



## Syllabus

# Cambridge International AS & A Level Art & Design 9479

For examination at AS Level in June and November 2019.

Also available for examination at AS Level in March 2019 for India only.

For examination at AS & A Level in June and November 2020 and 2021.

Also available for examination at AS & A Level in March 2020 and 2021 for India only.



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## Why choose Cambridge?

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

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

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

We review all our syllabuses regularly, so they reflect the latest research evidence and professional teaching practice – and take account of the different national contexts in which they are taught.

We consult with teachers to help us design each syllabus around the needs of their learners. Consulting with leading universities has helped us make sure our syllabuses encourage students to master the key concepts in the subject and develop the skills necessary for success in higher education.

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

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

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

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



### Quality management

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

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# Contents

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|  |           |
|--|-----------|
| <b>1 Why choose this syllabus?</b> .....                       | <b>2</b>  |
| <b>2 Syllabus overview</b> .....                               | <b>6</b>  |
| Aims   | 6         |
| Content overview   | 7         |
| Assessment overview  | 8         |
| Assessment objectives  | 9         |
| <b>3 Subject content</b> .....                                 | <b>10</b> |
| Skills and understanding common to all areas of study          | 10        |
| Area of study: Fine art  | 11        |
| Area of study: Graphic communication                           | 12        |
| Area of study: Three-dimensional design                        | 13        |
| Area of study: Textiles and fashion                            | 14        |
| <b>4 Details of the assessment</b> .....                       | <b>15</b> |
| Component 1 Coursework   | 15        |
| Component 2 Externally Set Assignment                          | 16        |
| Component 3 Personal Investigation                             | 17        |
| Avoidance of plagiarism  | 18        |
| Assessment criteria for Component 1 and Component 2            | 19        |
| Assessment criteria for Component 3                            | 20        |
| <b>5 What else you need to know</b> .....                      | <b>22</b> |
| Before you start   | 22        |
| Making entries   | 23        |
| After the exam   | 24        |
| How students, teachers and higher education can use the grades | 25        |
| Grade descriptions   | 25        |
| Changes to this syllabus for 2019, 2020 and 2021               | 26        |

## Changes to this syllabus

For information about changes to this syllabus for 2019, 2020 and 2021, go to page 26.



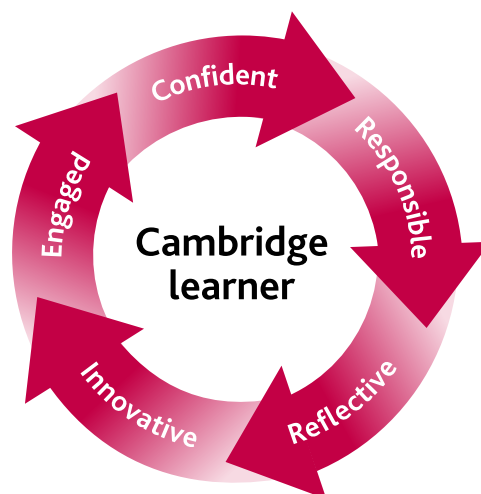
# 1 Why choose this syllabus?

## Key benefits

The best motivation for a student is a real passion for the subject they're learning. By offering students a variety of Cambridge International AS & A Levels, you can give them the greatest chance of finding the path of education they most want to follow. With over 50 subjects to choose from, students can select the ones they love and that they're best at, which helps motivate them throughout their studies.

Following a Cambridge International AS & A Level programme helps students develop abilities which universities value highly, including:

- a deep understanding of their subjects
- higher-order thinking skills – analysis, critical thinking, problem-solving,
- presenting ordered and coherent arguments
- independent learning and research.



**Cambridge International AS & A Level Art & Design** provides opportunities for learners to develop their personal practice, enrich their understanding of key concepts and improve their practical skills in a wide range of traditional and contemporary techniques. It allows learners to explore and build on their interests. The syllabus encourages independent expression and the development of a critical, reflective practice. It is designed to accommodate a wide range of abilities, materials and resources, and allows the different skills of teachers to be fully exploited.

