SYLLABUS

Cambridge International Level 3
Pre-U Certificate in
Art & Design (Principal)

9837

For examination in 2019, 2020 and 2021

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certficate. QN: 500/4099/6

Changes to the syllabus for 2019, 2020 and 2021

The syllabus has been updated. The latest syllabus is version 3, published April 2019.

Changes to version 3

We have updated the advice about how teachers access the 'starting point' for component 3.

Teachers should check the *Cambridge Handbook (UK)* for the year candidates are taking the assessment for information on when the 'starting point' will be available and where to access the materials.

Teachers will need access to the School Support Hub. Please contact your school coordinator for instructions on how to access the School Support Hub.

Changes to version 2, published September 2017

The information on page 5 regarding availability for private candidates has been updated. Please see the *Cambridge UK Guide to Making Entries* for more information.

We have added guidance on Total Qualification Time value (TQT). TQT includes both guided learning hours and independent learning activities. The number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

Significant changes to the syllabus are indicated by black vertical lines either side of the text.

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

Contents

Introduction

Why choose Cambridge Pre-U?

Cambridge Pre-U is designed to equip learners with the skills required to make a success of their studies at university. Schools can choose from a wide range of subjects.

Cambridge Pre-U is built on a core set of educational aims to prepare learners for university admission, and also for success in higher education and beyond:

- to support independent and self-directed learning
- to encourage learners to think laterally, critically and creatively, and to acquire good problem-solving skills
- to promote comprehensive understanding of the subject through depth and rigour.

Cambridge Pre-U Principal Subjects are linear. A candidate must take all the components together at the end of the course in one examination series. Cambridge Pre-U Principal Subjects are assessed at the end of a two-year programme of study.

The Cambridge Pre-U nine-point grade set recognises the full range of learner ability.

Why choose Cambridge Pre-U Art & Design?

- Cambridge Pre-U Art & Design offers learners opportunities for creative exploration, development and innovation in one or more of a wide range of techniques and media.
- Cambridge Pre-U Art & Design is assessed at the end of two years. This offers learners freedom to develop maturity as an artist and/or designer and time to reflect on their work before any component is assessed, enhancing confidence, interest and enjoyment in the subject.
- None of the components are time limited; work is assessed without an artificial time constraint.
- Component 2, an illustrated essay, develops the research and analytical skills that are expected in higher education, and encourages learners to become more articulate about the contexts that are shaping their own visual ideas and to understand how other artists are also influenced by the contexts in which they live.

Prior learning

Cambridge Pre-U builds on the knowledge, understanding and skills gained by learners achieving a good pass in Level 1/Level 2 qualifications in art, design or technology. Candidates should be able to demonstrate their ability and commitment to further study through a suitable portfolio of work.
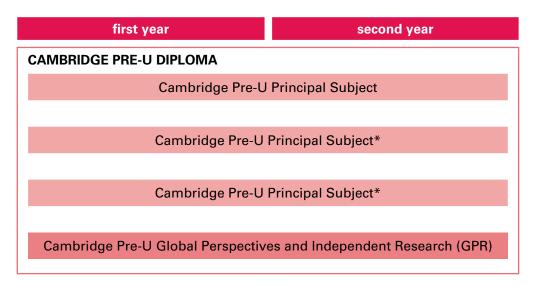
Progression

Cambridge Pre-U Art & Design is an ideal preparation for university study in art and design and related fields. Successful Cambridge Pre-U candidates will have demonstrated the ability to explore, experiment, develop and resolve ideas appropriate to any Level 3 course of study in art and design.

Cambridge Pre-U Art & Design also encourages the development of a range of wider transferable skills such as self-management, problem solving, creative thinking and communication. Component 2 is a written study that enables candidates to demonstrate their ability to research, analyse and present an illustrated essay.

Cambridge Pre-U Diploma

If learners choose, they can combine Cambridge Pre-U qualifications to achieve the Cambridge Pre-U Diploma; this comprises three Cambridge Pre-U Principal Subjects* together with Global Perspectives and Independent Research (GPR). The Cambridge Pre-U Diploma, therefore, provides the opportunity for interdisciplinary study informed by an international perspective and includes an independent research project.

first year	second year
CAMBRIDGE PRE-U DIPLOMA	
Cambridge Pre-U Principal Subject	
Cambridge Pre-U Principal Subject*	
Cambridge Pre-U Principal Subject*	
Cambridge Pre-U Global Perspectives and Independent Research (GPR)	

* Up to two A Levels, Scottish Advanced Highers or IB Diploma programme courses at higher level can be substituted for Principal Subjects.

