

## Scheme of Work

# Cambridge O Level Art & Design 6005 for centres in Mauritius

For examination from 2026



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## Contents

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Introduction .....	4
Component 1 – Coursework .....	7
Component 2 – Externally Set Assignment .....	18

## Introduction

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

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

### Guided learning hours

Guided learning hours give an indication of the amount of contact time you need to have with your learners to deliver a course. Our syllabuses are designed around 130 hours for Cambridge O Level courses. The number of hours may vary depending on local practice and your learners' previous experience of the subject. The table below give some guidance about how many hours we recommend you spend on each topic area.

Suggested teaching time (hrs / %)		Suggested teaching order
Coursework	It is recommended that this unit should take about 104 hours / 80% of the course.	1
Externally Set Assignment	It is recommended that this unit should take about 26 hours / 20% of the course.	2

### Resources

You can find the endorsed resources to support Cambridge IGCSE™ Art & Design 0400 on the Published resources tab of the syllabus page on our [public website](#). Endorsed textbooks have been written to be closely aligned to the syllabus they support and have been through a detailed quality assurance process. All textbooks endorsed by Cambridge International for this syllabus are the ideal resources to be used alongside this scheme of work as they cover each learning objective.

**Please note:** These resources are also applicable for the Cambridge O Level Art & Design 6005 syllabus.

### School Support Hub and Mauritius School Support website

[School Support Hub](#) is a secure online resource bank and community forum for Cambridge teachers, where you can download specimen and past question papers, mark schemes and other learning resources. Specimen and past question papers and mark schemes for 6005 will be available on the [Mauritius School Support](#). This scheme of work is available as PDF and an editable version in Microsoft Word format. If you are unable to use Microsoft Word you can download Open Office free of charge from [www.openoffice.org](http://www.openoffice.org)

## Websites

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

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

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

This scheme of work provides some ideas and suggestions of how to cover the content of the syllabus. The following features to help guide you through your course.

**Learning objectives** help your learners by making it clear the knowledge they are trying to build. Pass these on to your learners by expressing them as 'We are learning to / about'.

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

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

### Course plan and objectives

Week 11

Review work to identify areas for

AO1 Record

AO3 Develop

### Suggested teaching activities

#### Learners use peer and self-assessment to review their work

- Peer assessment – assess each other's work done so far and identify one piece of work consider is the most successful, explain they think this and identify the media used.
- Learners review their own work and identify strengths in terms of media and process. (F)

Learners select at least two images from their work so far that they would like to develop outcome. (I)

Explain that they will be developing these images into a final composition over the next

Consider any other relevant images they may want to gather either by drawing from observed second source material or by taking their own photographs. (I)

**Extension activity:** gather images from a combination of first-hand direct observation *and* second

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

### Past and specimen papers

Past / specimen papers for 0400 are available at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support) and for 6005 at [www.cambridgeinternational.org/mauritius](http://www.cambridgeinternational.org/mauritius) (F)

**Past papers, specimen papers and mark schemes** are available for you to download at: [www.cambridgeinternational.org/mauritius](http://www.cambridgeinternational.org/mauritius)

Using these resources with your learners allows you to check their progress and give them confidence and understanding.

