

SYLLABUS

**Cambridge O Level
Art and Design**

6090

For examination in June and November 2017, 2018 and 2019

This syllabus is only available to Centres in Bangladesh, The Maldives, Mauritius and Pakistan

If you have any questions about this syllabus please contact Cambridge at info@cie.org.uk quoting syllabus code 6090.

Changes to syllabus for 2017, 2018 and 2019

We have updated this syllabus. The latest syllabus is version 3, published September 2015.

Changes have been page to page 7, Section 4 Assessment at a glance
The final paragraph referring to last examination dates for the period has been removed.

Changes have been made to page 20
The third paragraph referring to last dates for the examination period has been removed.

Changes have been made to page 21, Part 2: Examination piece
The fourth paragraph referring to last dates for the examination period has been removed.

Changes have been made to page 22, Part 2: Examination piece
The third paragraph referring to last dates for the examination period has been removed.

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

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1. Introduction

1.1 Why choose Cambridge?

Cambridge International Examinations is part of the University of Cambridge. We prepare school students for life, helping them develop an informed curiosity and a lasting passion for learning. Our international qualifications are recognised by the world's best universities and employers, giving students a wide range of options in their education and career. As a not-for-profit organisation, we devote our resources to delivering high-quality educational programmes that can unlock learners' potential.

Our programmes set the global standard for international education. They are created by subject experts, are rooted in academic rigour, and provide a strong platform for progression. Over 10 000 schools in 160 countries work with us to prepare nearly a million learners for their future with an international education from Cambridge.

Cambridge learners

Cambridge programmes and qualifications develop not only subject knowledge but also skills. We encourage Cambridge learners to be:

- **confident** in working with information and ideas – their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **reflective** as learners, developing their ability to learn
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially, ready to make a difference.

Recognition

Cambridge O Level is internationally recognised by schools, universities and employers as equivalent in demand to Cambridge IGCSE® (International General Certificate of Secondary Education). There are over 700 000 entries a year in nearly 70 countries. Learn more at www.cie.org.uk/recognition

Support for teachers

A wide range of materials and resources is available to support teachers and learners in Cambridge schools. Resources suit a variety of teaching methods in different international contexts. Through subject discussion forums and training, teachers can access the expert advice they need for teaching our qualifications. More details can be found in Section 2 of this syllabus and at www.cie.org.uk/teachers

Support for exams officers

Exams officers can trust in reliable, efficient administration of exams entries and excellent personal support from our customer services. Learn more at www.cie.org.uk/examsOfficers

Our systems for managing the provision of international qualifications and education programmes for learners aged 5 to 19 are certified as meeting the internationally recognised standard for quality management, ISO 9001:2008. Learn more at www.cie.org.uk/ISO9001

1.2 Why choose Cambridge O Level?

Cambridge O Levels have been designed for an international audience and are sensitive to the needs of different countries. These qualifications are designed for learners whose first language may not be English and this is acknowledged throughout the examination process. The Cambridge O Level syllabus also allows teaching to be placed in a localised context, making it relevant in varying regions.

Our aim is to balance knowledge, understanding and skills in our programmes and qualifications to enable students to become effective learners and to provide a solid foundation for their continuing educational journey.

Through our professional development courses and our support materials for Cambridge O Levels, we provide the tools to enable teachers to prepare learners to the best of their ability and work with us in the pursuit of excellence in education.

Cambridge O Levels are considered to be an excellent preparation for Cambridge International AS and A Levels, the Cambridge AICE (Advanced International Certificate of Education) Group Award, Cambridge Pre-U, and other education programmes, such as the US Advanced Placement program and the International Baccalaureate Diploma programme. Learn more about Cambridge O Levels at **www.cie.org.uk/cambridgesecundary2**

Guided learning hours

Cambridge O Level 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.

1.3 Why choose Cambridge O Level Art and Design?

Cambridge O Level Art and Design is accepted by universities, art colleges and employers as evidence of experience and skills in developing and producing a range of artefacts and designs showing visual knowledge and understanding along with critical and cultural awareness.

The Cambridge O Level Art and Design syllabus encourages 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.

Successful learners who have taken Cambridge O Level Art and Design gain lifelong skills, including:

- confidence and enthusiasm as they develop technical skills in two- and 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 final solutions.

