

Syllabus

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Cambridge IGCSE Art and Design

Syllabus code 0400

For examination in June and November 2011



UNIVERSITY of CAMBRIDGE
International Examinations

Note for Exams Officers: Before making Final Entries, please check availability of the codes for the components and options in the E3 booklet (titled “Procedures for the Submission of Entries”) relevant to the exam session. Please note that component and option codes are subject to change.

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1. Introduction

1.1 Why choose Cambridge?

University of Cambridge International Examinations (CIE) is the world's largest provider of international qualifications. Around 1.5 million candidates from 150 countries enter Cambridge examinations every year. What makes educators around the world choose Cambridge?

Recognition

Cambridge IGCSE is internationally recognised by schools, universities and employers as equivalent to UK GCSE. Cambridge IGCSE is excellent preparation for A/AS Level, the Advanced International Certificate of Education (AICE), US Advanced Placement Programme and the International Baccalaureate (IB) Diploma. Learn more at **www.cie.org.uk/recognition**.

Support

CIE provides a world-class support service for teachers and exams officers. We offer a wide range of teacher materials to Centres, plus teacher training (online and face-to-face) and candidate support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from CIE Customer Services. Learn more at **www.cie.org.uk/teachers**.

Excellence in education

Cambridge qualifications develop successful candidates. They not only build understanding and knowledge required for progression, but also learning and thinking skills that help candidates become independent learners and equip them for life.

Not-for-profit, part of the University of Cambridge

CIE is part of Cambridge Assessment, a not-for-profit organisation and part of the University of Cambridge. The needs of teachers and learners are at the core of what we do. CIE invests constantly in improving its qualifications and services. We draw upon education research in developing our qualifications.

1. Introduction

1.2 Why choose Cambridge IGCSE Art and Design?

Cambridge IGCSE Art and Design is accepted by universities, art colleges and employers as evidence of experiences and skills in developing and producing a range of artefacts and designs showing visual knowledge and understanding along with critical and cultural awareness.

Art and Design complements literary, mathematical, scientific and factual subjects. It is especially concerned with the development of visual perception and aesthetics. The subject encourages visual communication and is a means of expressing ideas and feelings.

Successful Art and Design candidates gain lifelong skills, including:

- confidence and enthusiasm as they develop technical skills in two and three dimensional form and composition
- the ability to identify and solve problems in visual and tactile forms
- how to develop ideas from initial attempts to final solutions.

1.3 Cambridge International Certificate of Education (ICE)

Cambridge ICE is the group award of the International General Certificate of Secondary Education (IGCSE). It requires the study of subjects drawn from the five different IGCSE subject groups. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of students who pass examinations in at least seven subjects, including two languages, and one subject from each of the other subject groups.

The Cambridge portfolio of IGCSE qualifications provides a solid foundation for higher level courses such as GCE A and AS Levels and the International Baccalaureate Diploma as well as excellent preparation for employment.

A wide range of IGCSE subjects is available and these are grouped into five curriculum areas. Art and Design (0400) falls into Group V, Creative, Technical and Vocational Subjects.

Learn more about ICE at www.cie.org.uk/qualifications/academic/middlesec/ice.

1.4 How can I find out more?

If you are already a Cambridge Centre

You can make entries for this qualification through your usual channels, e.g. CIE Direct. If you have any queries, please contact us at international@cie.org.uk.

If you are not a Cambridge Centre

You can find out how your organisation can become a Cambridge Centre. Email us at international@cie.org.uk. Learn more about the benefits of becoming a Cambridge Centre at www.cie.org.uk

2. Assessment at a glance

Cambridge IGCSE Art and Design Syllabus code 0400

All candidates take **one** of the following options:

Option A	Requirement	Weighting
Component 1 Observational/Interpretative Assignment Total marks = 100 8 hour practical examination assessed by CIE	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2). Submit by 30 April for the June session or 31 October for the November session.	50% of total marks
Component 2 Design Assignment Total marks = 100 8 hour practical examination assessed by CIE	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2) Submit by 30 April for the June session or 31 October for the November session.	50% of total marks
Option B	Requirement	Weighting
Component 1 Observational/Interpretative Assignment Total marks = 100 8 hour practical examination assessed by CIE	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2). Submit by 30 April for the June session or 31 October for the November session.	50% of total marks
Component 3 Critical and Historical Assignment Total marks = 100 Assessed by CIE	Folder of 1500–2000 words with illustrative material (maximum size A2). Submit by 7 May for June session or 7 November for the November session.	50% of total marks
Option C	Requirement	Weighting
Component 1 Observational/Interpretative Assignment Total marks = 100 8 hour practical examination assessed by CIE	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2). Submit by 30 April for the June session or 31 October for the November session.	50% of total marks
Component 4 Coursework Assignment* Total marks = 100 Centre based assessment, moderated by CIE	One final outcome** plus supporting portfolio (maximum size of outcome and portfolio is A2, up to 4 sheets (8 sides) of work in portfolio). Submit by 7 May for June session or 7 November for the November session.	50% of total marks

2. Assessment at a glance

Option D	Requirement	Weighting
Component 2 Design Assignment Total marks = 100 8 hour practical examination assessed by CIE	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2) Submit by 30 April for the June session or 31 October for the November session.	50% of total marks
Component 3 Critical and Historical Assignment Total marks = 100 Assessed by CIE	Folder of 1500–2000 words with illustrative material (maximum size A2). Submit by 7 May for June session or 7 November for the November session.	50% of total marks
Option E	Requirement	Weighting
Component 2 Design Assignment Total marks = 100 8 hour practical examination assessed by CIE	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2) Submit by 30 April for the June session or 31 October for the November session.	50% of total marks
Component 4 Coursework Assignment* Total marks = 100 Centre based assessment, moderated by CIE	One final outcome** plus supporting portfolio (maximum size of outcome and portfolio is A2, up to 4 sheets (8 sides) of work in portfolio). Submit by 7 May for June session or 7 November for the November session.	50% of total marks

* In order for a Centre to undertake internal assessment of Coursework in Art and Design, at least one teacher must hold the appropriate certificate or letter of accreditation from CIE. The accreditation can be obtained by successful completion of the requirements of the *Art and Design Coursework Training Handbook* (CTH). Teachers who already have experience in Centre-based assessment may apply to CIE to be accredited without such training by submitting their CV, but such exemption is not given automatically (see *Handbook for Centres 2011*). Teachers who have previously been accredited based on the CTH for the previous syllabus need not re-apply.

