



Cambridge Assessment
International Education

Example Candidate Responses

Component 4

Cambridge International AS & A Level Art & Design 9704

For examination from 2017



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Contents

| | |
|------------------------------------|----|
| Introduction | 4 |
| Personal study | 6 |
| Example Candidate Response 1 | 6 |
| Example Candidate Response 2 | 37 |

Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS & A Level Art & Design (9704), and to show how candidate's performance relates to the subject's curriculum and assessment objectives.

In this booklet candidate's work is derived from June 2017.

The work is annotated with clear explanation of where and why marks were awarded or omitted. This is followed by examiner comments on how the response could have been improved. In this way, it is possible for you to understand what candidates have done to gain their marks and what they could do to improve their response.

This document provides illustrative examples of candidate work with examiner commentary. These help teachers to assess the standard required to achieve marks beyond the guidance of the mark scheme.

The information about assessment objective has been given below.

4.2 Assessment objectives

The assessment objectives have been grouped under the following categories:

A Personal Qualities

Candidates are expected to show:

- i. an individual, sensitive and creative response to a stimulus; ability to develop an idea, theme or subject;
- ii. independence in concept and execution.

B Manipulative, Artistic and Analytical Skills

Candidates are expected to:

- iii. select and control materials, processes and techniques in an informed and disciplined way to meet an objective;
- iv. select and record analytically from direct observation and personal experience.

C Aesthetic Qualities

Candidates are expected to:

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

D Knowledge and Critical Understanding

Candidates are expected to:

- vi. select and communicate information relevant to an idea, subject or theme and evaluate this in a systematic way;
- vii. make critical judgements and use personal ideas and images to show they are developing appreciation and cultural awareness.

Each of the assessment objectives is of equal importance and candidates will find there is a great deal of overlap between categories.

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How to use this booklet

| Example Candidate Response 1, continued | Examiner comments |
|---|--|
| <p>Introduction</p> <p>Autumn and winter in the whole of India are all about festivity and celebration. Many of these festivities are not only about prayer and offerings to the God but also about expressions of happiness and gratitude. These are often expressed in recitals.</p> <p>performances and n to this majestic (C), which is but no exact Southeast Asia divided Andhra arnataka, Kerala and Tamil Nadu, these performances are very prominent; each unique in their own way.</p> | <p>1 The candidate has produced and pr h is</p> <p>Examiner comments are alongside the candidates' works. These explain where and why marks were awarded. This helps you to interpret the standard of Cambridge exams so you can help your learners to refine their exam</p> |

How the candidate could have improved their personal study

The candidate could have improved their answer through further investigation of the art form and the narratives explored.

This was a practically engaged study, the perso supporting the study and the candidate's involv responses to the traditional art form. However, been more innovative in the application of mate the imagery used within puppetry but this could created their own characters in line with the for content.

This section explains how the candidate could have improved their work. This helps you to interpret the standard of Cambridge exams and helps your learners to refine their exam technique.

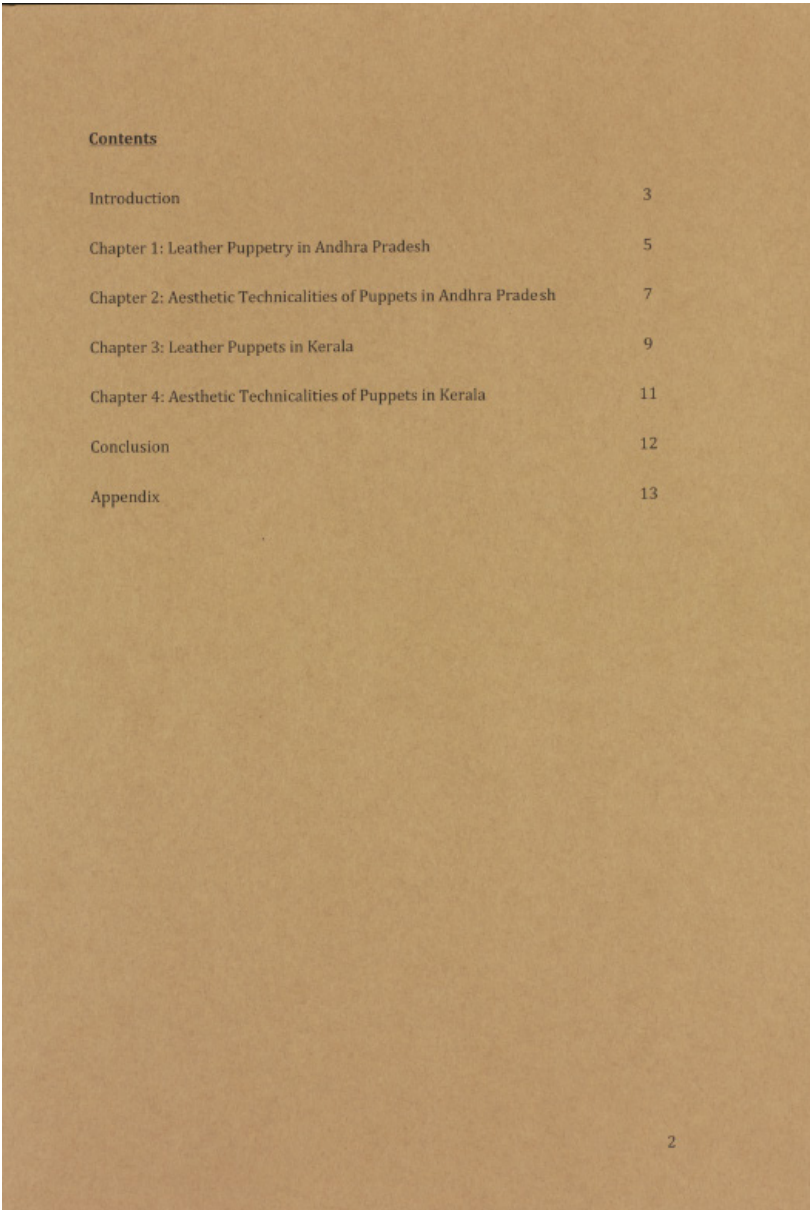
Personal study

Example Candidate Response 1

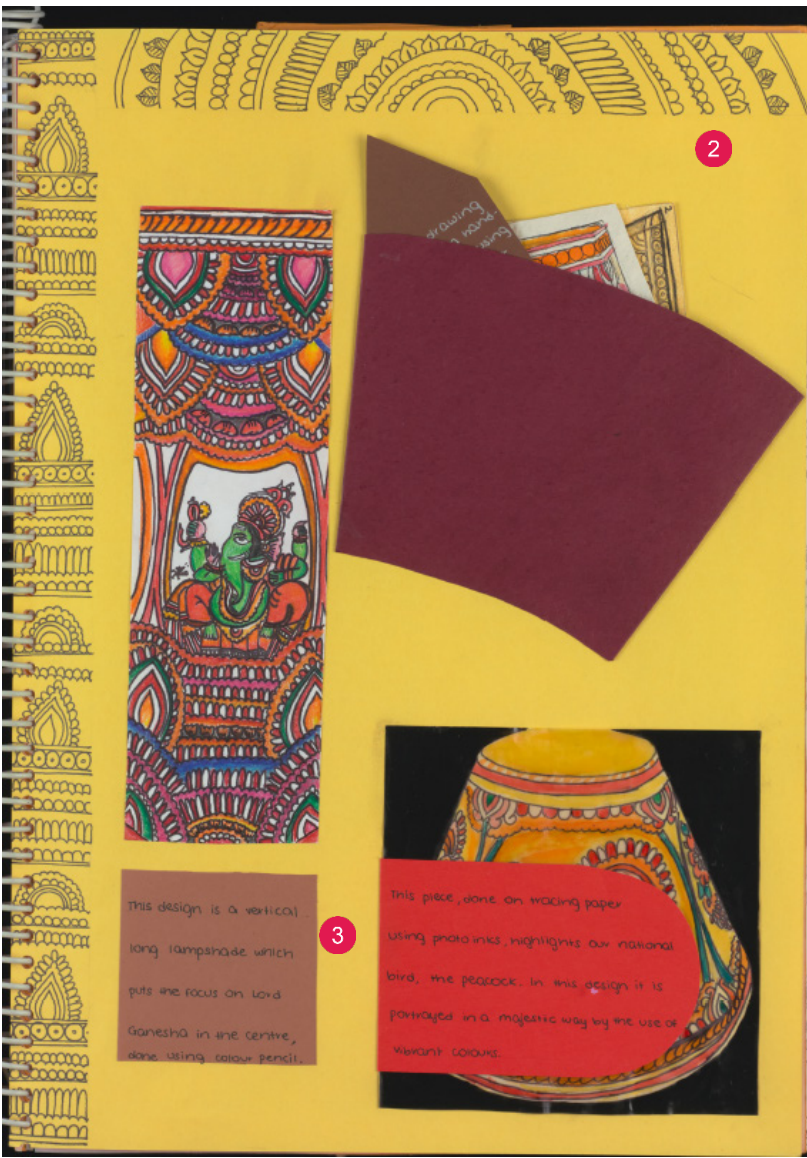
Examiner comments



| Example Candidate Response 1, continued | Examiner comments |
|--|-------------------|
| <p>Acknowledgement</p> <p>I would like to take this opportunity to thank all my facilitators and mentors who helped me and guided me throughout this journey. Starting with Mr Visweswara Rao for always keeping a track and guiding my research in the right direction, Ms Piu for overseeing the whole process from start to finish, Mr Vasu for helping in compilation and execution of the final product and last but not the least my parents and friends who never stopped encouraging me from crossing the finish line through high and low.</p> <p style="text-align: right;">1</p> | |

