

**ART AND DESIGN 0400  
IGCSE  
FOR EXAMINATION IN 2008**

**Exclusions**

This syllabus must not be offered in the same session with any of the following syllabuses:

0596 Art and Design (Botswana)  
6005 Art and Design (Mauritius)  
6007 Art and Design AEP (Singapore)  
6009 Art and Design (Singapore)  
6010 Art

You can find syllabuses and information about CIE teacher training events on the CIE Website ([www.cie.org.uk](http://www.cie.org.uk)).



# Art and Design Syllabus

Syllabus code: 0400

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# INTRODUCTION

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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. It should widen cultural horizons and enrich the individual. 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. It is a form of communication and a means of expressing ideas and feelings.

International General Certificate of Secondary Education (IGCSE) courses are designed as two-year courses in Art and Design for examination at age 16-plus.

IGCSE subjects have been categorised into groups, and those subjects within each group have similar Aims and Assessment Objectives.

Art and Design falls into Group V (Creative, Technical and Vocational) of the International Certificate of Education (ICE) subjects together with Accounting, Business Studies, Child Development, Computer Studies, Drama, Design and Technology, Physical Education and Music.

The booklet *IGCSE: An Introduction* gives fuller details of ICE and the general pattern of the syllabuses.

This syllabus is designed for students taking Art and Design as a single subject.

All IGCSE syllabuses follow a general pattern. The main sections are:

Aims

Assessment Objectives

Assessment

Curriculum Content.

## AIMS

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The aims of the syllabus are the same for all candidates. The aims are set out below and describe the educational purposes of a course in Art and Design for the IGCSE examination. They are not listed in order of priority.

The aims are to stimulate, encourage and develop:

1. confidence, enthusiasm and a sense of achievement in the practice of Art and Design;
2. an ability to identify and solve problems in visual and tactile form;
3. an ability to record from direct observation and personal experience;
4. the technical competence and manipulative skills necessary to form, compose and communicate in two and three dimensions;
5. knowledge of a working vocabulary relevant to the subject;
6. the ability to organise and relate abstract ideas to practical outcomes;
7. experimentation and innovation through the inventive use of materials and techniques;
8. intuitive and imaginative responses showing critical and analytical faculties;
9. an interest in, and a critical awareness of, environments and cultures.

# ASSESSMENT OBJECTIVES

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The assessment objectives in Art and Design are grouped under the following headings:

## A KNOWLEDGE WITH UNDERSTANDING

Candidates should be able to:

1. recognise and render form and structure;
2. appreciate space and spatial relationships in two and three dimensions and understand space in terms of pictorial organisation;
3. use chosen media competently, showing clarity of intention and be able to explore surface qualities;
4. handle tone and/or colour in a controlled and intentioned manner.

## B INTERPRETATIVE AND CREATIVE RESPONSE

Candidates should be able to:

5. express ideas visually;
6. respond in an individual and personal way;
7. demonstrate quality of idea as seen by interpretation rather than literal description of a theme;
8. make informed aesthetic judgements.

## C PERSONAL INVESTIGATION AND DEVELOPMENT

Candidates should be able to:

9. show personal vision and commitment, through a mature and committed response;
10. research appropriate resources;
11. assess a design problem and arrive at an appropriate solution;
12. show development of ideas through appropriate processes, worksheets, etc. before arriving at a final solution.

## SPECIFICATION GRID

The relationship between the assessment objectives and the scheme of assessment is set out in the table below.

Assessment Objective Paper	A				B				C			
	1	2	3	4	5	6	7	8	9	10	11	12
1	15	15	10	10	10	5	5	10	5	5	-	10
2	15	15	10	10	7	7	10	6	10	5	-	5
3	15	15	10	10	10	5	-	15	2	5	10	3
4	5	10	5	-	-	10	5	15	20	25	-	5
5	5	5	5	5	5	10	10	5	20	15	5	10

## ASSESSMENT

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Candidates are required to enter **two** papers.