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

3. Syllabus aims and assessment

3.1 Introduction and aims

An Art and Design course should encourage personal expression, imagination, sensitivity, conceptual thinking, powers of observation, an analytical ability and practical attitudes. It should lead to greater understanding of the role of the visual arts in the history of civilisations and widen cultural horizons and enrich the individual. In addition, it should combine a breadth and depth of study so that it may accommodate a wide range of abilities and individual resources.

Art and Design complements literary, mathematical, scientific and factual subjects. It is especially concerned with the development of visual perception and aesthetic and is a form of communication and a means of expressing ideas and feelings.

This syllabus is intended as a broad course exploring practical and critical/contextual work through a range of two-dimensional and/or three-dimensional processes. Where Art and Design as a title or descriptor is used in this syllabus, it also encompasses new media and technologies in addition to traditional media and processes

Cambridge IGCSE Art and Design is designed as a two year course for examination at age 16 plus.

It encourages candidates to develop:

1. an ability to record from direct observation and personal experience;
2. an ability to identify and solve problems in visual and/or other forms;
3. creativity, visual awareness, critical and cultural understanding;
4. an imaginative, creative and personal response;
5. confidence, enthusiasm and a sense of achievement in the practice of Art and Design;
6. growing independence in the refinement and development of ideas and personal outcomes;
7. engagement and experimentation with a range of media, materials and techniques including new media where appropriate;
8. experience of working in relevant frameworks and exploration of manipulative skills necessary to form, compose and communicate in two and/or three dimensions;
9. knowledge of a working vocabulary relevant to the subject and an interest in, and a critical awareness of other practitioners, environments and cultures;
10. investigative, analytical, experimental, interpretative, practical, technical and expressive skills which aid effective and independent learning.

3. Syllabus aims and assessment

3.2 Assessment Objectives

To pass Cambridge IGCSE Art and Design candidates must meet the following Assessment Objectives (AOs) which apply to all components:

	Weighting
AO1 Gathering, recording, research and investigation	20%
(a) Investigate and research a variety of appropriate sources	
(b) Record and analyse information from direct observation and/or other sources and personal experience	
AO2 Exploration and development of ideas	20%
(a) Explore a range of visual and/or other ideas by manipulating images	
(b) Show a development of ideas through appropriate processes	
AO3 Organisation and relationships of visual and/or other forms	20%
(a) Organise and use the visual and/or other forms effectively to express ideas	
(b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	
AO4 Selection and control of materials, media and processes	20%
(a) Show exploration and experimentation with appropriate materials	
(b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	
AO5 Personal vision and presentation	20%
(a) Show personal vision and commitment through an interpretative and creative response	
(b) Present an informed response through personal evaluation, reflection and critical thinking	
	100%

3. Syllabus aims and assessment

3.3 Exam combinations

Candidates can combine this syllabus in an exam session with any other CIE syllabus, except:

- syllabuses with the same title at the same level
- 0596 Art and Design (Botswana)
- 6005 Art and Design (Mauritius)
- 6123 Art (Singapore)
- 6124 Higher Art (Singapore)
- 6010 Art

Please note that IGCSE, Cambridge International Level 1/Level 2 Certificates and O Level syllabuses are at the same level.

4. Description of components

4.1 Component 1: Observational/Interpretative Assignment

The paper

An externally set, eight-hour assignment marked by CIE. The examination allows candidates to respond in either an observational **or** interpretative manner **or** a combination of both.

Whichever approach is selected, first hand studies from primary sources must be used as the starting point for the development of ideas.

The questions act as starting points for the candidate's focus of study and all questions are broad and flexible. Candidates should support the examination piece with investigation, research, evaluation and development. The examination piece may be produced in any two- or three-dimensional medium or combination of media, including printmaking, textiles, and lens-based media and new digital technology. Any three-dimensional outcomes should be submitted through photographic or digital means.

Question papers will be uploaded to the Teacher's Support website (<https://teachers.cie.org.uk>) and CIE Direct (<https://direct.cie.org.uk>) on **1 January** for the June examination session and **1 July** for the November examination session.

In addition, hard copies of the question papers will be despatched to Centres based on provisional entry information. All candidates must have **eight weeks'** preparation time which they should use to choose the appropriate question, form their ideas and make supporting studies.

Supporting studies

The supporting studies must consist of not more than two sheets of A2 (this may or may not be double sided i.e. a maximum of four sides). Centres are reminded that this is the maximum and that candidates can submit less work if appropriate. **Quality of work is more important than the amount of work: weaker work submitted will have a detrimental effect on the total mark awarded.**

Candidates may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the beginning of the preparation time. They should then be advised to work independently.

Examination piece

Candidates must take their supporting studies with them into the examination room and should refer to them during the examination. The supporting studies must then stay with the examination work until the examination has been completed, after which the Centre must send both the supporting studies and the examination work to CIE for assessment.

4. Description of components

CIE will assess the examination piece and supporting studies.

Centres should refer to Appendix and the *Handbook for Centres* for further guidance and invigilation instructions. Candidates should be familiar with the Assessment Objectives by which their work will be assessed.

4.2 Component 2: Design Assignment

The paper

An externally set, eight hour assignment marked by CIE. The examination tests the candidate's ability to research, analyse and develop ideas to a design brief, and to arrive at an appropriate solution. All questions are for designs initially developed on paper (these can be continued into three-dimensional structures but any three-dimensional solutions should then be recorded through photographic or digital means).

Questions are based on a **selection** of the following:

- Graphic design, to include lettering and typography in relation to images, and illustration and calligraphy. Questions will be set to include logos, posters, book, CD and DVD covers, publicity brochures, as well as a focus on selected verse or literary extracts;
- Textile design to include repeat pattern motifs for particular contexts and fashion design based on specific themes;
- Interior design to include murals, mosaics and hangings, stained glass windows and other surface and decorative enhancements within a specific context or theme;
- Environmental design to include architectural drawings, plans, elevations and modelled outcomes together with the use of materials for construction.

Candidates should be aware of the design constraints which affect the commercial application of design as well as historical and contemporary practice, relevant to their chosen design brief. In their supporting studies, they must show that alternative solutions to the initial brief have been considered.

The development of images **must** be the candidates' own work. The recording and manipulation of images through different technical processes, including collage, montage, computer programmes and personal digital photography is encouraged. The design solution for the examination work may also make use of such processes. Teachers should advise their candidates that media and materials should be selected for clarity of graphic communication.

4. Description of components

Photography may be used within this paper, but must reflect the context, for example, fashion or advertising. Basic photographic skills are required, through the use of black and white or colour photos, as appropriate. Candidates should demonstrate their understanding through juxtaposition of image and text, cropping images, selective enlargement and the use of natural or artificial lighting.