Our approach in Cambridge International AS & A Level Art & Design encourages learners to be:

**confident**, experimenting with media and materials in two- and three-dimensional processes, taking risks and improving technical skills to develop a personal artistic style

**responsible**, taking charge of their own development as practitioners, with an independent approach to the creative process

**reflective**, recording ideas and critically evaluating their work as they continually review, refine and adapt

**innovative**, combining approaches and techniques and developing the skills to solve problems creatively

**engaged**, enriching their work by exploring different artists, movements and concepts

**'Cambridge students develop a deep understanding of subjects and independent thinking skills.'**

Tony Hines, Principal, Rockledge High School, USA

## Key concepts

Key concepts are essential ideas that help students develop a deep understanding of their subject and make links between different aspects. Key concepts may open up new ways of thinking about, understanding or interpreting the important things to be learned.

Good teaching and learning will incorporate and reinforce a subject's key concepts to help students gain:

- a greater depth as well as breadth of subject knowledge
- confidence, especially in applying knowledge and skills in new situations
- the vocabulary to discuss their subject conceptually and show how different aspects link together
- a level of mastery of their subject to help them enter higher education.

The key concepts identified below, carefully introduced and developed, will help to underpin the course you will teach. You may identify additional key concepts which will also enrich teaching and learning.

The key concepts for Cambridge International AS & A Level Art & Design are:

- **Communication**  
An essential purpose of any piece of art and design is to communicate, from the simplest sketch to the most complex work. Artists and designers need to understand that the relationship their work builds with the audience is influenced by many things, including their chosen media and methods. Effective communication is also essential for operating in today's art and design world, which demands collaboration and engagement with wider cultures and movements.
- **Creativity**  
Creativity is at the heart of an artist or designer's processes. It pushes them to question, investigate, experiment and take risks to create work that is original and meaningful. Creative practitioners use curiosity, imagination and innovation to solve art and design problems in new ways.
- **Intention**  
An intention is the starting point of any project, from which an artist or designer starts to develop ideas. An intention or purpose can come from a brief, proposal or research, while at other times it might begin as an idea or feeling. Though an intention is the reason to start a project, it is important to understand that the intention can evolve as work develops.
- **Materials and processes**  
Experimentation with materials and processes builds confidence, and helps develop awareness of spatial, textural and colour relationships, which are fundamental to art and design. A skilful artist or designer selects the materials and processes that communicate their message in the most effective way.
- **Critical reflection**  
Critical reflection is the ongoing process that helps artists and designers to learn what works and what doesn't. Artists and designers need to evaluate how the materials, techniques and processes they choose affect how their work communicates meaning. This process can help work become more relevant and coherent.
- **Research and context**  
First-hand research helps artists and designers to develop their ideas and refine their practice. Actively researching and responding to other practitioners, cultures and creative movements gives the artist or designer a broad view of the world. An artist or designer can use this to improve their practice and understand how their work connects with its intended audience.

## Recognition and progression

Every year thousands of students with Cambridge International AS & A Levels gain places at leading universities worldwide. Cambridge International AS & A Levels are accepted across 195 countries. They are valued by top universities around the world including those in the UK, US (including Ivy League universities), Europe, Australia, Canada and New Zealand.

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

Cambridge International AS Level Art & Design makes up the first half of the Cambridge International A Level course in Art & Design and provides a foundation for the study of art and design at Cambridge International A Level. Depending on local university entrance requirements, students may be able to use it to progress directly to university courses in art and design or some other subjects. It is also suitable as part of a course of general education.

Cambridge International A Level Art & Design provides a foundation for the study of art and design or related courses in higher education. Equally it is suitable as part of a course of general education.

For more information about the relationship between the Cambridge International AS Level and Cambridge International A Level see the 'Assessment overview' section of the Syllabus overview.

We recommend learners check the Cambridge recognitions database and the university websites to find the most up-to-date entry requirements for courses they wish to study.

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

**'The depth of knowledge displayed by the best A Level students makes them prime targets for America's Ivy League universities'**

Yale University, USA

## Supporting teachers

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



'Cambridge International AS & A Levels prepare students well for university because they've learnt to go into a subject in considerable depth. There's that ability to really understand the depth and richness and the detail of a subject. It's a wonderful preparation for what they are going to face at university.'

