self-expression and, therefore risk-taking. Learners are taught to see the value of their own ideas and respect those of others. Art and Design as a subject nurtures inventiveness, independent learning, the freedom of expression, builds confidence and encourages learners to develop their practical skills using both traditional and contemporary methods.

3. AIMS

The aims of Art and Design at AS level are to enhance creativity while solving problems. It develops a sense of inquisitiveness and enquiry, effective communication, an analytical and evaluative posture, an articulate understanding of contextual study, a critical understanding of art and design elements and concepts, and the skills needed for study at higher education.

It encourages learners to develop

- deep understanding of the subject
- integrated thinking processes and problem solving skills
- the ability to develop ordered and coherent ideas
- independence of research and learning
- communication skills
- research skills (breadth and depth)
- experimentation practice
- individual creative expression
- cross-cultural understanding
- contextual studies
- skills appropriate for their chosen study

4. ADDITIONAL INFORMATION

4.1 Guided learning hours

The NSSCAS level syllabuses are designed on the assumption that learners have about 180 guided learning hours per subject over the duration of the course (one year), but this is for guidance only. The number of hours required to gain the qualification may vary according to local conditions and the learners' prior experience of the subject. *The National Curriculum for Basic Education (NCBE)* indicates that this subject will be taught for 9 periods of 40 minutes each per 7-day cycle, or 6 periods of 40 minutes each per 5-day cycle, over a year. One triple period per cycle is recommended.

4.2 Recommended prior learning

It is required that learners who are beginning this course should have previously completed the NSSCO course in Art and Design.

4.3 Progression

NSSCAS Art and Design provides a suitable foundation for the study of Visual Arts related courses in higher education. Depending on the local university entrance requirement, it may permit or assist progression directly to university courses in the visual arts or other related courses in higher education.

4.4 Grading and reporting

NSSCAS results are shown by one of the grades a, b, c, d or e indicating the standard achieved, grade a being the highest and grade e the lowest. 'Ungraded' indicates that the candidate has failed to reach the standard required for a pass at NSSCAS level.

4.5 Support materials and approved textbooks

Copies of NSSCAS syllabuses, recent specimen material, question papers and examiner reports are sent to all schools. Assessment/Coursework manuals in subjects, where applicable are sent to schools. Approved learning support materials are available on the Senior Secondary Textbook Catalogue for Schools. The Textbook Catalogue is available on www.nied.edu.na

5. LEARNING CONTENT

5.1. Options

The options that learners can take are displayed in 7.2.

5.2 Disciplines

The areas listed below provide a broad framework of Art and Design practice, and indicate an approach which encourages exploration, either within traditional or new media or a combination of both. Learners are encouraged to produce a variety of creative responses through a range of materials, processes and techniques appropriate to their chosen disciplines.

The six disciplines in Art and Design are

- painting and related media
- printmaking
- three-dimensional studies
- photography and imaging
- graphic design
- fashion and textiles

Learners can submit work in **any of the disciplines** outlined in 5.3 for **any of the two components**.

The following examples are meant for guidance and not as an exhaustive list.

5.2.1 Painting and related media

5.2.1.1 Painting and drawing

- Acrylic, oil and watercolour paint
- Alternative media – recycled, found or purchased materials
- Pastel, pencil, ballpoint pen, charcoal, ink
- Digital media
- Collage and cut-outs

5.2.1.2 Illustration

- Acrylic and watercolour paint
- Pastel, pencil, ballpoint pen, charcoal, ink, markers
- Digital media
- Collage and cut-outs

5.2.2 Printmaking

5.2.2.1 Mono-printing

- Paints and printing inks
- Glass, Perspex
- Sticks, brushes and sponges

5.2.2.2 Relief printing

- Printing ink
- Glue
- Lino-cut
- Cardboard printing
- Collagraph

5.2.2.3 Etching

- Perspex
- Metal
- Wax
- Acid
- Etching stylus
- Dry point or aquatint

5.2.2.4 Screen printing

- Printing ink
- Screen and squeegee
- Glue or stop out
- Paper or light sensitive stencils