Some use of secondary or existing sources is acceptable, but needs to be acknowledged or attributed. Secondary sources may be used appropriately but the candidates' own work must form the larger proportion of supporting work. This also applies to images downloaded from the internet such as pre-designed clip art.

Question papers will be uploaded to the Teacher Support website (<https://teachers.cie.org.uk>) and CIE Direct (<https://direct.cie.org.uk>) on **1 January** for the June examination session and **1 July** for the November examination session.

In addition, hard copies of the question papers will be sent to Centres based on provisional entry information. All candidates must have **eight weeks'** preparation time which they should use to choose the appropriate question, form their ideas and make supporting studies.

Supporting studies

The supporting studies must consist of not more than two sheets of A2 (this may or may not be double sided i.e. a maximum of four sides). Centres are reminded that this is the maximum and that candidates can submit less work if appropriate. **Quality of work is more important than the amount of work: any weaker work submitted will have a detrimental effect on the total mark awarded.**

Candidates may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the beginning of the preparation time. They should then be advised to work independently.

Examination piece

Candidates must take their supporting studies with them into the examination room and should refer to them during the examination. The supporting studies must then stay with the examination work until the examination has been completed, after which the Centre must send both the supporting studies and the examination work to CIE for assessment.

Centres should refer to Appendix and the *Handbook for Centres* for further guidance and invigilation instructions. Candidates should be familiar with the Assessment Objectives by which their work will be assessed.

CIE will assess the examination piece and supporting studies.

4. Description of components

4.3 Component 3: Critical and Historical Assignment

An internally set assignment marked by CIE. There is no question paper for this component. The assignment relates to any aspect of Art or Design of interest to the candidate. This should be a critical and visual appraisal or theoretical study undertaken in a written and practical form, including drawings, paintings, photographs or video work. Emphasis can be on materials and processes (**Materials-based approach**) or a written critical **Evaluative study**.

Candidates must demonstrate an understanding of the inter-relationship between an area of practical art and design and the theoretical knowledge which informs such work, through the specific skills of research, critical analysis, visual analysis, written text and practical artwork.

There must be a degree of first-hand research undertaken by the candidate, such as viewing paintings, buildings or artefacts or interviewing an artist or designer. The study of techniques or production processes is also appropriate but must be supported by reference to a named practitioner so that work can be viewed at first-hand; candidates are therefore advised to select work that is accessible in their locality. This first-hand observation should be supported with secondary information from sources such as books, slides, videos and web sites which will inform the work. Candidates must give clear details as to their first-hand study and sources.

Materials-based approach

Candidates should research and analyse the way in which artists, architects and designers work, how materials are used and techniques employed for effective outcomes. This should be a practical process with annotation. Study with a more materials base on how works of art are made could take any of the following formats:

- a detailed exploration of a sculptural technique e.g. how artists have used clay or bronze in different ways;
- a practical study of watercolour techniques or brushwork in the work of three artists;
- a comparison of the techniques of fresco and oil painting or modelling and carving in sculpture;
- the contrast of etching, lithography, lino cutting and silkscreen;
- the use of materials in architecture e.g. wood, glass, iron, steel, concrete;
- the techniques and technical development of one practitioner;
- the experience and outcomes of working with an artist in residence;
- the technical innovations and techniques of **one** chosen movement or style e.g. the Impressionists' use of colour and brushwork;
- shadow and light in painting inspired by Caravaggio, for example.

4. Description of components

Evaluative study

Candidates should research works of art, design or architecture and make written and visual critical analysis which explores theoretical aspects of the subject. Candidates should be able to communicate an understanding of the underlying reasons why works of art appear as they do and the influences and events which affected their manufacture and the way the artist works. This will need candidates to place works of art, individual practitioners, different styles and movements in an appropriate historical, social or cultural context.

Candidates' work must be a mixture of practical work or illustrated material in the form of drawings, paintings, prints, three-dimensional forms, photographs, digital processes, film or video and must include written critical evaluation. An understanding of subject terminology is expected.

This type of study could take any of the following formats:

- a timeline which evaluates with text, images or three-dimensional works of art based on a selected theme such as still life, the human form, designed objects, a set of buildings;
- a comparative study of two different styles or movements in painting, sculpture, architecture or design;
- a comparison of selected works of art from two different periods, themes or cultures;
- a detailed study of one movement in art or one artist, architect or designer;
- a visual and written evaluation of a gallery or exhibition visit;
- a study of local buildings or a designed environment.

Presentation

It may be presented in any appropriate format, e.g.:

- a structured sequence of annotated drawings, paintings, photographs or three-dimensional objects;
- a visual and written analysis of between 1500–2000 words. This should be in a form that is easy to transport and handle, and no larger than A2 in size;
- a video, DVD, digital art or multimedia presentation (please ensure that any videos sent are VHS, any digitised or multimedia presentation must also be backed up by a hard copy).

Whatever format a candidate chooses, they are encouraged to submit an outline proposal. This is to provide support and guidance and whilst submission is recommended, it is by no means obligatory. Centres are reminded that the submission of a proposal does not constitute an entry. In their outline proposal, candidates should detail their:

- intentions
- details of research undertaken
- sources for first-hand study
- resources list
- suggested presentation.

Outline proposals can be submitted either electronically or in hard copy and feedback will be received within 28 days.

4. Description of components

Centres should refer to Appendix and the *Handbook for Centres* for further guidance. Candidates should be familiar with the Assessment Objectives by which their work will be assessed. **Quality of work is more important than the amount of work: any weaker work submitted will have a detrimental effect on the total mark awarded.**

CIE will assess the assignment.

4.4 Component 4: Coursework Assignment

An internally set assignment marked by the Centre, moderated by CIE.

In a course of at least one year, candidates are expected to have concentrated on **one** of the areas listed in the Curriculum content. From their course of study, they should select, for assessment by the Centre, one final outcome (see below) plus a supporting portfolio of work that directly relates to that one final outcome (size A2, **maximum** four sheets – eight sides).

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

The **one final outcome** should offer breadth and depth of exploration and inquiry, stimulated by the content set by the Centre. It must be the candidate's individual response produced from conception to the completion of the final outcome.

The **supporting portfolio** should contain work which shows the research, exploration, development and evaluation relevant to the one final outcome. Candidates should be reminded that the **quality of work is more important than the amount of work: any weaker work submitted will have a detrimental effect on the mark awarded.**

Work submitted should demonstrate evidence of:

- informed and personal exploration within the chosen area;
- recording, analysis, organisation and collection of observations, expressions and insights relative to ideas and intentions;
- experimentation with ideas, concepts, materials, techniques and processes;
- reflection, review and refinement.