| Example Candidate Response 1, continued | Examiner comments | | | | | | | | | | | | | | |
|--|-------------------|---|---|---|--|---|--------------------------------------|---|--|----|------------|----|----------|----|--|
|  <p>Contents</p> <table><tr><td>Introduction</td><td>3</td></tr><tr><td>Chapter 1: Leather Puppetry in Andhra Pradesh</td><td>5</td></tr><tr><td>Chapter 2: Aesthetic Technicalities of Puppets in Andhra Pradesh</td><td>7</td></tr><tr><td>Chapter 3: Leather Puppets in Kerala</td><td>9</td></tr><tr><td>Chapter 4: Aesthetic Technicalities of Puppets in Kerala</td><td>11</td></tr><tr><td>Conclusion</td><td>12</td></tr><tr><td>Appendix</td><td>13</td></tr></table> <p>2</p> | Introduction | 3 | Chapter 1: Leather Puppetry in Andhra Pradesh | 5 | Chapter 2: Aesthetic Technicalities of Puppets in Andhra Pradesh | 7 | Chapter 3: Leather Puppets in Kerala | 9 | Chapter 4: Aesthetic Technicalities of Puppets in Kerala | 11 | Conclusion | 12 | Appendix | 13 | |
| Introduction | 3 | | | | | | | | | | | | | | |
| Chapter 1: Leather Puppetry in Andhra Pradesh | 5 | | | | | | | | | | | | | | |
| Chapter 2: Aesthetic Technicalities of Puppets in Andhra Pradesh | 7 | | | | | | | | | | | | | | |
| Chapter 3: Leather Puppets in Kerala | 9 | | | | | | | | | | | | | | |
| Chapter 4: Aesthetic Technicalities of Puppets in Kerala | 11 | | | | | | | | | | | | | | |
| Conclusion | 12 | | | | | | | | | | | | | | |
| Appendix | 13 | | | | | | | | | | | | | | |

| Example Candidate Response 1, continued | Examiner comments |
|---|--|
| <p>Introduction</p> <p>Autumn and winter in the whole of India are all about festivity and celebration. Many of these festivities are not only about prayer and offerings to the God but also about expressions of happiness and gratitude. These are often expressed in traditional vocal and dance performances and instrumental recitals.</p> <p>The Shadow/Leather Puppetry Theatre is one of the types of performances and has various forms throughout the country. India is the hometown to this majestic form of art, as puppetry originated here about the 5th century B.C¹, which is assumed to be about the same time that leather puppetry began, but no exact year is known. This form of art was then taken to other parts of Southeast Asia and Eurasia. However, within the four states of South India, Undivided Andhra Pradesh (now consisting of Andhra Pradesh and Telangana), Karnataka, Kerala and Tamil Nadu, these performances are very prominent; each unique in their own way.</p> <p>This essay will explore the differences and similarities in the artistic techniques used for the making of these puppets and how it has lead to variations in the subject of puppetry in 2 of the 4 major states of South India; namely undivided Andhra Pradesh and Kerala. This essay will also highlight some of the reasons why this form of art is in a period of decline.</p> <p style="text-align: right;">1</p> <hr/> <p>¹ http://theindiacrafthouse.blogspot.in/2012/01/puppetry-in-india-types-and-key-aspects.html http://www.puppetindia.com/shadow.htm</p> <p style="text-align: right;">3</p> | <p>1 The candidate has produced and presented a personal study which is well organised and considered. The layout is coherent and sections have titles. This is relevant to AO2 and AO1. The introduction clearly states their intentions and the material they will be investigating.</p> |

| Example Candidate Response 1, continued | Examiner comments |
|--|--|
|  <p data-bbox="284 1108 481 1305">This design is a vertical long lampshade which puts the focus on Lord Ganesha in the centre, done using colour pencil.</p> <p data-bbox="544 1108 847 1305">This piece, done on tracing paper using photo inks, highlights our national bird, the peacock. In this design it is portrayed in a majestic way by the use of vibrant colours.</p> | <p data-bbox="997 309 1428 616">2 The candidate shows engagement with the material and this is made clear through the organisation of the study and the hand drawn imagery interspersed throughout the text. This is awarded within AO1, AO2 and AO3. The quality of drawings and photographs are satisfactory in illustrating the discussion.</p> <p data-bbox="997 645 1428 891">3 The annotations indicate the relevance of the imagery to the study and the candidate describes the symbolism and the traditional characters that feature within the tales. This is relevant to AO4 – the candidate shows competence in selecting and recalling information.</p> |

| Example Candidate Response 1, continued | Examiner comments |
|--|---|
| <p>In Andhra Pradesh the type of shadow puppet theatre is called Tolu Bommalata. These performances have a very strong tradition in the Southern region of India and are not only famous for their life-size images, highly intricate ornamentation and brilliant colours but also for their rich style of singing and the accompaniment of melodious music played on ethnic instruments.</p> <p>Tolpava Koothu, the unique shadow puppet theatre form of Kerala, South India, is preserved as a family tradition by the Pulavars². It is an ancient peculiar ritualistic art form dedicated to Bhagavati, worshipped by the people of Kerala as the Mother Goddess.</p> <p>I will be taking an interview of Kande Ramadasu, who belongs to a group called Dharamavaram, he is from a village in Andhra Pradesh called Ananthapur. I will also be visiting some local vendors in the capital city of the state, Hyderabad</p> <p style="text-align: center;">4</p> <hr/> <p>² http://www.puppetry.org.in http://www.culturopedia.com/Theatre/tolubommalata.html</p> <p style="text-align: right;">4</p> | <p>4 The candidate has been diligent and organised in gathering information to outline the history and background of the traditional forms of puppetry. This provides the reader with a good understanding of the context and geographic location. This is awarded in AO4. The candidate is articulate and the thoughts are organised, this is relevant to AO2.</p> |

Example Candidate Response 1, continued

Examiner comments

Chapter 1: Leather Puppetry in Andhra Pradesh

5

When puppets are displayed to an audience it is not only the unique details on the puppets themselves that is admired but also the complex lighting and enlightening music that gives an accompaniment to the whole show and takes one on a journey into the world of Indian mythology.

A major part of preparation for a performance other than the puppets is the stage. A lot of care is taken to ensure that it is absolutely perfect. A white cloth screen is set up behind which the puppets are displayed. It is usually 8ft by 6ft³. The cloth is tightly fixed at an angle of about 25 ° to allow efficient manipulation of the puppet¹. The audience only sees the shadow of the puppet and since the screen is placed at a slight angle it also allows all backstage crew to remain hidden.

The main purpose of making the puppets out of animal hide is so that they become translucent and allow light to pass through. Since most performances are at night and a heavenly atmosphere is created when light is passed through from behind, lamps are lit one and half feet behind either side of the screen at a height of 6 feet¹.

The performances last the whole night and sometimes even take up to 3-4 days depending on the complexity of the play. However, the major mythological stories, which are Ramayana and Mahabharata, take between 6-18 nights⁴. Often entertaining intermissions, with no relevance to the story, are included to allow a stimulating break in which other fictional characters are included or alternative myths may additionally be incorporated in the stories as the theatre has evolved over time.

³ <http://www.my-telugu.com/tour/arts/folk-theatre-form-tolu-bom-malata.shtml>

⁴ <http://gaatha.com/leather-puppets-of-andhra-pradesh/>

5

5 Within this chapter the candidate focuses on the practical and technical aspects of the puppetry and the performance. They demonstrate a competent understanding of the material and have communicated this clearly. This is awarded in AO3 and AO4. The candidate describes the materials and processes involved to produce the puppets. They identify the content and narratives explored through puppetry and the influence of mythology. This is relevant to AO3 and AO4. The material is presented in a logical format, AO2 and AO3.

| Example Candidate Response 1, continued | Examiner comments |
|--|--|
| <p>The puppeteers live a nomadic life. They move around villages giving performances in the ones they pass through. The puppeteers travel as families and benefit as audience members give them rice and money⁵.</p> <p>Unfortunately, now this divine art is in decline as a result of the take-off of the television industry. Only a few groups remain who display puppet shows and they are mainly located in the coastal Rayalseema districts of Andhra Pradesh⁴ and have shortened the plays that used to last days to just a couple of hours to ensure that they are able to keep hold their audience's attention. An organisation in a small district in the same region of the state, called Ananthapur, has a training centre, which helps publicise this art form. However, the only way to effectively preserve this tradition is for the families that are already in the business to insist on their next generations to continue in the same business. As puppets are now rarely appreciated families have started making decorative items such as lampshades and wall clocks using the same techniques and designs to not only popularise this tradition internationally but also to allow them a financial benefit⁶.</p> <p style="text-align: right;">6</p> <hr/> <p>⁵ Sharma, Nagabhusana (1985) Tolubommata: The shadow puppet theatre of Andhra Pradesh, New Delhi: Sangeet Natak Academy</p> <p>⁶ http://www.puppetryindia.org/page2/page8/page8.html</p> <p style="text-align: right;">7</p> <p style="text-align: right;">6</p> | <p>6 On this page the candidate identifies the impact of technology and modern forms of entertainment on the traditional format of the performances. They also discuss the various ways in which the groups have diversified in order to preserve the traditions and making skills by producing handicrafts using the same materials and processes. This is relevant to AO1 and AO4.</p> <p>7 The candidate references the research material at the bottom of the page, relevant to AO2 and AO4.</p> |

| Example Candidate Response 1, continued | Examiner comments |
|--|-------------------|
|  | |