US Higher Education Advisory Council

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## 2 Syllabus overview

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### Aims

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

The aims are to enable students to:

- develop an inquisitive, creative approach to research and problem-solving
- develop the ability to record from first-hand observation, personal experience and other sources
- effectively communicate their personal response by improving technical skills in a range of processes and media
- develop independent expression by analysing, evaluating and applying concepts and techniques
- articulate ideas and responses to their work and the work of others using a relevant vocabulary
- develop a clear contextual framework that aids critical reflection of their work
- develop a critical understanding of important concepts and formal elements of art and design
- develop the skills needed to study art and design at higher education.

### Support for Cambridge International AS & A Level Art & Design



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



## Content overview

Cambridge International AS & A Level Art & Design encourages learners to explore a range of processes and techniques appropriate to their chosen area of study. The syllabus encourages personal responses that are based on knowledge and understanding and skills in art, craft and design. The four areas of study are listed below:

### Fine art

Candidates may focus on one or combine several of the following:

- painting
- sculpture
- print making
- experimental – assemblage/construction.
- drawing
- photography
- mixed media

### Graphic communication

Candidates may focus on one or combine several of the following:

- illustration
- packaging design
- advertising
- typography.
- print making
- branding
- signage

### Three-dimensional design

Candidates may focus on one or combine several of the following:

- sculpture, ceramics
- interior and exterior architecture
- environmental design
- jewellery and fashion accessories.
- product design
- interior design
- set design

### Textiles and fashion

Candidates may focus on one or combine several of the following:

- fashion design and/or illustration
- constructed textiles
- batik
- surface pattern.
- costume design
- screen printing
- digital-printed textiles

Candidates who want to produce their work in a digital format are advised to consider the AS & A level Digital Media & Design syllabus (9481), where the focus is on generating ideas and finding creative digital ways to solve design problems.

## Assessment overview

### Component 1

Coursework

100 marks

Candidates research, develop and realise a project from one area of study in the syllabus content.

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

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

Externally assessed

50% of the AS Level

25% of the A Level

### Component 3

Personal Investigation

100 marks (weighted to 200 marks)

Candidates investigate a theme, idea, concept or process that is personal to them.

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

- practical work **and**
- written analysis (1000–1500 words).

The practical work and written analysis must form an integrated submission.

Externally assessed

50% of the A Level

### Component 2

Externally Set Assignment 15 hours

100 marks

Candidates choose one starting point to develop into a personal response.

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

- supporting studies, created during the preparation period **and**
- a final outcome, produced during a supervised test of 15 hours' total duration.

Externally assessed

50% of the AS Level

25% of the A Level

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

Please check the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) for submission information and deadlines for Components 1 and 3.

There are three routes for Cambridge International AS & A Level Art & Design:

| Route   | Component 1 | Component 2 | Component 3 |
|---|-------------|-------------|-------------|
| <b>1 AS Level only</b><br>(Candidates take both AS components in the same series)   | ✓           | ✓           |             |
| <b>2 A Level</b> (staged over two years)<br>Year 1 AS Level                         | ✓           | ✓           |             |
| Year 2 Complete the A Level   |             |             | ✓           |
| <b>3 A Level</b><br>(Candidates take all components in the same examination series) | ✓           | ✓           | ✓           |

## Assessment objectives

The assessment objectives (AOs) are:

### AO1 Record

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

### AO2 Explore

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

### AO3 Develop

Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding

### AO4 Present

Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements

## Weighting for assessment objectives

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

Assessment objectives as a percentage of each component

| Assessment objective | Weighting in components approximate % |             |             |
|----------------------|---------------------------------------|-------------|-------------|
|                      | Component 1                           | Component 2 | Component 3 |
| AO1 Record           | 25                                    | 25          | 25          |
| AO2 Explore          | 25                                    | 25          | 25          |
| AO3 Develop          | 25                                    | 25          | 25          |
| AO4 Present          | 25                                    | 25          | 25          |

Assessment objectives as a percentage of each qualification

| Assessment objective | Weighting in AS Level % | Weighting in A Level % |
|----------------------|-------------------------|------------------------|
| AO1 Record           | 25                      | 25                     |
| AO2 Explore          | 25                      | 25                     |
| AO3 Develop          | 25                      | 25                     |
| AO4 Present          | 25                      | 25                     |

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## 3 Subject content

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You have the flexibility to structure a course that suits the available resources and your teaching expertise.

For guidance and advice on planning and scheduling your teaching, please refer to the *Course Handbook*.