Prior learning

Candidates beginning this course are not expected to have studied art and design previously.

Progression

Cambridge O Levels are general qualifications that enable candidates either to progress directly to employment, or to proceed to further qualifications.

This syllabus provides a foundation for further study at Level 3, including Cambridge International AS and A Level GCE, and Cambridge Pre-U qualifications.

Candidates who are awarded grades A* to C are well prepared to follow courses leading to Level 3 AS and A Level GCE Art and Design, Cambridge Pre-U Art and Design, International Baccalaureate Visual Arts Diploma, or Cambridge International AS and A Level Art and Design.

1.4 How can I find out more?

If you are already a Cambridge school

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at **info@cie.org.uk**

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.

2. Teacher support

2.1 Support materials

We send Cambridge syllabuses, past question papers and examiner reports to cover the last examination series to all Cambridge schools.

You can also go to our public website at **www.cie.org.uk/olevel** to download current and future syllabuses together with specimen papers or past question papers and examiner reports from one series.

For teachers at registered Cambridge schools a range of additional support materials for specific syllabuses is available online from Teacher Support, our secure online support for Cambridge teachers. Go to **<http://teachers.cie.org.uk>** (username and password required).

2.2 Endorsed resources

We work with publishers providing a range of resources for our syllabuses including print and digital materials. Resources endorsed by Cambridge go through a detailed quality assurance process to ensure they provide a high level of support for teachers and learners.

We have resource lists which can be filtered to show all resources, or just those which are endorsed by Cambridge. The resource lists include further suggestions for resources to support teaching.

2.3 Training

We offer a range of support activities for teachers to ensure they have the relevant knowledge and skills to deliver our qualifications. See **www.cie.org.uk/events** for further information.

3. Syllabus content at a glance

This syllabus has been designed to offer a very 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
- Fashion and textile design.

Candidates can choose any area of study for any component. All candidates must complete Component 1 (mandatory) plus one other component. Candidates should be familiar with the assessment criteria when undertaking their studies to ensure that their work meets the requirements against which they will be assessed.

4. Assessment at a glance

Candidates take two components: Paper 1 and either Paper 2 or Paper 3.

Components		Weighting
All candidates take:		
Paper 1 Observational Assignment 6-hour practical examination assessed by Cambridge* (100 marks)		50%
and either:	or:	Weighting
Paper 2 Interpretative Assignment 6-hour practical examination assessed by Cambridge* (100 marks)	Paper 3 Design Assignment 6-hour practical examination assessed by Cambridge* (100 marks)	50%

Centres may hand out the question paper upon receipt. There is no upper limit to the amount of preparatory time that candidates may have in order to prepare for the examination. However, candidates must have at least **two** weeks' preparation time and candidates must receive both their question papers at the same time.

***For all components, the requirement that is assessed is the examination piece plus up to two sheets (four sides) of supporting studies (maximum size A2).**

Availability

This syllabus is examined in the June and November examination series.

This syllabus is available to private candidates.

This syllabus is available to candidates in Bangladesh, The Maldives and Pakistan. It is also available to private candidates in Mauritius in June.

Detailed timetables are available from **www.cie.org.uk/examsOfficers**

Combining this with other syllabuses

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except:

- syllabuses with the same title at the same level
- 0400 Art and Design
- 6089 Art and Design (Brunei).

Please note that Cambridge O Level, Cambridge IGCSE and Cambridge International Level 1/Level 2 Certificate syllabuses are at the same level.

5. Syllabus aims and assessment objectives

5.1 Syllabus aims

This syllabus will appeal to candidates who wish to explore practical work through a range of two-dimensional and/or three-dimensional processes.

An art and design course should encourage personal expression, imagination, sensitivity, conceptual thinking, powers of observation, an analytical ability and practical aptitudes. It should lead to greater understanding of the role of the visual arts in the history of civilisations, widen cultural horizons and enrich the individual. In addition, it should combine a breadth and depth of study so that it may accommodate a wide range of abilities and individual resources.

The study of art and design complements literary, mathematical, scientific and factual subjects. It is especially concerned with the development of visual perception and aesthetics, is a form of communication and a means of expressing ideas and feelings.

Where 'art and design' is used in this syllabus as a title or descriptor, it encompasses new media and technologies.