5.2.3 Three-dimensional (3D) Studies

5.2.3.1 Sculpture

- Modelling tools
- Modelling medium
- Casting material
- Carving tools
- Resistant materials
- Welding

5.2.3.2 Ceramics

- Clay
- Modelling tools
- Glazes
- Firing

5.2.3.3 Installations

- Medium must communicate art work

5.2.4 Photography and Imaging

5.2.4.1 Photography

- Camera or smart phone
- Tripod
- Computer
- Manipulation software

5.2.4.2 Moving Image

- Camera or smart phone
- Tripod
- Computer
- Editing software

5.2.5 Graphic Design

5.2.5.1 Advertising

- Digital or physical materials and tools
- Posters
- Corporate identity
- Logo design
- Campaign strategies – flyers, publications, viral, ambient and guerrilla
- Web based

5.2.5.2 Typography

- Digital or physical materials and tools
- Fonts

5.2.5.3 Packaging

- Digital or physical materials and tools
- Branding and/or corporate identity and/or logo design
- Craft

5.2.5.4 Illustration

- Digital or physical materials and tools
- Digital or physical publications

5.2.6 Fashion and Textile

5.2.6.1 Fashion illustration

- Acrylic and watercolour paint
- Pastel, pencil, ballpoint pen, charcoal, ink, markers
- Digital media
- Fabric swatches and samples
- Collage

5.2.6.2 Textiles

- Textile paint
- Drawing materials
- Printing materials
- Fabrics and thread
- Alternative materials – recycled, found or purchased

Where learners referred to the work of other artists or designers, these sources should be acknowledged to avoid plagiarism.

5.3 Disciplines, Topics and Objectives

Teachers should advise candidates to document the creative process through drawings, video or photographs. 3D or large-format work must be submitted. Very large 3D works should be photographed from all angles and the photographs should be admitted for assessment.

DISCIPLINE/TOPIC	GENERAL OBJECTIVES Learners will:	SPECIFIC OBJECTIVES Learners should be able to:
DISCIPLINE 1: PAINTING, DRAWING AND RELATED MEDIA		
1.1 Painting and drawing	• understand how to work from primary and/or secondary sources as a starting point for their work	• research and record from the physical world or imagination • explore the work of recognised artists • explore and select from different media, techniques, surface qualities or textures, including pencil, crayon, paint, charcoal, pastel, digital media and others for example • develop ideas from research, recording and exploration • demonstrate an understanding of the elements of visual language • produce paintings, drawings or related media
1.2 Illustration	• understand how imagery has the ability to communicate a concept or narrative	• research and record from the physical world or imagination • explore the work of recognised illustrators • explore and select from different media, techniques e.g. pencil, crayon, paint, paper, charcoal, pastel, digital media and others • develop ideas from research, recording and exploration • demonstrate an understanding of the elements of visual language • produce illustrations for digital or physical publications, or promotional material, for example

DISCIPLINE/TOPIC	GENERAL OBJECTIVES Learners will:	SPECIFIC OBJECTIVES Learners should be able to:
DISCIPLINE 2: PRINTMAKING		
2.1 Mono-printing	understand how to compose and produce mono-prints	- research the work of recognised print makers - practice reworking images between prints - experiment with mono-printing techniques and processes - select ideas, techniques and processes - develop ideas through investigation - combine drawing and printmaking skills - produce mono-prints
2.2 Relief printing	understand how to compose and produce relief prints	- research the work of recognised print makers - practice reworking images between prints - experiment with relief printing techniques and processes - select ideas, techniques and processes - develop ideas through investigation - produce relief prints
2.3 Etching	understand how to compose and produce etchings	- research the work of recognised print makers - practice reworking images between prints - experiment with etching techniques and processes - select ideas, techniques and processes - develop ideas through investigation - combine drawing and printmaking skills - produce etchings
2.4 Screen printing	understand how to compose and produce screen prints	- research the work of recognised print makers - practice reworking images between prints - experiment with screen printing techniques and processes - select ideas, techniques and processes - develop ideas through investigation - combine drawing and printmaking skills - produce screen prints

