

Syllabus

Cambridge IGCSE[®] (9–1) Art & Design 0989

For examination in June and November 2019.



Version 2

Please check the syllabus page at www.cie.org.uk/igcse
to see if this syllabus is available in your administrative zone.



CAMBRIDGE
International Examinations

Why choose Cambridge?

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

'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 cie.org.uk/ISO9001

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Changes to this syllabus

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 exploited.

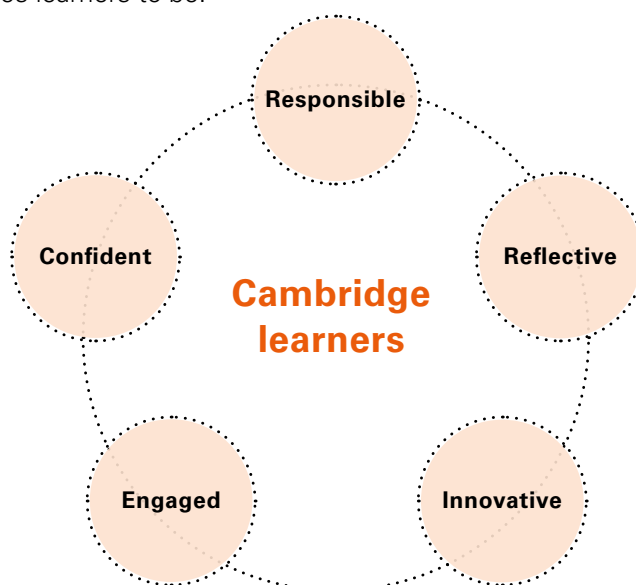
The Cambridge syllabus appeals to learners who wish to explore practical work through a range of two- and/or three-dimensional processes and include new media and technologies in addition to traditional media and processes.

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

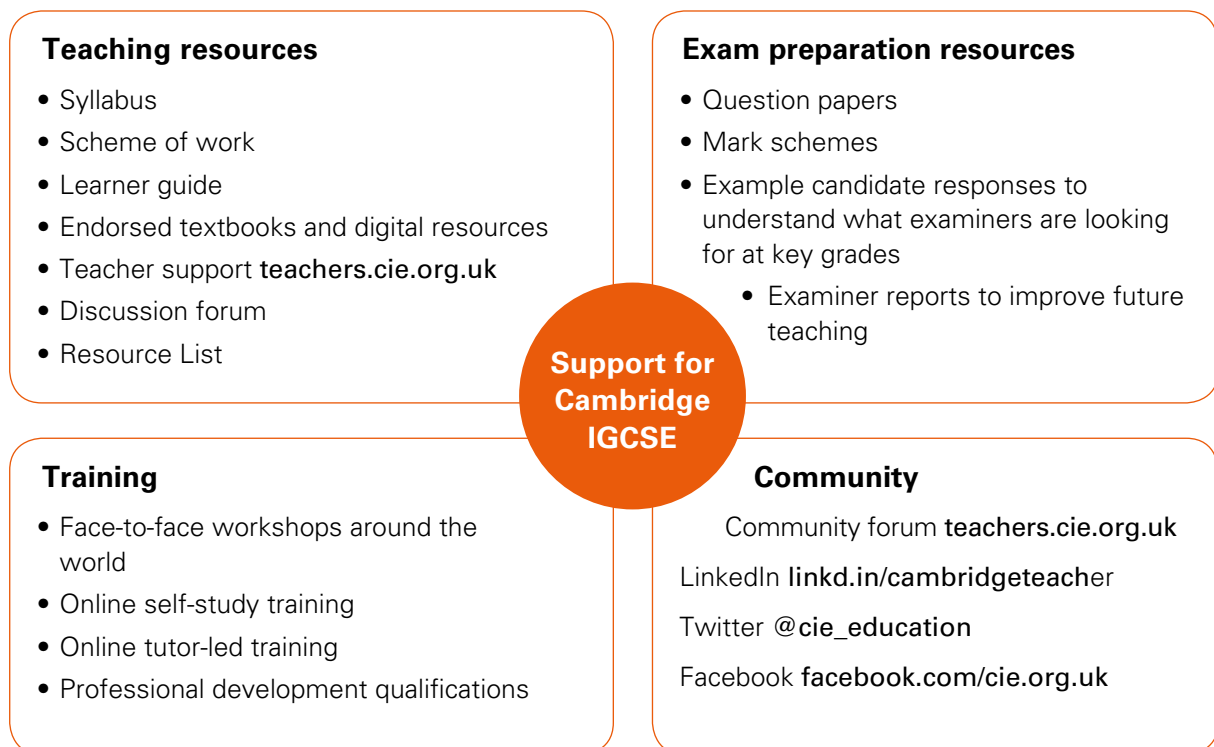
The combination of knowledge and skills in Cambridge IGCSE (9–1) Art & Design gives learners a solid foundation for further study and future employment. Candidates who achieve grades 4 to 9 are well prepared to follow a wide range of courses including Cambridge International AS & A Level Art & Design.