Example Candidate Response 1, continued

Examiner comments

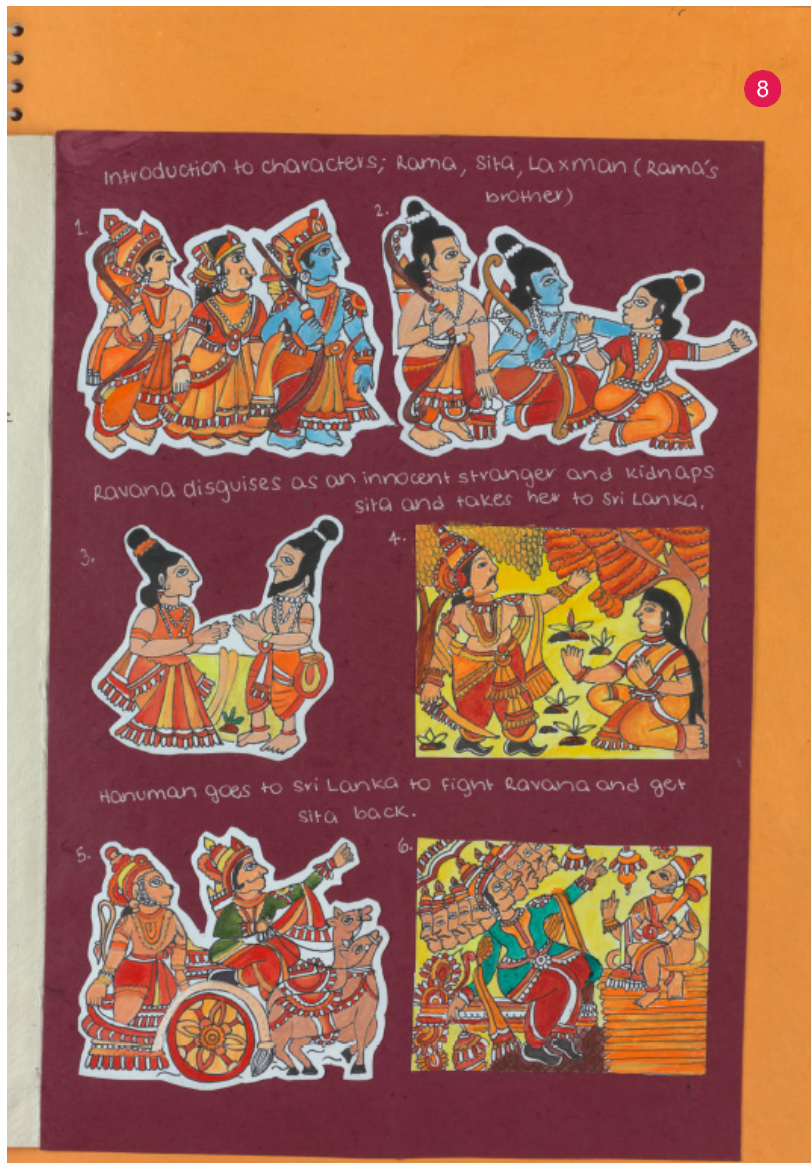


| Example Candidate Response 1, continued | Examiner comments |
|--|-------------------|
|  <p>1) This drawing is done on hand-made paper using poster colours. It represents a floral design of stand alone lamps.</p> <p>2) This is a sketch of a lampshade using black and brown colour pencils. It shows both a peacock and flower.</p> | |


Example Candidate Response 1, continued

Examiner comments

8



8 Here the candidate produces illustrations to tell part of the stories told within the performances. This can be awarded within AO1 and AO3. The illustrations are purposeful and show the traditional style of the characters. The drawings are adequate for providing visual references in support of the text.

| Example Candidate Response 1, continued | Examiner comments |
|--|--|
|  <p>9</p> <p>These birds and fish attached on a string make a wall hanging, used to decorate homes. It keeps the art preserved and also allows financial support for puppeteers.</p> <p>This is a pair of earrings that I made as a part of an innovative idea. Made on chart with acrylic paint.</p> <p>They are made with acrylic paint, paper, string and beads.</p> <p>The bag attached below is my innovation and is an idea for puppeteers in the future to ensure that this form of art remains on earth for generations to come and also allows support financially for the families in this business.</p> <p>The bag has an external in which inserted half of the wall hanging.</p> <p>The design of a peacock is one that is used for puppets in short stories, done using photoinks.</p> | <p>9 The candidate shows ways in which the traditional imagery and skills could be developed to create jewellery and other saleable items. This indicates their engagement with the form and the preservation of the traditions. This is awarded in AO1. These illustrations are novel and become relevant later when the candidate conducts an interview with a local puppet maker.</p> |

Example Candidate Response 1, continued

Examiner comments



| Example Candidate Response 1, continued | Examiner comments |
|---|---|
| <p>preparation. However, before making the puppet, the goatskin we obtain has to be dried first to make them translucent to allow light to pass through</p> <p>In what way has lighting changed for the puppet show? Before, performances were done with fire burning from behind the screen. At those times there used to be one member completely dedicated to taking care of the fire. Now we just use electrical light bulbs.</p> <p>How do you manipulate the puppets? We have to use our entire bodies to move them. The puppets have joints at the ankles, wrists, elbows, knees and waist. There are also holes in the puppets to control the puppets during cartwheels and somersaults. All joints are attached to sticks. The head is held on a separate stick, which allows the puppeteer to change the direction the puppet is facing.</p> <p>What are your most appreciated performances? Our usual performances end on a happy note, which is much appreciated by the audience. However we do occasionally perform other mythological and folk tales. Nowadays, due to public demand we even present famous movie songs.</p>  <p style="text-align: right;">14</p> <p>What are the main dialogues and music and do you have any other sound effects? We have professional musicians who play percussion instruments. All artists, both musicians and puppeteers, are trained to singing loudly with high pitches as everyone has to sing during performances. We also use pieces of wood below our feet to create sound effect, especially during fight scenes, but to perfect this technique requires a lot of concentration to ensure that the coordination is dot on time.</p> <p>Why do you feel this tradition is dying? It is mainly because of cinema and Television, which are attracting our audience. However, we are still not giving up hope and trying to continue this tradition by ensuring that the younger generations of our families also perform. Many other organizations are helping by spreading awareness and making artifacts using the same style for designing them.</p> | <p>10 This is a direct transcript from the interview carried out and gives a good overview of the quality of questions asked and the responses given. The candidate has considered the questions in terms of the technical aspects and the impact this has on the audience experience. AO1 and AO4.</p> <p>11 The photograph supports the text and the readers understanding of back stage. AO2, AO3 and AO4.</p> <p>12 A good range of questions which focus on technical aspects but also gathering professional opinion, AO4.</p> |

Example Candidate Response 1, continued

Examiner comments

Interview with M. Murali Krishna

Where and when did you and your family start this puppetry tradition?

I, M. Murali Krishna, am the seventh generation of my family continuing this tradition. We are from Ananthapur village in Andhra Pradesh but recently moved here to the capital city of Hyderabad.

Why did you move to Hyderabad?

People are no longer coming to watch puppet shows because of television, but I still needed to earn money and so I moved to the city to open my store called 'Krishna's' to sell handicrafts and handlooms.

**What types of handicrafts do you sell? How do they relate to the puppets?**

We are now selling handicrafts from all over India to appeal to tourists and compete with our neighbouring stores in this shopping complex called 'Shilparamam'. However, we started by only selling lamps made of leather, which are designed in the same way as the puppets. These curios are much more appreciated in the modern world than a single puppet show that lasts for several days.

How do the techniques used for making the lamps and puppets vary?

The skin once collected is treated the same for both lamps and puppets. That is it is treated while wet to remove fur and scrape the insides and then instead of being stretched on a mat it is stretched over a metal frame which forms the structure for the lamp shade once dry the skin is thin and dry and ready to be painted.

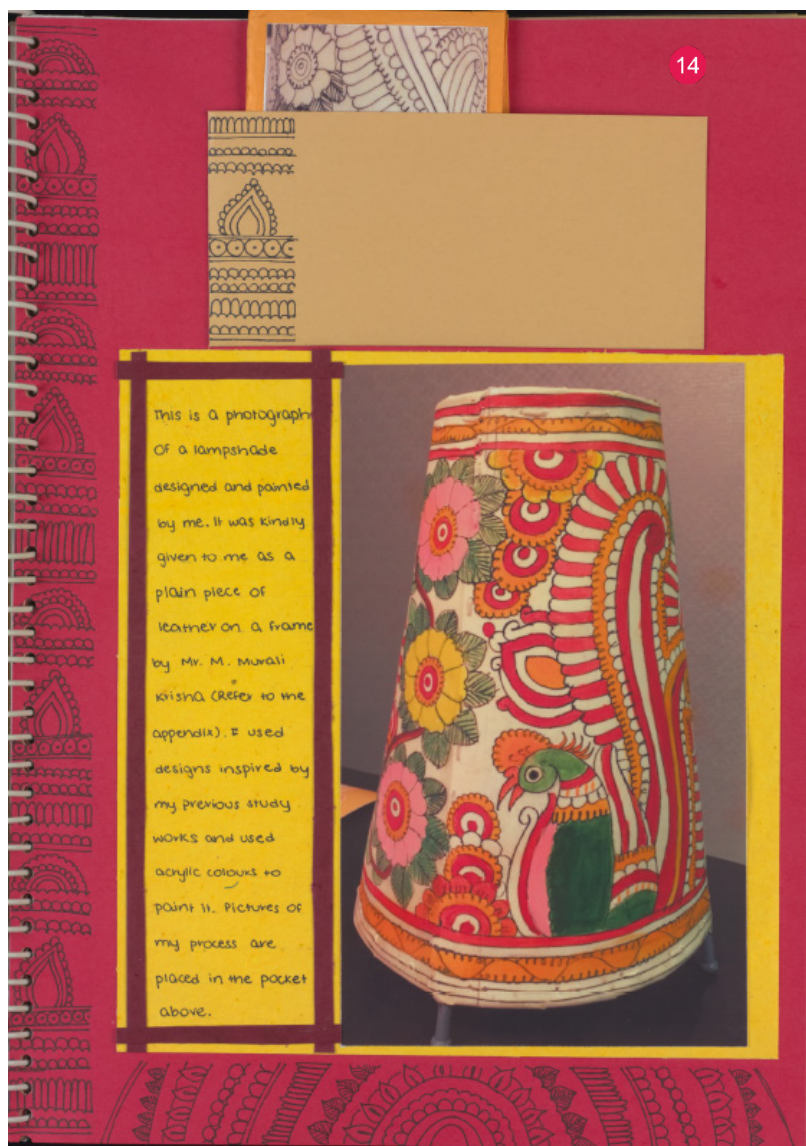
13

16

13 The questions asked provide an overview of how the traditional makers have diversified in order to make a living from their skills. The questions show a level of competence and good preparation by the candidate, AO1 and AO2. The information gathered is more factual than analytical. This is relevant to AO2 and AO3.

