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SYLLABUS

Cambridge IGCSE®
Art and Design (US)

0415

For examination in June and November 2014

**This syllabus is available only to Centers taking part in the
Board Examination Systems (BES) Pilot.**

**If you have any questions about this syllabus, please contact Cambridge at
international@cie.org.uk quoting syllabus code 0415.**

Note

The subject content of this syllabus is the same as the international version. The range of components available is limited to make coursework, if applicable, a mandatory part of the syllabus. Because of this, there may be component numbers omitted in the list of components.

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1. Introduction

1.1 Why Choose Cambridge?

University of Cambridge International Examinations is the world's largest provider of international education programs and qualifications for 5 to 19 year olds. We are part of the University of Cambridge, trusted for excellence in education. Our qualifications are recognized by the world's universities and employers.

Recognition

Every year, hundreds of thousands of learners gain the Cambridge qualifications they need to enter the world's universities.

Cambridge IGCSE® (International General Certificate of Secondary Education) is internationally recognized by schools, universities, and employers as equivalent to UK GCSE. Learn more at www.cie.org.uk/recognition

Excellence in Education

We understand education. We work with over 9,000 schools in over 160 countries that offer our programs and qualifications. Understanding learners' needs around the world means listening carefully to our community of schools, and we are pleased that 98% of Cambridge schools say they would recommend us to other schools.

Our mission is to provide excellence in education, and our vision is that Cambridge learners become confident, responsible, innovative, and engaged.

Cambridge programs and qualifications help Cambridge learners to become:

- **confident** in working with information and ideas—their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially, ready to make a difference.

Support in the Classroom

We provide a world-class support service for Cambridge teachers and exams officers. We offer a wide range of teacher materials to Cambridge schools, plus teacher training (online and face-to-face), expert advice, and learner support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from our customer services. Learn more at www.cie.org.uk/teachers

Nonprofit, Part of the University of Cambridge

We are a part of Cambridge Assessment, a department of the University of Cambridge and a nonprofit organization.

We invest constantly in research and development to improve our programs and qualifications.

1.2 Why Choose Cambridge IGCSE?

Cambridge IGCSE helps your school improve learners' performance. Learners develop not only knowledge and understanding, but also skills in creative thinking, inquiry, and problem solving, helping them perform well and prepare for the next stage of their education.

Cambridge IGCSE is the world's most popular international curriculum for 14 to 16 year olds, leading to globally recognized and valued Cambridge IGCSE qualifications. It is part of the Cambridge Secondary 2 stage.

Schools worldwide have helped develop Cambridge IGCSE, which provides an excellent preparation for Cambridge International AS and A Levels, Cambridge Pre-U, Cambridge AICE (Advanced International Certificate of Education), and other education programs, such as the US Advanced Placement Program and the International Baccalaureate Diploma. Cambridge IGCSE incorporates the best in international education for learners at this level. It develops in line with changing needs, and we update and extend it regularly.

1.3 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 artworks 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.

1.4 Cambridge International Certificate of Education (ICE)

Cambridge ICE is the group award of Cambridge IGCSE. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognizing the achievements of learners who pass examinations in at least seven subjects. Learners take subjects from five subject groups, including two languages, and one subject from each of the other subject groups. The seventh subject can be taken from any of the five subject groups.

Art and Design (0415) falls into Group V, Creative, Technical, and Vocational Subjects.

Learn more about Cambridge IGCSE and Cambridge ICE at www.cie.org.uk/cambridgesecondary2

1.5 How Can I Find Out More?

If You Are Already a Cambridge School

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at **international@cie.org.uk**

If You Are Not Yet a Cambridge School

Learn about the benefits of becoming a Cambridge school at **www.cie.org.uk/startcambridge**.

Email us at **international@cie.org.uk** to find out how your organization can become a Cambridge school.

