



# Syllabus

## Cambridge IGCSE® (9–1)

### Art & Design 0989

For examination in June and November 2020, 2021 and 2022.



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## Why choose Cambridge?

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Cambridge Assessment International Education prepares school students for life, helping them develop an informed curiosity and a lasting passion for learning. We are part of the University of Cambridge.

Our international qualifications are recognised by the world's best universities and employers, giving students a wide range of options in their education and career. As a not-for-profit organisation, we devote our resources to delivering high-quality educational programmes that can unlock learners' potential.

Our programmes and qualifications set the global standard for international education. They are created by subject experts, rooted in academic rigour and reflect the latest educational research. They provide a strong platform for learners to progress from one stage to the next, and are well supported by teaching and learning resources.

Our mission is to provide educational benefit through provision of international programmes and qualifications for school education and to be the world leader in this field. Together with schools, we develop Cambridge learners who are confident, responsible, reflective, innovative and engaged – equipped for success in the modern world.

Every year, nearly a million Cambridge students from 10 000 schools in 160 countries prepare for their future with an international education from Cambridge International.

**'We think the Cambridge curriculum is superb preparation for university.'**

**Christoph Guttentag**, Dean of Undergraduate Admissions, Duke University, USA



### Quality management

Our systems for managing the provision of international qualifications and education programmes for students aged 5 to 19 are certified as meeting the internationally recognised standard for quality management, ISO 9001:2008. Learn more at [www.cambridgeinternational.org/ISO9001](http://www.cambridgeinternational.org/ISO9001)

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## Changes to this syllabus

For information about changes to this syllabus for 2020, 2021 and 2022, go to page 20.  
The latest syllabus is version 2, published February 2018.



# 1 Why choose this syllabus?

## Key benefits

Cambridge IGCSE® syllabuses are created especially for international students. For over 25 years, we have worked with schools and teachers worldwide to develop syllabuses that are suitable for different countries, different types of schools and for learners with a wide range of abilities.

Cambridge IGCSE (9–1) Art & Design encourages a range of skills, stimulates aesthetic awareness, knowledge and critical understanding of art, and provides opportunities for learners to develop a range of skills. Crucially, a personal and independent perspective is encouraged at all times. The syllabus is designed to accommodate a wide range of abilities, materials and resources, and allows the different skills of the teaching staff to be fully used.

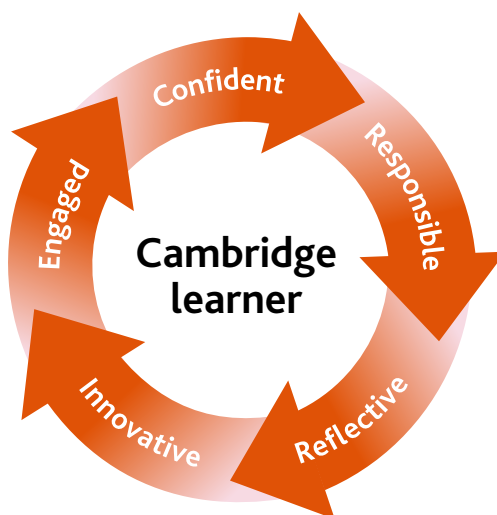
The syllabus appeals to learners who wish to explore practical work through a range of two- and/or three-dimensional processes and include new media and technologies in addition to traditional media and processes.

The syllabus helps equip learners with lifelong skills including:

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

Our programmes balance a thorough knowledge and understanding of a subject and help to develop the skills learners need for their next steps in education or employment.

Our approach encourages learners to be:



**'The strength of Cambridge IGCSE qualifications is internationally recognised and has provided an international pathway for our students to continue their studies around the world.'**

**Gary Tan**, Head of Schools and CEO, Raffles International Group of Schools, Indonesia

## Recognition and progression

The combination of knowledge and skills in Cambridge IGCSE (9–1) Art & Design gives learners a solid foundation for further study. Candidates who achieve grades 4 to 9 are well prepared to follow a wide range of courses including Cambridge International AS & A Level Art & Design.

Cambridge IGCSEs are accepted and valued by leading universities and employers around the world as evidence of academic achievement. Many universities require a combination of Cambridge International AS & A Levels and Cambridge IGCSEs or equivalent to meet their entry requirements.