Learn more about the Cambridge Pre-U Diploma at www.cie.org.uk/cambridgepreu

Support

Cambridge provides a wide range of support for Pre-U syllabuses, which includes recommended resource lists, Teacher Guides and Example Candidate Response booklets. Teachers can access these support materials at Teacher Support http://teachers.cie.org.uk

Syllabus aims

The aims of the syllabus, listed below, are the same for all candidates. This syllabus actively encourages candidates to:

- enhance their investigative and analytical skills through research, recording, development and refinement of ideas
- build confidence in creative and practical skills through consolidated studio-based studies
- understand the relationship between intellectual ideas and resolved artworks through a period of sustained, independent, focused study
- respond personally and meaningfully to stimuli, including historical and contemporary artists and designers, across a wide range of techniques and media
- develop a range of transferable skills such as problem solving, synthesising information from a range of sources, project management, organisation and presentation skills.

Scheme of assessment

For Cambridge Pre-U Art & Design, candidates take all three components.

Component		Weighting
Component 1 Portfolio **Coursework** Portfolio comprising a substantial body of work or number of smaller relevant pieces, supported by sketchbooks/journals/study sheets. Internally assessed by Centre and externally moderated by moderator visit to Centre, 100 marks		30%
Component 2 Critical and Contextual Study **Coursework** Written essay of 3000–3500 words. Internally assessed by Centre and externally moderated by moderator visit to Centre, 100 marks		30%
Component 3 Project **Coursework** Sustained piece of studio practice culminating in a fully resolved piece or body of work. Externally set and assessed by examiner visit to Centre, 100 marks		40%

Every piece of supporting work for Components 1, 2 or 3 must be produced and submitted for one component only.

For Components 1 and 3, candidates submit work in **any** area(s) of study and discipline(s) specified in the syllabus content. Candidates can submit work in the same area(s) of study and discipline(s) for both components.

Availability

This syllabus is examined in the June examination series.

Some components are not available to private candidates. For more information, please see the *Cambridge UK Guide to Making Entries*.

Combining this with other syllabuses

Candidates can combine this syllabus in a series with any other Cambridge syllabus, except syllabuses with the same title at the same level.

Assessment objectives

AO1	**Record** in visual, and/or other forms, observations and insights relevant to own intentions, demonstrating an ability to research systematically, reflect on own work and progress.
AO2	**Experiment** with media, materials, techniques and processes, selecting and refining ideas as work progresses.
AO3	**Develop ideas** through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
AO4	**Realise** and communicate intentions in a personal, informed and meaningful way, making appropriate connections.

Relationship between scheme of assessment and 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 Pre-U %
AO1 Record	27
AO2 Experiment	23
AO3 Develop ideas	23
AO4 Realise	27

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %		
	Component 1	Component 2	Component 3
AO1	30	20	30
AO2	30	20	20
AO3	20	30	20
AO4	20	30	30

Method of assessment

Internal assessment and external moderation by Centre visit

Components 1 and 2 are internally set and assessed by the Centre, and the marks are moderated by a Cambridge-appointed moderator during a Centre visit during the examination year. Moderation ensures that the standards for the awarding of marks across all areas of study are consistent for each Centre, and that all teachers have applied the assessment criteria appropriately. Teachers within the Centre must internally standardise their marks before moderation by Cambridge.

During the Centre visit, the moderator inspects the candidates' work. Centres must ensure that each candidate's work is clearly identified by name and examination number, using the labels supplied by Cambridge. The candidates' work must be displayed in ascending order of merit, in individual portfolios where applicable. There is no size limit to the work, but candidates must follow published guidance on the amount of work submitted for moderation. For further details about moderation please refer to the *Cambridge Handbook (UK)*, which can be accessed from our public website, **www.cie.org.uk**

External assessment by Centre visit

Component 3 is externally set by Cambridge and examined at the Centre by a Cambridge-appointed examiner. This takes place at the same time as the moderation visit for Components 1 and 2. Ideally, work submitted for this component would be presented in an exhibition or other appropriate format. For further details about the assessment please refer to the *Cambridge Handbook (UK)*, which can be accessed from our public website, **www.cie.org.uk**

Avoidance of plagiarism

Candidates must be aware of the academic conventions governing quotation and reference to the work of others, and must be taught how to use these tools appropriately. With increasing reliance on internet sources, candidates must ensure that any information used in their research or supporting work is clearly referenced and the originator is identified. Where candidates use their own photography as a source of primary information, it must be clearly labelled as their own work.

Grading and reporting

Cambridge International Level 3 Pre-U Certificates (Principal Subjects and Global Perspectives Short Course) are qualifications in their own right. Cambridge Pre-U reports achievement on a scale of nine grades: Distinction 1, Distinction 2, Distinction 3, Merit 1, Merit 2, Merit 3, Pass 1, Pass 2 and Pass 3.

Cambridge Pre-U band	Cambridge Pre-U grade
Distinction	1
	2
	3
Merit	1
	2
	3
Pass	1
	2
	3

Grade descriptions

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

The following grade descriptions indicate the level of attainment characteristic of the middle of the given grade band.