2. Assessment at a Glance

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

Option A	Requirement	Weighting
Component 1 Observational/Interpretive Assignment Total marks = 100 8-hour practical examination assessed by Cambridge	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2). The last possible examination date is April 30 for the June series or October 31 for the November series.	50% of total marks
Component 2 Design Assignment Total marks = 100 8-hour practical examination assessed by Cambridge	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2). The last possible examination date is April 30 for the June series or October 31 for the November series.	50% of total marks
Option B	Requirement	Weighting
Component 1 Observational/Interpretive Assignment Total marks = 100 8-hour practical examination assessed by Cambridge	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2). The last possible examination date is April 30 for the June series or October 31 for the November series.	50% of total marks
Component 3 Critical and Historical Assignment Total marks = 100 Assessed by Cambridge	Folder of 1500–2000 words with illustrative material (maximum size A2). Submit by April 30 for June series or October 31 for the November series.	50% of total marks
Option C	Requirement	Weighting
Component 1 Observational/Interpretive Assignment Total marks = 100 8-hour practical examination assessed by Cambridge	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2). The last possible examination date is April 30 for the June series or October 31 for the November series.	50% of total marks
Component 4 Coursework Assignment* Total marks = 100 Center-based assessment, moderated by Cambridge	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 April 30 for June series or October 31 for the November series.	50% of total marks

Option D	Requirement	Weighting
Component 2 Design Assignment Total marks = 100 8-hour practical examination assessed by Cambridge	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2). The last possible examination date is April 30 for the June series or October 31 for the November series.	50% of total marks
Component 3 Critical and Historical Assignment Total marks = 100 Assessed by Cambridge	Folder of 1500–2000 words with illustrative material (maximum size A2). Submit by April 30 for June series or October 31 for the November series.	50% of total marks

Option E	Requirement	Weighting
Component 2 Design Assignment Total marks = 100 8-hour practical examination assessed by Cambridge	Examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2). The last possible examination date is April 30 for the June series or October 31 for the November series.	50% of total marks
Component 4 Coursework Assignment* Total marks = 100 Center-based assessment, moderated by Cambridge	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 April 30 for June series or October 31 for the November series.	50% of total marks

* In order for a Center to undertake internal assessment of Coursework in Art and Design, at least one teacher must be accredited by Cambridge (see the *Cambridge Handbook*).

** 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.

Availability

This syllabus is examined in the May/June examination series and the October/November examination series.

Combining This with Other Syllabi

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except:

- syllabi with the same title at the same level

3. Syllabus Goals and Objectives

3.1 Introduction and Goals

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 civilizations 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 aesthetics 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.

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 in 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, interpretive, practical, technical, and expressive skills that aid effective and independent learning.

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

4. Description of Components

4.1 Component 1: Observational/Interpretive Assignment

The Paper

An externally set, eight-hour assignment marked by Cambridge. The examination allows candidates to respond in either an observational **or** interpretive 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 Support website (<https://teachers.cie.org.uk>) on **January 1** for the May/June series and **July 1** for the November series.

All candidates must have **eight weeks'** preparation time, which they should use to choose the appropriate question, form their ideas, and make supporting studies. The last possible date for examination is **April 30** in the June series and **October 31** in the November series.

Supporting Studies

Cambridge will assess the Examination piece plus the supporting studies and award a **single mark** out of 100. However, you are reminded that the supporting studies are worth up to 40 marks.

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). Centers 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 may 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.

The supporting studies must be taken into the examination and will provide candidates with their only reference material during the examination.

Candidates are reminded that they may annotate their work but that written commentary, annotations, and notes are not rewarded in any of the Assessment Objectives. However, notations may assist with the process of personal evaluation and critical analysis.

Examination Piece

The examination piece and supporting studies must remain at the Center under secure conditions until the examination has been completed, after which the Center must send both the supporting studies and the examination work to Cambridge for assessment.

Centers should refer to the Appendix and the *Cambridge Handbook* 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 written, eight-hour assignment marked by Cambridge. The examination tests the candidate's ability to research, analyze, 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). First-hand studies from primary sources must be used as the starting point for the development of ideas.