Example Candidate Response 1, continued

Examiner comments

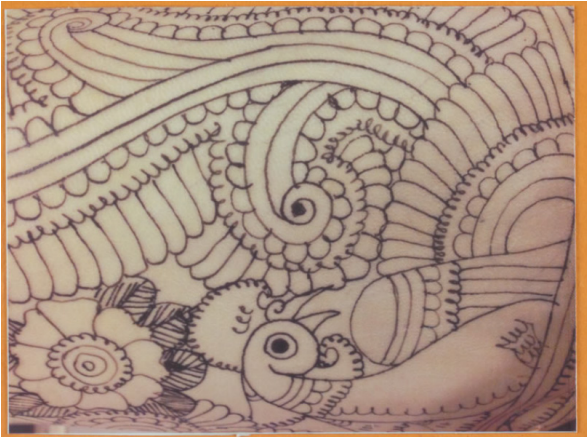


14 In response to the visit and interview the candidate has produced a lampshade using traditional materials, imagery and methods. This indicates their personal engagement and a practical approach. This is awarded within AO1, AO2, AO3 and AO4 as it shows their level of understanding and the manipulation of the practical materials. The overall design indicates their understanding of aesthetics and how the visual elements are combined to tell the narrative. This is carried out to a satisfactory level.



Example Candidate Response 1, continued

Examiner comments



15 A range of photographs used to illustrate the process and evidence of practical skills. AO2 and AO3.

15

| Example Candidate Response 1, continued | Examiner comments |
|---|---|
| <p>Chapter 2: Aesthetic Technicalities of Puppets in Andhra Pradesh</p> <p>Tolubommalata is name of these leather puppets in the local language of telugu, which directly translates to dance of puppets⁷. They are specially treated to allow the creative use of light to help put up a spectacular show. However before a show can take place many intricate steps are to be completed for the hand-made manufacture of one such life-size puppet; the steps are as follows.</p> <p>The first step to making one of these artistically magnificent masterpieces is to collect the raw hide of an animal. The most commonly used are deer, goat, cows and buffalo skins. These are not used anymore as this act is now regarded as animal cruelty, thus puppeteers are recreating these designs using other materials.</p> <p>After the animal skins are collected they must be immediately treated while they are still wet. First and foremost the fur is removed and the inner side is scraped using sharp tools. Later the skin is made to become thin and translucent. A day afterwards once this process is complete, the skin is placed on a gunny mat⁸ so that when dry it is not too stiff or wrinkled.</p> <p>It takes about 3 skins for a big figure and 2 for a medium one. Sizes range from one to six feet depending on age and stature of the particular character.</p> <p>The next step of creating the masterpiece involves creating the outline, this is sometimes done in 2 steps first with a pencil/ charcoal and later with a sharp chisel; or a previous puppet is traced with the sharp chisel.</p> <p style="text-align: right;">16</p> <hr/> <p>⁷ http://theindiacrafthouse.blogspot.in/2012/01/puppetry-in-india-types-and-key-aspects.htm</p> <p>⁸ http://www.my-telugu.com/tour/arts/folk-theatre-form-tolu-bommalata.shtml</p> <p style="text-align: right;">7</p> | <p>16 Further information that focus on the practical and technical aspects of the puppet making, the candidate indicates the research material used in the reference at the bottom of the page, AO4.</p> |

| Example Candidate Response 1, continued | Examiner comments |
|---|--|
| <p>Finally the artist moves onto design. Perforations are made into the skin to show jewellery and a rough outline of all other clothing items are made. The artist then cuts the figure out of the skin. After cutting, the artist is easily able to cut holes in to the puppet in line with the jewellery marks made on the skin previously. The holes are made to allow light to pass through thus enhancing the jewellery during the performance.</p> <p>The limbs are attached to the body using a specially thickened thread and a bamboo stick is attached to the head and body. The head is left separate to allow the puppet to face different directions.</p> <p>Two days later the puppet is painted; a thick paste of the colour mixed in water is applied with a piece of cloth rolled into a lump of the colour-mixture. After a particular colour is applied, another piece of cloth is used to smoothen the colour out. Vegetable dyes of 4 colours, red, green, black and white⁹, were used previously however, now due to the vast availability of chemical dyes artists are slowly shifting to those. Once dry a magnificent puppet is ready to bring performances to life.</p> <p style="text-align: center;">17</p> <hr/> <p>⁹ http://indianfolklore.org/journals/index.php/IFL/article/viewFile/129/139</p> <p style="text-align: right;">8</p> | <p>17 Further description of the making process and the materials used, relevant to AO3 and AO4. This demonstrates that the research has been carried out to a satisfactory level.</p> |

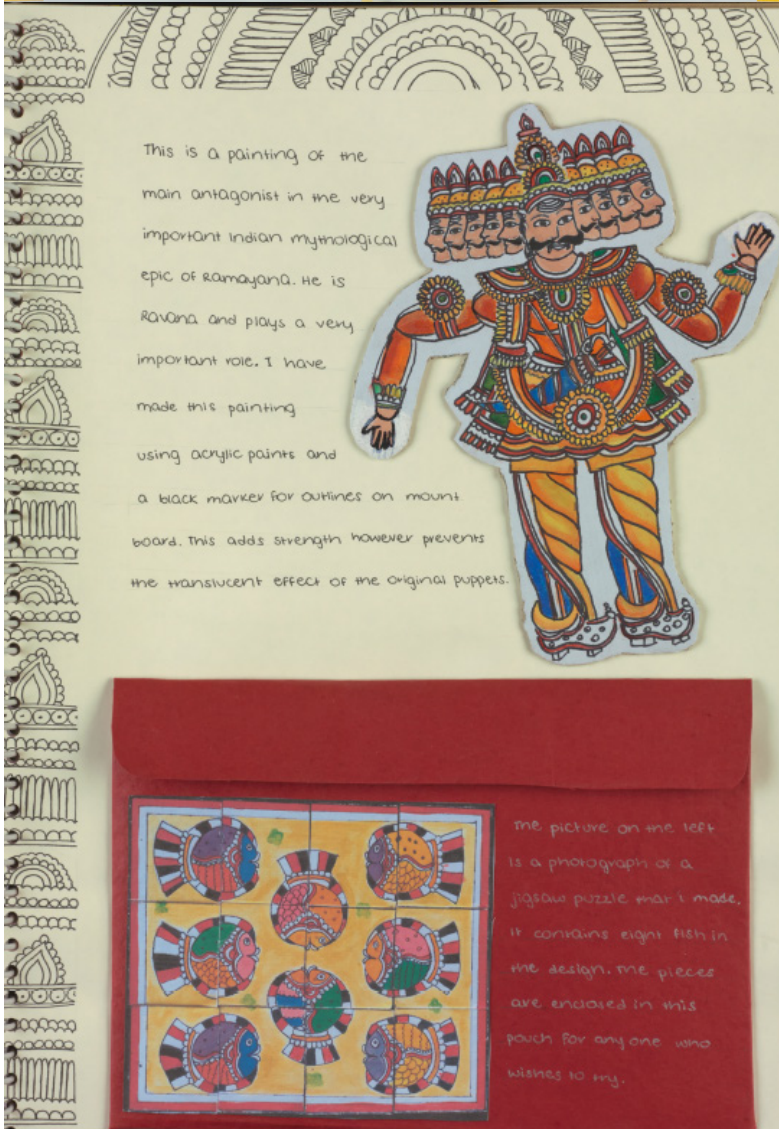
| Example Candidate Response 1, continued | Examiner comments |
|--|---|
| <p>This is an outline sketch of Hanuman who is the son of the god of wind, Vayu. It is done using a black gel pen.</p> <p>This is a pencil sketch of a puppet of god Hanuman, who plays a major role in the Ramayana, a major Indian mythological story.</p> | <p>18 Here the candidate indicates some of the traditional characters used within the performances. The commentary focuses on the materials they have used to replicate the figures, it doesn't look at the symbolism of their character and form. This is awarded in AO1 and AO3.</p> |
| <p>This is a general representation of a tiger that I made with colour pencils.</p> <p>This study work shows the typical ornamentation that can be observed on a puppet of a fish.</p> | <p>19 Further illustrations which demonstrate an adequate ability to represent the forms and apply materials. Relevant to AO2 and AO3.</p> |

Example Candidate Response 1, continued

Examiner comments



20 This illustration has more relevance as it explores the way in which the figures may be obscured or seen within the performance. There is an understanding of how visual materials work to communicate this. The candidate's use of tracing paper gives a feel of the silhouette and the use of shadow. This is awarded in AO2, AO3 and AO4. This is carried out to a satisfactory level.