Cambridge O Level Art and Design encourages learners to develop:

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

5.2 Assessment objectives

Cambridge O Level Art and Design has five assessment objectives, which apply to all components.

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

5.3 Relationship between assessment objectives and components

The components have been designed to allow candidates to demonstrate independently their ability to realise ideas and intentions in response to a number of differing questions/briefs.

For all components, candidates should use the preparatory period to research their chosen question. They will be assessed on their ability to investigate, document and record their work towards a final solution, as well as on the final examination piece. The mark for each component is awarded holistically on the basis of the preparatory work (supporting studies) and the examination piece.

The weightings allocated to each of the assessment objectives are summarised below:

Assessment objective	Paper 1	Paper 2	Paper 3	Weighting for qualification
AO1	20%	20%	20%	20%
AO2	20%	20%	20%	20%
AO3	20%	20%	20%	20%
AO4	20%	20%	20%	20%
AO5	20%	20%	20%	20%

5.4 Grade descriptions

Grade A

Candidates awarded Grade A will have met all of the assessment objectives to a high level. They will have demonstrated a firm grasp of skills and a superior creative ability in the options chosen. Their work will show a high degree of organisation and extensive investigation, and will be characterised by an interpretation which is highly personal and perceptive, reflecting informed and considered judgement.

Grade C

Candidates awarded Grade C will have met most of the assessment objectives. They will have demonstrated competence in their grasp of skills and an appropriate creative ability in the options chosen. Their work will show a degree of organisation and evidence of research, and will be characterised by self-awareness and a straightforward personal response.

Grade E

Candidates awarded Grade E will have met some of the assessment objectives. They will have demonstrated limited skills and creative ability in the options chosen. While showing evidence of interest and effort, their work will generally be weak in organisation, demonstrating basic self-awareness. It will be characterised by a heavy reliance on secondary sources.

6. Syllabus 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 component.

In response to studies under this heading, candidates are expected to demonstrate skills in either a representational or 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 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.

Fine-art printmaking

Candidates should be encouraged to explore image making rather than specific design for industrial design processes such as repeat fabric design. Ideas will need to evolve through investigation, development and experience that could be gained from direct observation or be a personal response to a theme. More specific information regarding technique is listed in the 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 studies. 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 component.

This includes all aspects of printmaking that relate to image. Ideas will need to evolve through investigation, development and experience that could be gained from direct observation or be a personal response to a theme. Candidates should explore a variety of printmaking techniques and produce either a series of related images or one-off prints using methods such as mono-printing, relief printing, lino and/or wood cut, etching or screen printing.

Mono-printing

Candidates should be encouraged to explore a variety of traditional and new media approaches to mono-printing. 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 found 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 component.

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 and cultures.

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 or cultural knowledge. Candidates should demonstrate an expressive and personal response in their work, appropriate to the task.

The supporting studies should include designs, notes on materials and processes. 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, clay 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, coiling and hand building, 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. They 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.

Craft design

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

Photography, digital and lens-based media

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

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 should be given to the following techniques:

- 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, photograms, solarisation, multiple exposure, reversal printing)
- alternative print processes (liquid emulsions, bleaching, resist, toning, use of specialist papers or other photosensitive surfaces)
- creation and manipulation of images with computers
- image scanning and manipulation
- editing, perhaps using sound.

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

Candidates must provide appropriate evidence of the authenticity of their work such as contact prints, thumbnails of original digital photographs or storyboards. Where images have been digitally manipulated, screenshots should be included to show development and provide authenticity.

Any moving-image work (no longer than three minutes) should be submitted on DVD or CD in common forms of digital format such as in Mpeg or WMV. Candidates may develop their own blogs, video blogs or show reels. Social networking sites can be used but the authenticity of the work produced must be evidenced in the supporting studies 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 digital software. A variety of approaches and processes can be used together and candidates could present their work in a variety of ways; for example printed images or electronically as a slide show using PowerPoint, on a CD/DVD or website. Lighting and sound may be used as appropriate.

Moving imagery

Candidates should demonstrate an understanding of the recording and the 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/DVD and interactive websites.

Graphic communication

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

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 studies 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 graphic design.