UK NARIC, the national agency in the UK for the recognition and comparison of international qualifications and skills, has carried out an independent benchmarking study of Cambridge IGCSE and found it to be comparable to the standard of GCSE in the UK. This means students can be confident that their Cambridge IGCSE qualifications are accepted as equivalent to UK GCSEs by leading universities worldwide.

Learn more at [www.cambridgeinternational.org/recognition](http://www.cambridgeinternational.org/recognition)

## Supporting teachers

We provide a wide range of practical resources, detailed guidance, and innovative training and professional development so that you can give your learners the best possible preparation for Cambridge IGCSE.



**'Cambridge IGCSE is one of the most sought-after and recognised qualifications in the world. It is very popular in Egypt because it provides the perfect preparation for success at advanced level programmes.'**

**Mrs Omnia Kassabgy**, Managing Director of British School in Egypt BSE

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## 2 Syllabus overview

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### Aims

The aims describe the purposes of a course based on this syllabus.

The aims are to enable students to develop:

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



### Support for Cambridge IGCSE (9–1) Art & Design

Our School Support Hub [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support) provides Cambridge schools with a secure site for downloading specimen and past question papers, mark schemes, grade thresholds and other curriculum resources specific to this syllabus. The School Support Hub community offers teachers the opportunity to connect with each other and to ask questions related to the syllabus.

## Content overview

Cambridge IGCSE (9–1) Art & Design has been designed to offer a broad choice of media and approaches so that candidates can produce a personal response and schools can play to their strengths in terms of staff expertise and interests.

The broad areas of study are:

- painting and related media
- print making
- three-dimensional design
- photography, digital and lens-based media
- graphic communication
- textiles and fashion.

Candidates can respond to either component using any of the media above.

## Assessment overview

All candidates take two components.

### All candidates take:

#### Component 1

Coursework 50%  
100 marks

Candidates research, develop and realise a project from one area of study in the subject content from a theme set by the teacher.

There are **two** parts to the coursework:

- a portfolio **and**
- a final outcome.

Externally assessed

### and:

#### Component 2

Externally Set Assignment 8 hours  
50%  
100 marks

Candidates respond to one starting point set by Cambridge International. Candidates may produce work from the same area of study as Component 1, but they do not have to.

There are two parts to the assignment:

- supporting studies **and**
- a final outcome, produced during a supervised test of 8 hours' total duration.

Externally assessed

Please check the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) for submission information and deadlines for Component 1 Coursework.

Please check the timetable at [www.cambridgeinternational.org/timetables](http://www.cambridgeinternational.org/timetables) for the test date window for Component 2.

## Assessment objectives

The assessment objectives (AOs) are:

### AO1 Record

Record ideas, observations and insights relevant to intentions as work progresses

### AO2 Explore

Explore and select appropriate resources, media, materials, techniques and processes

### AO3 Develop

Develop ideas through investigation, demonstrating critical understanding

### AO4 Present

Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language

## Weighting for assessment objectives

The weightings allocated to each of the assessment objectives (AOs) are summarised below.

### Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in IGCSE %
AO1 Record	25
AO2 Explore	25
AO3 Develop	25
AO4 Present	25

### Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %	
	Component 1	Component 2
AO1 Record	25	25
AO2 Explore	25	25
AO3 Develop	25	25
AO4 Present	25	25



## 3 Subject content

The areas of study listed below provide a framework of art and design practice and indicate an approach that encourages exploration. Learners may use either traditional media or new media or a combination of both, providing all assessment objectives are met. Candidates are encouraged to produce a variety of creative responses through exploration with a range of materials, processes and techniques.

Candidates are **not** expected to produce work from all the areas of study. They are, however, expected to:

- identify and research a particular aspect of art and design
- carry out relevant exploration of media, materials, techniques and appropriate processes
- document and evaluate ideas and concepts against intentions as the work progresses
- develop these into a cohesive final outcome.

### Painting and related media

In response to studies within this area, candidates are expected to demonstrate skills in either a representational or a descriptive manner, or they may be more imaginative and interpretative. The work should evolve through investigation and development by the candidate. Responses may be based on a directly observed starting point or subject, or they may be the candidate's personal response to a theme.

Subjects could include:

- landscapes
- figure studies
- portraits
- the natural or built environment
- still-life
- artefacts
- abstract notions or feelings
- personal experiences
- visual ideas inspired by literary sources

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

#### Painting and drawing

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

#### Graphic media

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

#### Print making

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

## Non-traditional media

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

## New media

Candidates may wish to explore using installation art, animation, audio or moving image in their work. The design process should include research, ideas development, review and creation, and this should be evidenced in the supporting work. For site-specific works or works using found objects, visual images should be supplied in the most relevant format with a clear evaluation of the processes and materials used and the creative intentions of the piece.