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

## Component 1 – Coursework

Course plan and objectives	Suggested teaching activities
<p>Week 1</p> <p>Course outline and understanding the assessment objectives and requirements of the two components</p>	<p>Understanding the demands and requirements of the course.</p> <p><b>1) Course outline</b> Provide an outline of the one- or two-year course. This will depend on your learners, your school calendar, how many lessons a week your learners have for Art and Design and how much time you expect them to spend on independent study.</p> <p>An example of a one-year course Weeks 1–31 Component 1, Coursework (total 31 weeks) Weeks 32–39 Component 2, Externally set assignment (total eight weeks)</p> <p><b>Activity:</b> Learners discuss the outline of the course in small groups. You might want them to discuss their prior experience of art and design. This could lead onto a whole class discussion to provide learners to ask questions about the course. Explain the requirements of each of the components. Refer to the syllabus for more information.</p> <p><b>2) Introduction to Component 1 – Coursework</b> Go through the requirements of Component 1 and explain that it is made up of two parts: the portfolio and the final outcome. Refer to the syllabus for more information.</p> <p>Explain that the year leading up to the exam will form Component 1. This will be divided into two projects:</p> <ul style="list-style-type: none"> <li>• <b>Project One</b> – The first project will be set by the teacher and will introduce learners to the content, structure and expectations of the course by taking them through the process of recording, exploring, developing and presenting.</li> <li>• <b>Project Two</b> – Learners will select their own topic for the second project with the guidance of the teacher, which will build on their strengths, interests and ideas developed in the first project.</li> </ul> <p>Learners will select their best work from both of these projects to form their Component 1 Coursework and submit this to Cambridge International.</p> <p><b>3) Assessment objectives</b> Introduce your learners to the assessment objectives (AO1–AO4). You might want to use examples of previous to demonstrate each of these.</p> <p>AO1 Record ideas observations and insights relevant to intentions as work progresses AO2 Explore and select appropriate resources, media, materials, techniques and processes AO3 Develop ideas through investigation, demonstrating critical understanding</p>

Course plan and objectives		Suggested teaching activities
		AO4 Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language
<p>Week 2</p> <p>Introduction to Project One (total 14 weeks).</p> <p>Suggested theme: 'structure'</p>	<p>AO1 Record</p> <p>AO3 Develop</p>	<p><b>Introduction to Project One – teacher led</b></p> <p>Start Project One by introducing a theme. Keep it broad and choose one that allows opportunities to work from observation and which may potentially expand into other topics. For example 'structure' or 'natural forms' You may refer to past exam papers for ideas for themes.</p> <p>Create a collection of artists whose work links to the theme. For example, for the theme of 'structure' possible artists may be:</p> <ul style="list-style-type: none"> <li>• Georgia O’Keeffe ‘New York Street With Moon’ 1925 – structure of a city</li> <li>• Simon Patterson ‘The Great Bear’ 1992 –structure of presenting information</li> <li>• Tian Jingzhai Mozhuce Tian Rang ‘Leaf’ 18–19 century – structure of plants</li> <li>• Lucian Fried, ‘Frank Auerbach’ 1995–96 – structure of the portrait</li> <li>• Antoni Gaudi ‘Casa Batlo’ 1904 – structure in buildings</li> <li>• Henry Moore ‘Family group’ 1950 – structure of relationships</li> <li>• Koruru gable mask, New Zealand 1800 – structure of cultures</li> </ul> <p>Encourage a class discussion to gather ideas generated by these images and collect them by writing them on a board. The class could combine ideas in small groups and feedback to the whole class.</p> <p>Provide objects for learners to draw from. For example, if the theme was 'structure' you could bring in a mix of man-made and natural objects such as alarm clocks, torches, plants and dried seed heads. Learners should think of objects they could bring in of interest to them to build on this theme. <b>(I)</b></p> <p>Some informative web sites that may be useful as inspiration throughout the course both for learners and teachers to support the gathering of resources are:</p> <p><a href="http://www.npg.org.uk">www.npg.org.uk</a>  <a href="http://www.moma.org">www.moma.org</a>  <a href="http://www.portraitgallery.org">www.portraitgallery.org</a>  <a href="http://www.thephotographersgallery.org.uk">www.thephotographersgallery.org.uk</a>  <a href="http://www.vam.ac.uk">www.vam.ac.uk</a>  <a href="http://www.aucklandmuseum.com">www.aucklandmuseum.com</a>  <a href="http://www.tate.org.uk">www.tate.org.uk</a>  <a href="http://www.googleartproject.com/en-gb/education">www.googleartproject.com/en-gb/education</a>  <a href="http://indiaart.com">http://indiaart.com</a>  <a href="http://www.louvre.fr/en">www.louvre.fr/en</a>  <a href="http://www.textileartist.org">www.textileartist.org</a></p>