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 modeled outcomes together with the use of materials for construction.

Candidates should be aware of the design constraints that 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 programs, 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.

Photography may be used within this component, but must reflect the context, for example, fashion or advertising. Basic photographic skills are required, through the use of black and white or color 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>) on **January 1** for the June examination series and **July 1** for the November examination series.

All candidates must have **eight weeks'** preparation time, which they should use to choose the appropriate question, form their ideas, and make supporting studies. The last possible date for examination is **April 30** in the June series and **October 31** in the November series.

Supporting Studies

Cambridge will assess the Examination piece and supporting studies and award a **single mark** out of 100. However, you are reminded that the supporting studies are worth up to 40 marks.

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). Centers 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 may 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.

The supporting studies must be taken into the examination and will provide candidates with their only reference material during the examination.

Candidates are reminded that they may annotate their work but that written commentary, annotations, and notes are not rewarded in any of the Assessment Objectives. However, notations may assist with the process of personal evaluation and critical analysis.

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 Center must send both the supporting studies and the examination work to Cambridge for assessment.

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

Cambridge will assess the examination piece and supporting studies.

4.3 Component 3: Critical and Historical Assignment

An internally set assignment marked by Cambridge. 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 that 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 artworks 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 that will inform the work. Candidates must give clear details as to their first-hand study and sources.

Materials-Based Approach

Candidates should research and analyze 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 be in 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 watercolor techniques or brushwork in the work of three artists;
- a comparison of the techniques of fresco and oil painting or modeling 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 color and brushwork;
- shadow and light in painting inspired by Caravaggio, for example.

Evaluative Study

Candidates should research works of art, design, or architecture and make a written and visual critical analysis that 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 that affected their manufacture and the way the artist works. This will require 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 be in any of the following formats:

- a timeline that 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 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 digitized 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 (OPF). This is to provide support and guidance and while submission is recommended, it is by no means mandatory. Centers are reminded that the submission of an outline 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.

Centers should refer to the Appendix and the *Cambridge Handbook* 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 may have a detrimental effect on the total mark awarded.**

Cambridge will assess the assignment.

4.4 Component 4: Coursework Assignment

An internally set assignment marked by the Center, moderated by Cambridge.

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 Center, 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 Center. It must be the candidate's individual response produced from conception to the completion of the final outcome.

The **supporting portfolio** should contain work that 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 may have a detrimental effect on the mark awarded.**

Work submitted should demonstrate evidence of:

- informed and personal exploration within the chosen area;
- recording, analysis, organization, 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.

The Center 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 Cambridge. Centers will provide a breakdown of the five assessment objectives on the Individual Candidate Record Card.

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

See the Appendix for further information regarding size and weight of work, inappropriate material, dispatch 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 Centers 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 that encourages exploration, within either traditional media or 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 interpretive. In any case, work will evolve through investigation and development by the candidate. Responses 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,
- figure studies,
- portraits,
- the natural or built environment,
- still life,
- artworks,
- abstract notions or feelings,
- personal experiences,
- or visual ideas inspired by literary sources.

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.

Painting and Drawing

Candidates should be encouraged to work from direct observation and to explore the use of tone, color and composition, materials, and context. This can be shown through the use of processes and use of media such as charcoal, pencil, pastels, acrylic, watercolor, 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 two-dimensional 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.

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 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 specialty. 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, modeling, 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 modeling, casting or constructing, plaster, and wax.

Ceramics

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

Theater 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.

Jewelry

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 jewelry 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 color or and/or black and white.

Candidates should demonstrate an expressive and/or interpretive artistic response to the visual world. They should show an understanding of the conventions 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 color,
- viewpoint/composition,
- framing,
- editing,
- transitions.

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, solarization, 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 darkroom 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 storyboards, animation, digital editing, PowerPoint, CD-ROMs, and interactive websites.

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 while being aware of problems and opportunities, as well as working toward appropriate solutions. They should analyze 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 endeavors.