The following different entry options are available:

Option A – Paper 1 and Paper 2

Option B – Paper 1 and Paper 3

Option C – Paper 1 and Paper 4

Option D – Paper 1 and Paper 5

Option E – Paper 2 and Paper 3

Option F – Paper 2 and Paper 4

Option G – Paper 2 and Paper 5

Option H – Paper 3 and Paper 4

Option I – Paper 3 and Paper 5

### **Weighting of papers**

Paper	Weighting	Time	What	When	Assessment
1 Observational Study	50%	10 hour practical	Examination piece (max size A2) plus no more than three sheets of supporting work (max size A2)	15 March – 30 April JUNE EXAMINATION 15 September – 31 October NOVEMBER EXAMINATION	By CIE
2 Interpretative Study	50%	10 hour practical	Examination piece (max size A2) plus no more than three sheets of supporting work (max size A2)	15 March – 30 April JUNE EXAMINATION 15 September – 31 October NOVEMBER EXAMINATION	By CIE
3 Design Study	50%	10 hour practical	Examination piece (max size A2) plus no more than three sheets of supporting work (max size A2)	15 March – 30 April JUNE EXAMINATION 15 September – 31 October NOVEMBER EXAMINATION	By CIE
4 Coursework: Critical and Historical Study	50%	n/a	Folder of not more than 2000 words, no larger than A2	n/a	By CIE
5 Coursework*	50%	n/a	One main finished piece plus supporting portfolio	n/a	By Centre, marks moderated by CIE

\* Teachers may undertake school-based assessment with the written approval of CIE. This will be given to teachers who satisfy CIE requirements concerning moderation and they will have to undergo special training in assessment before entering candidates.

CIE offers training in the form of Distance Training Packs.

## DESCRIPTION OF PAPERS

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These papers have been designed to allow candidates to demonstrate independently their ability to realise ideas and intentions in response to a number of differing questions/briefs. Candidates should use the preparation period to research their chosen question. They will be assessed on their ability to investigate, document and record their work towards a final solution. Experimentation and selection of appropriate media and processes should be resolved prior to the ten hour examination itself.

During the preparatory period candidates are expected to produce up to three sheets of A2 supporting work. This work must be taken into the examination room where it will assist the production of the ten hour examination piece. The supporting studies must remain with the examination work and must not be removed once the examination has started.

Initial guidance regarding the selection of question and appropriate choice of materials and processes may be sought at the beginning of the preparatory period. Candidates should then be advised to work independently, whether at school or at home.

### Papers 1, 2 and 3

Candidates are required to select one question. They are expected to:

- research their chosen question, document and record with the use of sketches, notes and their own photographs from first hand study and, where appropriate, secondary sources;
- using the above, produce preparatory studies showing the investigation and development of their ideas;
- work from **direct observation** from primary sources in the examination.<sup>1</sup>

#### Paper 1: Observational Study

Questions will be set to test the candidate's ability to represent from **direct observation**. Any studies must be from the object/objects themselves and **not** from secondary sources, such as books or magazines. If photographs are used, they should be the candidate's own photographs.

During their course candidates should:

- explore basic elements of line and tone;
- use a variety of wet and dry media, such as pastels, watercolour or inks;
- work on different surfaces, textures and coloured paper.

Candidates must be prepared to draw or paint a subject from a choice that will include the human figure, still life, interiors and exteriors, natural and man-made objects.

#### Paper 2: Interpretative Study

Questions will be set to test the candidate's ability to organise a pictorial composition. Candidates are required to produce a personal and original interpretation of one theme. The interpretation may be abstract or non-figurative if desired.

In preparing for this paper, candidates should be able to:

- communicate ideas and feelings inspired by the chosen theme in a personal way;
- create a visually stimulating composition;
- use basic visual elements such as line, tone and colour and texture to create an expressive image;
- create volume, depth and space within the composition, if required;
- use appropriate media with confidence and skill, allowing for an individual response.