Course plan and objectives		Suggested teaching activities
		<a href="http://www.worldofwearableart.com">www.worldofwearableart.com</a> <a href="http://www.studentartguide.com">www.studentartguide.com</a>
Week 3  Gathering images related to theme	AO1 Record	<p>Learners visually investigate the theme by gathering relevant images.</p> <ul style="list-style-type: none"> <li>• Learners should continue to build on these initial ideas by taking photographs related to and exploring the theme.</li> <li>• These might directly link to the work seen previously or might be an expansion and development of them.</li> <li>• This could include photographs of architecture, the structure of buildings focusing on the texture of building materials, or the structure of trees, photographing the branches and trunk, or the structure of a school day, photographing the environment at different times of the day, arriving to school, break, lesson time, lunch and end of the day. The focus could be on people or on man made or natural forms or a combination. <b>(I)</b></li> </ul> <p><b>Extension activity:</b> Learners research an artist that links to some of the photographs they have chosen to take.</p>
Weeks 4–6  Investigation and recording	AO1 Record  AO2 Explore	<p>Introduce your learners to the following visual elements:</p> <ul style="list-style-type: none"> <li>• Line</li> <li>• Texture</li> <li>• Colour</li> <li>• Shape</li> <li>• Size</li> <li>• Pattern</li> <li>• Form</li> <li>• Movement</li> <li>• Composition</li> </ul> <p><b>Activity:</b> Group learners and give them examples of artworks from those you provided in Week 1. Ask them to identify the visual elements.</p> <p>Explain that over the following three weeks you will demonstrate a new medium or technique focusing on black and white images exploring line, shape, form and tone</p> <p>Learners should explore the theme through gathering, recording and investigating using drawings and paintings.</p> <ul style="list-style-type: none"> <li>• Focus on observation from objects relating to the theme 'structure' that learners have brought in to class or you have provided. <b>(I)</b></li> </ul>

Course plan and objectives	Suggested teaching activities
	<ul style="list-style-type: none"> <li>• Ideas for their observations will have been generated from their investigations with photography and the initial class discussion. You may also want to bring in a collection of interesting objects and items such as plants, musical instruments, and shells.</li> <li>• Each lesson you should demonstrate a new medium or technique, keeping the focus on line, shape, form and tone.</li> <li>• Supply a variety of textured and neutral coloured paper as well as a range of materials for learners to choose from to draw on and with.</li> <li>• Use a light source such as a spot light so that learners can use shade and tone to describe forms.</li> <li>• Learners make their own viewfinder to help them select an area of the object to focus their study on. This can be made by cutting a 5cm by 5cm window out of a piece of 10cm by 10cm card (or any size you like, perhaps ask learners to cut a variety of different sizes). Alternatively cut out two 'L' shaped pieces of card which can be slotted together, adjusted and taped into position to form a variety of square or rectangle 'windows' to view through.</li> <li>• Learners complete at least two outcomes each week. Emphasise that they should vary the scale and focus in each study.</li> </ul> <p>Suggestions for media use include:</p> <ul style="list-style-type: none"> <li>• Different grades of pencil on white paper to record tone using shading techniques</li> <li>• Biro to use cross hatching, stippling and other mark making techniques to describe tone and different surface qualities</li> <li>• Ink pen on brown craft paper</li> <li>• Black and white colour pencil on grey paper</li> <li>• Making own drawing tools out of small pieces of card to draw with ink on white paper or printed paper</li> <li>• Charcoal on different coloured paper</li> <li>• White chalk on black paper</li> <li>• Mono printing</li> </ul> <p>Demonstrate a range of these mediums and how to use them for example:</p> <p>Charcoal-drawing workshop</p> <p>Working from the objects using charcoal and chalk to create a study of one area or the whole object</p> <ul style="list-style-type: none"> <li>• Starting with a background covered with charcoal learners could use putty rubbers to describe light. They should work from their chosen object to describe the form by rubbing away areas where the light falls on the shapes.</li> <li>• Using black paper and white chalk draw the object or a section of it using the chalk to describe the form rather than drawing an outline and filling it in. Quick drawing using cross-hatching and mark making skills.</li> </ul>