Example Candidate Response 1, continued

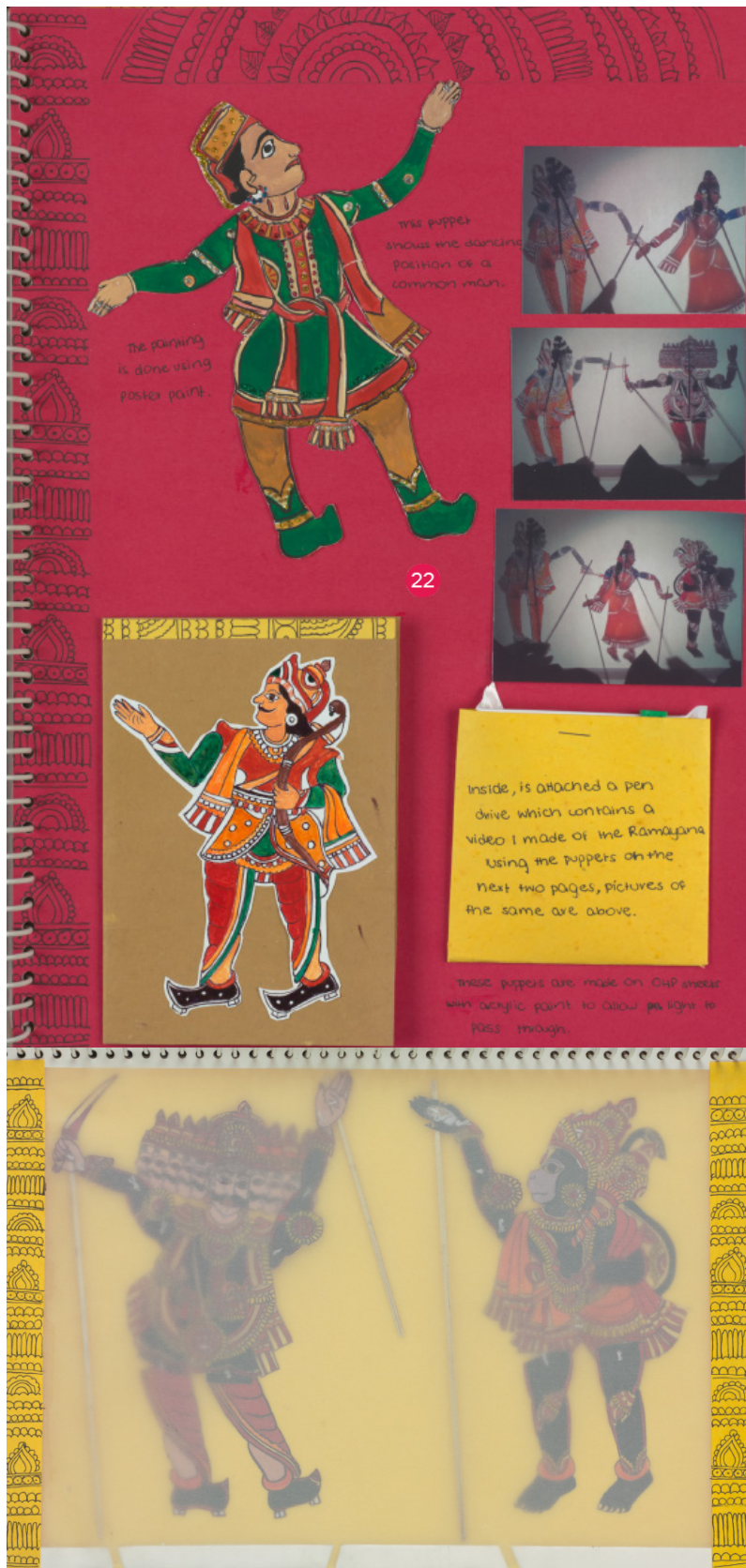
Examiner comments



21 A novel idea from the candidate which shows an engagement with the subject and a keenness to find other ways to support and preserve the traditions of shadow puppetry, AO1.

Example Candidate Response 1, continued

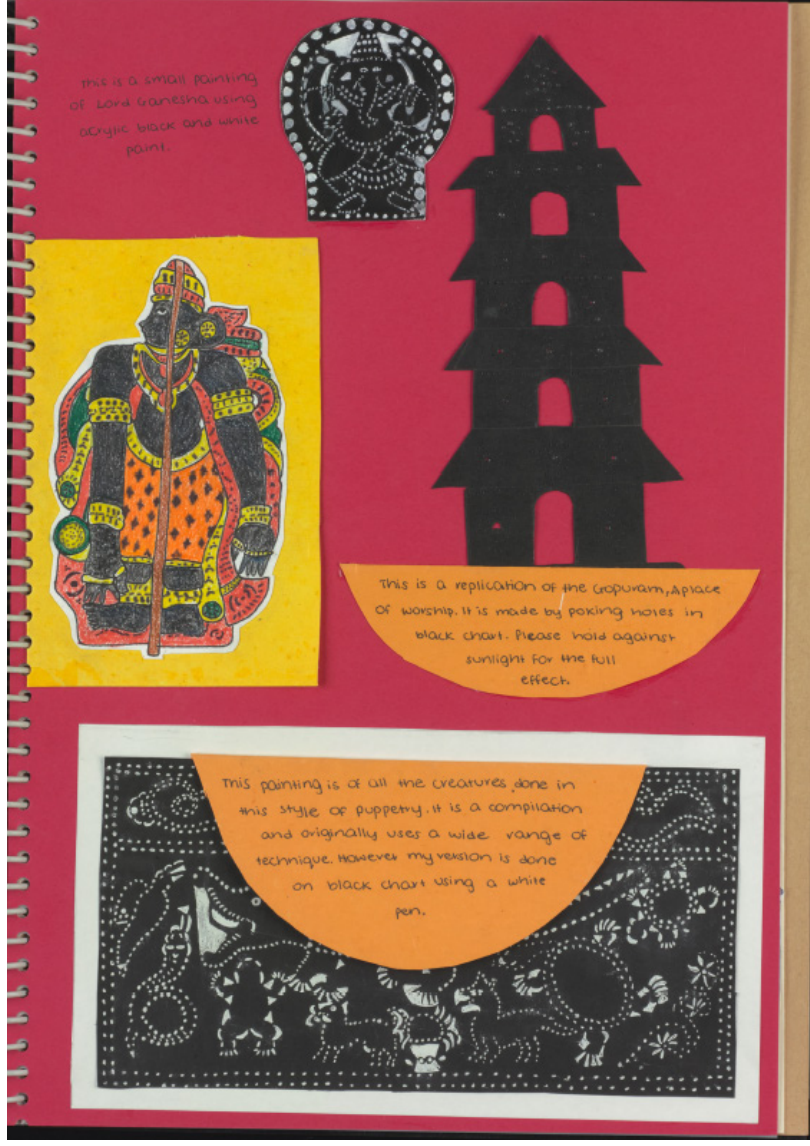
Examiner comments




22 The candidate produced a short film using their own puppets; this is a colourful page which combines illustration and photography. The candidate demonstrates their commitment to understanding the form through practical application. The commentary is descriptive and factual. AO1, AO3 and AO4. This shows independence.

| Example Candidate Response 1, continued | Examiner comments |
|---|--|
| <p>Chapter 3: Leather Puppets in Kerala</p> <p>This prestigious form of art originated in the Palghat District¹⁰ of Kerala, a southern state of India and is called Tolpava Koothu in the local language of Malayalam.</p> <p>This form of puppetry presents the Ramayana, an important Indian mythological story, as told by a famous south Indian poet called Kambar in a play called the Kamba Ramayana¹. This play is divided into 21 parts¹ and is performed for an audience over 21 days after nightfall and goes on till sunrise². Other plays last different lengths, partly depending on the temple in which it is being performed. An intriguing feature of this drama is that it is not only performed in the regional language of Malayalam but also uses a mixture of a Tamil dialect and Sanskrit words.</p> <p>160 puppets are required to put on a complete show, which represent 71 characters². In which each character is represented in 4 main positions they include: sitting, standing, walking and fighting.</p> <p>A special stage is prepared for the show, which consists of 21 lamps behind the stage made out of half coconut shells filled with coconut oil, all placed on a wooden beam called the Vilakku- Madam¹¹ and a large white curtain is stretched in front. The stage is always constructed in front of a Bhagavati temple, which translates to the temple of a goddess, and the stage is called the Koothu Madam.</p> <p>¹⁰ http://sangeetnatak.gov.in/publication/tolpava%20koothu.htm</p> <p>¹¹ http://puppetry.org.in</p> <p>9</p> | <p>23 The candidate presents further facts about the traditions within shadow puppetry. AO2 and AO4.</p> |
| <p>Shadow Puppetry of Kerala also uses special musical instruments for the performance. Ezhupara, a cylindrical drum made out of jack-fruit wood and covered with calf-skin on both ends and Ilathalam (cymbals) are the main accompaniments. Shankha (conch shell), Chenda and Maddalam (drums), Chengila (gong) and Kurum-kuzhal (a short pipe) are other instruments that are not used very frequently, usually only for special occasions or festivals¹².</p> <p>Similar to the puppetry of Andhra Pradesh the leather puppetry theatre of Kerala is also in a period of decline and they too blame the television and cinema for stealing their audiences. The leading artist of one of remaining troupes believes that "If we refuse to step out of the koothumadam in these times of the television and cinema, this centuries-old art form will die a natural death," says K.K. Ramachandra Pulavar¹³. His troupe has started presenting the same story of Kamba Ramayana in a revised version to ensure that he does not lose the attention of his audience in the cities he has started travelling to.</p> | <p>24 The candidate continues to describe the traditional skills and materials. The candidate has interviewed a local artist to gain insight into the impact of TV on the traditions of shadow puppetry, AO4.</p> |