Distinction (D2)

Candidates at this level will be able to record sensitively and experiment creatively. They will also develop ideas intuitively and integrate their research, experimentation and development into a well-considered and coherent independent realisation. They will take risks in their work and will have developed a sense of their own creative practice.

AO1 Record

- Record relevant insights and observations perceptively; research independently and systematically; demonstrate an ability to reflect meaningfully on records of own work and progress.

AO2 Experiment

- Experiment creatively and purposefully with media, materials, techniques and processes.
- Effectively select and refine ideas.

AO3 Develop ideas

- Develop and extend ideas intuitively through sustained and focused contextual investigations.
- Demonstrate significant critical and analytical understanding through well-organised investigation.

AO4 Realise

- Effectively realise intentions through clear, personal and meaningful communications.
- Achieve a synthesis between research, experimentation and development of ideas.

Merit (M2)

Candidates at this level will show some initiative and have assured technical development skills. They will be able to record in a confident way and their experimentation will be purposeful. Development work will be consistent and realisation will be well considered.

AO1 Record

- Record ideas and observations clearly; research thoughtfully and reflect on own work and progress.

AO2 Experiment

- Experiment coherently with media, materials, techniques and processes.
- Select and refine ideas.

AO3 Develop ideas

- Develop and expand ideas through contextual investigation.
- Demonstrate critical and analytical understanding.

AO4 Realise

- Effectively realise intentions through coherent communication.
- Understand how research, experimentation and development combine in realisation.

Pass (P2)

Candidates will be able to record simple ideas and observations with limited experimentation. Work will show competence in technical skills, but may be inconsistent. Some evidence of development but opportunities may not have been followed through.

AO1 Record

- Record ideas and observations.

AO2 Experiment

- Experiment with media, materials, techniques and processes.
- Control and organise ideas.

AO3 Develop ideas

- Develop and expand ideas in a straightforward way.
- Demonstrate some evidence of critical understanding.

AO4 Realise

- Appropriately realise and communicate intentions.
- Understand the purpose of research, experimentation and development in realisation.

Description of components

Component 1 Portfolio

100 marks

This is a coursework component that will be internally assessed by the Centre and externally moderated by Cambridge during a Centre visit.

The portfolio is an exploratory investigation stimulated by content set by the Centre, typically during the first year of the course. The focus of the assessment is the **journey** that the candidate has made, and not resolved outcomes.

The portfolio must comprise a substantial body of work or a number of smaller relevant pieces, supported by appropriate sketchbooks/journals/study sheets. Supporting work must actively inform the investigation and should demonstrate how the candidate's thinking has been augmented and extended. Supporting work can include research, observation, exploration, analysis and evaluation of working practices, ideas and contexts of related artists, designers and creative practitioners.

The outcome(s), which do not have to be fully resolved, can be in two and/or three dimensions, across a range of materials or media, or could focus on a particular discipline specified in the syllabus content.

Work in the portfolio must provide sufficient evidence to satisfy all the relevant assessment objectives.

The portfolio is marked according to the assessment criteria below. Quality of work is more important than quantity, provided that the selection in the portfolio exemplifies the **journey** the candidate has made.

Assessment criteria for Component 1

Level	Assessment objective 1 Record	Component 1 Portfolio
5	a **perceptive** recording and analysis of observations, ideas and insights in visual and/or other forms, with sustained evidence of an **intuitive** understanding of intentions, meanings and development of own practice	25–30
4	a **confident** recording of observations, ideas and insights in visual and/or other forms, demonstrating **secure** understanding of intentions, meanings and development of own practice	19–24
3	a **coherent** recording of observations and insights in visual and/or other forms, demonstrating a **clear** understanding of intentions, meanings and development of work	13–18
2	a **basic** recording of observations and insights in visual and/or other forms, demonstrating a **limited** understanding of intentions and development of work	7–12
1	a **partial** recording of observations and insights in visual and/or other forms	1–6
0	**no** rewardable response	0

Level	Assessment objective 2 Experiment	Component 1 Portfolio
5	**creative** experimentation in the use of materials, techniques and processes; **convincingly** selecting and refining ideas, successfully identifying and interpreting relationships	25–30
4	**confident** and sustained experimentation in the use of materials, techniques and processes; **effectively** selecting and refining ideas	19–24
3	a **coherent** exploration of the use of appropriate materials, techniques and processes; **clear** understanding of ideas	13–18
2	a **basic** exploration of the use of relevant materials, techniques and processes; **limited** awareness in understanding and refining ideas	7–12
1	a **partial** exploration of the use of materials and processes	1–6
0	**no** rewardable response	0

