

International General Certificate  
of Secondary Education

**Revised Syllabus**

ART AND DESIGN 0400

For examination in June and November 2010

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# Art and Design Syllabus Revised

Syllabus code: 0400

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### Note

This syllabus has been significantly revised and teachers are advised to familiarise themselves with it thoroughly before commencing teaching.

### 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



# 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.

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 and new media and technologies.

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.

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.

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

## ASSESSMENT OBJECTIVES

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The Assessment Objectives for components 1, 2, 3 and 4 and their weighting in Art and Design are as follows:

AO1	<b>GATHERING, RECORDING, RESEARCH AND INVESTIGATION</b> (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20
AO2	<b>EXPLORATION AND DEVELOPMENT OF IDEAS</b> (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	<b>ORGANISATION AND RELATIONSHIPS OF VISUAL ELEMENTS</b> (a) Organise and recognise the relationships of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20
AO4	<b>SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES</b> (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20
AO5	<b>PERSONAL VISION AND PRESENTATION</b> (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
TOTAL MARKS		100

## SCHEME OF ASSESSMENT

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Candidates are required to enter **two** papers in any of the combinations outlined below. A candidate may offer two examination papers or one examination paper with coursework.

The following entry options are available:

- Option A      Component 1 and Component 2
- Option B      Component 1 and Component 3
- Option C      Component 1 and Component 4
- Option D      Component 2 and Component 3
- Option E      Component 2 and Component 4

Component	Title	Duration	Total Marks	Weighting	Requirement	When?	Type of Assessment
1	Observational/ Interpretative Assignment	8 hour practical	100	50%	Examination piece <b>plus</b> up to two sheets (four sides) of supporting studies (maximum size A2)	By 30 April for the June session and by 31 October for the November session. QPs can be handed out as soon as they are received or at the discretion of the Head of Art but all candidates must have at least two weeks' preparation time.	Externally assessed
2	Design Assignment	8 hour practical	100	50%	Examination piece <b>plus</b> up to two sheets (four sides) of supporting studies (maximum size A2)	By 30 April for the June session and by 31 October for the November session. QPs can be handed out as soon as they are received or at the discretion of the Head of Art but all candidates must have at least two weeks' preparation time.	Externally assessed
3	Critical and Historical Assignment	n/a	100	50%	Folder of 1500–2000 words with illustrative material (maximum size A2)	By 7 May for the June session and by 7 November for the November session.	Externally assessed
4	Coursework Assignment*	n/a	100	50%	One final outcome** <b>plus</b> supporting portfolio (maximum size of outcome and portfolio is A2, up to 4 sheets (8 sides) of work in portfolio)	By 7 May for the June session and by 7 November for the November session.	Internally assessed by Centre, externally moderated by CIE

\* In order for a Centre to undertake internal assessment of Coursework in Art and Design, at least one teacher must hold the appropriate certificate or letter of accreditation from CIE. The accreditation can be obtained by successful completion of the requirements of the Art and Design Coursework Training Handbook (CTH). Teachers who already have experience in Centre-based assessment may apply to CIE to be accredited without such training by submitting their CV, but such exemption is not given automatically (see Handbook for Centres 2010). Teachers who have previously been accredited based on the DTP or the CTH for the previous syllabus need not re-apply.

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



# DESCRIPTION OF COMPONENTS

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## Component 1: Observational/Interpretative Assignment

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

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

The questions are to act as starting points for the candidate's focus of study and all questions will be broad and flexible. Investigation, research, evaluation and development are required to support the examination piece. The examination piece may be realised 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.

## Supporting Studies

Question papers will be despatched to Centres based on provisional entry information. They will also be placed on CIE Direct in the 'My Messages' area. Question papers can be handed out to candidates as soon as they are received by the Centre or at the discretion of the Head of Art. All candidates must have at least two weeks' preparation time which they should use to choose the appropriate question, form their ideas and make supporting studies. The supporting studies must be taken into the examination room and be submitted for assessment along with the examination piece. The submission will be assessed as a whole.

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

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

## Examination Piece

Candidates must take their supporting studies with them into the examination. The supporting studies must then stay with the examination work until the examination has been completed, after which both the supporting studies and the examination work will be sent to CIE for assessment.