DISCIPLINE/TOPIC	GENERAL OBJECTIVES Learners will:	SPECIFIC OBJECTIVES Learners should be able to:
DISCIPLINE 3: THREE-DIMENSIONAL (3D) STUDIES		
3.1 Sculpture	understand form, space, mass, proportion, surface and materials for making sculpture	- research and record from the physical world or imagination - explore the work of recognised sculptors - explore and select from different media, processes and techniques, including carving, modelling, casting, constructing, plaster, wood, stone, wax or new materials for example - develop ideas from research, recording and exploration - demonstrate an understanding of the elements of visual language - create a sculpture
3.2 Ceramics	understand how to produce ceramic works	- research and record from the physical world or imagination - explore the work of recognised ceramicists - explore and select from different processes, including slab, coil, wheel-throwing, slip-casting, slumping, decorating and firing for example - develop ideas from research, recording and exploration - demonstrate an understanding of the elements of visual language - produce ceramic work
3.3 Installations	understand how to use form, space, proportion, surface, materials and location for installation work	- research and record from the physical world or imagination - explore the work of recognised artists - explore and select suitable digital or physical media - develop ideas from research, recording and exploration - demonstrate an understanding of the elements of visual language - produce installation

DISCIPLINE/TOPIC	GENERAL OBJECTIVES Learners will:	SPECIFIC OBJECTIVES Learners should be able to:
DISCIPLINE 4: PHOTOGRAPHY AND IMAGING		
4.1 Photography	• understand how photography as a lens-based medium captures and creates images	• research and record from the physical world or imagination • explore the work of recognised photographers • explore and select from different elements such as composition, light, image manipulation using software, tone and colour • develop ideas from research, recording and exploration • demonstrate an understanding of the elements of visual language • create a photographic outcome
4.2 Moving image	• Understand how to record and present moving images	• research and record from the physical world or imagination • explore the work of recognised moving image makers • experiment with settings, planning and briefing participants, editing, narrative, image manipulation • develop ideas from research, recording and exploration • demonstrate an understanding of the elements of visual language • create a moving image outcome

DISCIPLINE/TOPIC	GENERAL OBJECTIVES Learners will:	SPECIFIC OBJECTIVES Learners should be able to:
DISCIPLINE 5: GRAPHIC DESIGN		
5.1 Advertising	understand how graphic design can sell a product or service, promote brands or causes through visual communication	- research and record from relevant sources - explore the work of recognised designers - explore and select target audience, unique selling point (USP), types of campaign and advertising medium - develop ideas from research, recording and exploration - demonstrate an understanding of the elements of visual language - create an advertising outcome
5.2 Typography	understand how the design and arrangement of letter forms have aesthetic power to communicate meaning	- research and record from relevant sources - explore the work of recognised typographers - explore and select from different elements such as size, proportion, layout, colour and contrast - develop ideas from research, recording and exploration - demonstrate an understanding of the elements of visual language - create a typographic outcome
5.3 Packaging	understand how to design packaging to serve as a container and a communication tool	- research and record from relevant sources - explore packaging designs and recognised packaging designers - explore and select target audience, unique product characteristics, types of products and types of packaging - develop ideas from research, recording and exploration - demonstrate an understanding of the elements of visual language - create a packaging outcome ¹