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<sup>1</sup> It is noted that in some instances it may be difficult for candidates to produce work from first hand study during the exam period. In these cases it is permissible for candidates to work from studies that they have made at first hand in preparation. Where photographs are used, they must be the candidate's own.



**Paper 3: Design Study**

Questions will be set to test the candidate's ability to analyse a design brief, and to arrive at an appropriate solution by producing a design on paper.

The question paper will cover the following areas :

- Graphic design which could include typography, illustration and calligraphy
- Textile design which could include print, dye and fashion design
- Photography, which could include black and white and colour
- Printmaking, which could include packaging, greetings cards and wrapping paper
- Other design areas such as environmental design, structural or interior design. Repeat pattern design

Candidates should be aware of the design constraints that can apply within the commercial application of design. They must show that alternative solutions to the initial brief have been considered. This should be shown in their supporting studies.

The examination piece may be in any appropriate media. Candidates are advised that the exploration of different media is acceptable and integration of contrasting media is also encouraged.

Photography may be used within this paper, but should reflect the context, for example, fashion or advertising. Basic photographic skills are required, through the use of black and white or colour film, 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.

All imagery must be the candidate's original work. Manipulation of secondary images through different technical processes is acceptable but it should be stressed that these should not represent a large proportion of the work submitted, for instance, trade processed colour prints, laser copies, digitally enhanced images from software such as *Adobe Photoshop*.

**Paper 4: Critical and Historical Study**

The study will relate to any aspect of art or design. It could be a critical appraisal or theoretical study undertaken in a written and practical form, including drawings, paintings, photographs or video work.

It enables candidates to 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, analysis, selection and judgement.

There must be a degree of primary research undertaken by the candidate, whether that be viewing paintings, buildings or artefacts. 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 advised to look at studying a topic that is accessible in their locality. This **first hand** observation is to be supported with secondary information from sources such as books, slides and videos which will inform the work. Candidates must give clear details as to their first hand study and sources.

The study may be presented in any appropriate format:

- structured sequence of annotated drawings, paintings, photographs or three dimensional objects
- visual and written analysis of not more than 2000 words. This should be in a form that is easy to transport and handle, and no larger than A2 in size.
- Tape/slide or video or multimedia presentation (please ensure that any videos sent are VHS, any multimedia presentation must also be backed up by a hard copy).

**Paper 5, Coursework (School-based assessment)**

Candidates should have completed a course of at least one-year in the study of **one** of the areas of study, listed below. During the course they should produce a supporting portfolio of work that relates to the chosen area. This supporting portfolio will be submitted for assessment along with **one main** piece of finished work completed during the year.

The Centre will assess both the supporting portfolio and the main piece of finished work. One mark out of a total of 100 will be awarded.

The supporting portfolio should contain work which shows the development of ideas and the research and evaluation that has taken place during the course.

- Painting and related media
- Three-dimensional studies
  - sculpture
  - ceramics
  - theatre design
  - stained glass/mosaic
  - environmental/architectural models/design
  - product design
  - jewellery
  - puppetry
- Photography
- Graphics
- Textiles

Candidates can **either** concentrate on **one** area of study from the above list **or** they can choose a **thematic** approach. This is where they produce work from **three** different areas of study but on **one** theme. Examples of themes include:

movement

sea creatures

food

natural forms

places of worship

This list is not exhaustive and other areas of study are quite acceptable. If you are unsure whether or not a theme is acceptable, please contact CIE for advice. These details are intended as guidance only and are not intended to be prescriptive or comprehensive.

# CURRICULUM CONTENT

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Art and Design encompasses a broad range of related activities, areas and approaches to study. This syllabus has been devised to allow Centres to emphasise their strengths in terms of staff expertise and interests, and to allow candidates choice, while at the same time ensuring a suitable breadth of study within the subject. Centres can design their own courses of study, by selecting from the **areas of study** below.