Course plan and objectives		Suggested teaching activities
		<p>Demonstrate how to annotate outcomes</p> <p>Demonstrate how learners should annotate their work, use past examples to explain how to write about the media used, technique, characteristics of the process and the effect they give.</p>
<p>Week 7</p> <p>Introduction to colour theory</p>	<p>AO1 Record</p> <p>AO2 Explore</p>	<p>Discuss colour theory as a class.</p> <p>Class discussion of colour theory/terminology, including primary, secondary and tertiary colour.</p> <p>Find out your learners existing knowledge of colour, what are their experiences of colour, favorite colour, and any connections with meaning?</p> <p>Learners complete practical colour mixing. You should demonstrate and explain primary, secondary, tertiary colours, value, hints and hues.</p> <p>Expand on learner's art specific vocabulary and terminology of colour theory.</p> <p>Discuss:</p> <ul style="list-style-type: none"> <li>• complimentary colours</li> <li>• cool colours</li> <li>• warm colours.</li> </ul> <p>Useful resources to inform teaching may be found on a range of websites including <a href="http://www.studentartguide.com">www.studentartguide.com</a> and <a href="http://www.slideshare.net">www.slideshare.net</a></p>
<p>Week 8</p> <p>Complete an artist study to develop own work into colour</p>	<p>AO3 Develop</p>	<p>Introduce different artists who use colour in their work.</p> <p>Select three or four artists who use colour in their work to express meaning or emotion, for example Henri Matisse 'green stripe', Chris Ofili 'No woman, no cry', or Edward Hopper 'nighthawks'.</p> <p>Discuss the materials used, scale, subject matter, and contextual references.</p> <p>Prompt a class discussion on meaning in these paintings and how colours are used to explain feelings and emotions.</p> <p><b>Artist copy activity</b></p> <ul style="list-style-type: none"> <li>• Learners select an artwork from one of these artists, or research their own. <b>(I)</b></li> <li>• Start with the title, artist name, date of work and source of image.</li> <li>• Learners complete an artist study of the artwork, by taking a section that is of interest and making a careful and accurate copy in appropriate media.</li> <li>• Learners analyse the artwork- focusing on describing how the artist has used colour in their work, consider questions such as those shown below.</li> </ul>

Course plan and objectives		Suggested teaching activities
		<p><b>Content</b> – looking at the subject of the work</p> <ul style="list-style-type: none"> <li>• What is it? What is it about? What is happening?</li> <li>• Does the title change the way we see the work?</li> <li>• Is the artwork a realistic interpretation?</li> <li>• Have any parts been exaggerated or distorted? If so why?</li> <li>• What is the theme of the work?</li> <li>• What message does the work communicate?</li> <li>• <i>Landscape, portrait, still life, journey, moment, memory, event, surreal, fantasy, abstract</i></li> </ul> <p><b>Form</b> – looking at the formal elements</p> <ul style="list-style-type: none"> <li>• What colours does the artist use? Why? How is the colour organized?</li> <li>• What kind of shapes can you see?</li> <li>• What kind of marks does the artist use?</li> <li>• What is the surface like?</li> <li>• What kind of textures can you see?</li> <li>• How big is the work?</li> </ul> <p><i>Light, delicate, layered, strong, rough, dark, peaceful, textured, scale</i></p> <p><b>Process</b> – how the work has been made</p> <ul style="list-style-type: none"> <li>• What materials and tools have been used?</li> <li>• What is the evidence for this?</li> <li>• How has the work been made?</li> <li>• What works well?</li> <li>• How would you develop your own work after researching this artist?</li> </ul> <p><b>Extension activity:</b> Research and compare a second artist who uses colour in a different way to express meaning/emotion.</p>
Weeks 9–10  Experiment with colour mixing	AO2 Explore  AO3 Develop	<p>Create colour studies.</p> <ul style="list-style-type: none"> <li>• Demonstrate how to add black and white to create tones in colour.</li> <li>• Learners should identify the colours analysed in the artist research and attempt to mix similar colours by colour mixing using either oil pastel or paint.</li> <li>• Learners select one black and white tonal drawing from Weeks 4–6</li> <li>• Learners experiment with trying to translate the black and white tones of this drawing into colours to complete a colour study.</li> </ul> <p>Building on knowledge of colour theory from the previous week, learners should introduce a complimentary colour to their work and complete a second colour study.</p>