¹ Packaging outcome to be submitted as an illustration, flat/net or model

DISCIPLINE/TOPIC	GENERAL OBJECTIVES Learners will:	SPECIFIC OBJECTIVES Learners should be able to:
DISCIPLINE 5: GRAPHIC DESIGN (continued)		
5.4 Illustration	understand how illustration has the ability to communicate a concept or narrative	- research and record from the physical world or imagination - explore the work of recognised illustrators - explore and select from different media and techniques such as pencil, crayon, paint, paper, charcoal, pastel or digital media - develop ideas from research, recording and exploration - demonstrate an understanding of the elements of visual language - produce illustrations for digital or physical applications
DISCIPLINE 6: FASHION ILLUSTRATION AND TEXTILES		
6.1 Fashion illustration	understand how illustration communicates the design of garments or outfits	- research and record from relevant sources - explore the work of recognised fashion designers - experiment with accessories, trends, shapes, fabric surface, fabric treatments - consider fitness for purpose - develop ideas from research, recording and exploration - demonstrate an understanding of the elements of visual language - create a fashion illustration outcome
6.2 Textiles	understand how to produce expressive, decorative or functional responses through textiles	- research and record from relevant sources - explore the work of recognised textile practitioners - explore and select from different elements such as properties of materials, surface quality and pattern - consider fitness for purpose - develop ideas from research, recording and exploration - demonstrate an understanding of the elements of visual language - create a textile outcome

6. ASSESSMENT OBJECTIVES

The assessment objectives in Art and Design are:

A Research and record

Investigate and research a variety of appropriate sources. Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

B Explore and select

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

C Develop ideas

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

D Produce

Produce a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements

7. SCHEME OF ASSESSMENT

7.1 Differentiation

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

7.2 Options

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

Option A	Requirement	Weighting
COMPONENT 1 Practical Examination Total Marks = 100 15 hour practical examination assessed by DNEA*	One final outcome** plus supporting studies presented on up to three A2 size sheets. Learners may use both sides of each sheet.	50% of total marks
COMPONENT 2 Coursework Total marks = 100 assessed by DNEA*	The final outcome** plus supporting portfolio containing A3 or A2 size sheets up to six sheets of work. Learners may use both sides of each sheet. This excludes the cover sheet.	50% of total marks

Option B	Requirement	Weighting
COMPONENT 1 Practical Examination Total Marks = 100 15 hour practical examination assessed by DNEA*	One final outcome** plus supporting studies presented on up to three A2 size sheets. Learners may use both sides of each sheet.	50% of total marks
COMPONENT 3 Coursework (Carried forward from previous year) Total marks = 100 assessed by DNEA* Only available for part time candidates for only one year. ***	The final outcome** plus supporting portfolio containing A3 or A2 size sheets up to six sheets of work. Learners may use both sides of each sheet. This excludes the cover sheet.	50% of total marks

* DNEA = Directorate of National Examinations and Assessment.

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

*** Carry forward Coursework (open to part-time or private candidates: 12 month rule, coursework assignment must have been **completed at a school** and validated by full time Art and Design teacher).

7.3 Description of components

COMPONENT 1			
PRACTICAL EXAMINATION	15 hours	100 marks	Weighting 50%
A fifteen-hour externally set examination which will be marked by DNEA. The supervised examination will take place under examinations conditions and will be split into a maximum of four sessions over no more than three weeks. Candidates will be given a list of starting points which can be interpreted and developed in any of the disciplines in the learning content. First hand studies should be encouraged. Various sources must be used for the development of ideas. Secondary sources must be appropriately acknowledged or credited. Candidates should support the examination piece with evidence of research, recording, selection, exploration and development of ideas. The examination piece may be produced in any two-or three- dimensional medium or combination of media. Any three-dimensional outcomes should be submitted through photographic or digital means.			

Candidates must answer **ONE** question.

All candidates must have **six weeks' (30 school days)** preparation time which they should use to choose the appropriate question, form their ideas and make supporting studies.

Supporting studies

The supporting studies must be presented on up to three A2 size sheets. Learners may use both sides of each sheet. Centres must not submit work in excess of this amount. **Quality of work is more important than the amount of work.**

Candidates may consult with teachers regarding the selection of the question at the beginning of the preparation time. They are then required to work independently.

Examination piece

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

Guidance on the examination is given in Annexe 3. Candidates should be familiar with the Assessment Objectives by which their work will be assessed.

COMPONENT 2

COURSEWORK	2 terms	100 marks	Weighting 50%
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In a course of at least two terms, candidates are expected to have concentrated on one of the disciplines listed in the Learning Content.