Candidates should demonstrate the communication of visual meaning through images while being mindful of problems and opportunities, as well as working towards appropriate solutions. They should analyse design briefs and tackle practical design tasks. They should study other examples of design, or the work of designers relevant to their chosen field, preferably including some at first hand using primary sources, 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 digitally manipulated imagery, providing that the majority of images are from the candidate's 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.

Graphic design printmaking

Candidates will not be expected to be familiar with all aspects of printmaking. They will have developed ideas which will have evolved through investigation, development and experience gained from first-hand studies from primary sources or a personal response to a chosen theme. Information on specific techniques is covered in the 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, game-play, storyboards or character development related to a theme or brief. Supporting studies for digitally produced artwork should include evidence of the development of ideas and understanding of techniques and processes. Concept artwork, prototype platform games and RPG games concepts can be produced, and should have age-appropriate content.

Fashion and textile design

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

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 realise their finished work to a high standard. They may produce work in one area but should show knowledge of other areas. They do not need to produce garments, but function and suitability of design should be considered. Supporting studies may contain sketches, designs, samples and photographs. There should be an awareness of cultural and historical factors appropriate to their chosen area.

Printed and/or dyed

Candidates should be aware of the variety of different media and applications within this area. They should be able to develop an image from primary observational studies, and then develop this into a repeat pattern or design for textiles. Candidates are expected to show understanding of a range of techniques for developing an image and for transferring an image to fabric; e.g. block, screen and discharge printing; fabric paints and dyes; commercial dyeing processes, batik, silk painting, shibori, tie and dye, dipping, and spraying. Where possible, 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. They should use experimentation with alternative media such as plastic, paper and wire, and investigate the properties of these techniques such as folding, cutting and fusing. Candidates should show a variety of constructed techniques such as embroidery, felting, weaving or appliqué. Candidates should show an awareness of appropriate industry technology, e.g. laser cutting, devoré and embellishing.

Fashion

Candidates should demonstrate how fabric and fibres are used in a fashion context. They 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 garments but should be mindful of the techniques appropriate to this specialism. They should have an awareness of the fashion industry and the relationship between textiles, manufacture and fashion.

7. Description of components

7.1 Paper 1 Observational Assignment

This is a compulsory component which is externally set and marked by Cambridge.

Candidates **must** have at least two weeks' preparation time. The examination lasts six hours and candidates **must** take their preparation work (supporting studies) into the examination to inform the development of their ideas.

Centres may hand out the question paper upon receipt. There is no upper limit to the amount of time that candidates may have in order to prepare for the examination. There are **two** parts to this component: the supporting studies **and** the final six-hour examination. Cambridge will assess both parts and award a **single mark** out of 100.

The questions act as starting points for the candidates' focus of study, and all questions are broad and flexible.

Candidates should be able to:

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

Part 1: Supporting studies

Candidates choose **one** stimulus from the question paper. They are expected to produce a personal response in any media, from any of the areas of study outlined in the syllabus content.

First-hand studies from primary sources must be used as the starting point to inform the development of the candidate's 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).

Candidates may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the beginning of the preparation time. They should then be advised to work independently.

The supporting studies must consist of not more than two sheets of A2; this can be double-sided up to a maximum of four sides. Centres are reminded that this is the maximum and that candidates can submit less work if appropriate. Quality of work is more important than the amount of work, and weaker work submitted may have a detrimental effect on the total mark awarded.

The supporting studies **must** be taken into the examination and will provide candidates with their only reference material during the examination.

Part 2: Final examination

The six-hour examination piece may be produced in any two- or three-dimensional medium, or combination of media, including printmaking, textiles, lens-based media and digital media. Any three-dimensional outcomes should be submitted through photographic or digital means.

The examination piece and supporting studies must remain at the Centre under secure conditions until the examination has been completed, after which the Centre must send both the supporting studies and the examination work to Cambridge for assessment.

Centres should refer to the *Guide for administering Art and Design examinations* in this syllabus and the *Cambridge Handbook* for further guidance and invigilation instructions. Candidates should be familiar with the assessment objectives by which their work will be assessed.

7.2 Paper 2 Interpretative Assignment

Candidates **must** have at least two weeks' preparation time. The examination lasts six hours and candidates **must** take their preparation work (supporting studies) into the examination to inform the development of their ideas.