These provide a broad framework of art and design practice, and indicate an approach which encourages exploration, within either traditional or contemporary art forms, and candidates are encouraged to produce a variety of creative responses through a wide range of materials, processes and techniques.

Candidates are **NOT** expected to produce work from all of the specialist areas within each group. The one main piece of finished work should be **one** item from **any one** of the groups listed below.

They are, however, expected to:

- Identify and research a particular aspect of art & 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

Studies under this heading may be representational or descriptive, or they may be more imaginative and interpretative. In either case, they will evolve through investigation and development. They may be based upon a directly observed starting point or subject, or they may be a personal response to a theme.

Subjects may include landscapes, figure studies, portraits, the natural or man-made environment, artefacts, abstract notions or feelings, personal experiences, or visual ideas inspired by literary sources, etc.

Methods employed include drawing of all kinds, all graphic media, and painting and related media, including pastels, oils, acrylics and watercolours. Candidates may combine these media or use them in conjunction with other materials e.g. collage, sculpture.

Candidates should learn to use a sketchbook to make visual 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.

## THREE-DIMENSIONAL STUDIES

This area of study includes:

- sculpture
- ceramics
- theatre design
- stained glass/mosaic
- environmental/architectural models/design
- product design
- jewellery
- puppetry

Candidates may work in traditional or new materials, but should show an understanding of three-dimensional qualities of volume, form, space appropriate to their chosen specialism. 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.

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.

## **PHOTOGRAPHY**

Candidates should have knowledge of black and white photography, including developing and processing prints. Candidates should be encouraged to work with silver-based and/or digital photographic technologies. They should be familiar with basic photographic equipment such as cameras, enlargers, lenses, filters, lighting and flash and several types of film. They should be able to produce contact prints and enlargements.

Aesthetic considerations, observation and imagination are also required. Commercially processed colour prints may also be included for this purpose.

Within this area, candidates may also produce time-based work in film, video or multi-media. All work must be accompanied by story-boards which provide clear documentation of the candidate's work through planning and development at all stages of scripting, production and editing.

Candidates may, with the permission of their Centre, use their own computer, printer and papers in the examination.

Supporting portfolios should contain evidence of the above, plus an awareness of photographic imagery in an appropriate historical or critical context.

The ten hour examination period should be carefully planned so that they can complete all developing and printing and any montage and further manipulation of images.

## **GRAPHICS**

In this area of study, candidates may produce work in any of the following:

- design
- illustration
- printmaking

They should be able to identify 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.

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, should be clearly documented. The development of printmaking processes should be included, as should knowledge of both historical and contemporary graphics.

## **TEXTILES**

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

- printed or dyed, including batik
- constructed, including knitting, weaving, spinning, stitch and embroidery
- fashion – design, illustration, garment construction or accessories

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.

## **KNOWLEDGE, UNDERSTANDING AND SKILLS**

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Although specific knowledge and skills are demonstrated in each specialism, a generic set of skills are required across all areas of study. Candidates are expected to develop the following skills:

- Record experiences and observation mainly in visual form; undertake research and gather, select and organise visual and other appropriate information
- Explore relevant resources; analyse and discuss images, objects and artefacts; make and record judgements;
- Use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- Apply knowledge and understanding in the making of images and artefacts; review and modify work and plan and develop ideas in the light of own and others evaluation
- Organise, select and communicate ideas, solutions and responses, present these in a range of visual forms

# INSTRUCTIONS FOR THE MARKING AND MODERATION OF COURSEWORK

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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 Coursework Training Handbooks.

## MODERATION

### (a) 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 for each skill assigned within different teaching groups (e.g. different classes) are moderated internally for the whole Centre entry. The Centre assessments will then be subject to external moderation by CIE.