Candidates can work in the same area of study for each component, but they do not have to. You should encourage your candidates to experiment according to their interests and the available support and resources.

### Skills and understanding common to all areas of study

Candidates who follow the Cambridge AS & A Level Art & Design syllabus are expected to develop the following skills, as well as the abilities that are outlined in each area of study.

The skills all candidates must develop are:

- the ability to record their own experiences and observations from first-hand and secondary resources and personal research
- the ability to collect, record and respond to visual information using a range of techniques
- the skill to select, give context to and organise the information they collect in a coherent way
- the ability to effectively use a wide range of resources and use the information to develop their practice
- the ability to make personal investigations
- the application of a range of skills to produce art and design work
- a critical awareness of their work in a contextual framework and the ability to review it based on their own, and others', opinions
- the ability to reflect, refine and adapt.

## Area of study: Fine art

You should encourage candidates to develop their knowledge of and skills in a range of media, processes and techniques. Candidates should demonstrate understanding of conveying a personal response through fine art, working to a theme and considering artistic constraints and problems. They should also consider traditional, contemporary and emerging techniques and approaches.

Candidate work should explore directly observed objects or subjects or should relate to a theme, concept or issue. Candidates can use sketchbooks and journals to record visual and/or other appropriate research to show clear evidence of the development of their ideas. They should display knowledge from other cultures, historical contexts and local crafts, as well as familiarity with a broad range of fine artists that they can relate to their own studies. Candidates should also explore the use of tone, colour and composition, materials and context. Other materials including charcoal, pencil, ceramics, pastels, acrylic, watercolour, oil and ink can also be explored.

Candidates should work in one or more of the following:

- painting
- drawing
- sculpture
- photography
- print making
- mixed media
- experimental – assemblage/construction.

### Skills and techniques

Candidates will need to demonstrate the following skills and techniques:

- the ability to use appropriate materials and techniques to communicate their intention effectively
- an understanding of form, perspective and scale
- the ability to compose images with consideration for space, balance and colour relationships
- effective use of a number of appropriate skills which may include some of the following; tonal drawing, pen and ink, pastels, painting, glazes, lino printing, engraving, silk-screen printing and constructing
- the ability to respond to a theme
- an understanding of the potential relationship(s) that may form between the intended audience and the work
- appropriate use of visual language.

### Knowledge and understanding

Candidates will need to demonstrate knowledge and understanding of:

- appropriate materials, processes, technologies and resources
- how fine art can be used to communicate
- the visual language of fine art, e.g. iconography, symbolism and metaphor
- the importance of location and space in the making, exhibiting and viewing of work
- the importance of social and cultural factors in the making, exhibiting and viewing of work
- the origin, continuity and development of techniques, genres and key movements
- the importance of intention, research, realisation and reflection to the artistic process
- relevant fine art genres, styles and techniques used by artists past and present
- a range of specialist vocabulary relevant to fine art.

## Area of study: Graphic communication

You should encourage candidates to develop their knowledge of and skills in a range of media, processes and techniques. Candidates should demonstrate understanding of conveying visual meaning through graphic design, working to a theme or brief and considering design constraints and problems. They should also consider traditional, contemporary and emerging techniques and approaches.

Candidate work should explore directly observed objects or subjects or should relate to a theme, concept or issue. Candidates can use sketchbooks and journals to record visual and/or other appropriate research to show clear evidence of the development of their ideas. They should show an awareness of current and historical design processes and concepts. Candidates should also develop an understanding of the influence of social and cultural contexts. They can explore the relationship between image and text, the use of colour, composition, problem-solving and communication to develop their practice. A range of materials and approaches can be experimented with such as print media, collage, pencils, inks and paper construction.

Candidates should work in one or more of the following:

- illustration
- print making
- packaging design
- branding
- advertising
- signage
- typography.

### Skills and techniques

Candidates will need to demonstrate the following skills and techniques:

- the ability to use appropriate media and techniques to communicate their intention effectively
- an understanding of perspective, scale and colour
- the ability to create effective designs with consideration for space, balance and colour relationships
- effective use of a number of appropriate skills which may include some of the following; drawing, photography, photo editing, print making, typography and lettering, product design, and package construction
- the ability to respond to a theme or brief
- an understanding of the required potential impact of the work on the identified audience
- appropriate use of visual language.