Course plan and objectives		Suggested teaching activities
		<p>Learners should annotate their work, use past examples to explain how to write about the media used, technique, characteristics of the process and the effect they give.</p> <p><b>Extension activity:</b> Produce an observational study using only either warm or cool colours.</p>
<p>Week 11</p> <p>Review work to identify areas for development Gather more relevant images to inform a final outcome</p>	<p>AO1 Record</p> <p>AO3 Develop</p>	<p>Learners use peer and self-assessment to review their work.</p> <ul style="list-style-type: none"> <li>Peer assessment – assess each other’s work done so far and identify one piece of work that they consider is the most successful, explain they think this and identify the media used.</li> <li>Learners review their own work and identify strengths in terms of media and process.</li> </ul> <p>Learners select at least two images from their work so far that they would like to develop into a final outcome. Explain that they will be developing these images into a final composition over the next four weeks.</p> <p>Consider any other relevant images they may want to gather either by drawing from observation, or from second source material or by taking their own photographs. <b>(I)</b></p> <p><b>Extension activity:</b> gather images from a combination of first-hand direct observation <i>and</i> secondary sources.</p>
<p>Weeks 12–13</p> <p>Learners develop a range of composition options.</p>	<p>AO2 Explore</p> <p>AO3 Develop</p>	<p>Manipulate images to develop composition ideas.</p> <p>Demonstrate different processes and ways that learners could use to manipulate and develop ideas. Focus on the formal elements, line, form, colour and composition. Learners should explore a range of media to expand on these ideas, for example:</p> <ul style="list-style-type: none"> <li>Overlapping images, using line drawings and overlapping these to create new shapes.</li> <li>Transferring 2D shapes into 3D forms using clay or card structures.</li> <li>Selecting interesting sections and enlarging them to create abstract images.</li> <li>Creating repeat patterns by repeating a section of a drawing.</li> <li>Altering the scale, viewpoint, light source.</li> <li>Experimenting with combining the images into a variety of composition.</li> <li>Placing objects in the mid, fore and background and playing with perspective and scale.</li> <li>Simplify drawings into shapes and create collage background over which you paint a detailed painting/line drawing.</li> <li>Trying different colour ways.</li> <li>Using artists’ work to inform this stage of the development.</li> </ul> <p>Refer to the internet to encourage ideas.</p>

Course plan and objectives		Suggested teaching activities
		By the end of Week 13 learners should produce three thumbnail sketches using line only, of possible final idea compositions.
Weeks 14–15  Complete a final outcome based on the theme from Project One	AO4 Present	<p>Learners use peer and self-assessment to review their work.</p> <ul style="list-style-type: none"> <li>Peer assessment – assess each other’s work done so far and identify one composition that they consider is the most successful, explain why they think this.</li> <li>Learners review their own work and identify strengths in terms of composition, media and process.</li> </ul> <p>Learners complete a final outcome.</p> <p>Learners use this review process to help them select the best composition from their three thumbnail sketches and over the following two weeks they complete a final outcome based on their work into the theme from Project One.</p> <p>They may make alterations and refine work as it progresses.</p>
Week 16  Introduction to Project Two (total 14 weeks)	AO3 Develop	<p><b>Introduction to Project Two – learner led</b></p> <p>Learners should select their own theme for this second project based on strengths and interests identified in Project One.</p> <p><b>Independent evaluation</b> – learners review their first project using the suggested questions below. <b>(F)</b></p> <ul style="list-style-type: none"> <li>What were the strengths and interests in the work you completed for Project One?</li> <li>What reasons did you give for the decisions you made when developing your work?</li> <li>What would be two good examples from your Project One that could be used as a starting point for developing Project Two? Why?</li> </ul> <p><b>Peer evaluation</b> Learners answer the above questions regarding their peer’s work and share their observations. <b>(F)</b></p> <p>Learners may want to continue with the theme introduced in Project One. For example, they may be inspired to look into natural forms in more detail or the structure of local architecture, or they may have been inspired to investigate a new theme completely from artists’ work they have seen.</p>
Weeks 17–19  Investigation and recording	AO1 Record  AO2 Explore	<p>Learners complete at least four observational studies investigating their chosen theme.</p> <p>Learners refer back to Weeks 4–6 of Project One and select a combination of three media to use to record and gather images related to their chosen theme. The emphasis is recording from direct observation as in Project</p>