## Print making

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

### Monoprinting

Candidates should be encouraged to explore a variety of traditional and new media approaches to monoprinting and to work in a range of different materials.

### Relief printing

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

### Etching

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

### Screen printing

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

## Three-dimensional design

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

Candidates should create visual and/or other meaning through three-dimensional art by expressing functional and/or decorative responses. In sculpture, the work may be figurative or abstract; candidates can employ techniques of carving, modelling or construction. There should be some awareness of the roles sculpture has played in various societies. In ceramics, candidates should study a range of techniques and become familiar with several methods of decoration, understand firing and glazing, and have knowledge of the different uses of ceramics. They should be aware of aesthetic considerations and have some historical and cultural knowledge.

Candidates should demonstrate an expressive and personal response in their work, appropriate to the task. Supporting work should include designs, notes on materials and processes, etc. Photographs of source material and other work should be included, as should evidence of visits made in connection with the course of study.

### Sculpture

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

### Ceramics

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

### Theatre design/set design

Candidates should demonstrate the use of design for performance through areas such as costume, set design and lighting. Candidates should document their work through photographs or digital layouts, as well as a sketchbook, three-dimensional models and scale drawings.

### Environmental/architectural design

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

### Product design

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

### Craft design

Candidates should cover a wide range of techniques, skills and materials. Candidates' work should indicate a clear design brief. Candidates should also demonstrate how they can problem-solve by designing and/or creating craft that has a functional and/or decorative role. This could include jewellery, metalwork (wire), papier mâché, mosaic, puppet-making and local craft.

## Photography, digital and lens-based media

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

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

Consideration of the following techniques should be given:

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

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

- abstracting
- illustrating
- documenting
- developing and printing of films
- darkroom practice (pin-hole cameras, burning in, masking, photograms, 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 and 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.

Information on submitting moving image work can be found in the *Guide to Administering Art & Design*.

Candidates may develop their own blogs or video blogs and social networking sites but the authenticity of the work produced must be evidenced in the supporting work showing the development of ideas. All research must be clearly referenced.

### Still imagery

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

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

## Moving imagery

Candidates should demonstrate an understanding of the recording and presentation of moving images. Sound may also be included as appropriate. Candidates should be familiar with a range of techniques, resources and processes, such as storyboards, animation, digital editing and presentations. Any moving image work should be no longer than three minutes.

## Graphic communication

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

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

## Graphic design with lettering

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

## Illustration

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

## Print making

Candidates will not be expected to be familiar with all aspects of print making. They will be expected to have developed ideas and these will have evolved through investigation, development and experience gained from first-hand studies from primary sources or a personal response to a chosen theme (see Print making section).

## Advertising

Candidates should have an understanding of how graphic communication can sell a product or service, promote brand images and communicate information through, for example, posters, fliers, logos, corporate identities, symbols or signs. Print media, packaging and web-based outcomes and campaigns should be explored.

## Game design

Candidates should be able to combine drawing and software skills to create concept artwork, environments, gameplay, storyboards or character development related to a theme or brief. Supporting work for digitally produced artwork should include evidence of the development of ideas and understanding techniques and processes. Prototype platform games and role-playing games (RPG) concepts can be produced, and should have age-appropriate content.

## Textiles and fashion

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

Candidates should develop their own designs and may produce work from one specialism but they should show knowledge of other areas. They need not produce garments, but function and suitability of design should be considered.

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

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

### Printed and/or dyed

Candidates should be aware of the variety of different media, such as commercial fabric paints, fabric painting inks and application methods. For the printed application, candidates will be expected to show a range of techniques for transferring image to fabric, such as block, screen and discharge printing. Dyed application requires candidates to be familiar with a range of processes such as batik, silk painting, shibori, and tie and dye. Candidates should also be familiar with dipping and spraying. Candidates should explore the use of technology in the textiles industry and the relationship between textiles and fashion, e.g. digital printing and more accessible processes such as heat transfer press.

### Constructed

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

### Fashion

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

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## 4 Details of the assessment

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All candidates take both components.

### Component 1 Coursework

This is an internally set assignment which is sent to Cambridge International for marking. There is no question paper for this component.

There are **two** parts to this component:

- a portfolio **and**
- a final outcome.