### Knowledge and understanding

Candidates will need to demonstrate knowledge and understanding of:

- appropriate materials, processes, technologies and resources
- how graphic design can be used to communicate
- the importance of location and space in the making, exhibiting and viewing of work
- the importance of social and cultural factors in the making, exhibiting and viewing of work
- the origin, continuity and development of techniques, genres and key movements
- the importance of intention, research, realisation and reflection to the graphic design process
- relevant graphic communication styles and techniques used by designers past and present
- a range of specialist vocabulary relevant to graphic communication.

## Area of study: Three-dimensional design

You should encourage candidates to develop their knowledge of and skills in a range of media, processes and techniques. Candidates should demonstrate understanding of developing designs for a three-dimensional outcome, working to a theme or brief and considering design constraints and problems. They should also consider traditional, contemporary and emerging techniques and approaches.

Candidate work should explore directly observed objects or subjects or should relate to a theme, concept or issue. Candidates can use sketchbooks and journals to record visual and/or other appropriate research to show clear evidence of the development of their ideas. They will need to explore images and resources related to three-dimensional design which reference a range of cultural, social and local contexts. Candidates should explore form, function and surface using models, samples, materials exploration and technical notes to develop their ideas. They can experiment with a range of media such as clay, plaster, cardboard, metal, string and tape to develop innovative maquettes for further development.

Candidates should work in one or more of the following:

- sculpture, ceramics
- product design
- interior and exterior architecture
- interior design
- environmental design
- set design
- jewellery and fashion accessories.

### Skills and techniques

Candidates will need to demonstrate the following skills and techniques:

- the ability to use appropriate materials and techniques to communicate their intention effectively
- an understanding of form, scale and structure
- the ability to create designs with consideration of texture, shape, colour and movement
- effective use of specialist working processes and equipment such as kilns, CAD, laser cutters and hand tools
- the ability to respond to a theme or brief
- consideration of the setting in which the final outcome will be situated, e.g. interior/exterior, urban/rural
- an understanding of the identified audience for the work
- appropriate use of visual language.

### Knowledge and understanding

Candidates will need to demonstrate knowledge and understanding of:

- appropriate materials, processes, technologies and resources
- how three-dimensional design can be used to communicate
- the importance of location and space in the making, exhibiting and viewing of work
- the importance of social and cultural factors in the making, exhibiting and viewing of work
- the origin, continuity and development of techniques, genres and key movements
- the importance of intention, research, realisation and reflection to the three-dimensional design process
- relevant genres, styles and techniques used by artists and designers past and present
- a range of specialist vocabulary relevant to three-dimensional design.

## Area of study: Textiles and fashion

You should encourage candidates to develop their knowledge and skill in a range of materials, processes and techniques. Candidates should demonstrate their understanding of working to a theme or brief and considering design constraints and problems. They should also consider traditional and contemporary techniques and approaches.

Candidate work should explore directly observed objects or subjects or should relate to a theme, concept or issue. Candidates can use sketchbooks and journals to record visual and/or other appropriate research to show clear evidence of the development of their ideas. They should develop an understanding of material, trends, manufacturing, local crafts and cultural factors relating to textiles and fashion as well as different types of fabric and manipulation and surface treatments. Candidates should explore the use of a range of media including pencil, paint, inks, marker pens, pastels, fabric swatches, samples, mock-ups and toile, fabric dyeing, printing and hand and machine embroidery. These can be developed into fashion illustrations, hand-made costumes or contemporary textiles designs.

Candidates should work in one or more of the following:

- fashion design and/or illustration
- costume design
- constructed textiles
- screen printing
- batik
- digital-printed textiles
- surface pattern.

### Skills and techniques

Candidates will need to demonstrate the following skills and techniques:

- the ability to use appropriate materials and techniques to communicate their intention effectively
- an understanding of form and function and colour relationships within the design process
- the ability to create designs with consideration for texture, pattern and shape
- effective use of a specialist working processes such as fabric construction, dyeing and printing; screen and mono printing; batik; embroidery and machine stitching
- the ability to respond to a theme or a brief
- an understanding of the identified audience for the work
- appropriate use of visual language.