Course plan and objectives		Suggested teaching activities
		<p>One. You may want to introduce new techniques to them, for example printmaking or clay to record texture, shape or form.</p> <p>Focus on the visual elements:</p> <ul style="list-style-type: none"> <li>• Line</li> <li>• Texture</li> <li>• Colour</li> <li>• Shape</li> <li>• Size</li> <li>• Pattern</li> <li>• Form</li> <li>• Movement</li> <li>• Composition</li> </ul>
<p>Week 20</p> <p>Investigation and recording</p>	AO1 Record	<p>Learners gather images relevant to their individual theme.</p> <ul style="list-style-type: none"> <li>• Learners continue to build on these initial ideas by taking photographs related to and exploring their chosen theme. (I)</li> <li>• They should also gather relevant images from second source as necessary.</li> </ul> <p><b>Extension activity:</b> Learners research an artist that links to some of the photographs they have chosen to take.</p>
<p>Week 21</p> <p>Complete an artist study</p>	AO3 Develop	<p><b>Artist copy</b></p> <ul style="list-style-type: none"> <li>• Learners select an artwork from an artist that relates in some way to their theme, for example because of subject matter, media choice or process.</li> <li>• Learners complete an artist study of the artwork, by taking a section that is of interest and making a careful and accurate copy in appropriate media.</li> <li>• Learners analyse the artwork – focus on describing how the artist has used the visual elements in their work, for example composition, subject matter, colour, line.</li> </ul>
<p>Weeks 22–24</p> <p>Media experiments</p>	<p>AO2 Explore</p> <p>AO3 Develop</p>	<p>Learners develop ideas using media experiments.</p> <p>At this point in the course learners will be following a variety of interests, processes and using a range of media. Try and direct them to appropriate media choice that suits their interest. Continually referring back to artists for inspiration is useful.</p> <ul style="list-style-type: none"> <li>• Learners should select two images from their initial research into their theme and experiment with different media and processes relevant to their artist research. For example, they might experiment with</li> </ul>

Course plan and objectives		Suggested teaching activities
		<p>simplifying their drawing into shapes and use collage to reproduce a section of it inspired by the collage work of Henri Matisse.</p> <ul style="list-style-type: none"> <li>Using the same or different images, learners should build on ideas for media experimentation, building on and refining their skills. For example, if they are interested in developing painting they should experiment with colour mixing, mark making, painting on different grounds such as different colours or different textured ground.</li> <li>They should aim to complete at least four different outcomes from their media experiments.</li> <li>Alter scale and viewpoints.</li> <li>Remind learners that this is their opportunity to explore media to select the area of study they feel most confident with and most interested in. This may be any of the areas of study outlined in the syllabus, 2D or 3D.</li> <li>The aim is to explore and experiment with media, not to create a finished and resolved final outcome.</li> </ul> <p>The internet is a source for researching different ways to experiment with materials and generate ideas.  <a href="http://www.worldofwearableart.com">www.worldofwearableart.com</a>  <a href="http://www.studentartguide.com">www.studentartguide.com</a></p> <p>Learners should annotate their work to outline the media, technique, characteristics of the process and the effect they give.</p>
Week 25 Reflect on work	AO1 Record	<p>Using peer/self-assessment learners should reflect on the work they have completed so far. <b>(F)</b></p> <ol style="list-style-type: none"> <li>Learners review their own work and identify strengths in terms of media and process and consider ideas for a final outcome. Share these with a peer explaining their concerns and problems they foresee.</li> <li>Peer assessment – learner’s review each other’s work to identify areas that have worked well and that could be developed further.</li> <li>Annotate ideas and reflections making links to artists’ research where necessary.</li> </ol> <p>Learners reflect on this review of their work and complete three thumbnail sketches of possible ideas for final outcomes</p>
Weeks 26–29 Complete a final outcome	AO4 Present	<p>Create a final outcome.</p> <p>Learners select the most successful composition option from the three thumbnail sketches and develop this into a final outcome using ideas, media and process from the previous weeks to inform their work. They may adapt and change the work as it progresses and they should be encouraged to annotate and reflect on any changes during this process.</p> <p>They should research new images from direct observation or second source using relevant media as necessary.</p>