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 to meet their entry requirements.

Learn more at www.cie.org.uk/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

2 Syllabus overview

Aims

The syllabus aims summarise the context in which you should view the syllabus content and describe the purposes of a course based on this syllabus. They are not listed in order of priority.

The aims are to enable learners 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.

Content

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 Centres can play to their strengths in terms of staff, expertise and interests.

The broad areas of study are:

- painting and related media
- printmaking
- three-dimensional studies
- photography, digital and lens-based media
- graphic communication
- textile design.

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



Teacher support for Cambridge IGCSE (9–1) Art & Design

We provide a wide range of support resources to give your learners the best possible preparation for Cambridge programmes and qualifications. Support for IGCSE (9–1) Art & Design includes a Coursework Handbook, Example Candidate Responses and a Scheme of Work. These and other resources are available online through Teacher Support at <https://teachers.cie.org.uk>

Assessment

All candidates take **two** components. All candidates take Component 1 **and** choose either Component 2 **or** Component 3 **or** Component 4.

Available options:

Option A – Component 1 and Component 2

Option B – Component 1 and Component 3

Option C – Component 1 and Component 4

All candidates take:

Component 1

Broad-based assignment 50%
100 marks

Unlimited preparatory period during which time candidates produce supporting studies (up to two sheets, maximum size A2) in advance of the eight-hour examination (maximum size A2)

Externally assessed

and either:

Component 2

Design-based assignment 50%
100 marks

Unlimited preparatory period during which time candidates produce supporting studies (up to two sheets, maximum size A2) in advance of the eight-hour examination (maximum size A2)

Externally assessed

or:

Component 3

Critical and historical assignment 50%
100 marks

Candidates produce a folder of 1500–2000 words with illustrative material (maximum size A2)

Externally assessed

or:

Component 4

Coursework assignment 50%
100 marks

Candidates produce a portfolio of up to four sheets (eight sides, maximum size A2) and a final outcome (maximum size A2)

Internally assessed by teachers and externally moderated

Please check the timetable and *Cambridge Handbook* for information regarding the date when the question paper will be available to download from Teacher Support (password protected), the test date window and coursework submission deadlines.

3 Subject content

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

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

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

Painting and related media

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

In response to studies 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. In any case, work will evolve through investigation and development by the candidate. Responses may be based upon a directly observed starting point or subject, or they may be the candidate's personal response to a theme.

Subjects could include:

- landscapes
- figure studies
- portraits
- the natural or man-made 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.

Printmaking

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

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 what the creative intentions were for the piece.

Printmaking

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

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

Monoprinting

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

Relief printing

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

Etching

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

Screen printing

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

Three-dimensional studies

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

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

Photography, digital and lens-based media

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

Candidates should use traditional and/or new media processes to produce outcomes such as photomontage, printed photography, digital photography, photographic or digital installation, 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
- film speed/shutter speed
- lighting/exposure
- tone and/or colour
- viewpoint/composition
- framing
- editing
- transitions

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

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

Any moving image work (no longer than three minutes) should be submitted on DVD, or alternatively on CD in common forms of digital format such as in Mpeg or WMV. Candidates may develop their own blogs or video blogs, and social networking sites can be used, 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 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 using PowerPoint on a CD-ROM or website, for example. 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, PowerPoint, CD-ROMs and interactive websites.

Graphic communication

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

Candidates should 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 relative to their chosen field, preferably including some at first hand, and relate this experience to their own endeavours.