Level	Assessment objective 3 Develop ideas	Component 1 Portfolio
5	a **fluent** investigation of ideas through **perceptive** analysis of objects, ideas, images and artefacts; **critical** understanding of purposes, meanings and their related contexts	17–20
4	a **confident** investigation of ideas through a **thoughtful** analysis of objects, ideas, images and artefacts; a **secure** understanding of purposes, meanings and their related contexts	13–16
3	a **coherent** investigation of ideas through a **competent** analysis of objects, ideas, images and artefacts; **clear** understanding of purpose and meaning	9–12
2	a **basic** investigation of ideas through **moderate** analysis of objects, ideas, images and artefacts; **limited** awareness of purpose and meaning	5–8
1	a **partial** investigation of ideas through an **uneven** analysis of objects, ideas, images and artefacts; **incomplete** awareness of purpose and meaning	1–4
0	**no** rewardable response	0

Level	Assessment objective 4 Realise	Component 1 Portfolio
5	a personal, **inventive** and engaged response; **significant** realisation of intentions; articulates significant connections, communicating **incisive** critical understanding and **perceptive** judgements	17–20
4	a personal, confident response; **effective** realisation of intentions and a **secure** critical understanding; **assured** communication of connections	13–16
3	a personal, **coherent** response; **clear** realisation of intentions and some critical understanding; explains **relevant** connections	9–12
2	a **basic** response, realising intentions; demonstrates **simple** connections	5–8
1	a **partial** response with some realisation of intentions; **incomplete** awareness of connections	1–4
0	**no** rewardable response	0

Component 2 Critical and Contextual Study

100 marks

This is a coursework component that will be internally assessed by the Centre and externally moderated by Cambridge during a visit to the Centre.

The critical and contextual study is a **written essay** of 3000–3500 words **with relevant illustrations**. The focus of the study is an aspect of the visual arts of interest to the candidate.

The focus of the critical and contextual study is expected to evolve through ideas generated by candidates during the first year of the course. With guidance from the teacher, candidates develop their own focus and title for their individual study. The focus and title of the study may relate to work the candidate has produced for Component 1 or Component 3 but this is not a requirement. A class could share a general area, for example a period, theme or artist, but the title, focus and response must be individual.

Candidates must provide footnotes and a bibliography or references section; these and any quotations will not count towards the final word count.

The critical and contextual study must provide sufficient evidence to satisfy all the relevant assessment objectives.

Proposals for areas of study are submitted to Cambridge for approval in advance using the Outline Proposal Form. Centres should submit an Outline Proposal Form for each candidate as this will assist each candidate with their direction of study. Proposals should not be more than 500 words, describing the proposed area of study, title and, where appropriate, list of source material to be consulted.

An Outline Proposal Form is submitted by the Centre to Cambridge after it has been completed by the candidate. Further details can be found in the *Cambridge Handbook(UK)*.

At the time of submission, the candidate is required to sign a declaration the Personal Investigation/ Coursework is their own work and the teacher countersigns to confirm they believe that the work is that of the candidate. Centres should use the Pre-U Cover Sheet for this purpose. Further details can be found in the *Cambridge Handbook (UK)*.

Assessment criteria for Component 2

Level	Assessment objective 1 Record	Component 2 Critical and Contextual Study
5	knowledge and ideas are **comprehensively** researched and **perceptively** inform the essay's ideas; references are **insightfully used** and add weight to the writing	17–20
4	knowledge and ideas are **securely** and **appropriately** researched and **confidently** inform the essay's ideas; references are **apt**, critically addressed and support the writing	13–16
3	knowledge and ideas are **adequately** and **appropriately** researched and **clearly** inform the essay's ideas; references are **relevant** and support the writing	9–12
2	knowledge and ideas are **basic**; research is **limited**; **some** appropriate references are used to support the argument	5–8
1	knowledge and ideas are **inconsistent** and only **partially** researched; little or no evidence of relevant or appropriate research; references are absent or incorrectly used	1–4
0	**no** rewardable response	0

Level	Assessment objective 2 Experiment	Component 2 Critical and Contextual Study
5	ideas are **convincingly** explored; a **fully** structured and **fluent** argument with a **perceptive** line of development; relevant terminology is used **appropriately** and with **confidence**	17–20
4	ideas are **effectively** explored; a **well-structured** and **confident** argument with a **clear** line of development; relevant terminology is used with **accuracy**	13–16
3	ideas are **clearly** explored; a **structured** and **coherent** argument with a **clear** line of development; **some** relevant terminology is used with **accuracy**	9–12
2	ideas are **simplistically** explored; a **basic** argument with a line of development; **limited** awareness of relevant terminology	5–8
1	ideas are not explored; argument lacks a clear line of development; very limited awareness of relevant terminology	1–4
0	**no** rewardable response	0