The final outcome should demonstrate breadth and depth of exploration and inquiry, informed by the supporting work. It must be the candidate's individual response; however, consultation with the teacher is permissible. The coursework will comprise of a cohesive body of work consisting of final outcome plus a supporting portfolio, containing up to six A3 or A2 sheets of work. Candidates may use both sides of the each sheet, this excludes a cover sheet.

The supporting portfolio should contain work which shows research, exploration and development relevant to the final outcome. **Candidates are reminded that the quality of work is more important than the amount of work.**

Coursework should also include evidence of study and exploration of recognised artists or designers. Candidates should demonstrate how this has informed their progress.

DNEA will assess the final outcome together with the supporting portfolio and award a single mark out of 100. Candidates should be familiar with the Assessment Objectives by which their work will be assessed. Study Annex B in regard to the process of completion of coursework. Annex D will inform teachers and candidates on the materials needed for NSSCAS.

See the annexes for further information regarding size and weight of work, inappropriate material, and dispatch of work. (Annexe 3 parts 1 and 6)

COMPONENT 3

COURSEWORK (carried forward)

100 marks

Weighting 50%

Part time candidates, who wish to rewrite the Art and Design external year-end examination, may carry their previous year's coursework mark over to the next year. These "carried forward" coursework marks are only open to part-time or private candidates. The marks are valid for 1 year only.

8. NOTES TO TEACHERS

The Annexes A to D are intended to provide teachers with information to help them carry out valid and reliable assessment of the skills and abilities of their learners in both coursework and the examination.

9. GRADE DESCRIPTIONS

Grade a

Candidates awarded an a grade will have demonstrated exceptional ability, superb application as well as mature development of ideas and highly skilled realisation of personal response.

Grade c

Candidates awarded a c grade will have demonstrated self-assurance, capable application as well as successful development of ideas and a personal response.

Grade e

Candidates awarded an e grade will have demonstrated fair ability and application as well as some skills in development of ideas and a personal response.

10. GLOSSARY OF TERMS

abstract art	uses visual language of shape, form, colour and line to create a composition which exists with a degree of independence from visual references in the world.
aesthetic	beauty in art
appliqué	craftwork made by stitching pieces of fabric onto a larger piece of cloth to make a design or picture
batik	a method of designing on fabric by sealing with melted wax those areas not to be dyed
bisque	clay in its fired or baked state
carving	way of making artwork by cutting away unwanted parts
ceramic	a word used to describe clay construction and products
charcoal	drawing stick or pencil made from blackened, charred wood
coherent	forming a unified whole
collage	work of art created by gluing pieces of paper, cloth, tiles, wood, etc., to a flat surface
colour	art element that refers to the way something looks when light strikes it, it includes hue, tint and colour coding primary colours: red, yellow and blue secondary colours: orange, purple and green tertiary colours: mix a primary colour and a secondary colour that appears right next to it complementary colours: colours opposite each other on the colour wheel that are contrasting; when mixed together they make a grey or brownish hue
colour wheel	a circle which shows the relationship between different colours; complementary colours are directly opposite each other in this arrangement
contextual studies	the study of contemporary and historical context
creative	ability to plan, design or make things in a new or different way
creative thinking	the process of looking at issues or problems in a new and often unorthodox way, to provide new solutions
design	the process of arranging parts of artwork; steps of the design process: identifying, sketching, researching, selecting, refining, producing, evaluating

direct experience	to experience something first-hand
discipline	a branch of knowledge, typically one studied in a higher level of education
ethical	honest and following good moral standards
ethical awareness	is the ability to identify moral or ethical issues and the inclination to do something about them and examine the implications of one's own behaviour for the lives of others
experiment	action or process undertaken to discover something not yet known or to demonstrate something known, also to find out whether something is effective or workable.
imagination	the act or power of forming a mental image of something not present to the senses or never before wholly perceived in reality
installation	the act of putting something in, a device that stays in one place or an art piece that is constructed within a gallery for an exhibition
modelling	method of making artwork in which soft material, e.g. clay, paper mâché, is gently pulled, squeezed, and built up
observation	act of carefully looking at
pattern	art principle that refers to the design created by combining of shapes, colours, lines; a model or design used as a guide in needlework and other crafts
perspective drawing	method of drawing on a flat surface that gives the illusion of depth or space
plagiarism	is presenting someone else's work or ideas (words or creations) as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed, art or electronic form, is covered under this definition. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence.
portfolio	a selection of art or design work in a portable folder or case for carrying flat (2D) artworks
relief print	print made by using a stamp or block
sculpture	a three-dimensional artwork which can be viewed from all sides
shade	darker value of colour made by adding black to the colour