### (b) External Moderation

Individual Candidate Record Cards and Coursework Assessment Summary forms which must be sent with the work, must be received by CIE no later than 30 April for the June examination and 31 October for the November examination along with a sample of the Coursework undertaken by the candidates. The samples should cover the full ability range. **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. The Centre should select candidates covering the whole mark range, with the marks spaced as evenly as possible from the top mark to the lowest mark. If appropriate, the samples should be selected from the classes of different teachers. 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.

- (c) 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.
- (d) The Principal and the Art and Design Teacher of each Centre will be required to sign a statement certifying the work submitted for assessment is that of the candidate to whom it is ascribed.
- (e) Each Centre must ensure that each candidate's work is clearly identified by name and examination number and, if necessary, is accompanied by a statement which explains why a particular mark was awarded if this is not evident from the work itself.
- (f) 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.

Videos should be excluded from the sample as they are often not compatible with the UK systems and cannot always be viewed.

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

# ASSESSMENT CRITERIA FOR COURSEWORK (SCHOOL-BASED ASSESSMENT)

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## **Grade A** (90-100 marks)

The candidate has demonstrated expertise in:

- expressing quality of form, line, shape and structure skillfully and with sensitivity;
- understanding clearly space and spatial relationships;
- showing complete mastery of technique in the use of material;
- understanding fully surface qualities and the use of colour and tone;
- communicating a sensitive and highly individual personal response;
- investigating in depth original and secondary sources;
- demonstrating a well-informed aesthetic judgement;
- providing elegant solutions.

## **Grade B** (75-89 marks)

The candidate has demonstrated proficiency in:

- expressing quality of form, line, shape and structure well, with some sensitivity;
- understanding clearly space and spatial relationships;
- showing mastery of technique in the use of material;
- understanding surface qualities and the use of colour and tone;
- communicating a sensitive and individual personal response;
- investigating in some depth original and secondary sources;
- demonstrating an informed aesthetic judgement;
- providing well thought out solutions.

## **Grade C** (60-74 marks)

The candidate has demonstrated competence in:

- expressing quality of form, line, shape and structure;
- understanding clearly space and spatial relationships;
- showing grasp of technique in the use of material;
- understanding surface qualities and the use of colour and tone;
- communicating a personal response;
- investigating both original and secondary sources;
- demonstrating aesthetic judgement;
- providing interesting solutions.

**Grade D** (45-59 marks)

The candidate has demonstrated basic competence in:

- expressing quality of form, line, shape and structure;
- understanding space and spatial relationships;
- showing grasp of some technique in the use of material;
- understanding surface qualities and the use of colour and tone;
- communicating a personal response;
- investigating a variety of sources;
- demonstrating some aesthetic judgement;
- providing adequate solutions.

**Grade E** (30-44 marks)

The candidate has demonstrated some competence in:

- understanding space;
- showing awareness of technique in the use of material;
- understanding some use of colour and tone;
- communicating a relative response;
- investigating secondary sources;
- providing some solutions.

**Grade F** (15-29 marks)

The candidate has demonstrated awareness in:

- understanding of space;
- understanding of some use of colour and tone;
- communicating a response;
- consulting secondary sources;
- providing a solution.

**Grade G** (6-14 marks)

The candidate has shown:

- use of colour;
- a basic response;
- some use of secondary sources;

**Unclassified** (0-5 marks)



## **GRADE DESCRIPTIONS**

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### **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. While 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.



**ART AND DESIGN - Paper 5**  
**Individual Candidate Record Card**  
**IGCSE 2008**

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	0	8
Candidate Number		Candidate Name		Teaching Group/Set				