Centres may hand out the question paper upon receipt. There is no upper limit to the amount of time that candidates may have in order to prepare for the examination. There are **two** parts to this component: the supporting studies **and** the final six-hour examination. Cambridge will assess both parts and award a single mark out of 100.

The questions act as starting points for the candidates' focus of study, and all questions are broad and flexible.

Candidates should be able to:

- communicate ideas and feelings inspired by the chosen theme in a personal way
- create a visually stimulating composition
- use basic visual elements such as line, tone, colour and texture to create an expressive image.

Part 1: Supporting studies

Candidates choose **one** stimulus from the question paper. They will develop their ideas into a personal and original interpretation, which may be abstract or non-figurative if desired.

First-hand studies from primary sources must be used as the starting point to inform the development of the candidate's 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 supporting studies must consist of not more than two sheets of A2; this can be double-sided up to a maximum of four sides. Centres are reminded that this is the maximum and that candidates can submit less work if appropriate. Quality of work is more important than the amount of work, and weaker work submitted may have a detrimental effect on the total mark awarded.

Candidates may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the beginning of the preparation time. They should then be advised to work independently.

The supporting studies **must** be taken into the examination and will provide candidates with their only reference material during the examination.

Part 2: Examination piece

The six-hour examination piece may be produced in any two- or three-dimensional medium or combination of media, including printmaking, textiles, lens-based media and digital media. Any three-dimensional outcomes should be submitted through photographic or digital means.

The examination piece and supporting studies must remain at the Centre under secure conditions until the examination has been completed, after which the Centre must send both the supporting studies and the examination work to Cambridge for assessment.

Centres should refer to the *Guide for administering Art and Design examinations* in this syllabus and the *Cambridge Handbook* for further guidance and invigilation instructions. Candidates should be familiar with the assessment objectives by which their work will be assessed.

7.3 Paper 3 Design Assignment

Candidates **must** have at least two weeks' preparation time. The examination lasts six hours and candidates **must** take their preparation work (supporting studies) into the examination to inform the development of their ideas.

Centres may hand out the question paper upon receipt. There is no upper limit to the amount of time that candidates may have in order to prepare for the examination. There are **two** parts to this component: the supporting studies **and** the final six-hour examination. Cambridge will assess both parts and award a single mark out of 100.

The examination tests candidates' ability to research, analyse and develop ideas to a design brief, and to arrive at an appropriate solution. All questions are for designs initially developed on paper. These can be continued into three-dimensional structures, but any three-dimensional solutions should then be recorded through photographic or digital means.

Questions are based on a design scenario giving candidates the opportunity to develop their design work from their own first-hand studies. This could be observational drawings, photographs, interviews or other forms of recording from observation. Final outcomes can be produced in any media outlined in the syllabus and could include, graphic design including advertising materials for web or print media; fashion and textiles designs for either garments, accessories, patterns or fabric based artworks; spatial design work such as interior or exterior architecture plans or renderings; mosaics, murals and environmental design or concept artwork for games. This list is not exhaustive and the scenarios are intended to be a starting point for the development of design work that meets the assessment objectives.

For example:

- A kitchenware company is launching a new product. From your own drawings of kitchen utensils and equipment design either a new product or the advertising materials for use in shops and online.
- From your drawings of shells and feathers, design a pattern which could be used in the home.
- From your drawings of watches, clocks and related artefacts develop design work based on the theme of **Time Travel**. For example you could design a pattern, a book cover, a digital magazine article or a game.
- From your own drawings of insects develop ideas for a stage production called **The Insects**. You could design the costume, accessories or background or promotional advertising; or you could develop ideas for the props or set design including lighting.

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

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

Photography may be used within this paper, but must reflect the context, for example fashion or advertising. Basic photographic skills are required, through the use of black and white or colour photos as appropriate. Candidates should demonstrate their understanding through juxtaposition of image and text, cropping of images, selective enlargement and the use of natural or artificial lighting.

Part 1: Supporting studies

Candidates choose **one** design brief from the question paper.

First-hand studies from primary sources must be used as the starting point for the development of ideas. This means that the candidate should make their initial studies by looking directly at objects, models, arrangements of items and so on, and not from magazines, books or the internet (secondary sources).