shape	the external form, contours, or outline of someone or something
space	art element that refers to the area between and around shapes and objects; the area on a flat surface, showing depth or perspective
stencil	paper or flat material with a cut-out design used for printing or lettering; ink or paint is pressed through the cut-out design onto the surface to be printed
textile	a type of cloth or woven fabric
tint	lighter value of a colour made by adding white to the original colour
tone	the quality of brightness, deepness, or hue of a shade of a colour
trend	a fashion or general direction in which something is developing or changing
value	art element that refers to the relative degree of lightness or darkness of a particular colour
visual language	the elements of visual language include colour, tone, line, shape, form, texture. It is also concerned with how these elements work together e.g. symmetry, proportion, balance, harmony, order, contrast

ANNEXE A: NSSCAS ART AND DESIGN ASSESSMENT CRITERIA

ASSESSMENT CRITERIA: NSSCAS				
Marks	A Research and record Investigate and research a variety of appropriate sources. Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress 25 marks	B Explore and select Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops 25 marks	C Develop ideas Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding organisation and relationships of visual and other forms 25 marks	D Produce Produce a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements 25 marks
21-25	Excellent skill in recording observations and insights from a variety of sources, relevant to intentions Highly accomplished ability to reflect critically on work and progress	Exploration and selection of relevant resources, media, materials, techniques and processes are excellent Highly accomplished and sophisticated ability to review and refine ideas as work develops	Excellent development of ideas through focused investigations Analytical and critical understanding demonstrated through highly accomplished and mature referencing of personal, contextual and other sources	Excellent realisation of intentions demonstrating an excellent use of visual language Highly accomplished and mature connections made between visual and other elements
16-20	Confident skill in recording observations and insights from a variety of sources, relevant to intentions Highly effective ability to reflect critically on work and progress	Confidently explores and selects relevant resources, media, materials, techniques and processes Highly effective ability to review and refine ideas as work develops	Confident development of ideas through focused investigations Highly effective analytical and critical understanding demonstrated through thorough and careful referencing of personal, contextual and other sources	Confident realisation of intentions demonstrating an effective use of visual language Highly effective connections made between visual and other elements
11-15	Competent skill in recording observations and insights from a variety of sources, relevant to intentions Good ability to reflect critically on work and progress	Competent exploration and selection of relevant resources, media, materials, techniques and processes Good ability to review and refine ideas as work develops	Competent development of ideas through focused investigations Good analytical and critical understanding demonstrated through careful referencing of personal, contextual and other sources	Competent realisation of intentions demonstrating a good use of visual language Good connections made between visual and other elements
6-10	Satisfactory skill in recording observations and insights from a variety of sources, relevant to intentions Adequate ability to reflect critically on work and progress	Adequate exploration and selection of relevant resources, media, materials, techniques and processes Satisfactory ability to review and refine ideas as work develops	Satisfactory development of ideas through focused investigations Adequate analytical and critical understanding demonstrated through some referencing of personal, contextual and other sources	Satisfactory realisation of intentions demonstrating an adequate use of visual language Adequate connections made between visual and other elements
1-5	Limited skill in recording observations and insights from a variety of sources, relevant to intentions Basic ability to reflect critically on work and progress	Limited exploration and selection of relevant resources, media, materials, techniques and processes Basic ability to review and refine ideas as work develops	Basic development of ideas Limited analytical and critical understanding demonstrated through basic referencing of personal, contextual and other sources	Limited realisation of intentions demonstrating a basic use of visual language Basic connections made between visual and other elements
0	No creditable work	No creditable work	No creditable work	No creditable work

ANNEXE B: GUIDELINES TO COURSEWORK

The following processes might be useful in the completion of coursework.