Centres are reminded to refer to the General Instructions (see Appendix 1) and Handbook for Centres for further guidance and invigilation instructions. Candidates should be familiar with the Assessment Objectives by which their work will be assessed (see page 3).

See pages 14–19 for further information.

## Component 2: Design

An externally set, eight hour assignment marked by CIE. The examination will test the candidate's ability to research, analyse and develop ideas to a design brief, and to arrive at an appropriate solution. All questions will be 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).

The question paper will cover the following areas:

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

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

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

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

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.

### Supporting Studies

Question papers will be despatched to Centres based on provisional entry information. They will also be placed on CIE Direct in the 'My Messages' area. Question papers can be handed out to candidates as soon as they are received by the Centre or at the discretion of the Head of Art. All candidates must have at least two weeks' preparation time which they should use to choose the appropriate question, form their ideas and make supporting studies. The supporting studies must be taken into the examination room and be submitted for assessment along with the examination piece. The submission will be assessed as a whole.

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

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

### Examination Piece

Candidates must take their supporting studies with them into the examination. The supporting studies must then stay with the examination work until the examination has been completed, after which both the supporting studies and the examination work will be sent to CIE for assessment.

Centres are reminded to refer to the General Instructions (see Appendix 1) and Handbook for Centres for further guidance and invigilation instructions. Candidates should be familiar with the Assessment Objectives by which their work will be assessed (see page 3).

See pages 14–19 for further information.

### Component 3: Critical and Historical Assignment

An internally set assignment marked by CIE. There is no question paper for this component. The assignment will relate 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 or more formal written critical evaluative studies.

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

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

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

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

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

- intentions
- details of research undertaken
- resources list
- suggested presentation.

Outline proposals must be submitted electronically and feedback should be received within 14 days.

Centres are reminded to refer to the General Instructions (see Appendix 1) and Handbook for Centres for further guidance. Candidates should be familiar with the Assessment Objectives by which their work will be assessed (see page 3).

See pages 14–19 for further information.

**Component 4: Coursework Assignment**

An internally set assignment moderated by CIE.

In a course of at least one year, candidates are expected to have concentrated on one of the areas listed (see pages 9–13). From the course they should select, for assessment by the Centre, one final outcome\* plus a supporting portfolio of work that directly relates to that one final outcome (size A2, **maximum** 4 sheets – 8 sides).

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

The supporting portfolio should contain work which shows the research, exploration, development and evaluation relevant to the one final outcome. The supporting portfolio may also contain some other work that may not be directly linked to the area studied but that demonstrates skills relevant to their studies such as life drawing. However candidates should be reminded that the **quality of work is more important than the amount of work: any weaker work submitted will have detrimental effect on the holistic mark awarded.**

Work submitted should demonstrate evidence of:

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

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

The Centre will assess the one final outcome together with the supporting portfolio holistically and provide a mark out of 100. This will then be externally moderated by CIE. Centres will provide a breakdown of the five assessment objectives on the Individual Candidate Record Card (see page 23).

Centres are reminded to refer to the General Instructions (see Appendix 1) and Handbook for Centres for further guidance. Candidates should be familiar with the Assessment Objectives by which their work will be assessed (see page 3).

See pages 14–19 for further information.

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\* 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.

# CURRICULUM CONTENT

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 different areas 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 range of materials, processes and techniques.

Candidates are **not** expected to produce work from all of the specialist areas within each group.

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

Component 1	Component 2	Component 3	Component 4
✓	✓	✓	✓

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, printmaking 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.

**Printmaking**

Component 1	Component 2	Component 3	Component 4
✓	✓	✓	✓

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. This includes the following processes:

- monoprinting
- lino cut
- wood cut
- etching
- stencil silkscreen
- photo etching and silkscreen
- colograph.

**Three-Dimensional Studies**

Component 1	Component 2	Component 3	Component 4
✓	✓	✓	✓

This area 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, Digital and Lens Media**

Component 1	Component 2	Component 3	Component 4
✓	✓	✓	✓

This includes printed photography, digital photography, photomontage, video and animation, film and digital creation and manipulation. Consideration for the following techniques should be given:

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

Experiments with media and processes:

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

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

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

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

**Graphic Communication**

Component 1	Component 2	Component 3	Component 4
✓	✓	✓	✓

In this area, 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 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.