### Knowledge and understanding

Candidates will need to demonstrate knowledge and understanding of:

- appropriate materials, processes, technologies and resources
- how textiles and fashion design can be used to communicate
- the importance of location and space in the making, exhibiting and viewing of work
- the importance of social and cultural factors in the making, exhibiting and viewing of work
- the origin, continuity and development of techniques, genres and key movements
- the importance of intention, research, realisation and reflection to the textile and fashion design process
- relevant textile and fashion genres, styles and techniques used by designers past and present
- a range of specialist vocabulary relevant to textiles and fashion.



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## 4 Details of the assessment

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### Component 1 Coursework

Component 1 is an AS Level component. This is an internally set assignment which is marked by Cambridge International. There is no question paper for this component.

There are two parts to this component:

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

Candidates explore and develop coursework based on a theme, producing a portfolio of work leading to a final outcome. Themes may be set by the teacher or candidates may choose one in consultation with their teacher.

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

- recorded ideas and observations from first-hand studies, such as their own drawings and photography, and secondary imagery and sources
- explored and experimented with different media, techniques and processes
- carried out in-depth research into artists, designers and cultural influences to inform the development of ideas
- selected, reviewed and refined their work throughout the whole process to plan and produce a personal and coherent outcome.

The final outcome may be a single response or a series of related outcomes.

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

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

Refer to the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) for submission dates for this component.

Cambridge International has created some sample coursework briefs giving suggestions for themes that can be used as starting points for research. These are available at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)



## Component 2 Externally Set Assignment

Component 2 is an AS Level component. This is an externally set assignment that is marked by Cambridge International. There is a question paper for this component. You may download the question paper from Cambridge International and give it to candidates as soon as it is released. Refer to the *Cambridge Handbook* for the year of examination for more information.

There are two parts to this component:

- supporting studies, created during the preparation period **and**
- a final outcome, produced during a supervised test of 15 hours' total duration.

Candidates select one starting point to work on. Candidates produce their supporting studies during the preparation period, after receipt of the paper and before the supervised test.

Candidates should present their supporting studies to show how they have:

- recorded ideas and observations from first-hand studies, such as their own drawings and photography, and secondary imagery and sources
- explored and experimented with different media, techniques and processes
- carried out in-depth research into artists, designers and cultural influences to inform the development of ideas
- selected, reviewed and refined their work throughout the whole process to plan and produce a personal and coherent outcome.

The supporting studies must be taken into the supervised test to inform the candidates as they work on their final outcome. They should show how the candidates have worked through artistic processes towards the assessment objectives. The final outcome may be a single response or a series of related outcomes.

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

Component 2 is marked against the assessment criteria at the end of this section. Cambridge International will assess the supporting studies and the final outcome together and award a single mark out of 100.

You must submit both the supporting studies and the final outcome to Cambridge International **as soon as the supervised test is completed**. The work for this component must not be sent with Component 1.

### Component 3 Personal Investigation

Component 3 is the A Level component. This is an internally set assignment that is marked by Cambridge International. There is no question paper for this component.

There are two parts to this component:

- practical work **and**
- written analysis of between 1000 and 1500 words.

The Personal Investigation should be an in-depth study that demonstrates the candidate's ability to carry out independent research from a starting point of their choice through to a fully realised and coherent conclusion.

Candidates identify a theme informed by an aspect of art and design, photography or craft for the investigation then, in consultation with their teacher, set themselves a specific brief which clarifies the content, direction and research material to be explored.

During their investigation, candidates produce practical work supported by written analysis containing detailed research. First-hand studies from primary sources such as visits to local galleries, studios or buildings, or contact with local artists, designers or craftspeople must form at least part of the research.

The Personal Investigation may be presented in a number of ways depending on the subject including, for example:

- an illustrated study that integrates the practical work with the written analysis
- a sculpture that is photographed and presented together with the related written analysis
- a focused investigation of cultural significance, such as comparing the work of two artists or techniques where the practical work is influenced by the style of one or both of the artists.

Candidates should ensure that the two elements are presented in such a way that they form a cohesive and integrated submission. The written analysis must be between 1000 and 1500 words and must also:

- use specialist vocabulary relevant to the investigation
- be written in continuous prose (but can be integrated with the practical work)
- ensure sources are identified and attributed in a bibliography
- be legible, with correct use of grammar and spelling
- be presented in a coherent manner and in a format that is relevant to the theme
- include relevant examples of what is being discussed.