Candidates can choose to work in any of the areas of study and should explore a theme, producing a portfolio of work that leads to a resolved final outcome. Candidates may, but do not have to, explore the same area of study for their Externally Set Assignment.

First-hand studies from primary sources such as visits to local galleries, tourist attractions or areas of interest, or contact with visiting speakers, local artists, designers or craftspeople should be included during the course where possible.

### Portfolio

The portfolio may be presented in a number of ways depending on the approach, for example:

- practical work with little annotation but including relevant sketches, photographs and prints
- practical work with some written analysis and annotation
- illustrated written analysis including practical work and photographs.

Candidates may, but do not have to, support their practical work with written analysis and research notes.

Candidates should carefully select work for their portfolio that shows they have:

- recorded ideas and observations from first-hand studies, such as their own drawings and photography, as well as secondary imagery and sources
- developed ideas and explored and experimented with different media, techniques and processes
- made reference to contextual sources where appropriate, e.g. artists, key art movements, historical events or local or national art, craft and design
- selected, reviewed and refined their ideas as work progresses to plan and produce a personal and coherent final outcome.

The portfolio should contain work which shows the research, exploration, development and evaluation relevant to the final outcome. The portfolio can be up to **four** sheets of A2. Candidates may use both sides of the paper. They may work in any size or appropriate media but **any** work that is fragile, three-dimensional or larger than A2 must be photographed. The photographs must be mounted on A2 and clearly labelled. This applies to both the portfolio and the final outcome.

## Final outcome

The final outcome should be a resolved piece of work that demonstrates breadth and depth of exploration and inquiry and it must be the candidate's individual response.

Candidates may work in any size or appropriate media but **any** work that is fragile, three-dimensional or larger than A2 must be photographed. The prints must be mounted on A2 and clearly labelled.

Component 1 is marked against the assessment criteria at the end of this section. Cambridge International will assess the portfolio and the final outcome together and award a single mark out of 100. Work for this component must not be sent with Component 2.

### Component 2 Externally Set Assignment

This is an externally set assignment which is sent to Cambridge International for marking. There is a question paper for this component. You may download the question paper from Cambridge International and give it to candidates as soon as it is released. Refer to the *Cambridge Handbook* for the year of examination for more information.

There are two parts to this component:

- supporting studies created during the preparation period **and**
- a final outcome, produced during a supervised test of 8 hours' total duration.

Candidates can choose to work in any of the areas of study and should explore one starting point set by Cambridge International. Candidates produce their supporting studies during the preparation period, after receipt of the paper and before the supervised test.

Candidates explore and develop supporting studies in response to the starting point, producing work leading to a final outcome that is produced during the supervised test.

Candidates may, but do not have to, explore the same area of study for Component 1.

The supporting studies must be taken into the supervised test in order to inform the final outcome. They should show how the candidates have worked through artistic processes towards the assessment objectives. The final outcome should show the results of this process.

Candidates should select supporting studies that show how they have:

- recorded ideas and observations from first-hand studies, such as their own drawings and photography, and secondary imagery from books, magazines and the internet
- explored and experimented with different media, techniques and processes
- carried out relevant research into artists, designers and cultural influences related to their ideas
- selected, reviewed and refined their ideas as work progresses to plan and produce a personal and coherent final outcome.

The supporting studies can be up to **two** sheets of A2. Candidates may use both sides of the paper. They may work in any size or appropriate media. **Any** work that is fragile, three-dimensional or larger than A2 must be photographed. The photographs must be mounted on A2 and clearly labelled. This applies to both the supporting studies and the final outcome.

Component 2 is marked against the assessment criteria at the end of this section. Cambridge International will assess both the supporting studies and the final outcome together and award a single mark out of 100. Work for this component must not be sent with Component 1.



## Avoidance of plagiarism

Candidates must be taught the meaning and significance of plagiarism. Candidates should provide references for all source materials used in their research.

The candidate is required to sign a declaration stating that the Coursework is their own work and you must countersign to confirm that you believe the work is that of the candidate. The declaration of authenticity form, and the instructions for completing the form, should be downloaded from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 0989) and your centre number, after which it will take you to the correct forms. Follow the instructions on the form. Further details can be found in the *Cambridge Handbook*.