### Textile Design

Component 1	Component 2	Component 3	Component 4
✓	✓	✓	✓

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.

### Critical and Historical

Component 1	Component 2	Component 3	Component 4
✓	✓	✓	✓

Skills of research, critical analysis, visual analysis, written text and practical art work. To some extent these skills and practices feature in all areas of study where they support and inform a candidate's work through the study of other artists/designers and interaction with practitioners through live interviews and workshops or visits to galleries and exhibitions. Where this kind of study can form a major part of the course in its own right is in Component 3: Critical and Historical. Works of art should be explored and analysed in terms of historical, social and cultural contexts and candidates will be asked to respond through a study of materials and techniques, written evaluations and reactions through the development of related personal art work. This can be concerned with an emphasis on artist's use of materials and techniques and/or the critical evaluation of works of art through text and image.

- Materials based approach
- Evaluative study.

#### Materials based approach

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

- a detailed exploration of a sculptural technique e.g. how artists have used clay or bronze in different ways;
- a practical study of watercolour techniques or brushwork in the work of three artists;



- a comparison of the techniques of fresco and oil painting or modelling and carving in sculpture;
- the contrast of etching, lithography, lino cutting and silkscreen;
- the use of materials in architecture e.g. wood, glass, iron, steel, concrete;
- the techniques and technical development of one practitioner;
- the experience and outcomes of working with an artist in residence;
- the technical innovations and techniques of **one** chosen movement or style e.g. the Impressionists' use of colour and brushwork;
- shadow and light in painting inspired by Caravaggio.

### **Evaluative study**

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

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

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

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

# ASSESSMENT CRITERIA

## ASSESSMENT CRITERIA FOR AO1

		Components 1, 2, 3, 4
LEVEL	AO1: RECORDING, RESEARCH AND INVESTIGATION OF SOURCES	MARKS
1	<b>Barely discernible</b> investigation and research. <b>Minimal</b> evidence of recording from direct observation.	1–3
2	<b>Limited awareness</b> in investigation and research of sources. <b>Poor</b> recording from direct observation.	4–5
3	<b>Some awareness</b> in investigation and research of sources. <b>Inadequate</b> recording and analysis from direct observation.	6–7
4	<b>Adequate</b> investigation and research from a variety of sources. <b>Basic</b> ability in recording and analysis from direct observation.	8–9
5	<b>Satisfactory</b> investigation and research from a variety of sources. <b>Some competence</b> in recording and analysis from direct observation.	10–11
6	<b>Good</b> investigation and research from a variety of sources. <b>Competent</b> ability in recording and analysis from direct observation.	12–13
7	<b>Very good</b> investigation and research from a variety of sources. <b>Proficient</b> ability in recording and analysis from direct observation.	14–15
8	<b>Excellent</b> investigation and research from a variety of sources. <b>Expertise</b> in recording and analysis from direct observation.	16–17
9	<b>Outstanding</b> investigation and research from a variety of sources. <b>Highly accomplished</b> ability in recording from direct observation.	18–20

## ASSESSMENT CRITERIA FOR AO2

		Components 1, 2, 3, 4
LEVEL	AO2: EXPLORATION AND DEVELOPMENT OF IDEAS	MARKS
1	<b>Barely discernible</b> ability to manipulate images. <b>Minimal</b> development of ideas.	1–3
2	<b>Limited</b> ability to manipulate images. <b>Poor</b> ability to develop ideas through processes.	4–5
3	<b>Some awareness</b> in manipulation of images. <b>Inadequate</b> development of ideas through processes.	6–7
4	<b>Adequate</b> exploration and manipulation of images. <b>Basic</b> ability to develop ideas through processes.	8–9
5	<b>Satisfactory</b> exploration and manipulation of images. <b>Some competence</b> to develop ideas through processes.	10–11
6	<b>Good</b> exploration and manipulation of images. <b>Competent</b> ability to develop ideas through processes.	12–13
7	<b>Very good</b> exploration, manipulation of images. <b>Proficient</b> ability to develop ideas through processes.	14–15
8	<b>Excellent</b> exploration and manipulation of images. <b>Expertise</b> to develop ideas through processes.	16–17
9	<b>Outstanding</b> exploration and manipulation of images. <b>Highly accomplished</b> ability to develop ideas through processes.	18–20