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 will not be expected to be familiar with all aspects of printmaking. They will have developed ideas and these will have evolved 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.

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 fibers. 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 realize 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 specialties:

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-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 fibers 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 specialty.

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6. Assessment Criteria

Marks	AO1: Gathering, recording, research, and investigation	AO2: Exploration and development of ideas	AO3: Organization 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 organization of visual elements. Slight evidence of expression of ideas visually and few aesthetic judgments.	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 organization of visual elements. Some limited expression of ideas visually and few aesthetic judgments.	A little ability in exploration and experimentation with materials. Some limited ability 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 organization of visual elements. Attempts are made to express ideas in visual and/or other forms and make aesthetic judgments.	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 show critical thought.
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 organization of visual and/or other forms. Adequately expresses ideas in visual and/or other forms and makes aesthetic judgments.	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.
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 organization of visual and/or other forms. Some competence in expressing ideas in visual and/or other forms and making aesthetic judgments.	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.

Marks	AO1: Gathering, recording, research, and investigation	AO2: Exploration and development of ideas	AO3: Organization and relationships of visual and/or other forms	AO4: Selection and control of materials, media, and processes	AO5: Personal vision and presentation
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 organization of visual elements. Good ability to express ideas visually and make aesthetic judgments.	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 organization of visual elements. Proficient ability to express ideas visually and make aesthetic judgments.	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 organization of visual elements. Expertly expresses ideas in visual and/or other forms and makes aesthetic judgments.	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 and/or other sources.	Outstanding exploration and manipulation of images. Highly accomplished ability to develop ideas through processes.	Outstanding ability in recognition and organization of visual and/or other forms. Highly accomplished ability to express ideas in visual and/or other forms and make aesthetic judgments.	Outstanding exploration and experimentation with materials. Highly accomplished ability to select and control media and processes.	Outstanding in personal and creative response. Highly accomplished personal evaluation and critical thinking.

7. Coursework: Guidance for Centers

At least one teacher in each Center offering a subject including coursework must be accredited by Cambridge.

7.1 Marking and Moderation of Component 4: Coursework Assignment

Internal Moderation

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

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

External Moderation

Cambridge sends a computer-printed Coursework mark sheet MS1 (internally assessed mark sheet) to each Center (in late March for the June examination series and in early October for the November examination series) 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 dispatched in the envelope provided, to arrive as soon as possible at Cambridge but no later than **April 30** for the June examination and **October 31** for the November examination.

Please refer to the *Cambridge Administrative Guide* for instructions regarding the selection of the sample. The sample must be sent to Cambridge along with the corresponding Individual Candidate Record cards, Coursework Assessment Summary Form, and the second copy of MS1 (internally assessed mark sheet) to reach Cambridge by **April 30** for the June examination series and **October 31** for the November examination series.

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.

Where work is too fragile or bulky or otherwise unsuitable to be sent by mail, a photographic record of the work must be sent for moderation purposes. In this instance the Center will be required to send an additional candidate's work to Cambridge for moderation. The Center 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 Center 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 standardized if more than one marker has been used.

Each Center must ensure that all the work submitted for moderation is clearly labeled.

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ART AND DESIGN – Component 4: Coursework Assignment
 Individual Candidate Record Card
 Cambridge IGCSE 2014

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	4
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)	
Marks to be transferred to Coursework Assessment Summary Form						TOTAL (max 100)



UNIVERSITY of CAMBRIDGE
 International Examinations

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 series and early October for the November Examination series. 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 Cambridge IGCSE.

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 (Cambridge) 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 Cambridge but no later than 30 April for the June examination and 31 October for the November examination.
3. Please refer to the *Cambridge Administrative Guide* 2014 for instructions regarding the selection of the sample. The sample must be sent to Cambridge along with the corresponding Individual Candidate Record Cards, Coursework Assessment Summary Form and the second copy of MS1, to reach Cambridge by **30 April** for the June examination series and **30 October** for the November examination series.
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. Cambridge 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 organization, extensive investigation, and will be characterized by an interpretation that is highly personal and perceptive, reflecting informed and considered judgment.