	Knowledge with Understanding			Interpretative and Creative Response			Personal Investigation and Development					
	Recognise and render form and structure	Appreciate space and spatial relationships	Use chosen media with quality and clarity	Handle tone and/or colour in controlled, intentional manner	Express ideas visually	Respond in an individual and personal way	Demonstrate quality of ideas by interpretation	Make aesthetic judgements	Impress with personal vision and commitment	Research appropriate resources	Assess design problem and arrive at appropriate solution	Development of ideas in series of rough layouts which lead to final solution
	(max 5)	(max 5)	(max 5)	(max 5)	(max 5)	(max 10)	(max 10)	(max 5)	(max 20)	(max 15)	(max 5)	(max 10)
Marks to be transferred to Coursework Assessment Summary Form	(max 20)			(max 30)			(max 50)				TOTAL (max 100)	



## A. INSTRUCTIONS FOR COMPLETING INDIVIDUAL RECORD CARDS

1. Complete the information at the head of the form.
2. Mark the Coursework assignment for each candidate according to instructions given in the Syllabus booklet.
3. Enter marks and total marks in the appropriate spaces. Complete any other sections of the form 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 in the Coursework component 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 of the year of the June Examination and early October of the year of 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 students who have undertaken Coursework as part of their IGCSE.



**ART AND DESIGN - Paper 5**  
**Coursework Assessment Summary Form**  
**IGCSE 2008**

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

Centre Number		Centre Name		June/November			2	0	0	8
Syllabus Code		Syllabus Title								
Candidate Number	Candidate Name	Teaching Group/ Set	Knowledge with Understanding (max 20)	Interpretative Creative Response (max 30)	Personal Investigation & Development (max 50)	Total Mark (max 100)	Internally Moderated Mark (max 100)			
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 an order which will allow ease of transfer of information to a computer-printed Coursework mark sheet MS1 at a later stage (i.e. in candidate index number order, where this is known; see item B.1 below). Show the teaching group or set for each candidate. The initials of the teacher may be used to indicate 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 index 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 the computer-printed Coursework mark sheet MS1 must be despatched in the specially provided envelope 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. Send samples of the candidates' work covering the full ability range with the corresponding Individual Candidate Record Cards, this summary form and the second copy of MS1, to reach CIE by 30 April for the June examination and 31 October for the November examination.
4. Indicate the candidates who are in the sample by means of an asterisk (\*) against the candidates' names overleaf. The size of the coursework sample should be as follows:

Number of candidates entered	Number of candidates whose work is required
0-10	All candidates
11-50	10
51-100	15
above 100	20

5. Where more than one teacher is involved in marking the work, the sample must include candidates marked by all teachers. Candidates must be selected so that the whole range is covered, with marks spaced as evenly as possible from the top mark to the lowest mark.
6. CIE reserves the right to ask for further samples of Coursework.
7. Send, with the sample work, instructions given to candidates and information as to how internal moderation was carried out.

**APPENDIX 1 – GENERAL INSTRUCTIONS****1 Despatch of Question Papers to Centres**

Each examination Centre that has completed their provisional entries will be sent papers in **late January** for the **June** session and in **August** for the **November** session. The papers should be given to candidates as soon as they are received at the Centre. Candidates must have a **minimum of two** weeks preparation.

In addition these papers will also be available on CIE direct in the 'My Messages' area.

**2 Examination Preparatory Work**

Centres are reminded that candidates must submit their supporting studies with the examination piece(s) for external assessment.

**3 Dates of Examination**

All examination work must be completed by 30 April for the June examination and 31 October for the November examination. The work must be sent to CIE as soon as it is completed, that is candidates who have completed their tests at the beginning of the examination period should have their work despatched to CIE as soon as possible. Centres should not wait until the end of the period before despatching work to CIE.

**4 Duration of Examination**

10 hours.

Candidates should carry out the work in sessions of no more than 3 hours duration where possible.

**5 Invigilation**

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

CIE recommends that a teacher other than an Art and Design teacher should **normally** invigilate the examination. It is accepted that this may not always be possible especially as their expertise may be required on technical matters.

The work done by the candidates must be unaided and conducted in line with the regulations for written examinations, as described in the CIE Handbook for Centres. During the examination, it is recognised that some movement by candidates and spoken instructions by invigilators may be necessary – but please ensure these are essential to the examination and do not compromise the security of the examination. Candidates should direct questions relating to technical matters and issues relating to materials, to the invigilator. Candidates must not talk to each other.