## ASSESSMENT CRITERIA FOR AO3

		Components 1, 2, 3, 4
LEVEL	AO3: ORGANISATION AND RELATIONSHIPS OF VISUAL ELEMENTS	MARKS
1	<b>Barely discernible</b> recognition of visual elements. <b>Minimal</b> ability to express ideas visually.	1–3
2	<b>Limited awareness</b> of visual elements. <b>Poor</b> ability to express ideas visually or make aesthetic judgements.	4–5
3	<b>Some awareness</b> of recognition and organization of visual elements. <b>Inadequate</b> ability to express ideas visually or make aesthetic judgements.	6–7
4	<b>Adequate</b> recognition and organization of visual elements. <b>Basic</b> ability to express ideas visually and make aesthetic judgements.	8–9
5	<b>Satisfactory</b> recognition and organisation of visual elements. <b>Some competence</b> to express ideas visually and aesthetic judgements.	10–11
6	<b>Good</b> recognition and organisation of visual elements. <b>Competent</b> ability to express ideas visually and make aesthetic judgements.	12–13
7	<b>Very good</b> recognition and organisation use of visual elements. <b>Proficient</b> ability to express ideas visually and make aesthetic judgements.	14–15
8	<b>Excellent</b> recognition and organisation use of visual elements. <b>Expertise</b> in the expression of ideas visually and making aesthetic judgements.	16–17
9	<b>Outstanding</b> ability in recognition and organisation of visual elements. <b>Highly accomplished</b> ability to express ideas visually and make aesthetic judgements.	18–20

## ASSESSMENT CRITERIA FOR AO4

		Components 1, 2, 3, 4
LEVEL	AO4: SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES	MARKS
1	<b>Barely discernible</b> exploration and experimentation with materials. <b>Minimal</b> selection and control of media and processes.	1–3
2	<b>Limited</b> ability in exploration and experimentation with materials. <b>Poor</b> selection and control of media and processes.	4–5
3	<b>Some awareness</b> in exploration and experimentation with materials. <b>Inadequate</b> in control of media and processes.	6–7
4	<b>Adequate</b> exploration and experimentation with materials. <b>Basic</b> selection and control of media and processes.	8–9
5	<b>Satisfactory</b> exploration and experimentation with materials. <b>Some competence</b> in selection and control of media and processes.	10–11
6	<b>Good</b> exploration and experimentation with materials. <b>Competent</b> selection and control of media and processes.	12–13
7	<b>Very good</b> exploration and experimentation with materials. <b>Proficient</b> selection and control of media and processes.	14–15
8	<b>Excellent</b> exploration and experimentation with materials. <b>Expertise</b> in the selection and control of media and processes.	16–17
9	<b>Outstanding</b> exploration and experimentation with materials. <b>Highly accomplished</b> ability to select and control media and processes.	18–20

## ASSESSMENT CRITERIA FOR AO5

		Components 1, 2, 3, 4
LEVEL	AO5: PERSONAL VISION AND PRESENTATION	MARKS
1	<b>Barely discernible</b> interpretation and creativity. <b>Minimal</b> personal evaluation with no critical thinking.	1–3
2	<b>Limited</b> engagement in personal and creative response. <b>Poor</b> personal evaluation and token critical thinking.	4–5
3	<b>Some awareness</b> in personal and creative response. <b>Inadequate</b> personal evaluation and critical thinking.	6–7
4	<b>Adequate</b> in personal and creative response. <b>Basic</b> personal evaluation with critical thinking.	8–9
5	<b>Satisfactory</b> in personal and creative response. <b>Some competence</b> personal evaluation and critical thinking.	10–11
6	<b>Good</b> in personal and creative response. <b>Competent</b> personal evaluation and critical thinking.	12–13
7	<b>Very good</b> in personal and creative response. <b>Proficient</b> personal evaluation and critical thinking.	14–15
8	<b>Excellent</b> in personal and creative response. <b>Expertise</b> personal evaluation and critical thinking.	16–17
9	<b>Outstanding</b> in personal and creative response. <b>Highly accomplished</b> personal evaluation and critical thinking.	18–20