Level	Assessment objective 3 Develop ideas	Component 2 Critical and Contextual Study
5	a **perceptive** understanding of ideas, with a **critical** assessment of their related contexts; a **fluent** analysis of artworks showing a **sensitive** understanding of the relationship between form and meaning	25–30
4	a **confident** understanding of ideas, with a **secure** assessment of their related contexts; an **assured** analysis of artworks showing **effective** understanding of how formal and/or expressive qualities shape meaning	19–24
3	a **clear** understanding of ideas, with some appraisal of their related context; a **competent** analysis of artworks showing a **clear** understanding of how formal and/or expressive qualities shape meaning	13–18
2	a **basic** understanding of ideas, with a **moderate** assessment of their related contexts; a **limited** analysis of artworks showing a **basic** understanding of formal and/or expressive elements	7–12
1	an **undeveloped** understanding of ideas, with **little** or no assessment of their related contexts; **uneven** analysis of artworks showing **partial** understanding of formal and/or expressive elements	1–6
0	**no** rewardable response	0

Level	Assessment objective 4 Realise	Component 2 Critical and Contextual Study
5	an **extensive**, **personal** response, articulated in **perceptive** and **eloquent** writing; **persuasive** realisation of intentions and an **incisive** critical understanding; **insightful** and **convincing** connections	25–30
4	a **personal**, **confident** response, communicating **significant** meaning and content with **expressive** and **accurate** writing; **effective** realisation of intentions and a **secure** critical understanding; **assured** connections	19–24
3	a **personal**, **coherent** response, communicating meaning and content with **competent** and **purposeful** writing; intentions are largely realised with **some** critical understanding and communication of connections	13–18
2	a **basic** personal response; writing communicates **elementary** meaning; intentions are **modestly** realised; connections show a **simple** critical understanding	7–12
1	a **partial** response, **insubstantial** communication through **uneven** writing; **incomplete** realisation of intentions with **partial** communication of connections	1–6
0	**no** rewardable response	0

Component 3 Project

100 marks

This is an externally set and externally assessed coursework component.

The project involves **development** of a **sustained piece of studio practice** culminating in a **fully resolved** piece or body of work. The 'starting point' for the project is set by Cambridge in a question paper published on the School Support Hub, our secure online support for Cambridge teachers. You will need access to the School Support Hub, which is at **www.cambridgeinternational.org/support**. This site is password protected. Please contact your school coordinator for instructions on how to access the School Support Hub.

You should check the *Cambridge Handbook (UK)* for the year candidates are taking the assessment for information on when the 'starting point' will be available and where to access the materials **www.cambridgeinternational.org/eoguide**.

The starting point, usually a single word or phrase, for example **Interlocking**, is selected so that it can be interpreted in any number of ways. The final piece or body of work can be in two and/or three dimensions, across a range of materials or media, or it can focus on a particular discipline specified in the syllabus content.

The project must provide sufficient evidence to satisfy all the relevant assessment objectives.

Preparatory studies and supporting work must also be submitted as part of the project. Supporting work can include research, exploration, analysis and evaluation of working practices, ideas and contexts of related artists, designers and creative practitioners. The entire submission will be assessed as a whole.

The project is assessed by a visiting Cambridge-appointed examiner and ideally the work would be presented in an exhibition format. Work may be submitted in a range of formats, including sketchbooks, drawings, compositional studies, design sheets, maquettes, lens-based outcomes, samples, test pieces, prototypes, large-scale studies, notes, presentations and models.

However, site-specific work and work of a fragile or transient nature can be submitted provided the evidence presented for assessment demonstrates how the assessment objectives are met.

Assessment criteria for Component 3

Level	Assessment objective 1 Record	Component 3 Project
5	a **perceptive** recording and analysis of observations, ideas and insights in visual and/or other forms, with sustained evidence of an **intuitive** understanding of intentions, meanings and development of own practice	25–30
4	a **confident** recording of observations, ideas and insights in visual and/or other forms, demonstrating **secure** understanding of intentions, meanings and development of own practice	19–24
3	a **coherent** recording of observations and insights in visual and/or other forms, demonstrating a **clear** understanding of intentions, meanings and development of work	13–18
2	a **basic** recording of observations and insights in visual and/or other forms, demonstrating a **limited** understanding of intentions and development of work	7–12
1	a **partial** recording of observations and insights in visual and/or other forms	1–6
0	**no** rewardable response	0

Level	Assessment objective 2 Experiment	Component 3 Project
5	**creative** experimentation in the use of materials, techniques and processes; **convincingly** selecting and refining ideas, successfully identifying and interpreting relationships	17–20
4	**confident** and sustained experimentation in the use of materials, techniques and processes; **effectively** selecting and refining ideas	13–16
3	a **coherent** exploration of the use of appropriate materials, techniques and processes; **clear** understanding of ideas	9–12
2	a **basic** exploration of the use of relevant materials, techniques and processes; **limited** awareness in understanding and refining ideas	5–8
1	a **partial** exploration of the use of materials and processes	1–4
0	**no** rewardable response	0