- 1) Prepare for coursework: NSSCAS candidates should start with their coursework as quickly as possible in Term 1. They only have Term 1 and some of Term 2. Ensure that they are busy preparing by using the following procedures:
 - Brainstorming: This strategy can be used for candidates to come up with ideas and to present them to the teacher. The teacher may not judge the ideas, but can help the candidate by providing direction and to help with the problem-solving of the candidate.
 - Conferencing: The teacher-candidate one on one meeting is the platform where the candidate can report on his or her progress, discuss some of the problems they have encountered and discuss some solutions to these problems with the teacher.
 - Discussion: Where teachers and candidates can meet as a group and share information on what they are busy with, and how they are progressing. Ideas from other candidates can be shared to help solve problems.
 - Experimentation: Candidates need to observe, investigate, test, explore, manipulate and make decisions in a hands-on way. Different sources of material can be tested to determine which one is best suited to the candidate to present his or her artwork.
 - The candidates should ask the following questions before deciding on the final discipline:
 - Will my artwork be authentic and original?
 - Can the subject matter be explored first-hand?
 - Will the topic be controversial and contentious?
 - Do I have a strong personal connection to the topic and will I have passion for this theme?
 - Does my teacher support my choice of topic and discipline?
 - Will my artwork have visual appeal?
 - Will the subject matter include complex and three-dimensional form?
- 2) Candidates should know by the end of February what their theme will be, as well as the discipline they will be focusing on. The teacher should be aware of what the candidate is planning and should be detrimental in ensuring that the correct procedures are being followed in terms of size of art work, no dangerous objects are being used and the artwork is on par with NSSCAS level.
- 3) At the end of term 1 the planning and experimentation should be completed and learners should start with the final artwork.
- 4) Candidates should be made aware that they will receive their examination topics more or less the middle of July towards August. By then the coursework portfolio as well as the artwork should be completed as they will need to concentrate on preparing, planning and experimenting their examination art work.
- 5) Teachers should ensure that portfolios are complete before the topic for the NSSCAS examination is given.
- 6) Keep the portfolios safe till September before packing and sending it to DNEA for assessment as instructed in Annex E.

ANNEXE C: GUIDE TO ADMINISTERING ART AND DESIGN EXAMINATIONS

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

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

Part 1: Prior to starting any supporting work

Teacher information

Size and Weight of Work

Before candidates begin to plan their finished piece or start their supporting work, they must be aware of the size and weight restrictions. Candidate's work may not exceed **5.5 kg; nor may it exceed 850 mm in any direction**. Should work exceed this restriction, is fragile or three-dimensional, it must be photographed, printed and mounted on an A2 sheet.

Inappropriate Material

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

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

- hypodermic needles
- barbed wire
- syringes
- any glass
- razor blades
- fresh organic matter

Centres are advised to contact DNEA if they are in doubt about the suitability of materials. Any work carried out in an appropriate medium will not be assessed if health and safety considerations render this impossible.

Use of Sketchbooks

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

Part 2: Prior to the examination – supporting work

Invigilator and teacher information

Candidates must have **six weeks** (30 school days) preparatory time in which to produce their supporting work.

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

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

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

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

When the candidates arrive, ensure that all their supporting work is placed on their work stations.

All supporting work and examination work must be made secure after each session and overnight at the end of each day. **Candidates who have not brought any supporting work to the start of the examination will not be allowed to submit any at a later time.** They should be instructed to start the examination piece and not attempt to produce supporting work during the allotted examination time.

Candidates are **not** allowed to take books/magazines into the examination room as supporting work. Direct observation from primary sources is necessary instead.