## Assessment criteria for Component 1 and Component 2

AO1: Record ideas, observations and insights relevant to intentions as work progresses 25 marks	AO2: Explore and select appropriate resources, media, materials, techniques and processes 25 marks	AO3: Develop ideas through investigation, demonstrating critical understanding 25 marks	AO4: Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language 25 marks
<b>Excellent</b> skill in recording observations from a variety of relevant sources, showing intentions <b>effectively</b> 21–25	<b>Excellent</b> exploration of media, materials, techniques and processes, showing <b>effective</b> selection of relevant resources 21–25	<b>Excellent</b> development of ideas through investigation, demonstrating <b>effective</b> critical understanding 21–25	<b>Excellent</b> realisation of intentions, demonstrating <b>effective</b> understanding of visual language 21–25
<b>Confident</b> skill in recording observations from a variety of relevant sources, <b>consistently</b> showing intentions 16–20	<b>Confident</b> exploration of media, materials, techniques and processes, <b>consistently</b> selecting relevant resources 16–20	<b>Confident</b> development of ideas through investigation, <b>consistently</b> demonstrating critical understanding 16–20	<b>Confident</b> realisation of intentions, <b>consistently</b> demonstrating understanding of visual language 16–20
<b>Competent</b> skill in recording observations from a variety of relevant sources, showing <b>clear</b> intentions 11–15	<b>Competent</b> exploration of media, materials, techniques and processes, showing <b>clear</b> selection of relevant resources 11–15	<b>Competent</b> development of ideas through investigation, demonstrating <b>clear</b> critical understanding 11–15	<b>Competent</b> realisation of intentions, demonstrating <b>clear</b> understanding of visual language 11–15
<b>Satisfactory</b> skill in recording observations from several relevant sources, showing <b>some</b> intentions 6–10	<b>Satisfactory</b> exploration of media, materials, techniques and processes, showing <b>some</b> selection of relevant resources 6–10	<b>Satisfactory</b> development of ideas through investigation, demonstrating <b>some</b> understanding 6–10	<b>Satisfactory</b> realisation of intentions, demonstrating <b>some</b> understanding of visual language 6–10
<b>Limited</b> skill in recording observations from one or more sources, showing <b>basic</b> intentions 1–5	<b>Limited</b> exploration of media, materials, techniques and processes, showing <b>basic</b> selection of resources 1–5	<b>Limited</b> development of ideas through <b>basic</b> investigation 1–5	<b>Limited</b> realisation of intentions, demonstrating a <b>basic</b> understanding of visual language 1–5
No creditable response 0	No creditable response 0	No creditable response 0	No creditable response 0

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## 5 What else you need to know

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This section is an overview of other information you need to know about this syllabus. It will help to share the administrative information with your exams officer so they know when you will need their support. Find more information about our administrative processes at [www.cambridgeinternational.org/examsofficers](http://www.cambridgeinternational.org/examsofficers)

### Before you start

#### Previous study

We do not expect learners starting this course to have previously studied art and design.

#### Guided learning hours

We design Cambridge IGCSE syllabuses based on learners having about 130 guided learning hours for each subject during the course but this is for guidance only. The number of hours a learner needs to achieve the qualification may vary according to local practice and their previous experience of the subject.

#### Availability and timetables

You can enter candidates in the June and November exam series. You can view the timetable for your administrative zone at [www.cambridgeinternational.org/timetables](http://www.cambridgeinternational.org/timetables)

All Cambridge schools are allocated to one of six administrative zones. Each zone has a specific timetable. This syllabus is **not** available in all administrative zones. To find out about the availability visit the syllabus page at [www.cambridgeinternational.org/igcse](http://www.cambridgeinternational.org/igcse)

This syllabus is not available to private candidates. For more information please refer to the *Cambridge Guide to Making Entries*.

#### Combining with other syllabuses

Candidates can take this syllabus alongside other Cambridge International syllabuses in a single exam series. The only exceptions are:

- Cambridge IGCSE Art & Design (0400)
- Cambridge O Level Art & Design (6090)
- syllabuses with the same title at the same level.

Cambridge IGCSE, Cambridge IGCSE (9–1) and Cambridge O Level syllabuses are at the same level.

## Making entries

Exams officers are responsible for submitting entries to Cambridge International. We encourage them to work closely with you to make sure they enter the right number of candidates for the right combination of syllabus components. Entry option codes and instructions for submitting entries are in the *Cambridge Guide to Making Entries*. Your exams officer has a copy of this guide.