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 organization, and evidence of research, and will be characterized 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. While showing evidence of interest and effort, their work will generally be weak in organization, demonstrating only limited self-awareness. It will be characterized by a heavy reliance on secondary sources.

9. Appendix A: Guide to Administering Art and Design Examinations

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

These guidelines should be consulted by the teacher, before, during, and after the examination, and also by the invigilator.

You are advised to contact Cambridge where an issue arises that is not covered in these guidelines.

Part 1: Before Starting Any Supporting Work

Teacher Information

Size and Weight of Work

Before candidates begin to plan their finished piece or start their supporting work, they must be aware of the size and weight restrictions. Each candidate's work must not exceed **9lb, 14oz.; nor must it exceed 750 mm. (30") in any direction.**

Inappropriate Material

Candidates may work in any *appropriate* media. Cambridge does not wish to restrict the creative process behind works of art, but teachers are reminded that the use of inappropriate media can be potentially dangerous to those packing the scripts and to the examiners. The following is a list of items presented in the past that are deemed to be inappropriate.

- Hypodermic needles
- Syringes
- Any glass, including mirrors
- Animal skin
- Fresh organic matter
- Barbed wire
- Plaster
- Unfired clay
- Razor blades
- Plant material with roots attached

Centers are advised to contact Cambridge if they are in doubt about the suitability of materials. Any work carried out in an inappropriate medium will not be assessed if Health and Safety considerations render this impossible. Teachers must be aware that certain materials will create problems with Customs and Excise or are CITES (Convention on International Trade of Endangered Species) listed.

Use of Sketchbooks

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

Part 2: Before the Examination—Supporting Work

Invigilator and Teacher Information

0415/01, 02 candidates must have **eight weeks**¹ preparatory time in which to produce their supporting work.

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

Any pre-prepared material, such as outlines or sketches made onto the examination paper/canvas in advance of the examination or pre-prepared tracings, are **not** allowed². **The supporting work alone should act as the source material for the examination** and any tracing or copying that is required (e.g., for repeat-pattern designs for textiles) should take place **during** the examination.

If tracing paper is required during the examination (e.g., for repeat-pattern designs for textiles), then it must be attached to the supporting studies as evidence; this will, however, not contribute to the total number of sheets of supporting studies. Candidates' own photographs may be used as reference material but must also be submitted with the supporting studies (either mounted on the supporting studies sheets or included in a labeled envelope and attached to the work). Candidates must not take enlarged photographs into the examination to trace from.

Supporting work must be brought into the examination room at the start of the examination and must not leave the examination room until it is sent to Cambridge with the final examination piece. Candidates are not allowed access to their supporting work between examination sessions and they cannot replace work or submit additional supporting work once the examination has started. All supporting work must be labeled and must be clearly distinguishable from the final examination piece.

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

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

Candidates are **not** allowed to take books/magazines into the examination room as supporting work.

If candidates decide that they do not want to submit all the supporting work that they have taken into the examination, then the unwanted work must be handed to the invigilator at the end of the examination. This work should be clearly marked up as "not to be submitted" and the invigilator must ensure that it is retained securely until after the end of the inquiries on results period.

Additional Note for Teachers

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

¹ **Eight weeks** is defined as weeks in term time.

² Unless permission for a specific task has been granted by Cambridge.

Part 3: The Examination—Preparation of Materials

Invigilator and Teacher Information

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

If tracing paper is required during the examination (e.g., for repeat-pattern designs for textiles), then it must be attached to the supporting studies as evidence; this will, however, not contribute to the total number of sheets of supporting studies. Candidates' own photographs may be used as reference material but must also be submitted with the supporting studies (either mounted on the supporting studies sheets or included in a labeled envelope and attached to the work). Candidates must not take enlarged photographs into the examination to trace from.

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

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

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

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

The use of computers is acceptable; as with all supporting work, the work produced on the computer must be the candidate's own work. Computers can be used for supporting studies and in the examination itself.