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

Additional note for teachers

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

Part 3: The examination – preparation of materials

Invigilator and teacher information

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

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

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

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

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

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

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

Part 4: Invigilation of the examination

Invigilator and teacher information

The teacher who has prepared the candidates for the examination must **not be the sole invigilator**. However, it is necessary that a teacher who has prepared the candidates be available at the start of each examination session and as required throughout the whole examination to deal with any technical issues that may arise

1. Familiarise yourself with the Checklist for invigilators, which applies to invigilators of both written and practical examinations. DNEA regulations require that all persons, except members of staff acting as invigilators, or other authorised personnel such as artist's

models, and the candidates engaged in each examination, must be excluded from the examination room.

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

reasons. It is permissible for teachers to instruct candidates on clearing up and tidying procedures at the end of the session and as appropriate throughout the examination.

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

Part 5: At the end of the examination

Teacher information

1. Work carried out using chalk, pastels or charcoal **must** be fixed before dispatch.
2. Candidates' work should not be individually wrapped in tissue paper or protective film as this not only adds to the transportation costs but hinders the marking process. If necessary, a single loose sheet of tissue paper could be placed on top of the work.
3. Trimming and mounting of work is not included in the examination time. This should be completed after the examination, but the Centre must ensure that the work remains secure and within the weight/height restrictions. Centres are advised not to mount work using heavy card or board.
4. Candidates must be instructed to label their work correctly. The candidate's name, number and Centre number must all be written clearly on the labels provided. The label must be attached to the top right hand corner of the **front** of each sheet of work. As a precaution, the same information should be hand printed clearly on the back of the work.
5. This syllabus is examined in September examination session.
6. Please note the NSSCAS and Cambridge International AS Level syllabuses are at the same level.
7. One final outcome could be a series of photographic prints, a series of sculptures, or a triptych, for example, if from the outset the intention was always to produce several related items.

Part 6: Dispatch of examination work and supporting work

Teacher information

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

All work should be sent to:
DNEA
Government Office Park
Luther Street
Private Bag 12026
WINDHOEK
Namibia

ANNEXE D: LIST OF TOOLS, EQUIPMENT AND MATERIALS

- a) Paper:
All different kinds of paper. The more variety, the more fun
Examples: White cardboard paper
Newspaper,
Giftwrap,
Brown paper,
Sugar paper
Any recycled paper
Old poster paper
- b) Cutting boards [can be any type of hardboard]
- c) Drawing materials:
Pencils- different sizes are recommended
Pens- a variety of colours
Koki – a variety of colours
Graphite
Charcoal
Chalk ink
Oil pastels
Chalk pastels
Colour pencil
- d) Other:
Wood glue
Prestic,
Scissors,
Cutting knives
Water colour paint
Brushes – a variety of different thickness
Powder paint
Acrylics
Oil paints
Canvas
Carving tools
Linos (Linoneum) for lino cutting
Printing inks
Glass [mono-printing]
Masking tape
Rollers
Glue guns
Any hardware tool
A few pliers, hammers and saws

ANNEXE E: ART AND DESIGN IDENTIFICATION LABELS

To assist with the identification of art work, complete these labels in BLOCK CAPITALS and attach them to the work of each candidate. Place the labels in the top right hand corner of the front of each relevant piece of work or folder.

Please photocopy these labels for all candidates, if you do not receive pre-printed, stick-on labels from the DNEA.

NSSCAS Component 1:			
Centre name			
Centre no.		Candidate no.	
Candidate name			
Question no.			
Title			

NSSCAS Component 1 Supporting work			
Centre name			
Centre no.		Candidate no.	
Candidate name			
Question no.			
Title			

NSSCAS Component 1 Supporting work			
Centre name			
Centre no.		Candidate no.	
Candidate name			
Question no.			
Title			

NSSCAS Component 1 Supporting work			
Centre name			
Centre no.		Candidate no.	
Candidate name			
Question no.			
Title			

NSSCAS Component 2: Coursework final outcome			
Centre name			
Centre no.		Candidate no.	
Candidate name			
Question no.			
Title			

NSSCAS Component 2: Coursework supporting portfolio			
Centre name			
Centre no.		Candidate no.	
Candidate name			
Question no.			
Title			

All work must show Centre number, Candidate number

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



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