| Example Candidate Response 1, continued | Examiner comments |
|--|---|
| <p>Chapter 4: Aesthetic Technicalities of Puppets in Kerala</p> <p>Tolpava Koothu puppets are made of deerskin and undergo a long and complex procedure before they are ready to put on a magnificent display.</p> <p>The skin is first stretched taut on a smooth board, nailed at the corners to keep it in place, smeared with ash to create an interesting texture on the surface and then left in daylight to dry. Later, once the skin is completely dehydrated a sharp-edged piece of bamboo is used to scrape off all fur. The puppet is drawn and cut out using a fine chisel.</p> <p>Then facial features and ornaments are made prominent of the puppet by piercing the skin using various types of chisels to create holes of several shapes and sizes. The designs on the puppets are said to resemble the mural paintings and sculptures in antique temples of Kerala.</p> <p>The puppets are painted in different colours. Complex methods are followed to obtain natural colours. For example, the red coloured dye is obtained by boiling the bark of a 'chappanga'¹⁴ tree and the leaves of the 'kasava'¹⁵ tree in water¹⁶. Blue and black were obtained in a similar manner. Thus these three colours are the most frequently used.</p> <p>To allow ease of movement and prevention from bending, a thin strip of bamboo is attached on either side of the middle. The arms are provided with 3 movable joints. In all positions only one arm is movable except in fighting position both are movable.</p> <p>Puppets are made for all characters including birds, snakes, deers and even trees.</p> <p>¹⁴ Botanical name: <i>Aristolochia bracteolata</i></p> <p>¹⁵ Botanical name: <i>Colocasia esculenta</i></p> <p>¹⁶ G. Venu. <i>Tolpava Koothu: Shadow Puppets of Kerala</i>. Hope India Publications 2006 Print</p> <p>11</p> | <p>25 The organisation of the research and the way it is presented indicates a competent level of understanding and thorough research. This is relevant to AO2 and AO4.</p> |

| Example Candidate Response 1, continued | Examiner comments |
|--|-------------------|
|  <p>This is a small painting of Lord Ganesha using acrylic black and white paint.</p> <p>This is a replication of the Gopuram, a place of worship. It is made by poking holes in black chart. Please hold against sunlight for the full effect.</p> <p>This painting is of all the creatures done in this style of puppetry. It is a compilation and originally uses a wide range of technique. However my version is done on black chart using a white pen.</p> | |

| Example Candidate Response 1, continued | Examiner comments |
|--|---|
| <p>Appendix</p> <p>Interview with Kande Ramadasu</p> <p>First, can you please tell me a little about yourself and the other artists in your group?</p> <p>I am Kande Ramadasu and I perform with a group, called Dharamavaram, the members are Veeramaa, K.Jyothi, Kullayappa, S.Sivaram and Anjanappa, and we mainly perform here in the village of Ananthapur but do travel around India and sometimes even outside India. I am the 15th generation in my family continuing the tradition of performing leather puppetry.</p> <p>From where does your family hail?</p> <p>My ancestors moved here from Maharashtra. They were part of the Marathi family.</p>  <p>How do you make the puppets?</p> <p>Making puppets is a very intricate and time taking process. My ancestors used to make them with deerskin, but now since there is a shortage for deerskin we use goatskin instead. My whole family, including the artists mentioned above, make puppets from scratch, which includes from making natural dyes with locally available vegetables to making detailed ornamentation during the final stage of</p> <p>13</p> | <p>26 The candidate has prepared a range of relevant questions and has recorded the responses in a methodical manner. To illustrate the point they were making they have included a photograph, AO2 and AO4.</p> |

| Example Candidate Response 1, continued | Examiner comments |
|---|--|
| <p>The two drawings below show Rama. The one on the left is an outline sketch, whereas the one on the right is made using acrylic colours.</p> <p>sketches of instruments used (mentioned on page 10)</p>  <p>27</p> <p>These are two puppets of Janaka. The puppet on the left shows the colours, and is done in acrylic paint, whereas the puppet on the right shows how the puppet appears behind a screen. Also done using acrylic paint.</p>  | <p>27 A hands-on and practical approach has been used to support the candidate's Personal Study.</p> |

Example Candidate Response 1, continued

Examiner comments



Conclusion

When the puppetry theatres from the two states are compared it can be seen that there are several similarities and various differences. The first and foremost similarity is that they are both made of leather and that the puppets are treated before being put on show whereas on the other hand the puppets from Andhra Pradesh are usually more vibrantly coloured than the puppets from Kerala as these are mostly used as shadow puppets. Both states also showcase the major mythological stories accompanied with singing and instrumentals however do so in their own regional language using their own instruments and lengths of the plays vary across the states. Finally, both theatres are in a period of decline for the same reason, that is the television industry, however they are trying to keep their tradition alive in different ways. Puppeteers from Andhra Pradesh are painting objects to be sold as curios and puppeteers from both states are revising their scripts to hold the short attention span of their modern audiences.

Thus I conclude, even though same in many ways, these cultural delights from the two states should be preserved for generations to come.

28

28 Within the comparison there is an attempt to carry out a short comparison of the two theatre groups and the various ways in which they have used their skills in another form to keep the traditions alive and make an income. The content is based on the interviews carried out and the observations made by the candidate and they are descriptive and factual. This is an adequate summative ending. This can be awarded in AO2 and AO4.

Mark for AO1 = 16/25
 Mark for AO2 = 14/25
 Mark for AO3 = 14/25
 Mark for AO4 = 15/25

**Total mark awarded =
 59 out of 100**

How the candidate could have improved their response

The candidate could have improved their response through further investigation of the art form and the narratives explored.

This was a practically engaged study, the personal engagement was evident through the visual aids supporting the study and the candidate's involvement with creating and making their own objects and responses to the traditional art form. However, the quality of the illustrations was inconsistent and could have been more innovative in the application of materials. The candidate carried out a number of transcriptions of the imagery used within puppetry but this could have been developed beyond copies and they could have created their own characters in line with the form. The images were purely illustrative to support the written content.

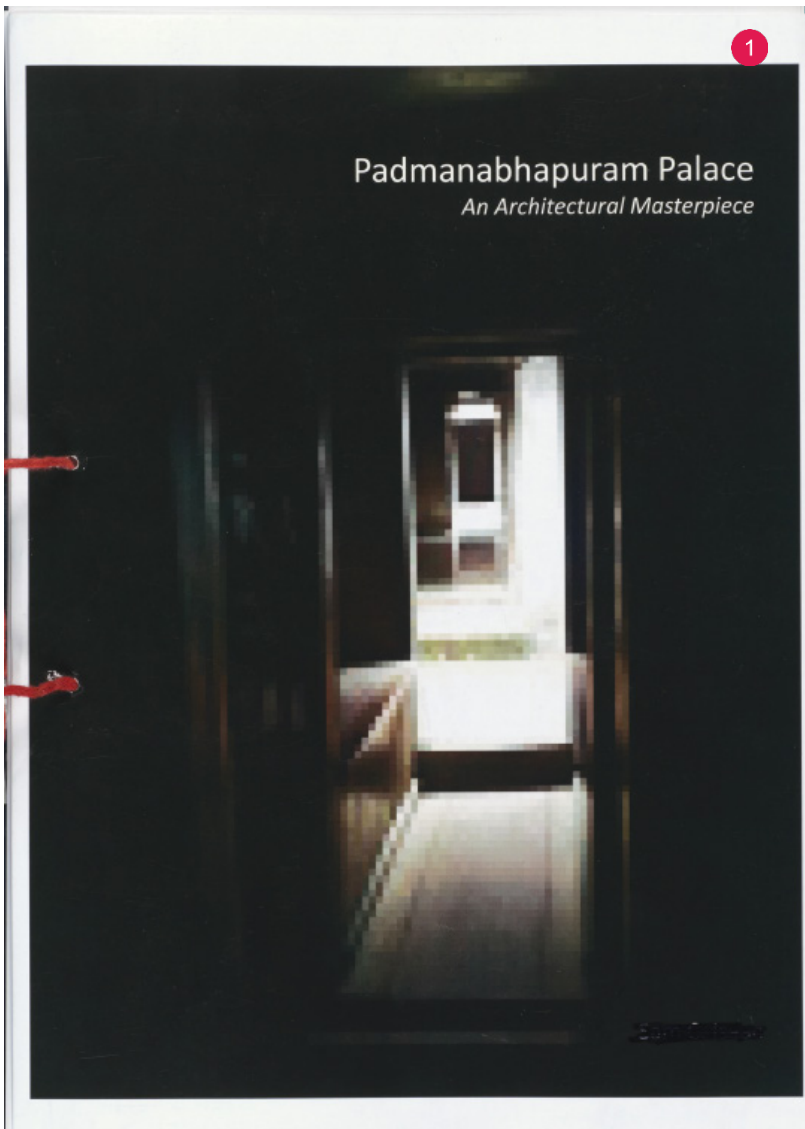
The candidate had researched how the theatres were diversifying through making handicrafts to sell, and identified the impact of contemporary forms of entertainment on the traditional art forms. This could have been more in-depth and compared with similar forms in other cultures to add breadth to the study.

The figures and characters within traditional forms of shadow puppetry have significance and roles to play within the narrative, the candidate could have extended the discussion through the analysis of the characters and the symbolism involved in telling the tale. They could have talked more about the origins of the tales and looked at other art forms featuring these prominent figures within their culture.

Overall the candidate presented the information in a clear, logical and visually exciting format but needed to develop a more rounded understanding of the art form by looking outside of their immediate location.