Coursework should also include evidence of study and exploration of the practice of other related practitioners who inform the candidate's own work. The candidate's work should display an understanding of cultural and historical contexts in which the work of others is created.

4. Description of components

The Centre will assess the one final outcome together with the supporting portfolio and award a **single mark** out of 100. This will then be externally moderated by CIE. Centres will provide a breakdown of the five assessment objectives on the Individual Candidate Record Card.

Centres should refer to the *Handbook for Centres* for further guidance. Candidates should be familiar with the Assessment Objectives by which their work will be assessed.

See Appendix for further information regarding size and weight of work, inappropriate material, despatch of work.

5. Curriculum content

This syllabus has been designed to allow candidates to develop and produce personal responses that reflect a broad range of related activities, areas and approaches to study. It has been devised to enable Centres to play on their strengths in terms of staff expertise and interests, and to provide candidates with choices, while at the same time ensuring a suitable breadth of study within the subject.

The areas listed below provide a broad framework of Art and Design practice, and indicate an approach which encourages exploration, within either traditional media, new media or a combination of both, providing all assessment objectives are met. Candidates are encouraged to produce a variety of creative responses through a range of materials, processes and techniques.

Candidates are **not** expected to produce work from all the areas.

They are, however, expected to:

- identify and research a particular aspect of Art and Design;
- carry out relevant exploration of materials, media and appropriate processes;
- document and evaluate ideas and concepts against aims and objectives as the work proceeds;
- develop these into a cohesive outcome.

Painting and Related Media

Candidates can submit work in any of the media outlined below for any of the four components.

In response to studies under this heading, candidates are expected to demonstrate skills in either a representational or descriptive manner, or they may be more imaginative and interpretative. In any case, they will evolve through investigation and development by the candidate. They may be based upon a directly observed starting point or subject, or they may be the candidate's personal response to a theme.

Subjects could include:

- | | |
|--|---|
| • landscapes, | • artefacts, |
| • figure studies, | • abstract notions or feelings, |
| • portraits, | • personal experiences, |
| • the natural or man-made environment, | • or visual ideas inspired by literary sources. |
| • still-life, | |

Candidates should learn to use a sketchbook to make visual and/or other appropriate researches and develop their ideas. They should also show knowledge of Art and Design from other cultures or history and relate it to their own studies.

5. Curriculum content

Painting and Drawing

Candidates should be encouraged to work from direct observation and to explore the use of tone, colour and composition, materials and context. This can be shown through the use of processes and use of media such as charcoal, pencil, pastels, acrylic, water colour, oil and inks.

Graphic Media

Candidates should be encouraged to demonstrate the communication of visual and/or other meaning through images. Candidates should explore an expressive and personal response in their work.

Printmaking

Candidates should be encouraged to explore image making rather than the specific design for industrial design processes such as repeat fabric design. Ideas and development will evolve through investigation, development and experience that could be gained from direct observation or be a personal response to a theme (see Printmaking section).

Other Related forms

Candidates should be encouraged to explore using traditional or new media or a combination of both. Candidates can also produce work for assessment in any 2D form such as collage or textiles. The use of mixed media or waste materials for collage is acceptable.

Printmaking

Candidates can submit work in any of the media outlined below for any of the four components.

This includes all aspects of printmaking that relate to image making rather than specific design for industrial processes such as repeat fabric design. Ideas and development will need to evolve through investigation, development and experience gained from direct observation or be a personal response to a theme. Candidates should explore a variety of printmaking techniques and produce either a series of related images or one-off prints using methods such as monoprinting, relief printing such as lino and/or wood cut, etching or screen printing.

Monoprinting

Candidates should be encouraged to explore a variety of traditional and new media approaches to monoprinting. Candidates should work in a range of different materials, not just glass, metal or plastic.

Relief Printing

Using traditional or new media or a combination of both, candidates should be encouraged to explore a variety of approaches. Candidates may employ a range of different materials, mixed media or use improvised or waste materials to create work.

5. Curriculum content

Etching

Candidates should be encouraged to explore the use of line, tone, texture and composition when using this process. Traditional and/or new media approaches should be encouraged when using metal or plastic plates.

Screen printing

Candidates should be encouraged to explore a variety of traditional and/or new media approaches to screen printing. Using traditional and/or digital processes, candidates should demonstrate an expressive and personal response in their work.

Three-Dimensional Studies

Candidates can submit work in any of any of the media outlined below for any of the four components.

Candidates may work in traditional media and/or new materials or a combination of both, but should show an understanding of three-dimensional qualities of volume, form, space appropriate to their chosen specialism. Candidates should create visual and/or other meaning through three-dimensional art by expressing functional and/or decorative responses. In sculpture, the work may be figurative or abstract; candidates can employ techniques of carving, modelling or construction. There should be some awareness of the roles sculpture has played in various societies.

In ceramics, candidates should study a range of techniques and become familiar with several methods of decoration, understanding firing and glazing and have knowledge of the different uses of ceramics. They should be aware of aesthetic considerations and have some historical or cultural knowledge. Candidates should demonstrate an expressive and personal response in their work, appropriate to the task.

The supporting portfolio should include designs, notes on materials and processes, etc. Photographs of source material and other work should be included as should evidence of visits made in connection with the course of study.

Sculpture

Candidates should explore form, space, mass, volume, surface and materials. They should use a range of processes, techniques and materials such as; carving and modelling, casting or constructing, plaster and wax.

Ceramics

Candidates should show an understanding of the processes involved in making, drying, firing, decorating and glazing. Candidates would need to show ability in constructional methods such as slab and coil and hand making and the application of surface treatments and colour and glaze.

5. Curriculum content

Theatre design

Candidates should demonstrate the use of design for performance through areas such as costume, set design and lighting. Candidates should document their work through photographs or video/DVD, as well as a sketchbook.

Environmental/architectural design

Candidates should demonstrate their understanding through the use of spatial design in an environmental/architectural context in either public or private spaces. Candidates should also be familiar with role, function, location and audience as well as environmental/architectural issues.

Product design

Candidates should demonstrate how they can problem-solve by designing or creating products that have a functional or decorative role. Candidates should work with a range of materials such as wood, metal, plastics and glass. Candidates will need to demonstrate how the design process itself results in a variety of possible design solutions. It is not necessary for candidates to produce full-scale models but they should be aware of the possible constraints that might occur during the manufacturing process.