Course plan and objectives		Suggested teaching activities
		They should refer to artists work for inspiration on how to refine and improve media skills or for resolving composition ideas.
Weeks 30–31  Select and present work for submission of Component 1	AO4 Present	<p>Select work from Project One and Project Two for submission of Component 1, to include a final outcome and a portfolio of supporting work.</p> <p>From the work completed in Projects One and Project Two learners select the best outcome; this could be a single response or a series of outcomes. These should be the pieces that best demonstrate a personal and coherent process leading to the production of the final outcome. They should make sure there is evidence of work to cover all of the assessment objectives and select work to be presented on up to four sheets of A2 (learners may use both sides) The portfolio should demonstrate that the learner has:</p> <ul style="list-style-type: none"> <li>Recorded ideas and observations from first-hand studies, such as drawings and photography, and secondary imagery and sources.</li> <li>Developed ideas and explored and experimented with different media, techniques and processes.</li> <li>Made reference to contextual sources where appropriate, e.g. artists, key art movements, historical events or local or national art, craft and design.</li> <li>Selected, reviewed and refined their ideas as work progresses to plan and produce a personal and coherent outcome.</li> </ul> <p>Use peer and self-assessment to review the selection. <b>(F)</b></p> <ul style="list-style-type: none"> <li>Learners present their work to a peer and explain why they selected the pieces they did.</li> <li>In turn their partner can point out any areas they feel are not covered or communicated well.</li> <li>Learners should consider how the work has been placed on the A2 sheets and make sure links are made between pieces either visually and/or written.</li> <li>Get the learners to complete a mark sheet that you create based on the mark scheme in the syllabus to see if there are areas that need more communication or evidence.</li> </ul> <p>Give learners time allowed for to reflect based on their feedback and, if necessary, refine their selection.</p>
<b>Past and specimen papers</b>		
Past / specimen papers for 0400 are available at <a href="http://www.cambridgeinternational.com/support">www.cambridgeinternational.com/support</a> and for 6005 at <a href="http://www.cambridgeinternational.org/mauritius">www.cambridgeinternational.org/mauritius</a> <b>(F)</b>		

## Component 2 – Externally Set Assignment

Syllabus ref.	Learning objectives	Suggested teaching activities
Week 32  Introduction to the externally set assignment (total 8 weeks)	AO1 Record	Introduce the externally set assignment. Start Component 2 – Externally Set Assignment, by explaining the process: <ul style="list-style-type: none"> <li>• Supporting studies – 7 weeks</li> <li>• 8-hour supervised test – 1 week</li> <li>• Read through the question paper with learners. Remind them that the question is to act as a starting point.</li> <li>• Make sure they understand that the supporting studies must be completed before the supervised test and must be taken into the supervised test with them. They will use these to inform their final piece. Supporting studies must be mounted on up to two sheets of A2 paper or card, and learners may use both sides. Refer to the syllabus for more information on presenting and submitting work.</li> <li>• You will already have had access to the question paper and will have had time to create a collection of artists whose work relates in some way to the questions.</li> <li>• Encourage a class discussion gathering ideas for each question generated by these images and collate them by writing them on a board. The class could combine ideas in small groups and feedback to the whole class.</li> <li>• Learners select a question and use photography and second source images to gather initial images that explore the question. <b>(I)</b></li> <li>• Over the week learners should find objects that they could bring in to class to draw from next week or/and make sketches and take photographs during the week so that they can draw from them in class <b>(I)</b></li> </ul>
Weeks 33–34  Investigation and recording	AO1 Record  AO2 Explore	Explore the question through gathering, recording and investigating using drawings and photography. <ul style="list-style-type: none"> <li>• Focus on observation from objects relating to the question that learners have brought in to class. <b>(I)</b></li> <li>• Ideas for these will have been generated from their investigations with photography and the initial class discussion. You may also want to bring in a collection of interesting objects and items that could relate to the questions.</li> <li>• Supply a variety of coloured paper and materials for the learners to choose from to draw on and with.</li> <li>• Learners complete between two and three observational studies each week. Vary the scale and focus in each study. Use a range of media; refer back to Project One for ideas.</li> <li>• Learners may work from second source images and own photographs as well as first-hand sources.</li> </ul>
Week 35	AO3 Develop	<b>Artist copy</b> <ul style="list-style-type: none"> <li>• Learners select an artwork from an artist that relates in some way to their question, for example because of subject matter, media choice or process.</li> </ul>