Graphic design with lettering

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

Printmaking

Candidates will not be expected to be familiar with all aspects of printmaking. 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 Printmaking section).

Advertising

Candidates should have an understanding of how graphic communication can sell a product or service, promote brand images and communicate information through, for example, posters, fliers, logos, corporate identities, symbols or signs. 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 RPG games concepts can be produced, and should have age-appropriate content.

Textile design

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

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

Candidates should develop their own designs and 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 the candidate 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, 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.

4 Details of the assessment

For information on the Assessment objectives (AOs), see section 5.

Component 1 – Broad-based assignment

This component is **compulsory** for all candidates. This is an externally set assignment which is marked by Cambridge.

There are **two** parts to this component: the supporting studies **and** the final outcome which is produced during the eight-hour examination. Cambridge will assess both parts together and award a **single holistic mark** out of 100.

The question paper for the Broad-based assignment is available to download from Teacher Support (password protected) at the start of the test date window (www.cie.org.uk/cambridge-for-exams-officers/cambridge-exams-officers-guide/phase-1-preparation/timetabling-exams/exam-timetables/), and candidates produce their supporting studies in response to **one** question.

This component gives candidates the opportunity to explore any of the areas of study in response to the selected questions. It could be observational, interpretative or a combination of both. Alternatively, candidates may use any question as the starting point for a design brief of their choice. All responses should be submitted on paper but any three-dimensional solutions should be recorded as photographs. First-hand studies from primary sources should be used as the starting point for the development of ideas.

Candidates should be reminded that although the supporting studies and the final outcome are marked together against all the assessment objectives, assessment objective AO1 is concerned with gathering, recording and research and investigation, and assessment objective AO2 is concerned with exploration and development of ideas. Candidates should take this into account when preparing their supporting studies.

The supporting studies will act as the candidate's reference material to inform the final outcome which is completed during the eight-hour examination.

The work for this component must be submitted to Cambridge as soon as it is completed. Please check the timetable and question paper for the test date window.

During the preparatory period

Teachers may hand out the question as soon as they have downloaded it from the Teacher Support site. There is no limit on the amount of preparatory time that candidates may have in order to prepare for the final outcome which is completed during the eight-hour examination. However, teachers must be aware that candidates entering for Option A (Component 1 **and** Component 2) should receive **both** the question papers at the same time.

Candidates choose **one** question from the question paper. They are expected to produce a personal response in any media from any of the areas of study listed in the syllabus content. Whichever approach is selected, **first-hand** studies from **primary sources** must be used as the starting point to inform the development of their own ideas. This means that the candidate should produce their initial studies by **directly** observing primary sources (models, arrangements of objects, buildings, etc.) and not from **secondary sources** (magazines, books or internet searches).

The questions set will be broad and flexible and should act as **starting points** for the candidate's focus of study. The final outcome may be produced in any two- or three-dimensional medium or combination of media, including printmaking, textiles, and lens-based media and new digital technology. Any three-dimensional outcomes should be recorded and submitted as photographic or digital evidence. Candidates should support their final outcome with investigation, research, evaluation and development.

Teachers should provide guidance to candidates about the choice of question and the availability of materials; they should also ensure that candidates are familiar with the assessment objectives against which their work will be assessed.

Candidates will be expected to work independently and the majority of work produced during the preparatory period will have been produced during normal teaching time. However, supporting studies may be produced with limited supervision and the teacher in charge must be able to authenticate that the work produced during the preparatory period is the candidate's own unaided work.

Supporting studies

During the preparatory period, candidates may have produced a significant body of work in a number of different formats such as sketchbooks, notebooks, digital media, models, maquettes and other means. This material should be edited and submitted for assessment on **up to two sheets of A2** (this may or may not be double-sided, i.e. a maximum of four sides). Teachers are reminded that this is the maximum and that candidates can submit less work if appropriate. **Quality of work is more important than the amount of work: weaker work submitted may have a detrimental effect on the total mark awarded.**

The supporting studies must be taken into the examination room in order to inform the final outcome which is produced during the eight-hour examination.

Supporting work comprises work that is the candidate's own work/photographs, and should be selected and organised in a manner that shows research, exploration of ideas, development of theme and experiments with media and materials.