## MARKING GRID

### ASSESSMENT OBJECTIVES

- Component 1 and 2 – **one holistic mark** is to be awarded by CIE to the examination piece including the supporting studies.
- Component 3 – **one holistic mark** is to be awarded by CIE to the folder.
- Component 4 – **one holistic mark** is to be awarded by the Centre to the one final outcome including the supporting portfolio

ACHIEVEMENT LEVELS	<b>AO1</b> gather, record, research and investigate (Max 20 marks)	<b>AO2</b> exploration and development of ideas  (Max 20 marks)	<b>AO3</b> organisation and relationship of visual elements (Max 20 marks)	<b>AO4</b> selection and control of materials, media and processes (Max 20 marks)	<b>AO5</b> personal vision and presentation  (Max 20 marks)
Barely discernible Minimal	1–3	1–3	1–3	1–3	1–3
Limited Poor	4–5	4–5	4–5	4–5	4–5
Some awareness Inadequate	6–7	6–7	6–7	6–7	6–7
Adequate Basic	8–9	8–9	8–9	8–9	8–9
Satisfactory Some competence	10–11	10–11	10–11	10–11	10–11
Good Competent	12–13	12–13	12–13	12–13	12–13
Very good Proficient	14–15	14–15	14–15	14–15	14–15
Excellent Expertise	16–17	16–17	16–17	16–17	16–17
Outstanding Highly accomplished	18–20	18–20	18–20	18–20	18–20
MARKS IN EACH ASSESSMENT OBJECTIVE	/20	/20	/20	/20	/20

# 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 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

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.

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.

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

Individual Candidate Record Cards and Coursework Assessment Summary forms must be sent with the work, and this must be received by CIE no later than 7 May for the June examination and 7 November for the November examination along with a sample of the Coursework undertaken by the candidates.

**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. CIE will make the selection and notify Centres so that the sample can be sent by 7 May for the June examination and 7 November for the November examination. 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. In this instance the Centre will be required to send an additional candidate's work to CIE for moderation, the Centre should ideally select a candidate's work that is easily transportable and of a similar mark to the one that needs to be photographed.
- (d) The Principal and the Art and Design Teacher 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.



- (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.

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

## **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. Whilst showing evidence of interest and effort, their work will generally be weak in organisation, demonstrating only limited self-awareness. It will be characterised by a heavy reliance on secondary sources.

**ART AND DESIGN – Component 4: Coursework Assignment**  
**Individual Candidate Record Card**  
**IGCSE 2010**

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

Centre Number					Centre Name		Syllabus Code				June/November	<b>2</b>	<b>0</b>	<b>1</b>	<b>0</b>
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 elements  (max 20)	AO4 Selection and control of materials, media and processes  (max 20)	AO5 Personal vision and presentation  (max 20)	TOTAL  (max 100)
Marks to be transferred to Coursework Assessment Summary Form						

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**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 – Component 4**  
**Coursework Assessment Summary Form**  
**IGCSE 2010**

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

Centre Number					Centre Name		June/November	<b>2</b>	<b>0</b>	<b>1</b>	<b>0</b>
Syllabus Code					Syllabus Title						

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

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

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**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. CIE will request a sample of the candidates' work covering the full ability range. This sample must be sent to CIE along with the corresponding Individual Candidate Record Cards, this summary form and the second copy of MS1, to reach CIE by 7 May for the June examination and 7 November for the November examination.
4. Where more than one teacher is involved in marking the work, you should indicate this on Form MS1 so that the sample will include candidates marked by all teachers. Candidates will be selected so that the whole range is covered, with marks spaced as evenly as possible from the top mark to the lowest mark.
5. CIE reserves the right to ask for further samples of Coursework.
5. Send, with the sample work, instructions given to candidates and information as to how internal moderation was carried out.



# APPENDIX 1 – GENERAL INSTRUCTIONS

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## Components 1 and 2 – Examination Instructions

### 1 Despatch of Question Papers to Centres

Each examination Centre that has completed their provisional entries will be sent papers in **February** 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 or at the discretion of the Head of Art. 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

Eight hours.