Example Candidate Response 2

Examiner comments



1 The cover indicates the content of the study through image and text and is clearly presented.

| Example Candidate Response 2, continued | | Examiner comments | |
|--|---|-------------------|------|
| Title of Proposal | Padmanabhapuram Palace - An Architectural Masterpiece | | |
| Details of Proposal (see over) | | | |
| <p>The buildings in the Palace complex of Padmanabhapuram were built over a period of time, from 1550 to 1750 by the rulers of erstwhile Travancore, in South India. Many great architects, including Geoffrey Bawa have cited the palace complex as an influence of their work. The evaluative study attempts to explore the architecture of the palace and understand why it has such an important place in architecture and history.</p> <p>The study begins with an analysis of the layout of the complex and an understanding of how it organically grew with building additions over the centuries.</p> <p>The aspects and elements of traditional Kerala architecture seen here, including climate control by the use of roof forms, overhangs, verandahs and courtyards, and the use of elaborate wood carving and other indigenous materials and processes will be explored and documented through photographs. Of particular interest is the cool comfort and the play of light and shadow in the interiors as a response to the hot, humid tropical climate. The pattern of light through the slatted wooden window system, the change in quality of light and air as one moves from the outside, through the verandahs, into the dim interiors and to the internal courtyards, as observed during visits to the palace will be described.</p> <p>The effect of the addition of buildings to the complex over the years and the interesting spaces created as links and intermediate spaces will also be studied.</p> <p>The use of wood and a photographic study of the various types of architectural as well as ornamental elements in wood will also be studied.</p> <p>The study concludes with an analysis on the importance of the palace complex in showcasing an architecture that is derived from the context, climate, cultural and social norms of the place.</p> <p>The study is based on first-hand observation, supplemented by references to historic and architectural books on the palace. Interviews with the palace tour guides, historians and architects and academics will inform the study.</p> | | | |
| | Date | 24/10/2014 | |
| Comments: | | | |
| <p>Your own first-hand experience of this important work of architecture will enable you to make personal observations, making a vital contribution to this assignment. An exploration of the aesthetic qualities displayed by the architectural features of this building, will help to inform your own independent evaluation of this topic.</p> | | | |
| | Adviser's Initials | | Date |

Example Candidate Response 2, continued

Examiner comments

From the 1500s to the 1700s, the royal family of the erstwhile kingdom of Travancore in South India built a palace complex, encompassing all the building traditions of the master builders of the region.

2

A school trip to the palace was one I will never forget. I was more intrigued when I learnt through my research that world famous architects like Geoffrey Bawa and Charles Correa had been influenced by the tropical architecture of the palace complex.



The Palace is located at the foothills of the Veli Hills, a part of the Western Ghats.



The distinctive traditional sloped and gabled roof forms echo the forms of the hills in the backdrop.

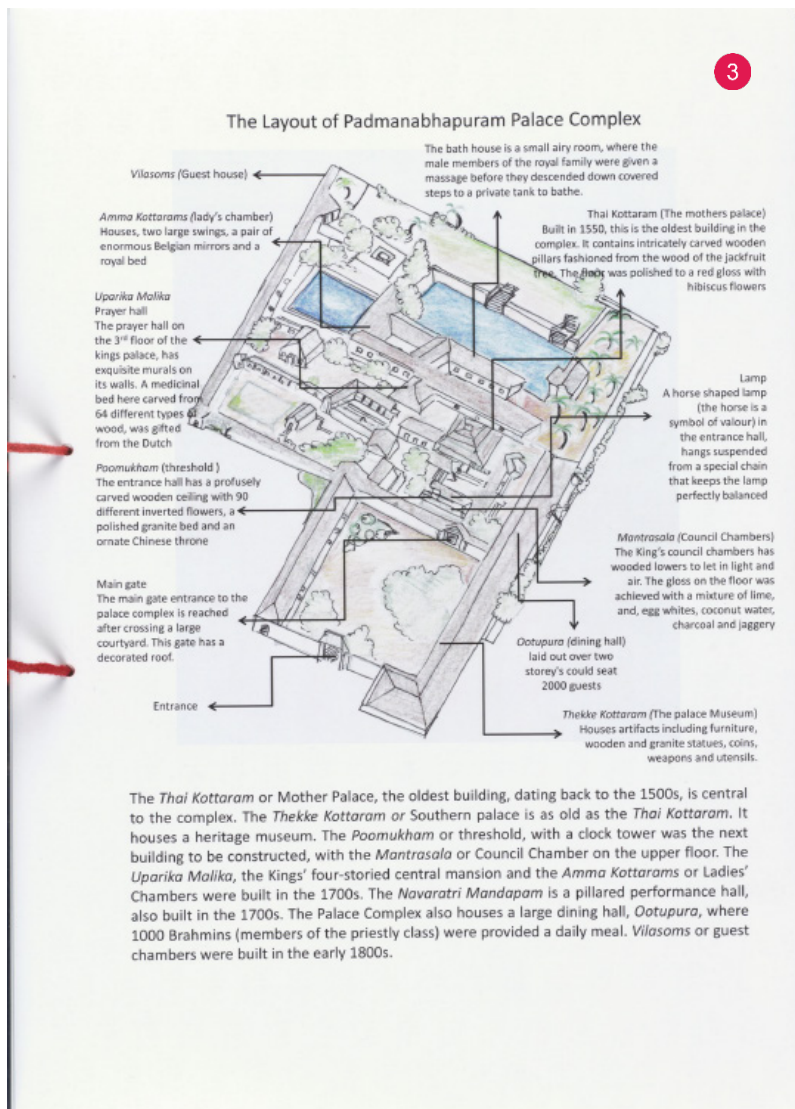
"... A marvellously inventive example of natural ventilation is the Padmanabhapuram Palace in Trivandrum – the oldest wooden building in India...Padmanabhapuram is important because it is the key to typologies (and to Architectural syntax) of the region" – Charles Correa



2 This page contains a range of historical information, a quotation and photographs. This is awarded in AO1, AO2, AO3 and AO4. The page provides evidence for all AO's.

Example Candidate Response 2, continued

Examiner comments



3 This is a good visual aid to support the rest of the study and gives context to the discussion.

Example Candidate Response 2, continued

Examiner comments

4



Interesting Spaces between buildings



The roof forms dominate the palace complex.



The stonework of the Mandapam



The curved brackets of roof overhang

4 A great variety of photographs which indicates the candidate's engagement with the project and the building. The various angles and viewpoints show an interest in the architecture and provide a visual reminder of the palace. This can be awarded in AO1 and AO3. Some photographs are better than others in describing the space.

Example Candidate Response 2, continued **Examiner comments**

5

Layout analysis

I noticed that all private spaces were centrally located, and on upper floors.
As we move from the periphery of the complex to the center, we move from spaces of public use to private use.

Though built across a range of time, there is a unity in the complex. From my discussions with architects, I learnt that this was because all buildings followed the tenets of traditional architecture, *Thacchu Shastra*, as all master craftsmen and builders were well versed in this tradition through the centuries. It was the master carpenters or *Thacchans* who held this knowledge and they were the architects, craftsmen and builders, all rolled into one. The Layout follows the rules of *Vaasthu Shastra*, which dictates placement and space planning.

Because the complex grew over the centuries, there are interesting courtyards and spaces created between buildings, sometimes very narrow, with interlinking connectors at the upper floors.



In-between spaces in the complex

I found these linking spaces to be the most visually interesting spaces in the complex. Sometimes very narrow, they create a sense of anticipation, before we enter the buildings. Being narrow, these outdoor spaces were also sheltered from direct sun and were pleasant to move through. After the dim interiors, it was a change to step into the bright light of connecting courtyards.


5 Within this page the candidate uses the information gathered from first hand sources to give insight into the development of the building and develop their own responses to the spaces. This is clearly seen in the presentation of the photographs and the variety of passages displayed. This can be awarded in AO1, AO2, AO3 and AO4. This shows a satisfactory level of engagement and application of research material.

Example Candidate Response 2, continued

Examiner comments

6

**Aspects and Elements of Traditional Kerala Architecture
Seen In The Complex**




Distinctive Roof Forms

1. Roof Forms
Multi-layered, sloped roofs hang low over the buildings.

The triangular **Gables**, I learnt from my research, are not provided just as visual “finishing” details to the roof. They also have a practical purpose, acting as openings to let the warm air out.

“The roofs are supported by an elaborate system of timber framing, following the very precise and detailed measurements of *Thacchu Shashtra*”, said the guide.

I noticed that all slopes look the same, and the roofs join together harmoniously, creating a visually balanced picture on the whole.



6 Here the candidate is using architectural terms to describe the technical aspects of the building and has provided some clear photographs to visually indicate this. There is an adequate level of factual information and the candidate is recalling this in a logical and articular manner. This is relevant to all AO's but there is more evidence in relation to AO2 and AO3.

Example Candidate Response 2, continued

Examiner comments

7

2. 'Charupady', 'Jaalis' and the Play of LIGHT

This, to me, is the best feature of traditional wooden architecture.

Meaning "recliner", *Charupady* is a seating system built along the outer walls, enclosing the rooms with slatted wooden louvers or *Jaalis*.

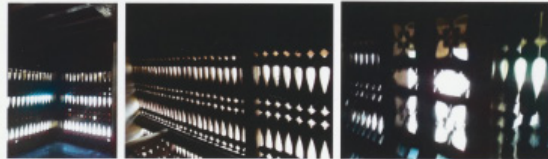
A system of equally spaced inclined brackets support the roof eaves. They are spanned by the wooden *Jaalis*. The brackets are fixed on the raised slab, that acts as a seating slab. From the guide at the Palace complex, I learnt that the incline is such that, it ensures the privacy of those inside, while they are allowed to view the outside.