The use of personal stereos/MP3s/iPods/radios, etc. is forbidden and there must be no background noise.

**6 Media**

Candidates may work in any appropriate media. Painted work must be carried out in a quick-drying medium and must be completely dry before it is despatched for marking at CIE. Work carried out using chalk, pastels or charcoal must be fixed before despatch. Monochrome may be used but all candidates must submit some work in colour.

## 7 Paper size and colour

CIE will **not** supply paper for the use of candidates. Centres and candidates are advised that work submitted **which exceeds A2 will not be assessed**. Work carried out on smaller paper is acceptable. In order to ease handling and minimise transportation costs, Centres are advised not to mount work using expensive and heavy card. Work that is mounted in wooden/plastic frames and with glass will not be accepted.

Work submitted for Papers 1, 2 and 3 must be two-dimensional. All work must be sent flat and not rolled.

## 8 Labelling of work

Candidates must be instructed to label their work correctly. The candidate's name, candidate's number and the Centre number must all be written clearly on the label provided. The label must be attached to the front of the work on the top right-hand corner. As a precaution, the same information should be clearly printed on the reverse of the work. All work must be labelled as described. (See Appendix 3 for copies of labels.)

## 9 Despatch of Work for External Assessment and Moderation by CIE

All work should be sent to:

University of Cambridge International Examinations (CIE)  
Hill Farm Road  
Whittlesford  
CB2 4QT

All parcels should be marked ART AND DESIGN 0400. The Centre number must be clearly indicated.

It is important that Centres note the following:

- **Examination - Paper 1, 2 and 3**

All candidates' work for Papers 1, 2 and 3 **must** be packed separately.

The work should be packed so that the candidate with the lowest candidate number is placed on top of the pile, i.e. the order the candidates appear on the attendance register.

Work should not be folded, as this hampers the marking exercise. All work must be clearly labelled. Each candidate's preparatory studies must be securely fastened to the examination piece at the top left-hand side with a treasury tag. Centres should ensure that the tag is loose enough to allow the work to be turned over without ripping the corner of the work; staples should not be used. The attendance register must be placed on the top of the pile.

- **Coursework - Paper 5**

Candidates must submit **one main** piece of finished work plus a supporting portfolio of work (**maximum** A1 size).

The main piece can be either two or three-dimensional.

Centres are required to send a sample of work submitted for moderation at CIE. The sample should cover the full ability range. 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 work that contributed to the final mark for ten candidates will be required. The Centre should select candidates covering the whole mark range, with the marks spaced as evenly as possible from the top mark to the lowest mark. If appropriate, the samples selected should be selected from the classes of different teachers. A further sample of work may be subsequently required. All copies of paper work relating to the internal assessment of work by the Centre must be retained until after the publication of results.

Work that is too bulky or fragile should be excluded from sample.



Each Centre must ensure that all the work submitted for moderation is clearly labelled. If a candidate chooses to respond in a way which exceeds these instructions, such as an installation piece or a piece of fragile stained glass for example, it may be possible to submit a series of good quality photographs with a fully comprehensive commentary of the work. It is recognised that there may be limitations to this procedure and Centres are advised to contact CIE for advice.

Three-dimensional work must be packed in durable containers and in such a way as 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.

**10 Assessment of Coursework by Centre**

Under no circumstances should the Centre divulge the marks awarded to the candidates.

**APPENDIX 2 – RETURN OF WORK****REQUEST FOR THE RETURN OF IGCSE ART AND DESIGN WORK**

Please read the instructions overleaf and note the following important information before completing this form.

- Forms received after the date given overleaf will not be accepted.
- CIE cannot guarantee that all work will be returned as we reserve the right to retain some candidates' scripts for use as standards, to ensure consistency of marking in future examinations, and for examiner training.