Jewellery

Candidates should cover a wide range of techniques, skills and materials. Candidates' work should indicate a clear design brief. Candidates should also demonstrate how they can problem-solve by designing and/or creating jewellery that has a functional and/or decorative role.

Photography, Digital and Lens Media

Candidates can submit work in any of any of the media outlined below for any of the four components.

Candidates should use traditional and/or new media processes to produce outcomes such as photomontage, printed photography, digital photography, photographic or digital installation, video and animation, film and digital creation and manipulation. Work may be in colour or and/or black and white.

Candidates should demonstrate an expressive and/or interpretative artistic response to the visual world. They should show an understanding of the convention of photography and genres such as portrait, landscape and movement and a range of techniques appropriate to their chosen field.

Consideration of the following techniques should be given;

- depth of field,
- film speed/shutter speed,
- lighting/exposure,
- tone and/or colour,
- viewpoint/composition,
- framing,
- editing,
- transitions.

5. Curriculum content

Candidates should also show skills in experimenting with media and processes such as:

- abstracting,
- illustrating,
- documenting,
- developing and printing of films,
- darkroom practice (pin-hole cameras, burning in, masking, photograms, solarisation, multiple exposure, reversal printing),
- alternative print processes (liquid emulsions, bleaching, resist, toning, use of specialist papers or other photosensitive surfaces),
- creation and manipulation of images with computers,
- image scanning and manipulation,
- editing, perhaps using sound.

Photography may be used as a means of recording fragile, large or time-based work (e.g. work in perishable media, installations, mural work, performance) and the photographic record will be considered and assessed as part of the submission.

Candidates must provide appropriate evidence of the authenticity of their work such as contact prints, thumbnails of original digital photographs or storyboards.

Any moving image work (no longer than three minutes) should be submitted on video, DVD, or alternatively on CD in common forms of digital format such as in Mpeg or WMV.

Still imagery

Candidates should demonstrate their skill in the production of still images through a lens-based approach. Candidates will demonstrate an understanding and control of equipment in order to produce work that is personal. Using a wide range of methods, techniques and processes candidates will produce imagery that is their own work. Candidates may develop their own work using dark room facilities, if available, however the use of commercially processed photographs is acceptable.

For candidates using digital lens-based media, their work should show evidence of the manipulation and presentation of the imagery using a computer. A variety of approaches and processes can be used together and candidates could present their work in a variety of ways – either printed images or electronically as a slide show using PowerPoint, on a CD-ROM or web site, for example. Lighting and sound may be used as appropriate.

Moving Imagery

Candidates should demonstrate an understanding of the recording and the presentation of moving images. Sound may also be included as appropriate. Candidates should be familiar with a range of techniques, resources and processes such as story boards, animation, digital editing, PowerPoint, CD-ROMs and interactive websites.

5. Curriculum content

Graphic Communication

Candidates can submit work in any of the media outlined below for any of the four components.

Candidates should learn to use appropriate methods, materials and techniques as well as presentational skills. All imagery should be the candidate's original work, although manipulation of secondary sources through various software packages and digital processes is acceptable, as long as it only represents a proportion of the overall work.

Supporting portfolios should show ideas, themes and sources used. Technical processes, including computer generated imagery and personal digital media, should be clearly documented. The development of printmaking processes should be included, as should knowledge of both historical and contemporary graphics.

Candidates should demonstrate the communication of visual meaning through images whilst being mindful of problems and opportunities, as well as working towards appropriate solutions. They should analyse design briefs and tackle practical design tasks. They should study other examples of design, or the work of designers relative to their chosen field, preferably including some at first hand, and relate this experience to their own endeavours.

Graphic Design with lettering

Candidates should demonstrate their understanding of typography and its relationship to images. Candidates are free to work in any medium, including photography and computer manipulated imagery, providing that the majority of images are from the candidate's primary research.

Illustration

Candidates should demonstrate how the creation of imagery can enhance and allow different interpretations of text. Candidates should produce visual imagery that communicates the role and context of text to a specific audience. The illustrations may be for inclusion in any number of publications such as magazines, books, posters and leaflets.

Printmaking

Candidates would not be expected to be familiar with all aspects of printmaking. They would have developed ideas and these would evolve through investigation; development and experience gained from direct observation or be a personal response to a chosen theme (see Printmaking section).

Advertising

Candidates should have an understanding of how graphic communication can sell a product or service, promote brand images and communicate information through, for example, posters, fliers, logos, corporate identities, symbols or signs.

5. Curriculum content

Textile Design

Candidates can submit work in any of the media outlined below for any of the four components.

Candidates should demonstrate an expressive, decorative or functional response through the use of fabrics, dyes and fibres. Within this area, candidates should be encouraged to explore a range of techniques, where available, such as traditional or new media or a combination of both

Candidates should develop their own designs and realise their finished work to a high standard. They may produce work in one area but should show knowledge of other areas. They need not produce garments, but function and suitability of design should be considered.

Supporting portfolios may contain sketches, designs, samples and photographs. There should be an awareness of culture and historical factors appropriate to their chosen area.

Within this area, candidates may produce work in any of the following specialisms:

Printed and/or Dyed

Candidates should be aware of the variety of different media, such as commercial fabric paints, fabric painting inks and application methods. For the printed application, candidates are expected to show a range of techniques for transferring image to fabric, such as block, screen and discharge printing. Dyed application requires the candidate to be familiar with a range of processes such as batik, silk painting and tie and dye. Candidates should also be familiar with dipping and spraying.

Constructed

Candidates should demonstrate an understanding of either natural and/or synthetic yarns, and how they can be used through stitching, knotting and looping. Candidates could use experimentation with alternative media such as plastic, paper and wire and investigate the properties of these techniques such as folding, cutting and fusing. Candidates could show a variety of constructed techniques such as embroidery, weaving or appliqué.