The shadows cast by the patterned woodwork add a beautiful textural quality to the space.

Patterned wooden screens, *Jaalis* of different types are seen along corridors and at openings elsewhere in the palace complex too.

The patterns created add an ethereal quality to the space, while cutting the glare of the direct sunlight, and allowing cool breeze to enter



Light filtering through the Jaalis

7 The presentation, layout and the information on this page is clear and purposeful. The information is easy to access through the use of the photographs and the signposting. Relevant to AO2 and AO3.

Example Candidate Response 2, continued

Examiner comments

8

3. Mandapam

Mandapams or covered Platforms usually adjoin temples and are used for social gatherings and performances. Typically, they are made out of granite.

The *Navaratri Mandapam* is a beautiful stone performance hall adjoining the temple inside the palace complex. From the palace guide, I learnt that the Travancore kings were great patrons of the arts. Classical dance and music performances were held regularly at the *Navaratri Mandapam*.



Stonework in the Navratri Mandapam

The carved stonework brings to mind the temples of the neighboring state of Tamil Nadu. My research taught me that this was true, because while Timber is typical of Kerala, stone work was from Tamil Nadu, seen in Dravidian architecture. The guide at the Palace also informed me that stone craftsmen from Tamil Nadu were employed to build the Mandapam. It sits in sharp contrast to the traditional Kerala buildings surrounding it.

A part of Tamil Nadu too was included in the erstwhile Travancore Kingdom. Though located in Tamil Nadu today, the Palace Complex is retained under the Kerala government.

8 Further factual information in relation to the traditional forms within the area and local skills. There is some reference to other examples of the architectural forms. This could have been developed further through a comparison. This awarded in AO2 and AO4.

Example Candidate Response 2, continued **Examiner comments**

9



4. 'Padippura' (Gateway)

The *Padippura* ("entry house") is the gateway, providing a roofed shelter for visitors to pause and rest before entering the house. It forms a part of the compound wall. The main gate can be quite elaborate, including guard houses.

Visually, it defines the gateways. I also found it a very welcoming way to greet visitors, because the sun can be quite hot and a roofed shelter is always welcome.

5. 'Poomukham' (Threshold)

Literally "Flower face", it is the threshold or entry foyer. This is a semi-open space, with only pillars supporting the roof, and no walls.

I learnt from my discussions with architects that it is considered a "transition space" between outdoors and indoors. Rather than have a walled in room as soon you step in from outdoors, this semi-open space is welcoming. It was also much-used, acting as a breezy, open greeting space or drawing area.



Poomukham roof seen framed by the Padippura

6. 'Chuttu Verandah'

From both sides of the *Poomukham* a narrow verandah, again a transitional space, extends along the building. It is provided mainly to support the wide overhanging "eaves" of the sloping roof, protecting the building from the rain. The wooden rafters provide a rich, rhythmic pattern to the space.

Borrowed from Portuguese, words like "Verandah" and "Kasera" (chair) are common usages in the local language, Malayalam, due to the history of trade contacts.



Chuttu Verandah

7. 'Nadu Muttam' (Central Courtyard)

Meaning "Central Courtyard", these open-to sky spaces are a common aspect of traditional architecture. Rooms are arranged around courtyards so that there is a constant flow of fresh air in the building. From my studies, I learnt that the air in the courtyard gets heated up and rises, causing air from the rooms and from the outside to be drawn into it, maintaining a constant cycle of fresh air.

Moving through the dimly lit interiors, the sharp flood of light in the courtyards offers a change in the experience of the building.



Nadamuttom

9 The candidate demonstrates the ability to organise their thoughts and the research material in a logical manner. Breaking the different features down into sections provides the opportunity to focus on the terminology, the architectural history of the feature and show visual examples of this. This is awarded in AO2. AO3 and AO4. The information is factual and historical, and could have been developed further by comparing other forms.

Example Candidate Response 2, continued

Examiner comments

10

8. Ponds
 Vaasthu consultant Nitesh Parmar says in his blog, "The body of water should not be too huge compared to the actual premises or it can energetically dominate the site and weaken the occupants growth. Shape and placement of the body of water are very important. Best place according to *Vaasthu Shastra* is at north east zone. It should not be on the edge of north-east axis".



Ritual bathing house and ponds on the North East portion of the plot, in compliance with Vaasthu principles

9. Flooring
 The black flooring has a high polish. Areas that are more frequently used look shinier than other areas. It is also cool under bare feet (it is customary to remove footwear before entering buildings).
 "The floor here is made up of lime, burnt coconut shells, egg whites, tender coconut water, sand laterite, and juices of herbs. This makes the floor really cool even in the summers", said the guide at the Palace.
 The burnt coconut shells provide the base to the mix. The dark colour of the floor also comes from this ash. (Coconuts are widely available in this tropical, coastal area). The other ingredients were used to strengthen the mix and also to smoothen and polish the surface".



From my discussion with architects, I was able to understand why this flooring cannot be replicated today. "It is a slow, time-consuming process. To get a floor without cracks is not easy. It is a forgotten art", said Architect George Chittoor.

11

10 The candidate has presented information in a clear manner. They have used their knowledge to identify the specific location of water within the grounds and where this should be placed in relation to the building. The visual aids are rewarded within AO3 and the information is relevant to AO2 and AO4.

11 Interesting facts have been gathered from first hand research, AO4.

Example Candidate Response 2, continued

Examiner comments



14 Interesting images showing some indication of ability to explore the visual elements to communicate their ideas, AO1 and AO3.

| Example Candidate Response 2, continued | Examiner comments |
|---|--|
| <p style="text-align: center;">Conclusion</p> <p>The Padmanabhapuram palace complex remains as one of the best, well-preserved examples of the traditional wooden architecture of Kerala. All aspects of Kerala architecture, following the dictates of Vaasthu Shastra and Tacchu Shastra are seen in this complex.</p> <p style="text-align: center;">As good design must, it responds to the context, is based on cultural inferences, taps into the local resources and references ages of craft and building norms, skills and techniques.</p> <p style="text-align: center;">The built form responds to the climate. Sloped roofs and wide overhangs protect the buildings from the rain. Natural ventilation is maintained through the use of courtyards, <i>jaalis</i> and gabled openings on the roof and the transition of spaces from open to semi-enclosed keeps the indoors and outdoors connected. Natural materials used are aesthetically pleasing and remain cool.</p> <p>“The walls of laterite and lime plaster breathe and are not as dense as concrete and cement plaster”, says Architect Thomas. The wooden rafters and clay tiles of the roof too maintain a degree of porosity. “It is important that air constantly circulates in humid climates”. Traditional Kerala architecture, as exemplified in the Padmanabhapuram palace, achieves all this.</p> <p>It is a response to the social and cultural norms of the time, too. The <i>Jaalis</i> are inclined at such an angle as to ensure the privacy of those inside. Separate dwellings for women are provided in the complex. All needs of the lifestyle of those times are met through the variety of spaces provided.</p> <p>The Padmanabhapuram Palace complex will captivate even the most casual visitor. But those who choose to study it in depth will be left amazed with the centuries of knowledge, skill, technique and craft it embodies. More importantly, the lessons and inspiration is still has to give to those who wish to take them. It has been, is and will be, an invaluable part of humanities’ shared heritage, then, now and in the future.</p> <div style="text-align: center;">  </div> | <p>15 The bibliography gives a good indication of the range and quality of material that the candidate has looked at to inform the study. This can be awarded in AO1 and AO4.</p> <p>16 The candidate has used a mix of first hand sources alongside secondary material from books and websites.</p> |
| <p style="text-align: center;">Bibliography</p> <p><u>Interviews:</u> Ramanaadhan, Sam. Personal interview. 27 Sept 2014 Architect Thomas Oommen, Sam. Interview.</p> <p><u>Books:</u> Palace architecture in South Kerala Charles Correa. The blessing of the sky.</p> <p><u>Online sources:</u> Nitesh Parmar. Vastu element- Water Body. <http://vastuplus.com/vastu-shastra-element-water-body.html> Mridul Kabra. Padmanabhapuram Palace Architecture, Kerala. <http://architectboy.com/padmanabhapuram-palace-architecture-2/> Sujith.G.S. PADMANABHAPURAM PALACE. Architecture Student’s Corner. 7 January 2012. <http://arkistudentscorner.blogspot.in/2012/01/padmanabhapuram-palace.html></p> | <p>15</p> <p>16</p> <p>Mark for AO1 = 12/25 Mark for AO2 = 11/25 Mark for AO3 = 13/25 Mark for AO4 = 11/25</p> <p>Total mark awarded = 47 out of 100</p> |

How the candidate could have improved their response

The candidate could have improved their response by gathering more in-depth information and comparing different aspects with either another building or other art forms within their culture. The content was informative and much of the written content was descriptive. The information was technical and historical but the study was not analytical as it had nothing to compare it to.

In general the study lacked analysis and would have benefitted from looking at another example, identifying common features within other art forms or making connections to aspects which were of cultural significance. There could have been some discussion around the use of materials in the past and the materials used in the present. There was an opportunity to discuss materials and processes in more depth in the chapter that focused on the flooring. The candidate identified why certain materials and processes were no longer used but could have given some contemporary examples that had the same look but achieved through modern technology.

The discussion of the palace was brief and this could have been extended through more in-depth investigation, for example when looking at the placement of the water feature the candidate could have given further explanation of why they were located in a specific part of the grounds. Looking at other palaces with similar features would have supported the study.

The bibliography gives a clear overview of the research material gathered. Whilst the candidate has used a mix of primary and secondary sources the list is not extensive. If the candidate had a wider range of material to explore initially they would be better informed about the architectural features and the wider arts before focusing on the Palace. This would have provided a richer and more involved study.

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