Some use of secondary or existing sources is acceptable, but needs to be acknowledged and clearly referenced. Secondary sources may be used appropriately but the candidates' own work must form the larger proportion of supporting studies. This also applies to images downloaded from the internet such as pre-designed clip art.

The supporting studies must consist of not more than two sheets of A2; this can be double-sided up to a maximum of four sides. Centres are reminded that this is the maximum and that candidates can submit less work if appropriate. Quality of work is more important than the amount of work: any weaker work submitted may have a detrimental effect on the total mark awarded.

Candidates may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the beginning of the preparation time. They should then be advised to work independently.

The supporting studies **must** be taken into the examination and will provide candidates with their only reference material during the examination.

Part 2: Examination piece

The six-hour examination piece and supporting studies must remain at the Centre under secure conditions until the examination has been completed, after which the Centre must send both the supporting studies and the examination work to Cambridge for assessment.

Centres should refer to the *Guide for administering Art and Design examinations* in this syllabus and the *Cambridge Handbook* for further guidance and invigilation instructions. Candidates should be familiar with the assessment objectives by which their work will be assessed.

8. Assessment

8.1 Assessment criteria for Papers 1, 2 and 3, provided for information

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.
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 a 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.

8.2 Guide to administering art and design examinations

Art and design practical examinations often have specific requirements which are usually different from written examinations. In the majority of cases they will be held in the art studio, but a significant number of Centres may choose to hold them in standard classrooms. Depending on the media that candidates are using, they may find that they have a considerable amount of equipment and materials on their work space. In addition, some candidates will need to be able to move around the studio because they need to access specific technical equipment and different materials.

These guidelines should be consulted by the teacher, prior to, during, and after the examination, and also by the invigilator. You are advised to contact Cambridge where an issue arises that is not covered in these guidelines.

Part 1: Prior to starting any supporting studies

Teacher information

Size and weight of work

Before candidates begin to plan their finished piece or start their supporting studies, they must be aware of the size and weight restrictions. Each candidate's work must not exceed 4.5kg; nor must it exceed 750mm in any direction.

Inappropriate material

Candidates may work in any *appropriate* media. Cambridge does not wish to restrict the creative process behind works of art, but teachers are reminded that the use of inappropriate media can be potentially dangerous to those packing the scripts and to the examiners. The following is a list of items presented in the past that are deemed to be inappropriate:

- hypodermic needles
- syringes
- any glass, including mirrors
- animal skin
- fresh organic matter
- barbed wire
- plaster
- unfired clay
- razor blades
- plant material with roots attached.

Centres are advised to contact Cambridge if they are in doubt about the suitability of materials. Any work carried out in an inappropriate medium will not be assessed if health and safety considerations render this impossible. Teachers must be aware that certain materials will create problems with Customs and Excise or are CITES (Convention on International Trade of Endangered Species) listed.

Use of sketchbooks

Candidates should be advised they may use a sketchbook for any drawings/other research material. If a candidate wishes to submit any of this as supporting studies, then this must be detached from the sketchbook prior to the start of the examination.

Part 2: Prior to the examination – supporting studies

Invigilator and teacher information

Candidates must have at least two weeks¹ of preparatory time in which to produce their supporting studies. Candidates may seek initial guidance at the beginning of the preparatory period regarding the selection of question and appropriate choice of materials and processes. Candidates should then work independently, whether at school or at home.

Experimentation and selection of appropriate media and processes should be resolved prior to the six-hour examination.

Centres may hand out the question papers upon receipt. There is no upper limit to the amount of time that candidates may have in order to prepare for the examination. However, teachers must be aware that candidates must receive their question papers for **both** components at the same time.

During the preparatory time, candidates are expected to produce up to two sheets of A2 supporting studies in response to one question from each question paper.

At the start of the examination, the supporting studies **must** be brought into the examination room where they will inform the production of the six-hour examination piece. Supporting studies **must not** leave the examination room until sent to Cambridge with the final examination piece. Candidates are not allowed access to their supporting studies between examination sessions and they cannot replace work or submit additional supporting studies once the examination has started. All supporting studies must be labelled and must be clearly distinguishable from the final examination piece.

All supporting studies and examination work must be made secure after each session and overnight at the end of each day. Candidates who have not brought any supporting studies to the start of the examination will not be allowed to submit any at a later time. They should be instructed to start the examination piece and not attempt to produce supporting studies during the allotted examination time.