**NB.** Although the utmost care and attention is given to ensure that loss or damage to work does not occur, CIE cannot accept responsibility for any work which is lost or damaged in transit or whilst in Cambridge.

- In the event of work being unavailable for return as in (2) above, a refund will be made based on the percentage of material retained.
- The charge of £100 per paper is based on items being returned using DHL and on the work being a maximum size of A2.

CIE reserves the right to make an additional charge to cover costs if the maximum size is exceeded.

- Work will be returned after the enquiries on results deadline – mid-November for work submitted for the June examination and mid-May for work submitted for the October/November examination.

<b>Centre Number</b>		<b>Centre Name</b>		
			<b>Session</b>	<b>Year:</b>
			<b>June/November</b>	

Syllabus Code	Paper Code	Cost per paper	Please tick relevant Paper
0400	1	£100.00	
0400	2	£100.00	
0400	3	£100.00	
		<b>Total Cost at £100.00 Per Paper</b>	

<b>FOR ACCOUNTS USE ONLY</b>
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Budget Code ID324 3800
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UNIVERSITY of CAMBRIDGE  
International Examinations

**Instructions for completion**

1. Complete the Centre Number, Centre Name, Year and Session boxes.
2. Tick the appropriate box(es) to indicate which papers you want returned.
3. The Cost for return of each paper (all candidates) is £100. Please fill in the TOTAL cost box and return to CIE. Please do **not** send cheques with this completed form; CIE will invoice all Centres at the end of each session.

University of Cambridge International Examinations  
1 Hills Road  
Cambridge  
CB1 2EU  
United Kingdom

4. The deadline for receipt of this form at CIE is 30 April for the June examination and 31 October for the November examination.
- NB. Please note that the coursework components for the following will be automatically returned free of charge: 0400/5.

**APPENDIX 3 - LABELS FOR DESPATCH**

**IGCSE Art and Design (0400)**

To assist with the identification of artwork, these labels must be completed in BLOCK CAPITALS and attached to the work of each candidate.

The labels must be placed in the top right hand corner of the front of each relevant piece of work or folder.

0400 Paper 1: <b>Observational Study</b>											
Centre Name											
Centre No.				Candidate No.							
Candidate Name											
Question Number											
Title											

0400 Paper 2: <b>Interpretative Study</b>											
Centre Name											
Centre No.				Candidate No.							
Candidate Name											
Question Number											
Title											

<b>Supporting Work</b>						0400 Paper 1					
Centre Name											
Centre No.				Candidate No.							
Candidate Name											

<b>Supporting Work</b>						0400 Paper 2					
Centre Name											
Centre No.				Candidate No.							
Candidate Name											

<b>Supporting Work</b>						0400 Paper 1					
Centre Name											
Centre No.				Candidate No.							
Candidate Name											

<b>Supporting Work</b>						0400 Paper 2					
Centre Name											
Centre No.				Candidate No.							
Candidate Name											

0400 Paper 3: <b>Design Study</b>											
Centre Name											
Centre No.				Candidate No.							
Candidate Name											
Question Number											
Title											

0400 Paper 4: <b>Critical and Historical Study</b>											
Centre Name											
Centre No.				Candidate No.							
Candidate Name											
Title											

<b>Supporting Work</b>						0400 Paper 3					
Centre Name											
Centre No.				Candidate No.							
Candidate Name											

<b>Supporting Work</b>						0400 Paper 3					
Centre Name											
Centre No.				Candidate No.							
Candidate Name											

0400 Paper 5: <b>Coursework Supporting Portfolio</b>											
Centre Name											
Centre No.				Candidate No.							
Name											
Area of Study											

0400 Paper 5: <b>Coursework main piece</b>											
Centre Name											
Centre No.				Candidate No.							
Candidate Name											
Area of Study											

**All work must show Centre Number, Candidate Name and Candidate Number**