Part 4: Invigilation of the Examination

Invigilator and Teacher Information

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

1. Familiarize yourself with the *Checklist for Invigilators*, which applies to invigilators of both written and practical examinations. Cambridge regulations require that all persons must be excluded from the examination room except for the following: members of staff acting as invigilators, the candidates engaged in each examination, other authorized personnel such as artist's models.
2. Before the arrival of the candidates and the start of the examination, familiarize 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.
4. Centers are provided with a final date by which the examination must be completed and should schedule the examination date/s accordingly within that period. In some cases it may be necessary for Centers to schedule different groups of candidates to take the same examination on different days. For example, 0415/01 candidates *A to M* take the examination on April 4, 5, and 6 and candidates *N to Z* take the same examination on April 10, 11, and 12.
5. In some cases it may be necessary for examination dates to be rescheduled. Candidates who may qualify for Special Consideration due to missing part of the examination because of recent illness, accident, etc. (see the *Cambridge Handbook*) may be advised to reschedule their examination later in the period. Centers are advised to refer to the *Cambridge Handbook* and to seek clarification from Cambridge.
Rescheduling within the period should not be used to accommodate candidates who might have failed to turn up for a session without good reason.
6. While Cambridge does not encourage the use of mp3 players, personal radios, cell phones (for candidates to listen to music), it remains at the Center's discretion to make them permissible. Centers need to be aware that many such devices now also store visual images and that invigilation must ensure that candidates only use them to play music.
7. All candidates must be provided with their own equipment such as scissors, erasers, paint, etc. Candidates should not need to share basic art equipment.
8. During the examination, it is recognized that some movement by candidates and spoken instructions may be necessary—but please ensure that these are essential to the examination. All equipment and chemicals should be arranged so as to minimize the need for any movement. Throughout the examination, a subject specialist should be made available to help you deal with any technical difficulties or safety issues that may arise. Candidates should initially direct questions/issues relating to technical matters and materials to the invigilator, who will in turn refer them to the available technician/teacher.
9. Candidates must not talk to each other or distract each other in any way.
10. The invigilator must be constantly vigilant and observant.
11. You should move around the studio. In the unlikely event that there is a serious breach of examination security (e.g., obvious collusion between candidates), the Head of Center should be informed and the incident detailed on the Supervisor's Report. Cambridge must be informed **immediately** of any such incident. If a candidate is disruptive, the Head of Center should be informed and the candidate should be removed quietly from the examination room. Again, Cambridge must be informed **immediately** of such an incident.
12. If a candidate appears to be having problems with faulty equipment or if he or she incurs any accidents such as water being spilled and spoiling work, inform the technician/teacher. A note should be made on the Supervisor's Report of any such help given to the candidate and included with the scripts for dispatch to Cambridge.
13. Invigilators and technicians/teachers must not comment on any aspect of the candidates' work, and should not communicate with candidates except for administrative or safety reasons. It is permissible for teachers to instruct candidates on clearing up and cleaning procedures at the end of the session and as appropriate throughout the examination.
14. If a candidate is experiencing difficulties in the examination, communication should be with that candidate only and general announcements should not be made. If there is a problem with the equipment supplied, an announcement may be made but, again, a note **must** be made in the Supervisor's Report, detailing the announcement and reasons, and included in the scripts for dispatch to Cambridge.

Part 5: At the End of the Examination

Teacher Information

1. Work carried out using chalk, pastels, or charcoal **must** be fixed before dispatch.
2. Candidates' work should not be individually wrapped in tissue paper or protective film as this not only adds to the transportation costs but hinders the marking process. If necessary, a single loose sheet of tissue paper could be placed on top of the work.
3. Trimming and mounting of work is not included in the examination time. This should be completed after the examination but the Center must ensure that the work remains secure and within the weight/size restrictions. Centers are advised not to mount work using heavy card or board.
4. Candidates must be instructed to label their work correctly. The candidate's name, number, and Center number must all be written clearly on the labels provided. The label must be attached to the top right-hand corner of the **front** of each sheet of work. As a precaution, the same information should be printed clearly on the reverse of the work.
5. If candidates have produced supporting work that they then decide they do not wish to submit for assessment, this work must be handed to the invigilator at the end of the examination. The work should be clearly marked "not to be submitted" and the Center must ensure that this work is retained securely until after the end of the inquiries on results period.