Quality of written communication

Where written evidence is presented alongside any practical work, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against the assessment objectives.

Candidates do not have to communicate in writing but, if they do, then they must ensure that their writing is legible and in English. The spelling and grammar should be checked to ensure that the meaning is clear. The form and style of writing should be appropriate and should fit the context of the work. All source material should be correctly referenced.

Final outcome produced during the eight-hour examination

Candidates will be expected to select and organise their supporting studies in order to support the final outcome. The final outcome will form the culmination of the research and evaluation that the candidate has undertaken during the preparatory period.

Candidates are expected to produce evidence that all of the assessment objectives have been met in response to the chosen question. Any media may be used from the broad areas of study listed in the subject content.

Plagiarism

Candidates should be aware that they must acknowledge sources properly and/or the submission of another person's work or ideas. Teachers must ensure that candidates are aware what constitutes plagiarism. Plagiarism will be dealt with as malpractice and may result in the candidate being disqualified.

Teachers should refer to the *Cambridge Handbook* and the *Guide to Administering Art & Design* for further guidance and invigilation instructions.

Component 2 – Design-based assignment

This is an externally set assignment which is marked by Cambridge.

There are **two** parts to this component: the supporting studies **and** the final outcome which is produced during the eight-hour examination. Candidates produce their supporting studies in response to **one** question. Cambridge will assess both parts together and award a **single holistic mark** out of 100.

The question paper for the Design-based assignment is available to download from the Teacher Support site (password protected) at the start of the test date window (www.cie.org.uk/cambridge-for/exams-officers/cambridge-exams-officers-guide/phase-1-preparation/timetabling-exams/exam-timetables/).

This component tests the candidate's ability to research, analyse and develop ideas to a design brief, and to arrive at an appropriate solution. The work produced for this component should be creative and original and must address the particular design briefs that are outlined on the question paper. All questions are for designs initially developed on paper. The use of other media or three-dimensional structures is possible but any three-dimensional solutions should then be recorded as photographs. First-hand studies from primary sources should be used as the starting point for the development of ideas.

Candidates should be reminded that although the supporting studies and final outcome are marked together against **all** the assessment objectives, assessment objective AO1 is concerned with gathering, recording and research and investigation, and assessment objective AO2 is concerned with exploration and development of ideas. Candidates should take this into account when preparing their supporting studies.

The supporting studies will act as the candidate's reference material to inform the final outcome which is completed during the eight-hour examination.

The work for this component must be submitted to Cambridge as soon as it is completed. Please check the timetable and question paper for the test date window.

During the preparatory period

Teachers may hand out the question paper as soon as they have downloaded it from the Teacher Support site. There is no limit on the amount of preparatory time that candidates may have in order to prepare for the final outcome which is completed during the eight-hour examination. However, teachers must be aware that candidates entering for Option A (Component 1 **and** Component 2) should receive **both** question papers at the same time.

Candidates choose **one** question from the question paper. They are expected to produce a personal response in any media from any of the areas of study listed in the syllabus content. **First-hand studies from primary sources** must be used as the starting point to inform the development of their own ideas. This means that the candidate should produce their initial studies by **directly** observing primary sources (buildings, bridges, objects, etc.) and not from **secondary sources** (magazines, books or internet searches).

In their supporting studies, candidates 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 digital photography, is encouraged. The design solution for the final outcome may also make use of such processes. Teachers should advise their candidates that media and materials should be selected for clarity of graphic communication.

The questions set will give candidates the opportunity to work to a design brief and will include a selection of topics from the broad areas of study listed in the syllabus content. All questions act as **starting points** for the candidate's focus of study.

Teachers should provide guidance to candidates about the choice of question and the availability of materials; they should also ensure that candidates are familiar with the assessment objectives against which their work will be assessed.

Candidates will be expected to work independently and the majority of work produced during the preparatory period will have been produced during normal teaching time. However, supporting studies may be produced with limited supervision but the teacher in charge must be able to authenticate that the work produced during the preparatory period is the candidate's own unaided work.