Fashion

Candidates should demonstrate how fabric and fibres are used in a fashion context. Candidates should be familiar with a range of processes such as garment construction, accessories, and fashion design and body adornment. Candidates do not have to produce final made garments but should be mindful of the techniques appropriate to this specialism.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
0	No rewardable work	No rewardable work	No rewardable work	No rewardable work	No rewardable work
1–3	Very limited in terms of investigation and research or recording from direct observation and/or other sources.	Very limited exploration and manipulation of images or development of ideas through processes.	Very limited ability in recognition and organisation of visual elements. Slight evidence of expression of ideas visually and few aesthetic judgements.	Very limited ability in exploration and experimentation with materials. Slight evidence of ability to select and control media and processes.	Very limited personal and creative response. Slight evidence of personal evaluation and critical thinking.
4–5	A little investigation and research from sources. Some limited recording from direct observation and/or other sources.	A little exploration and manipulation of images. Some limited development of ideas through processes.	A little ability in recognition and organisation of visual elements. Some limited expression of ideas visually and few aesthetic judgements.	A little ability in exploration and experimentation with materials. Some limited ability to able to select and control media and processes.	A little personal and creative response. Some limited personal evaluation and critical thinking.
6–7	Some evidence of investigation and research from sources. Attempts to record from direct observation and/or other sources are made.	Some evidence of exploration and manipulation of images. Attempts are made to develop ideas through processes.	Some recognition and organisation of visual elements. Attempts are made to express ideas in visual and/or other forms and make aesthetic judgements.	Some ability in exploration and experimentation with materials. Attempts are made to select and control media and processes.	Some ability in personal and creative response. Attempts are made to make personal evaluation and critical thoughts.
8–9	Adequate ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	Adequate exploration and manipulation of images and in developing ideas through processes.	Adequate ability in recognition and organisation of visual and/or other forms. Adequately expresses ideas in visual and/or other forms and makes aesthetic judgements.	Adequate exploration and experimentation with materials and an adequate ability to select and control media and processes.	Adequate personal and creative response with adequate personal evaluation and critical thinking.

Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	Satisfactory investigation and research from a variety of sources. Some competence in recording from direct observation and/or other sources.	Satisfactory exploration and manipulation of images. Some competence in developing ideas through processes.	Satisfactory ability in recognition and organisation of visual and/or other forms. Some competence in expressing ideas in visual and/or other forms and making aesthetic judgements.	Satisfactory exploration and experimentation with materials. Some competence in ability to select and control media and processes.	Satisfactory personal and creative response. Some competence in personal evaluation and critical thinking.
12–13	Competent investigation and research from a variety of sources. Good ability in recording from direct observation and/or other sources.	Competent exploration and manipulation of images. Good development of ideas through processes.	Competent ability in recognition and organisation of visual elements. Good ability to express ideas visually and make aesthetic judgements.	Competent exploration and experimentation with materials. Good ability to select and control media and processes.	Competent in personal and creative response. Good ability in personal evaluation and critical thinking.
14–15	Very good investigation and research from a variety of sources. Shows proficient ability in recording from direct observation and/or other sources.	Very good exploration and manipulation of images. Proficient development of ideas through processes.	Very good ability in recognition and organisation of visual elements. Proficient ability to express ideas visually and make aesthetic judgements.	Very good exploration and experimentation with materials. Proficient ability to select and control media and processes.	Very good in personal and creative response. Proficient personal evaluation and critical thinking.
16–17	Excellent investigation and research from a variety of sources. Shows expertise in recording from direct observation and/or other sources.	Excellent exploration and manipulation of images. Expertly develops ideas through processes.	Excellent ability in recognition and organisation of visual elements. Expertly expresses ideas in visually and/or other forms and makes aesthetic judgements.	Excellent exploration and experimentation with materials. Expert ability to select and control media and processes.	Excellent in personal and creative response. Expert in personal evaluation and critical thinking.
18–20	Outstanding investigation and research from a variety of sources. Highly accomplished ability in recording from direct observation sources.	Outstanding exploration and manipulation of images. Highly accomplished ability to develop ideas	Outstanding ability in recognition and organisation of visual and/or other forms. Highly accomplished ability to express ideas in visual	Outstanding exploration and experimentation with materials. Highly accomplished ability to select and control media	Outstanding in personal and creative response. Highly accomplished personal evaluation and critical thinking.

7. Coursework: guidance for Centres

Teachers may not undertake school-based assessment without the written approval of CIE. This will only be given to teachers who satisfy CIE requirements concerning moderation and they will have to undergo training in assessment before entering candidates.

CIE offers training in the form of a Coursework Training Handbook (CTH).

7.1 Marking and moderation of Coursework

Internal Moderation

When several teachers in a Centre are involved in internal assessments, arrangements must be made within the Centre for all candidates to be assessed to a common standard.

It is essential that within each Centre the marks within different teaching groups (e.g. different classes and different specialisms such as Textiles, Photography etc.) are moderated internally for the whole Centre entry. The Centre assessments will then be subject to external moderation by CIE.

External Moderation

CIE sends a computer-printed Coursework mark sheet MS1 to each Centre (in late March for the June examination and in early October for the November examination) showing the names and candidate numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the form MS1.

The top copy of the form MS1 mark sheet must be despatched in the envelope provided, to arrive as soon as possible at CIE but no later than **30 April** for the June examination and **31 October** for the November examination.

CIE will request a sample of the candidates' work covering the full ability range. This sample must be sent to CIE along with the corresponding Individual Candidate Record cards, Coursework Assessment Summary Form and the second copy of MS1, to reach CIE by **7 May** for the June examination and **7 November** for the November examination.

If there are ten or fewer candidates, all the Coursework that contributed to the final mark for all the candidates must be sent to CIE. Where there are more than ten candidates, all the Coursework that contributed to the final mark for ten of them will be required. A further sample of Coursework may subsequently be required. All records and supporting written work should be retained until after the publication of the results.

7. Coursework: guidance for Centres

Where work is too fragile or bulky or otherwise unsuitable to be sent by post, a photographic record of the work must be sent for moderation purposes. In this instance the Centre will be required to send an additional candidate's work to CIE for moderation. The Centre should select a candidate's work that is easily transportable and of a similar mark to the one originally requested.

The Principal and the Art and Design teacher will be required to sign a statement certifying the work submitted for assessment is the candidate's own unaided work.

Each Centre must ensure that each candidate's work is clearly identified by name and candidate number.

The Moderator will check that:

- (i)** the marking criteria have been applied;
- (ii)** the marking is accurate and consistent;
- (iii)** the marking has been standardised if more than one marker has been used.

Each Centre must ensure that all the work submitted for moderation is clearly labelled.

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Please read the instructions printed overleaf and the General Coursework Regulations before completing this form.