Syllabus ref.	Learning objectives	Suggested teaching activities
Complete an artist study		<ul style="list-style-type: none"> <li>Learners complete an artist study of the artwork, by taking a section that is of interest and making a careful and accurate copy in appropriate media.</li> <li>Learners analyse the artwork – focus on describing how the artist has used the visual elements in their work, for example composition, subject matter, colour, line.</li> <li>Remember to source and identify the artwork by including the artist name, title and date.</li> </ul>
Week 36 Reflect on work to develop ideas	AO3 Develop	<p>Developing ideas linked to the question.</p> <ul style="list-style-type: none"> <li>Learners use their artist research as inspiration for developing a composition for their final outcome. This could be in terms of subject matter, context, media use and colour use.</li> <li>Complete three thumbnail pencil sketches outlining different composition options.</li> </ul> <p>Use peer/self-assessment to reflect on work completed so far and to inform development of final idea <b>(F)</b></p> <ul style="list-style-type: none"> <li>Peer assessment – learners review each other’s work to identify areas that they think have worked well and that could be developed further.</li> <li>Learners review their own work and identify strengths in terms of media and process and consider ideas for a final outcome. Learners share these with a peer explaining their concerns and any problems they foresee.</li> <li>Learners reflect on their work to identify the most successful option from the three thumbnail sketches in order to select the one they would like to pursue further to develop their final outcome in the examination. <ul style="list-style-type: none"> <li>Annotate ideas and reflections making links to artists’ research where necessary.</li> </ul> </li> </ul>
Weeks 37–38 Media experiments	AO2 Explore	<p>Learners develop ideas using media experiments.</p> <ul style="list-style-type: none"> <li>Explore and refine media use, processes and technical skills to develop the outline composition sketch they have selected.</li> <li>Learners should annotate their work to outline the media used, technique, characteristics of the process and the effect they give.</li> <li>Learners should refer to their chosen artists work to influence, inspire and inform media experimentation.</li> <li>Adapt and refine final composition, sketch and gather new images through drawings and photography if necessary.</li> <li>Learners present a plan for the exam. This should include a composition sketch / design outline, media choice and a proposed plan for the 8-hour supervised test.</li> </ul>
Week 39 8-hour supervised test	AO4 Present	<p>8-hour supervised test.</p> <ul style="list-style-type: none"> <li>Learners take all of their supporting work that they have completed over the previous seven weeks into the supervised test.</li> <li>They complete a final outcome over the eight hours in exam conditions.</li> </ul>

## Scheme of Work

Syllabus ref.	Learning objectives	Suggested teaching activities
		<ul style="list-style-type: none"><li>• This is submitted along with the supporting studies to Cambridge International.</li><li>• Refer to the Cambridge International Handbook for the year of examination to find examination guidelines.</li></ul>
<b>Past and specimen papers</b>		
Past / specimen papers for 0400 are available at <a href="http://www.cambridgeinternational.org/support">www.cambridgeinternational.org/support</a> and for 6005 at <a href="http://www.cambridgeinternational.org/mauritius">www.cambridgeinternational.org/mauritius</a> <b>(F)</b>		

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