Supporting studies

During the preparatory period, candidates may have produced a significant body of work in a number of different formats such as thumbnail sketches, samples, layouts, notebooks, mood boards, digital media, patterns and other means. This material should be edited and submitted for assessment on **up to two sheets of A2** (these may or may not be double-sided, i.e. a maximum of four sides). Teachers are reminded that this is the maximum and that candidates can submit less work if appropriate.

Quality of work is more important than the amount of work: weaker work submitted may have a detrimental effect on the total mark awarded.

The supporting studies must be taken into the examination room in order to inform the final outcome which is produced during the eight-hour examination.

Supporting work comprises work that is the candidate's own work/photographs, and should be selected and organised in a manner that shows research, exploration of ideas, development of theme and experiments with media and materials.

Quality of written communication

Where written evidence is presented alongside any practical work, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all assessment objectives.

Candidates do not have to communicate in writing but, if they do, then you must ensure that their writing is legible and in English. The spelling and grammar should be checked to ensure that the meaning is clear. The form and style of writing should be appropriate and should fit the context of the work. All source material should be correctly referenced.

Final outcome produced during the eight-hour examination

Candidates will be expected to select and organise their supporting studies in order to support the final outcome. The final outcome will form the culmination of the research and evaluation that the candidate has undertaken during the preparatory period.

Candidates are expected to produce evidence that all of the assessment objectives have been met in response to the chosen question. Any media may be used from the broad areas of study listed in the subject content.

Plagiarism

Candidates should be aware that they must acknowledge sources properly and/or the submission of another person's work or ideas. Teachers must ensure that candidates are aware what constitutes plagiarism. Plagiarism will be dealt with as malpractice and may result in the candidate being disqualified.

Teachers should refer to the *Cambridge Handbook* and the *Guide to Administering Art & Design* for further guidance and invigilation instructions.

Component 3 – Critical and historical assignment

This is an internally set assignment which is marked by Cambridge. There is no question paper for this component.

All work for this component must be submitted to Cambridge for assessment. For information, dates and methods of submission of the coursework marks and sample, please refer to the *Cambridge Handbook* and Samples Database www.cie.org.uk/samples

The assignment can relate to any aspect of art or design which is of interest to the candidate. This should be a critical and visual appraisal or theoretical study undertaken in a written and practical form using appropriate technical language, and should include drawings, paintings, photographs and or digital/audio work. Emphasis can be on materials and processes for a **materials-based approach** or a written, critical **evaluative study**.

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

First-hand studies from **primary sources** must be used as the starting point to inform the development of their own ideas. This means that the candidate should initially base their studies on primary sources (local buildings, crafts persons, local galleries, etc.) and not from **secondary sources** (magazines, books or internet searches). Candidates are advised to select work for their initial research that is accessible in their locality, but as the study progresses, the candidate may compare and contrast with secondary source material, particularly as primary source material may be limited in certain cases.

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. This type of investigation could include:

- a detailed exploration of a sculptural technique, e.g. how artists have used clay or bronze in different ways, citing specific examples
- a practical study of watercolour techniques or brushwork in the work of named artists
- a comparison of the techniques of fresco and oil painting or modelling and carving in sculpture
- the contrast between etching, lithography, lino cutting and silkscreen
- the use of materials in architecture, e.g. wood, glass, iron, steel and concrete
- the techniques and technical development of a single 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 paintings inspired by Caravaggio, for example.

Evaluative study

Candidates should research works of art, design or architecture and make a 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 require candidates to place works of art, individual practitioners, different styles and movements in an appropriate historical, social or cultural context.

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

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

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

Whatever approach candidates choose, broad histories gleaned from secondary sources, whole-life biographies and lengthy transcriptions of interviews should be avoided. Candidates should be familiar with the assessment objectives against which their work will be assessed.

Presentation

The critical and historical assignment may be presented in any appropriate format, for example:

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

All candidates are encouraged to submit an Outline Proposal Form (OPF) **before** they start work on their study. This is to provide support and guidance and should detail the candidate's:

- intentions
- details of research undertaken
- sources for first-hand study
- resource list
- suggested presentation
- bibliography

Candidates are advised to complete an Outline Proposal Form outlining the work that they intend to do for this component, and teachers are encouraged to submit these forms to Cambridge for the advice. These forms, and the instructions for completing them, may be downloaded from the Samples Database www.cie.org.uk/samples

Candidates should be reminded that the **quality of work is more important than the amount of work: weaker work submitted may have a detrimental effect on the total mark awarded.**

Plagiarism

Candidates should be aware that they must acknowledge sources properly and/or the submission of another person's work or ideas. Teachers must ensure that candidates are aware what constitutes plagiarism. Plagiarism will be dealt with as malpractice and may result in the candidate being disqualified.