### Exam administration

To keep our exams secure, we produce question papers for different areas of the world, known as 'administrative zones'. We allocate all Cambridge schools to one administrative zone determined by their location. Each zone has a specific timetable. Some of our syllabuses offer candidates different assessment options. An entry option code is used to identify the components the candidate will take relevant to the administrative zone and the available assessment options.

### Support for exams officers

We know how important exams officers are to the successful running of exams. We provide them with the support they need to make your entries on time. Your exams officer will find this support, and guidance for all other phases of the Cambridge Exams Cycle, at [www.cambridgeinternational.org/examsOfficers](http://www.cambridgeinternational.org/examsOfficers)

### Retakes

Candidates can retake the whole qualification as many times as they want to. This is a linear qualification so candidates cannot re-sit individual components.

### Equality and inclusion

We have taken great care to avoid bias of any kind in the preparation of this syllabus and related assessment materials. In compliance with the UK Equality Act (2010) we have designed this qualification to avoid any direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. We can put arrangements in place for these candidates to enable them to access the assessments and receive recognition of their attainment. We do not agree access arrangements if they give candidates an unfair advantage over others or if they compromise the standards being assessed.

Candidates who cannot access the assessment of any component may be able to receive an award based on the parts of the assessment they have completed.

Information on access arrangements is in the *Cambridge Handbook* at [www.cambridgeinternational.org/examsOfficers](http://www.cambridgeinternational.org/examsOfficers)

### Language

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

## After the exam

### Grading and reporting

Grades 1, 2, 3, 4, 5, 6, 7, 8 or 9 indicate the standard a candidate achieved at Cambridge IGCSE (9–1).

9 is the highest and 1 is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade 1. 'Ungraded' is reported on the statement of results but not on the certificate. In specific circumstances your candidates may see one of the following letters on their statement of results:

- Q (result pending)
- X (no result)
- Y (to be issued)

These letters do not appear on the certificate.

## How students and teachers can use the grades

Assessment at Cambridge IGCSE has two purposes.

- To measure learning and achievement.

The assessment:

- confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus, to the levels described in the grade descriptions.

- To show likely future success.

The outcomes:

- help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful
- help students choose the most suitable course or career.

## Grade descriptions

Grade descriptions are provided to give an indication of the standards of achievement candidates awarded particular grades are likely to show. Weakness in one aspect of the examination may be balanced by a better performance in some other aspect.

Grade descriptions for Cambridge IGCSE (9–1) Art & Design will be published after the first assessment of the IGCSE in 2020. Find more information at [www.cambridgeinternational.org/igcse](http://www.cambridgeinternational.org/igcse)

## Changes to this syllabus for 2020, 2021 and 2022

The syllabus has been updated. This is version 2, published February 2018.

<b>Changes to syllabus</b>	<p>Availability</p> <p>This syllabus is no longer restricted to centres in the UK. Please check the syllabus page at <a href="http://www.cambridgeinternational.org/igcse">www.cambridgeinternational.org/igcse</a> to see if this syllabus is available in your administrative zone.</p>
<b>Changes to syllabus content</b>	<ul style="list-style-type: none"> <li>• There are some changes in wording to provide clarification for teachers.</li> </ul>
<b>Changes to assessment (including changes to specimen papers)</b>	<ul style="list-style-type: none"> <li>• The assessment objectives have been updated. The four assessment objectives are equally weighted at 25% each. The skills assessed are unchanged. The assessment has changed. There are now <b>two compulsory</b> components:             <ul style="list-style-type: none"> <li>– Component 1 Coursework</li> <li>– Component 2 Externally Set Assignment.</li> </ul> </li> <li>• Both components are now externally marked by Cambridge International.</li> <li>• The assessment criteria have been revised to reflect the new assessment objectives.</li> <li>• The question paper for Component 2 will only be available to download. Centres will need to print the question papers and may distribute them to candidates as soon as the question papers are released. The file size of each question paper will be small (approximately 125 KB).</li> </ul>
<b>Other revisions</b>	<ul style="list-style-type: none"> <li>• The syllabus and specimens use our new name Cambridge Assessment International Education.</li> </ul>

In addition to reading the syllabus, teachers should refer to the updated specimen assessment materials.

**You are strongly advised to read the whole syllabus before planning your teaching programme.**

Any textbooks endorsed to support IGCSE Art & Design (0400) for examination from 2020 are suitable for use with this syllabus.



'While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.'

**Zhai Xiaoning**, Deputy Principal, The High School Affiliated to Renmin University of China

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