Candidates are not allowed to take books/magazines into the examination room as supporting studies.

Additional note for teachers

Teachers are reminded that candidates should select sufficient supporting studies to support the final examination piece(s). Supporting studies comprise 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.

¹ Two weeks is defined as school weeks in term time.

Part 3: The examination – preparation of materials

Invigilator and teacher information

When the candidates arrive, ensure that all their supporting studies are placed on their work stations.

The following are NOT to be included in the time allowance for the examination:

- arrangement of still-life groups
- mixing of photographic chemicals and washing and drying of prints
- rest periods for life models
- stretching of screens/preparation of blocks
- trimming and mounting of finished piece(s).

All ceramic work must be fired and completed before assessment. It is recommended that candidates undertaking this approach have their examination scheduled as early as possible within the period, as considerable time is needed for drying and firing. It is also advisable to photograph ceramic work at each stage, in case of accidents in the kiln.

Any painted work must be carried out in a quick-drying medium and must be completely dry before it is despatched for marking.

The use of computers is acceptable; as with all supporting studies, the work produced on the computer must be the candidate's own work. Computers can be used for supporting studies and in the examination itself.

Part 4: Invigilation of the examination

Invigilator and teacher information

The teacher who has prepared the candidates for the examination must not be the sole invigilator. However, a teacher who has prepared the candidates must be available at the start of each examination session and as required throughout the whole examination to deal with any technical issues that may arise (see the *Cambridge Handbook*).

1. Familiarise yourself with the *Checklist for Invigilators*, which applies to invigilators of both written and practical examinations. Cambridge regulations require that all persons, except members of staff acting as invigilators, or other authorised personnel such as artist's models and the candidates engaged in each examination must be excluded from the examination room.
2. Prior to the arrival of the candidates and the start of the examination, familiarise yourself with the set-up of the room. It is unlikely that the room will be free from art work, but you should be confident that candidates cannot easily access any work that is not their own, to copy or submit as their own.
3. Where possible, candidates should carry out the work in sessions lasting no more than three hours.
4. Centres are provided with a final date by which the examination must be completed and should schedule the examination date(s) accordingly within that period. In some cases it may be necessary for Centres to schedule different groups of candidates to take the same examination on different days. For example 6090/01 candidates *A to M* take the examination on 4 and 5 April and candidates *N to Z* take the same examination on 10 and 11 April. In some cases, it may be necessary for examination dates to be rescheduled. Candidates who may qualify for special consideration, due to missing part of the examination because of recent illness, accident, etc. (see the *Cambridge Handbook*), may be advised to reschedule their examination later in the period. Centres are advised to refer to the *Cambridge Handbook* and to seek clarification from Cambridge. Rescheduling within the period should not be used to accommodate candidates who might have failed to turn up for a session without good reason.

5. All candidates must be provided with their own equipment such as scissors, erasers, paint, etc. Candidates should not need to share basic art equipment.
6. During the examination, it is recognised that some movement by candidates and spoken instructions may be necessary – but please ensure that these are essential to the examination. All equipment and chemicals should be arranged so as to minimise the need for any movement. Throughout the examination, a subject specialist should be made available to help you deal with any technical difficulties or safety issues that may arise. Candidates should initially direct questions/issues relating to technical matters and materials to the invigilator, who will in turn refer them to the available technician/teacher.
7. Candidates must not talk to each other or distract each other in any way.
8. The invigilator must be constantly vigilant and observant.
9. The invigilator should move around the studio. In the unlikely event that there is a serious breach of examination security (e.g. obvious collusion between candidates), the Head of Centre should be informed and the incident detailed on the Supervisor's Report. Cambridge must be informed immediately of any such incident. If a candidate is disruptive, the Head of Centre should be informed and the candidate should be removed quietly from the examination room. Again, Cambridge must be informed immediately of such an incident.
10. If a candidate appears to be having problems with faulty equipment, or if they incur any accidents such as water being spilt and spoiling work, inform the technician/teacher. A note should be made on the Supervisor's Report of any such help given to the candidate and included with the scripts for despatch to Cambridge.
11. Invigilators and technicians/teachers must not comment on any aspect of the candidates' work, and should not communicate with candidates except for administrative or safety reasons. It is permissible for teachers to instruct candidates on clearing up and tidying procedures at the end of the session and as appropriate throughout the examination.
12. If a candidate is experiencing difficulties in the examination, communication should be with that candidate only and general announcements should not be made. If there is a problem with the equipment supplied, an announcement may be made but, again, a note must be made in the Supervisor's Report, detailing the announcement and reasons, and included in the scripts for despatch to Cambridge.