Teachers should refer to the *Cambridge Handbook* and the *Guide to Administering Art & Design* for further guidance.

Component 4 – Coursework assignment

This is an internally set assignment which is marked by the teacher at the Centre and moderated by Cambridge. There is no question paper for this component.

For information, dates and methods of submission of the coursework marks and sample, please refer to the *Cambridge Handbook* and Samples Database www.cie.org.uk/samples

There are two parts to this component: the supporting portfolio and the final outcome. The teacher will assess both parts and award a **single mark** out of 100. Cambridge will moderate both parts of a sample of work.

Candidates' marks for Component 4 must be recorded on the Individual Candidate Record Card produced by Cambridge. These forms, and the instructions for completing them, may be downloaded from www.cie.org.uk/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 form. Follow the instructions when completing each form.

The internally moderated marks for all candidates must be recorded on the Coursework Assessment Summary Form. This form, and the instructions for completing it, may be downloaded from www.cie.org.uk/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 form. Follow the instructions when completing the form.

First-hand studies from primary sources must be used as the starting point for the development of ideas.

In a course of at least one year, candidates are expected to have concentrated on **one** of the areas listed in the subject content. From their course of study, they should select, for assessment by the teacher, a supporting portfolio of work that directly relates to the final outcome.

Supporting portfolio

This should contain work which shows the research, exploration, development and evaluation relevant to the one final outcome. The **maximum** size is A2, and **no more than four sheets** – eight sides in total. The supporting portfolio should directly relate to the final outcome.

Candidates should be reminded that the **quality of work is more important than the amount of work: any weaker work submitted may have a detrimental effect on the mark awarded.**

Final outcome

The final outcome should be a resolved piece of work that has been developed from the supporting portfolio. This can be in any chosen medium studied and could be a series of works, if the intention from the outset was always to produce several related items: for example, a series of photographic prints, sculptures, paintings (triptych) or artefacts. The final outcome should offer breadth and depth of exploration and inquiry, stimulated by the content of the course. It must be the candidate's individual response produced from conception to the completion of the final outcome.

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.

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

The teacher will assess both the supporting portfolio and the final outcome together for each candidate and award a **single mark** out of 100. This will then be externally moderated by Cambridge. Centres will provide a breakdown of the five assessment objectives on the Individual Candidate Record Card.

For information, dates and methods of submission of the coursework marks and sample, please refer to the *Cambridge Handbook* and Samples Database www.cie.org.uk/samples

Plagiarism

Candidates should be aware that they must acknowledge sources properly and/or the submission of another person's work or ideas. Teachers must ensure that candidates are aware what constitutes plagiarism. Plagiarism will be dealt with as malpractice and may result in the candidate being disqualified.

Teachers should refer to the *Cambridge Handbook* and the *Guide to Administering Art and Design* for further guidance. Candidates should be familiar with the assessment objectives against which their work will be assessed.

Component 4 – Coursework, guidance for Centres

Marking and moderation of the coursework assignment

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 (i.e. different classes and different specialisms such as textiles, photography, etc.) are moderated internally for the whole Centre entry. The Centre assessments will then be subject to external moderation by Cambridge.

External moderation

External moderation of internal assessment is carried out by Cambridge. Centres must submit the internally assessed marks for all candidates to Cambridge. Centres also send a selection of coursework samples to Cambridge.

The subject teacher should complete the Coursework Assessment Summary Form and then work with their exams officer to make sure the total internally moderated mark for each candidate is submitted to Cambridge according to the instructions in the *Cambridge Handbook*.

For information, dates and methods of submission of the coursework marks and sample, please refer to the *Cambridge Handbook* and Samples Database www.cie.org.uk/samples

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

The external moderator will check that:

- the marking criteria have been applied
- the marking is accurate and consistent
- 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.

Assessment criteria

The coursework assignment is marked out of a total of 100 marks.