Centre Number					Centre Name		Syllabus Code				June/November	2	0	1	1
Candidate Number					Candidate Name						Teaching Group/Set				

	AO1 Gathering, recording, research and investigation (max 20)	AO2 Exploration and development of ideas (max 20)	AO3 Organisation and relationships of visual and/or other forms (max 20)	AO4 Selection and control of materials, media and processes (max 20)	AO5 Personal vision and presentation (max 20)	TOTAL (max 100)
Marks to be transferred to Coursework Assessment Summary Form						

A. INSTRUCTIONS FOR COMPLETING INDIVIDUAL RECORD CARDS

1. Complete the information at the head of the form.
2. Mark the Component 4: Coursework Assignment for each candidate according to instructions given in the Syllabus booklet.
3. Enter marks for the separate assessment objectives and the total mark in the appropriate spaces. Complete any other sections of the form as required.
4. Ensure that the addition of marks is independently checked.
5. **It is essential that the marks of candidates from different teaching groups within each Centre are moderated internally.** This means that the marks awarded to all candidates within a Centre must be brought to a common standard by the teacher responsible for co-ordinating the internal assessment (i.e. the internal moderator), and a single valid and reliable set of marks should be produced which reflects the relative attainment of all the candidates taking Component 4: Coursework Assignment at the Centre.
6. Transfer the marks to the Coursework Assessment Summary Form in accordance with the instructions given on that document.
7. Retain all Individual Candidate Record Cards and Coursework which **will be required for external moderation.** Further detailed instructions about external moderation will be sent in late March for the June Examination and early October for the November Examination. See also the instructions on the Coursework Assessment Summary Form.

Note: These Record Cards are to be used by teachers only for candidates who have undertaken Coursework as part of their IGCSE.

ART AND DESIGN – Component 4: Coursework Assignment
Coursework Assessment Summary Form
IGCSE 2011

Please read the instructions printed overleaf and the General Coursework Regulations before completing this form.

Centre					Centre		June/November	2	0	1
Syllabus Code					Syllabus					

Candidate Number	Candidate Name	Group/Set	AO1 Gathering, recording, research and investigation (max 20)	AO2 Exploration and development of ideas (max 20)	AO3 Organisation and relationships of visual and/or other forms (max 20)	AO4 Selection and control of materials, media and processes (max 20)	AO5 Personal vision and presentation (max 20)	Total Mark (max 100)	Internally Moderated Mark (max 100) (for Centres with more than one teaching group)

Name of teacher completing this form		Signature		Date					
Name of internal moderator		Signature		Date					

A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the head of the form.
2. List the candidates in candidate number order where this is known (see Item B1 below). Show the teaching group or set where applicable for each candidate. The initials of a teacher may be used to indicate the group or set.
3. Transfer each candidate's marks from his or her Individual Candidate Record Card to this form as follows:
 - (a) Where there are columns for individual skills or assignments enter the marks initially awarded (i.e. before internal moderation took place).
 - (b) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.
 - (c) In the column headed 'Internally Moderated Mark', enter the total mark awarded *after* internal moderation took place.
4. Both the teacher completing the form and the internal moderator (or moderators) should check the form and complete and sign the bottom portion.

B. PROCEDURES FOR EXTERNAL MODERATION

1. University of Cambridge International Examinations (CIE) sends a computer-printed Coursework mark sheet MS1 to each Centre (in late March for the June examination and in early October for the November examination) showing the names and candidate numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.
2. The top copy of form MS1 must be despatched in envelope provided to arrive as soon as possible at CIE but no later than 30 April for the June examination and 31 October for the November examination.
3. CIE will request a sample of the candidates' work covering the full ability range. This sample must be sent to CIE along with the corresponding Individual Candidate Record Cards, Coursework Assessment Summary Form and the second copy of MS1, to reach CIE by 7 May for the June examination and 7 November for the November examination.
4. Where more than one teacher is involved in marking the work, you should indicate this on Form MS1 so that the sample will include candidates marked by all teachers. Candidates will be selected so that the whole range is covered, with marks spaced as evenly as possible from the top mark to the lowest mark.
5. CIE reserves the right to ask for further samples of Coursework.
6. Send, with the sample, any relevant instructions that were given to the candidates and information as to how internal moderation was carried out.

8. Grade descriptions

Grade A

Candidates awarded Grade A will have met all the Assessment Objectives to a high level. They will have demonstrated a firm grasp of skills and a superior creative ability in the options chosen. Their work will show a high degree of organisation, extensive investigation and will be characterised by an interpretation which is highly personal and perceptive, reflecting informed and considered judgement.

Grade C

Candidates awarded Grade C will have met most of the Assessment Objectives. They will have demonstrated competence in their grasp of skills and an appropriate creative ability in the options chosen. Their work will show a degree of organisation, and evidence of research, and will be characterised by self-awareness and straightforward personal response.

Grade F

Candidates awarded Grade F will have met a few of the Assessment Objectives. They will have demonstrated limited skills and creative ability in the options chosen. Whilst showing evidence of interest and effort, their work will generally be weak in organisation, demonstrating only limited self-awareness. It will be characterised by a heavy reliance on secondary sources.

9. Appendix: Guide to administering Art and Design examinations

These guidelines should be read in conjunction with the requirement of the syllabus.

Supporting Studies

Candidates will have produced supporting studies in the eight weeks prior to the examination and they will bring these into the examination as reference material. This work is preparation material for the examination and will have been produced from research and development of ideas.

However, in the majority of cases, candidates should not bring pre-prepared outlines, sketches or tracings to use in the examination. Supporting studies should act as the source material for the examination and any tracing or copying that is required should take place during the examination.

Supporting studies must be brought into the examination room at the start of the examination and must not leave the examination room until they are sent to CIE with the final examination piece(s). Candidates are not allowed access to their supporting studies between examination sessions and they cannot replace or submit additional supporting studies. All supporting studies should be labelled and must be clearly distinguishable from the final examination piece(s).

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

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

Centres are reminded that candidates must submit their supporting studies with the examination piece(s) for external assessment. Supporting studies comprises work that is the candidate's own work/photographs. Candidates are **not** allowed to take books/magazines into the examination room as supporting studies. Candidates are **not** allowed to produce new or additional supporting studies during the examination.

Preparation of materials

Prepared grounds, such as patterned or textured paper, are permissible. In some specific areas such as graphic design, textile garment making, sculpture and ceramics, candidates may need to, in addition to their supporting studies, prepare specific material for the examination beforehand.

In certain circumstances, candidates may require technical assistance from specialist teachers. The following are examples of where assistance may be provided:

- loading and firing of ceramic ware,
- welding of armatures,
- selection of types of dye and/or chemicals.

9. Appendix: Guide to administering Art and Design examinations

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

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

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

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

Size and Weight of Work

Each candidate's work **must not exceed 4.5 kg, or 750 mm in any direction**. 3-D work must be packed in durable containers and in such a way to minimise movement of the work within the container. Centres are advised to obtain polythene 'bubble wrap' where available. Newspaper and sawdust are not suitable packing material.