Level	Assessment objective 3 Develop ideas	Component 3 Project
5	a **fluent** investigation of ideas through **perceptive** analysis of objects, ideas, images and artefacts; **critical** understanding of purposes, meanings and their related contexts	17–20
4	a **confident** investigation of ideas through a **thoughtful** analysis of objects, ideas, images and artefacts; a **secure** understanding of purposes, meanings and their related contexts	13–16
3	a **coherent** investigation of ideas through a **competent** analysis of objects, ideas, images and artefacts; **clear** understanding of purpose and meaning	9–12
2	a **basic** investigation of ideas through **moderate** analysis of objects, ideas, images and artefacts; **limited** awareness of purpose and meaning	5–8
1	a **partial** investigation of ideas through an **uneven** analysis of objects, ideas, images and artefacts; **incomplete** awareness of purpose and meaning	1–4
0	**no** rewardable response	0

Level	Assessment objective 4 Realise	Component 3 Project
5	a personal, **inventive** and engaged response; **significant** realisation of intentions; articulates **significant** connections, communicating **incisive** critical understanding and **perceptive** judgements	25–30
4	a personal, confident response; **effective** realisation of intentions and a **secure** critical understanding; **assured** communication of connections	19–24
3	a personal, **coherent** response; **clear** realisation of intentions and some critical understanding; explains **relevant** connections	13–18
2	a **basic** response, realising intentions; demonstrates **simple** connections	7–12
1	a **partial** response with some realisation of intentions; **incomplete** awareness of connections	1–6
0	**no** rewardable response	0

Syllabus content

Cambridge Pre-U Art & Design is structured to offer flexibility to schools in their approach to the syllabus content, depending on interest, facilities and resources. Syllabus content is divided into six main areas of creative study:

- fine art
- graphic communication
- three-dimensional design
- textile design
- fashion design
- lens- and time-based media.

Candidates can combine or move between areas. Links between the art and design disciplines within each area are encouraged to enable candidates to build up transferable skills and confidence with different materials, media and technology. In all areas of study, candidates are expected to explore the social, historical and cultural context of their work. Understanding of formal elements such as line, tone, form, volume, texture and scale underpins all areas.

Candidates should follow a programme of study that allows them to develop an investigative and inquiry-based attitude to their own learning, underpinned by knowledge, skills and understanding in art and design.

Fine art

The dynamics of drawing are fundamental to all areas of fine art. Candidates should explore the basic elements of drawing with emphasis on line, tone, texture, shape and design. They should be encouraged to manipulate materials in technical and creative ways in order to describe observed and imagined phenomena. They should develop understanding of what visual description can be and how it can be represented when resources and tools such as wire, paint, drawing materials, mixed media, collage and implements are used to effect new and exciting outcomes. Candidates should experience a wide variety of these practices of mark-making to explore the representation of thought, feelings and the ephemeral as well as aspects of expressivity for its own sake.

Candidates should be aware of the potential moral, cultural, environmental and legal aspects of the work they create and show understanding of the context in which their work is presented or takes place.

Painting and drawing
Candidates should apply colour theory and use materials in aesthetically intuitive ways with reference to surface, space, contrast, harmony and form. They should be aware of experimental techniques such as glazing, stipple, frottage and impasto, and use a range of media, which might include oil paint, acrylic, watercolour, gouache and mixed media. Candidates should explore the possibilities of applying colour with a range of tools such as brushes, fingers, spatulas, knives, sticks and sponges. They may also wish to work in mixed media and alternative materials.

Printmaking
Candidates should gain knowledge and understanding of printmaking processes, while exploring and exploiting visual and expressive possibilities. Candidates should build their technical competence as well as be able to review and refine work as it progresses. They should experience at least one of the following:

- intaglio
- relief or block printing

- screen-printing
- collograph
- mono-print and mono-type.

Sculpture

Candidates should gain knowledge and understanding of the sculptural process of working in three dimensions, considering volume, space, surface, materials, movement and positive and negative space, when constructing, modelling and carving.

Candidates should experience some of the following constructing and fixing techniques: soldering, brazing, welding and riveting, using card, metals and plastics. They should also experience different modelling techniques using various materials such as clay, plaster and wax. Other materials could include wood, stone, plaster, textiles and found objects.

Textile art

Fine art textiles and fibre art encompasses a range of textile techniques and contemporary practices. The qualities of surface, texture, pattern, colour, form, structure and space should be explored as appropriate. Candidates are expected to use some of the traditional materials and processes of fashion and textiles, but in an explorative and innovative manner, questioning the role of fabric and craft within contemporary society.