The assessment criteria for each of the five assessment objectives are shown on pages 24 and 25.

All four components are assessed against these assessment criteria.

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

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

5 Assessment objectives

The assessment objectives (AOs) are:

AO1 Gathering, recording, research and investigation

AO2 Exploration and development of ideas

AO3 Organisation and relationships of visual and/or other forms

AO4 Selection and control of materials, media and processes

AO5 Personal vision and presentation

AO1 Gathering, recording, research and investigation

- investigate and research a variety of appropriate sources
- record and analyse information from direct observation and/or other sources and personal experience.

AO2 Exploration and development of ideas

- explore a range of visual and/or other ideas by manipulating images
- show a development of ideas through appropriate processes.

AO3 Organisation and relationships of visual and/or other forms

- organise and use visual and/or other forms effectively to express ideas
- make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms.

AO4 Selection and control of materials, media and processes

- show exploration and experimentation with appropriate materials
- select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions.

AO5 Personal vision and presentation

- show personal vision and commitment through an interpretative and creative response
- present an informed response through personal evaluation, reflection and critical thinking.

Weighting for assessment objectives

The approximate 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 Gathering, recording, research and investigation	20
AO2 Exploration and development of ideas	20
AO3 Organisation and relationships of visual and/or other forms	20
AO4 Selection and control of materials, media and processes	20
AO5 Personal vision and presentation	20

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %			
	Component 1	Component 2	Component 3	Component 4
AO1 Gathering, recording, research and investigation	20	20	20	20
AO2 Exploration and development of ideas	20	20	20	20
AO3 Organisation and relationships of visual and/or other forms	20	20	20	20
AO4 Selection and control of materials, media and processes	20	20	20	20
AO5 Personal vision and presentation	20	20	20	20

6 What else you need to know

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.cie.org.uk/examsOfficers

Before you start

Previous study

We do not expect learners starting this course to have previously studied art and design. Learners in England will normally have followed the Key Stage 3 programme of study within the National Curriculum for England.

Guided learning hours

Cambridge IGCSE syllabuses are designed on the assumption that learners have about 130 guided learning hours per subject over the duration of the course, but this is for guidance only. The number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior 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.cie.org.uk/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.cie.org.uk/igcse

Private candidates can enter for Option A **or** Option B. Option C is **not** available to private candidates.

Combining with other syllabuses

Candidates can take this syllabus alongside other Cambridge 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) (Level 1/Level 2 Certificates) and Cambridge O Level syllabuses are at the same level.

Making entries

Exams officers are responsible for submitting entries to Cambridge. 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.

Option codes for entries

To keep our exams secure we allocate all Cambridge schools to one of six administrative zones. Each zone has a specific timetable. The majority of option codes have two digits:

- the first digit is the component number given in the syllabus
- the second digit is the location code, specific to an administrative zone.

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.cie.org.uk/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.

Information on the resubmitting of internally assessed coursework can be found in the *Cambridge Handbook*.

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.cie.org.uk/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.

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.

A **Grade 7** Cambridge IGCSE (9–1) Art & Design candidate will be able to:

- meet all the assessment objectives to a high level
- demonstrate a firm grasp of skills and a superior creative ability in the options chosen
- produce work that shows a high degree of organisation, extensive investigation, and is characterised by an interpretation which is highly personal and perceptive, reflecting informed and considered judgement.

A **Grade 4** Cambridge IGCSE (9–1) Art & Design candidate will be able to:

- meet most of the assessment objectives
- demonstrate competence in their grasp of skills and an appropriate creative ability in the options chosen
- produce work that shows a degree of organisation, evidence of research, and is characterised by self-awareness and straightforward personal response.

A **Grade 2** Cambridge IGCSE (9–1) Art & Design candidate will be able to:

- meet a few of the assessment objectives
- demonstrate limited skills and creative ability in the options chosen
- produce work that is generally weak in organisation, and while showing evidence of interest and effort, demonstrates only limited self-awareness. It will be characterised by a heavy reliance on secondary sources.

Changes to this syllabus for 2019

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

Availability

This syllabus is no longer restricted to centres in the UK. Please check the syllabus page at www.cie.org.uk/igcse to see if this syllabus is available in your administrative zone.

'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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