Inappropriate Material

Candidates may work in any appropriate media. CIE does not wish to restrict the creative process behind works of art, but Centres are reminded that the use of inappropriate media can be potentially dangerous. The following is a list of items that have been used in the past that are deemed to be inappropriate:

- | | | |
|-----------------------|-----------------|-------------------------|
| • hypodermic needles, | • barbed wire, | • animal skin, |
| • syringes, | • raw plaster, | • fresh organic matter, |
| • broken glass, | • unfired clay, | • razor blades. |

Centres are advised to contact CIE if they are in any doubt about the suitability of materials. Centres should also avoid materials that are likely to create problems with customs and excise or that are CITES (Convention on International Trade of Endangered Species) listed.

Invigilation of the examination

- 1 Familiarise yourself with the *Checklist for Invigilators*, which applies to Invigilators of both written and practical examinations. Also, ensure you have access to a copy of the *Confidential Instructions* for that particular examination and are familiar with it – even if you are not a subject specialist, there may be special instructions dealing with the general administration of the examination and other details that are

9. Appendix: Guide to administering Art and Design examinations

relevant. CIE regulations require that all persons, except members of staff acting as invigilators, or other authorised personnel such as artist's models, and the candidates engaged in each examination, must be excluded from the examination room.

- 2 Prior to the arrival of the candidates and the start of the examination, familiarise yourself with the set up of the room. It is unlikely that the room will be free from art work but you should be confident that candidates cannot easily access any work that is not their own, to copy or submit as their own.
- 3 Where possible candidates should carry out the work in sessions lasting no more than three hours at a time. Ideally two consecutive days should be set aside to complete the examination.
- 4 Whilst CIE does not encourage the use of iPods/mp3 players or radios, it remains at the Centre's discretion to make them permissible. Mobile telephones are only allowed if they are being drawn in response to one of the questions. In such cases the telephones must be switched off.
- 5 All candidates must be provided with their own equipment such as scissors, erasers, paint etc. Candidates should not need to share basic equipment.
- 6 During the examination, it is recognised that some movement by candidates and spoken instructions may be necessary – but please ensure these are essential to the examination. All equipment and chemicals should be arranged so as to minimise the need for any movement as much as possible. Throughout the examination, a subject specialist should be available to help you deal with any technical difficulties or safety issues that may arise. Candidates should direct questions relating to technical matters and issues relating to materials to the invigilator.
- 7 Candidates must not talk to each other or distract each other in any way.
- 8 Be constantly vigilant and observant.
- 9 Move around the studio/examination room. In the unlikely event there is a serious breach of examination security (e.g. obvious collusion between candidates), the Head of Centre should be informed and the incident detailed on the Supervisor's Report. CIE must be informed **immediately** of any such incident. If a candidate is disruptive, the Head of Centre should be informed and the candidate should be removed quietly from the examination room. Again, CIE must be informed **immediately** of any such incident.
- 10 If a candidate appears to be having problems with faulty equipment or if they incur any accidents such as water being spilt and spoiling work, inform the subject specialist. A note should be made on the Supervisor's Report of any such help given to the candidate and included with the scripts for despatch to CIE.
- 11 Invigilators and subject specialists should not comment on any aspect of the candidates' work, and should not communicate with candidates except for administrative or safety reasons. It is permissible for teachers to instruct candidates on clearing up and tidying procedures at the end of the session and as appropriate.
- 12 If a candidate is experiencing difficulties in the examination, communication should be with that candidate only and general announcements should not be made. If there is a problem with the equipment supplied, an announcement may be made but, again, a note **must** be made in the Supervisor's Report, detailing the announcement and reasons, and included in the scripts for despatch to CIE.

9. Appendix: Guide to administering Art and Design examinations

At the end of the examination

- 1 Work carried out using chalk, pastels or charcoal **must** be fixed before despatch.
- 2 Candidate's work should not be individually wrapped in tissue paper or protective film as this not only adds to the transportation costs but hinders the marking process. If necessary, a single loose sheet of tissue paper should be placed on top of the work.
- 3 Trimming and mounting of work is not included in the examination time. This should be completed after the examination but the Centre must ensure that the work remains secure. Centres are advised not to mount work using heavy card.
- 4 Candidates must be instructed to label their work correctly. The candidate's name, number and Centre number must all be written clearly on the labels provided. The label must be attached to the **front** of the work in the top right hand corner. As a precaution, the same information should be printed clearly on the reverse of the work.

Despatch of Work

- 1 The work should be packed in candidate number order so that the candidate whose work has the lowest candidate number is placed on top of the pile, i.e. the order in which the candidates appear on the attendance register.
- 2 Ideally, work should not be folded. Work must not be rolled as it hampers the marking process. Each candidate's supporting studies must be securely fastened to the examination piece at the top left-hand side, with the examination piece(s) on top. The attendance register must be placed on the top of the pile.
- 3 Examination work and supporting work must be completed and sent to CIE to arrive no later than two weeks after the examination. Centres should not wait until the end of the examination period before despatching the work to CIE.
- 4 Where possible the work should be packed in the large white plastic envelopes provided by CIE. Work for each component must be packed separately.
- 5 All work should be sent to:
University of Cambridge International Examinations (CIE)
Hill Farm Road
Whittlesford
Cambridge CB2 4QT
United Kingdom

Return of work

Please refer to the Administrative Guide for Centres 2011 for detailed information.

10. Art and Design Identification labels

0400 Component 1: Examination Piece(s)									
Observational/Interpretative Assignment									
Centre Name									
Centre No.						Candidate No.			
Candidate Name									
Question Number									
Title									

Supporting Studies		0400 Component 1							
Centre Name									
Centre No.						Candidate No.			
Candidate Name									

Supporting Studies		0400 Component 1							
Centre Name									
Centre No.						Candidate No.			
Candidate Name									

0400 Component 4:									
Coursework Assignment									
Supporting Portfolio									
Centre Name									
Centre No.						Candidate No.			
Candidate Name									
Area									

0400 Component 2: Examination Piece(s)									
Design Assignment									
Centre Name									
Centre No.						Candidate No.			
Candidate Name									
Question Number									
Title									

Supporting Studies		0400 Component 2							
Centre Name									
Centre No.						Candidate No.			
Candidate Name									

Supporting Studies		0400 Component 2							
Centre Name									
Centre No.						Candidate No.			
Candidate Name									

0400 Component 3:									
Critical and Historical Assignment									
Centre Name									
Centre No.						Candidate No.			
Candidate Name									
Title									

0400 Component 4:									
Coursework Assignment									
One final Outcome									
Centre Name									
Centre No.						Candidate No.			
Candidate Name									
Area									

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