Part 6: Dispatch of Examination Work and Supporting Work

Teacher Information

1. The examination work and the appropriate supporting work must be packed together with the examination work on top. Supporting work must be securely fastened to the examination piece at the top left-hand corner, and it must be packed in candidate number order so that the candidate with the lowest candidate number is placed on top of the pile, i.e., the order in which the candidates appear on the attendance register. The attendance register must be placed on the top of the pile.
2. Ideally, work should not be folded or rolled.
3. Any three-dimensional work must be packed in durable containers and in such a way as to minimize movement of the work within the container. Centers are advised to obtain polythene "bubble wrap." Newspaper and sawdust are not suitable packing materials.
4. Examination work and supporting work must be sent to Cambridge as soon as it is completed. Centers should not wait until the end of the examination period before dispatching the work.
5. Where possible the work should be packed in the large white plastic envelopes provided by Cambridge.

Work for each component must be packed separately. All work should be sent to:

University of Cambridge International Examinations
Hill Farm Road
Whittlesford
Cambridge
United Kingdom
CB22 4FZ

10. Appendix B: Additional Information

10.1 Guided Learning Hours

Cambridge IGCSE syllabi are designed with the assumption that candidates have about 130 guided learning hours per subject over the duration of the course. (“Guided learning hours” include direct teaching and any other supervised or directed study time. They do not include private study by the candidate.)

However, this figure is for guidance only, and the number of hours required may vary according to local curricular practice and the candidates’ prior experience with the subject.

10.2 Recommended Prerequisites

Candidates beginning this course are not expected to have studied Art and Design previously.

10.3 Progression

Cambridge IGCSE Certificates are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

Candidates who are awarded grades C to A* in Cambridge IGCSE Art and Design are well prepared to follow courses leading to Cambridge International AS and A Level Art and Design, or the equivalent.

10.4 Component Codes

Because of local variations, in some cases component codes will be different in instructions about making entries for examinations and timetables from those printed in this syllabus, but the component names will be unchanged to make identification straightforward.

10.5 Grading and Reporting

Cambridge IGCSE results are shown by one of the grades A*, A, B, C, D, E, F, or G, indicating the standard achieved, Grade A* being the highest and Grade G the lowest. “Ungraded” indicates that the candidate’s performance fell short of the standard required for Grade G. “Ungraded” will be reported on the statement of results but not on the certificate.

10.6 Access

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and what they can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in the *Cambridge Handbook*, which can be downloaded from the website **www.cie.org.uk**

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

10.7 Support and Resources

Copies of syllabi, the most recent question papers, and Principal Examiners' reports for teachers are on the Syllabus and Support Materials CD-ROM, which we send to all Cambridge International Schools. They are also on our public website—go to **www.cie.org.uk/igcse**. Click the **Subjects** tab and choose your subject. For resources, click "Resource List."

You can use the "Filter by" list to show all resources or only resources categorized as "Endorsed by Cambridge." Endorsed resources are written to align closely with the syllabus they support. They have been through a detailed quality-assurance process. As new resources are published, we review them against the syllabus and publish their details on the relevant resource list section of the website.

Additional syllabus-specific support is available from our secure Teacher Support website **http://teachers.cie.org.uk**, which is available to teachers at registered Cambridge schools. It provides past question papers and examiner reports on previous examinations, as well as any extra resources such as schemes of work (unit lesson plans) or examples of candidate responses. You can also find a range of subject communities on the Teacher Support website, where Cambridge teachers can share their own materials and join discussion groups.

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