Installation

Candidates should explore context and meaning through installation work and through interdisciplinary studies. Their aims and objectives should be strongly located within the fine art discipline but they may encompass:

- mixed media
- installation
- site-specific works
- moving image
- work of a fragile or transient nature.

Graphic communication

Candidates should understand how to use visual language to communicate when designing work for a graphic design brief. This could be a public information campaign, promoting or selling products and services, branding or graphic image making. The relationship between text, images, signs and meaning should be explored, and candidates should be fluent with a range of media. Candidates may choose to use a combination of digital media and traditional graphic materials (e.g. pencil, pastel, inks, gouache, watercolour and collage), and include printmaking and photography where relevant. They should be aware of industrial techniques for design and manufacture as appropriate.

Advertising and packaging

Candidates should show understanding of the design constraints within a brief and recognise the needs of their client and end user. Evidence of the design process includes analysis of a brief, research, rough workings, thumbnail sketches, layouts or drafts; through to presentation visuals and samples. Briefs could cover corporate identity, promotional campaigns, packaging, point of sale, surface pattern, moving image, web-based materials or traditional print media.

Illustration

Candidates should explore the relationship between narrative and image making. They should be able to work to a brief and understand the constraints of working with a client or with an audience in mind. This could be for printed or digital media, promotional materials or communicating information. Candidates can use a range of media processes, both traditional and digital, and must be able to show how their ideas have developed from initial research through to resolution.

Interactive media

Candidates can choose to explore multi-platform and interactive media for graphic communication and this could include:

- 2-D digital graphic design
- 3-D digital modelling
- 3-D digital printing
- interactive exhibition design
- web-based graphic products
- games design.

Candidates must show the development of their ideas from initial research through to resolution, while working to a design brief, including user testing and feedback where relevant.

Three-dimensional design

Candidates can choose to work in a functional or decorative context and should follow a materials-based discipline or a design-led route. Technical skills and knowledge should be supported with investigative research and design work.

Ceramics

Candidates should demonstrate the use of clay in either a decorative or functional context which could include one-off experimental pieces, traditional crafts, small batch production or industrial design.

Candidates should work in a range of different construction and finishing methods, such as:

- hand-building using slabs or coils
- moulding and casting
- throwing
- modelling
- surface treatment (e.g. texture, slips, glazes, enamels, engobes, oxides, decals).

In all cases they should build their technical knowledge, e.g. shrinkage, firing, glazing, health and safety.

Set design

Candidates should demonstrate the use of design for performance through areas such as lighting, costume, props and/or set design. They should be encouraged to work to a live brief or for an existing location, for example a community event, theatre, dance, opera, television performance, film, carnival or festival. Candidates should work from a starting point and conduct primary research. When working from a specific text, contextual references should be made and included in the design work where relevant. In addition to sketchbooks, notes, designs and photographs, work produced must include:

- for lighting: floor plans, layouts, lighting grids, technical logs
- for costume: design drawings, swatches, samples, garments
- for set design: models, maquettes, scale drawings.

Product design

Candidates should design or modify existing products that have a function or purpose. They must have access to a range of materials, e.g. plastic, glass, fabric, clay, wood, metal, to inform their design development. Work should be a balance between digital design work and hands-on materials exploration. Candidates should work to a design brief and be able to demonstrate problem-solving skills in three dimensions by defining role, function, material and end user. Candidates must evidence the design process through research, sampling, design development, testing, user feedback, maquettes and prototypes. It is expected that candidates will have some awareness of industrial design and manufacturing processes, and show design responsibility and sustainability in their work. This could include renewable resources, lean manufacturing and consideration of the end life of products.

Environmental/architectural design

Candidates should demonstrate an understanding of environmental or architectural contexts and design for interior and exterior space. They should also explore role, function, location and user needs. They should work in a variety of materials, either discretely or in combination, such as metal, glass, mosaic, ceramic, fibre and wood.

Design work can be presented as models, photographs and renders/drawings, and be from live or simulated live briefs and case studies. Candidates should also include research from primary sources and demonstrate spatial awareness through perspective drawing, understanding of materials, construction processes, renewable resources, life span and safety considerations.

Textile design

Textile design encourages candidates to explore the qualities of fibres and materials to fulfil a function or brief, or as a visual exploration in its own right. The creation and manipulation of fibre materials encompasses both traditional and contemporary practices, processes and technologies. Candidates should demonstrate understanding through a reflective combination of knowledge and skills, resulting in an expressive or designed outcome or outcomes.

Printed textiles

Candidates should demonstrate an understanding of the exploration and enhancement of fabric surface through the transfer or application of pattern and image. They will be expected to research, design and develop imagery suitable for printing and be able to select the most appropriate material and printing method for their intended purpose. Candidates should use one or more of the following:

- block printing
- mono-printing
- silk screen-printing
- transfer inks
- image transfer (e.g. heat transfer, liquid transfer)
- digital printing.