Candidates should carry out the work in sessions of no more than three 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 minimal 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.

**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.)

**Instructions for the despatch of work****9 Despatch of Work for External Assessment (Components 1, 2 and 3) and Moderation (Component 4) by CIE**

All work should be sent to:

University of Cambridge International Examinations (CIE)  
Hill Farm Road  
Whittlesford  
CB22 4FZ

All parcels should be marked ART AND DESIGN 0400, the relevant component number should also be indicated. The Centre number must be clearly indicated.

- **Components 1 and 2**

All candidates' work for components 1 and 2 **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 supporting studies must be securely fastened to the examination piece at the top left-hand side. Centres should ensure that the work is still 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.

- **Component 4: Coursework Assignment**

Candidates must submit **one final outcome** plus a supporting portfolio of work (**maximum A2 size, four sheets – eight sides**).

The one final outcome can be either two- or three-dimensional. Work that is too bulky or fragile should be photographed.

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 £150 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 (other than that listed in 2.) 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.

Centre Number		Centre Name	
		Session	Year:
		June/November	

Syllabus Code	Paper Code	Cost per paper	Please tick relevant Paper
0400	1	£150.00	
0400	2	£150.00	
0400	3	£150.00	
		<b>Total Cost at £150.00 Per Paper</b>	

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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 £150. 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 7 May for the June session and 7 November for the November session.

NB Please note that the coursework components for the following will be automatically returned free of charge: 0400/04.

## 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 Component 1: <b>Observational/Interpretative Assignment</b>	
Centre Name	
Centre No.	Candidate No.
Candidate Name	
Question Number	
Title	

0400 Component 2: <b>Design Assignment</b>	
Centre Name	
Centre No.	Candidate No.
Candidate Name	
Question Number	
Title	

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

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

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

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

0400 Component 4: <b>Coursework Assignment Supporting Portfolio</b>	
Centre Name	
Centre No.	Candidate No.
Candidate Name	
Area	

0400 Component 4: <b>One final Outcome (Coursework Assignment)</b>	
Centre Name	
Centre No.	Candidate No.
Candidate Name	
Area	

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

## **APPENDIX 4 – ADDITIONAL INFORMATION**

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### **Spiritual, Ethical, Social, Legislative, Economic and Cultural Issues**

The study of Art and Design is fundamentally linked to these issues by encouraging candidates to explore and evaluate their own ideas and work and by exploring the work of contemporary and past practitioners.

This syllabus encourages candidates to explore beyond their own cultural, religious, spiritual and moral viewpoints with opportunities in all components to investigate works of art, architecture and design. Art and Design can also contribute to exploration of self: candidates are encouraged to investigate how artists have explored the human condition. As a result of this, candidates develop a notion of beliefs and ideals that have been held and are able to use these to reflect on their own work. This then encourages a development of self-awareness and critical understanding.

This syllabus also promotes an understanding of cultural traditions and an ability to respond to a variety of aesthetic experiences. Candidates acquire a respect for their own culture and that of others, an interest in others' ways of doing things and a curiosity about differences.

### **Sustainable Development, Health and Safety Considerations and International Developments**

There are opportunities in this syllabus to investigate local, national and international contributions to the field of Art and Design. For example, all components (especially components 3 and 4) give candidates the opportunity to investigate practitioners, practices and movements from local, national and international sources as appropriate.

CIE has developed this syllabus in line with UK, European and International legislation and agreements. This syllabus provides opportunities to consider the European dimension.

### **Avoidance of Bias**

CIE has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind.

### **Language**

This syllabus and the associated assessment materials are available in English only.

### **Resources**

Copies of syllabuses, the most recent question papers, Principal Examiners' reports and Standards in Art and Design are available on the Syllabus and Support Materials CD-ROM, which is sent to all CIE Centres.

Resources are also listed on CIE's public website at [www.cie.org.uk](http://www.cie.org.uk).

Access to suggested schemes of work may be found on the CIE Teacher Support website at <http://teachers.cie.org.uk>. This website is available to teachers at registered CIE Centres.