Part 5: At the end of the examination

Teacher information

1. Work carried out using chalk, pastels or charcoal must be fixed before despatch.
2. Candidates' work should not be individually wrapped in tissue paper or protective film as this not only adds to the transportation costs but hinders the marking process. If necessary, a single loose sheet of tissue paper could be placed on top of the work.
3. Trimming and mounting of work is not included in the examination time. This should be completed after the examination, but the Centre must ensure that the work remains secure and within the weight/size restrictions. Centres are advised not to mount work using heavy card or board.
4. Candidates must be instructed to label their work correctly. The candidate's name, number and Centre number must all be written clearly on the labels provided. The label must be attached to the top right-hand corner of the front of each sheet of work. As a precaution, the same information should be printed clearly on the reverse of the work.
5. If a candidate has produced supporting studies that they then decide they do not wish to submit for assessment, this work must be handed to the invigilator at the end of the examination. The work should be clearly marked up as 'not to be submitted' and the Centre must ensure that this work is retained securely until after the end of the enquiries on results period.

Part 6: Despatch of examination work and supporting studies

Teacher information

1. The examination work and the appropriate supporting studies must be packed together with the examination work on top. Supporting studies must be securely fastened to the examination piece at the top left-hand corner, and it must be packed in candidate-number order so that the candidate with the lowest candidate number is placed on top of the pile, i.e. the order in which the candidates appear on the attendance register. The attendance register must be placed on the top of the pile.
2. Ideally, work should not be folded or rolled.
3. Any three-dimensional work must be packed in durable containers and in such a way as to minimise the movement of the work within the container. Centres are advised to obtain polythene bubble pack. Newspaper and sawdust are not suitable packing materials.
4. Examination work and supporting studies must be sent to Cambridge as soon as it is completed. Centres should not wait until the end of the examination period before despatching the work.
5. Where possible, the work should be packed in the large white plastic envelopes provided by Cambridge. Work for each component must be packed separately. All work should be sent to:

Cambridge International Examinations
Hill Farm Road
Whittlesford
Cambridge
United Kingdom
CB22 4FZ

9. Other information

Equality and inclusion

Cambridge International Examinations has taken great care in the preparation of this syllabus and 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* which can be downloaded from the website www.cie.org.uk/examsOfficers

Language

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

Grading and reporting

Cambridge O Level results are shown by one of the grades A*, A, B, C, D or E, indicating the standard achieved, A* being the highest and E the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade E. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no results) and Y (to be issued) may also appear on the statement of results but not on the certificate.

Entry codes

To maintain the security of our examinations, we produce question papers for different areas of the world, known as 'administrative zones'. Where the component entry code has 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. Information about entry codes can be found in the *Cambridge Guide to Making Entries*.

Spiritual, moral, ethical, social, legislative, economic and cultural issues

The study of art and design is fundamentally linked to these issues by encouraging candidates to explore and evaluate their own ideas and work and by exploring the work of contemporary and past practitioners. This syllabus encourages candidates to explore beyond their own cultural, religious, spiritual and moral viewpoints with opportunities in all components to investigate works of art, architecture and design. Art and design can also contribute to exploration of self: candidates are encouraged to investigate how artists have explored the human condition. As a result of this, candidates develop a notion of beliefs and ideals that have been held and are able to use these to reflect on their own work. This then encourages a development of self-awareness and critical understanding. This syllabus also promotes an understanding of cultural traditions and an ability to respond to a variety of aesthetic experiences. Candidates acquire a respect for their own culture and that of others, an interest in others' ways of doing things and a curiosity about differences.

Sustainable development, health and safety considerations and international developments

There are opportunities in this syllabus to investigate local, national and international contributions to the field of art and design. For example, all components give candidates the opportunity to investigate practitioners, practices and movements from local, national and international sources as appropriate.

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

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