Dyed textiles

Candidates should focus on the exploration and enhancement of fabric surface using one or more of the following techniques:

- batik and resist
- tie-dye
- dipping and spraying.

An understanding of process and method of application of dyes onto surfaces should be in evidence. Candidates should use research and ideas development to support their technical learning and show an awareness of industrial and small-batch manufacturing processes.

Constructed textiles

Candidates should explore the manipulation of fibre as defined in its widest context. They should use one or more of the following techniques:

- knitting – by hand or machine, crochet, knotting
- weaving – by hand or machine, tapestry
- embellishment – appliqué, felting, fusing
- embroidery – by hand or machine, with traditional or non-traditional materials.

Candidates should be able to work with a range of materials, both natural and synthetic, and show an awareness of their properties and suitability for different purposes.

Fashion design

This discipline will encourage candidates to focus on fashion and related fields, such as illustration, design for garments, millinery, accessories and footwear; pattern design/garment technology; and wider vocational aspects such as fashion photography, marketing, journalism, merchandising or buying. Candidates should always be aware of the relationship between fashion and textiles and be able to produce work to a design brief that shows an original starting point and takes into consideration the requirements of the end user and design constraints.

Fashion illustration and design

This discipline can encompass ways of visually communicating shape, form, materials and design ideas through hand rendering or computer-aided design. Candidates may make use of trend forecasting to inform their original ideas and visual references based on contextual research. Candidates should work to a brief and demonstrate that they have an understanding of a client need and design constraints.

Garment technology

This discipline will enable candidates to explore design and construction related to apparel, millinery, footwear and accessories. Candidates should explore pattern cutting, design and construction and demonstrate that they understand the relationship between print/fabric and fashion. Candidates should work to a brief and use primary research and trend forecasting to inform the development of their ideas.

Lens- and time-based media

Candidates should be able to create visual meaning through a personal, social, interpretative or expressive response using lens-based media to produce still or moving imagery. They will be expected to combine technical understanding with research and ideas generation to develop their individual response. Candidates can use traditional media or new technology, where resources allow. Candidates may work within a fine-art or design-based approach.

Photography

Candidates can explore traditional wet darkroom processing, digital, studio-based or location, or a combination, as resources allow. Composition skills, visual imagery and visual language must be supported by technical understanding.

This should include:

- printing and developing films, contact sheets, prints
- using a range of cameras, formats, lenses, filters
- using studio and location lighting
- digital photography and post-processing.

Candidates must demonstrate an understanding of photographic image production in their work in black and white and/or colour. They should show how the context of the image is central to the construction of meaning in photography. They must demonstrate the process of selection through the use of a technical notebook, journal or sketchbook. Candidates should be encouraged to explore digital methods and post-processing with editing software.

Animation and moving image

Candidates should be able to demonstrate an understanding of the manipulation of both images and sound through both film-based and digital processes. This can include:

- scripting
- directing
- producing
- editing.

Within this discipline, candidates should choose to work in either film and/or video, and work may be produced manually or digitally; finished work should be short-form drama or documentary. They may choose to work with stop-motion animation or with digital software where available.

Multimedia

Candidates should use a multimedia approach by combining a range of photographic communication and technical processes, while working to a brief. Individual elements must be integrated into a multimedia presentation and their purpose and relationship made evident. Candidates may use various software packages to reflect industry standards.

Completed work should be in the form of a brief and have a personal and/or commercial application such as advertising, stand-alone video short, television graphics, animation or games design. Technical skills should include the use of digital cameras, image scanning, frame grabbing from video, photo CD and the manipulation of images.

Additional information

Equality and inclusion

This syllabus complies with our *Code of Practice* and *Ofqual General Conditions of Recognition*.

Cambridge has taken great care in the preparation of this syllabus and related assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge has designed this qualification with the aim of avoiding direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the standards being assessed. Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken. Information on access arrangements is found in the *Cambridge Handbook (UK)*, for the relevant year, which can be downloaded from the website **www.cie.org.uk/examsofficers**

Guided learning hours

Cambridge Pre-U syllabuses are designed on the assumption that learners have around 380 guided learning hours per Principal Subject over the duration of the course, but this is for guidance only. The number of hours may vary according to curricular practice and the learners' prior experience of the subject.

Total qualification time

This syllabus has been designed assuming that the total qualification time per subject will include both guided learning and independent learning activities. The estimated number of guided learning hours for this syllabus is 380 hours over the duration of the course. The total qualification time for this syllabus has been estimated to be approximately 500 hours per subject over the duration of the course. These values are 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.

If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at **www.cie.org.uk/startcambridge**. Email us at **info@cie.org.uk** to find out how your organisation can register to become a Cambridge school.

Language

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

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