In their analysis, candidates are advised to avoid using broad histories taken from secondary sources, whole biographies and long transcriptions of interviews.

The Personal Investigation must be submitted on A2. Candidates may use both sides of the paper. They may work in any size or appropriate media but **any** work that is fragile, three-dimensional or larger than A2 must be photographed. The photographs must be mounted on A2 and clearly labelled. Centres must keep photographs of the practical work and a copy of the written analysis.

Component 3 is marked against the assessment criteria at the end of this section. Cambridge International will assess the practical work and the written analysis together and award a single mark out of 100. This mark will be weighted to 200. The work for this component must not be sent with Components 1 or 2.

Refer to the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) for submission dates for this component.

## Outline proposal forms

For Component 3, proposals for topics of study are submitted to Cambridge International for approval using the outline proposal form. You should submit outline proposal forms as this will assist candidates with their direction of study. Proposals should describe the proposed area of study, title and, where appropriate, list of source material to be consulted. Outline proposal forms, and the instructions for completing them, should be downloaded from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 9479) and your centre number, after which it will take you to the correct forms. Follow the instructions on the form itself when completing each form.

## Avoidance of plagiarism

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

For Components 1 and 3, the candidate is required to sign a declaration stating that the coursework is their own work and you must countersign to confirm that you believe the work is that of the candidate. The declaration of authenticity form, and the instructions for completing the form, should be downloaded from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 9479) and your centre number, after which it will take you to the correct forms. Follow the instructions on the form. Further details can be found in the *Cambridge Handbook*.

## Assessment criteria for Component 1 and Component 2

| AO1: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress  | AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops  | AO3: Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding   | AO4: Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements  |
|--|---|---|---|
| 25 marks   | 25 marks  | 25 marks  | 25 marks  |
| <b>Excellent</b> skill in recording observations and insights from a variety of sources, relevant to intentions<br><b>Highly accomplished</b> ability to reflect critically on work and progress | Exploration and selection of relevant resources, media, materials, techniques and processes are <b>excellent</b><br><b>Highly accomplished</b> and <b>sophisticated</b> ability to review and refine ideas as work develops | <b>Excellent</b> development of ideas through focused investigations<br>Analytical and critical understanding demonstrated through <b>highly accomplished</b> and <b>mature</b> referencing of personal, contextual and other sources | <b>Excellent</b> realisation of intentions demonstrating an excellent use of visual language<br><b>Highly accomplished</b> and <b>mature</b> connections made between visual and other elements |
| 21–25  | 21–25   | 21–25   | 21–25   |
| <b>Confident</b> skill in recording observations and insights from a variety of sources, relevant to intentions<br><b>Highly effective</b> ability to reflect critically on work and progress    | <b>Confidently</b> explores and selects relevant resources, media, materials, techniques and processes<br><b>Highly effective</b> ability to review and refine ideas as work develops                                       | <b>Confident</b> development of ideas through focused investigations<br><b>Highly effective</b> analytical and critical understanding demonstrated through thorough and careful referencing of personal, contextual and other sources | <b>Confident</b> realisation of intentions demonstrating an effective use of visual language<br><b>Highly effective</b> connections made between visual and other elements                      |
| 16–20  | 16–20   | 16–20   | 16–20   |
| <b>Competent</b> skill in recording observations and insights from a variety of sources, relevant to intentions<br><b>Good</b> ability to reflect critically on work and progress                | <b>Competent</b> exploration and selection of relevant resources, media, materials, techniques and processes<br><b>Good</b> ability to review and refine ideas as work develops   | <b>Competent</b> development of ideas through focused investigations<br><b>Good</b> analytical and critical understanding demonstrated through careful referencing of personal, contextual and other sources                          | <b>Competent</b> realisation of intentions demonstrating a good use of visual language<br><b>Good</b> connections made between visual and other elements  |
| 11–15  | 11–15   | 11–15   | 11–15   |
| <b>Satisfactory</b> skill in recording observations and insights from a variety of sources, relevant to intentions<br><b>Adequate</b> ability to reflect critically on work and progress         | <b>Adequate</b> exploration and selection of relevant resources, media, materials, techniques and processes<br><b>Satisfactory</b> ability to review and refine ideas as work develops                                      | <b>Satisfactory</b> development of ideas through focused investigations<br><b>Adequate</b> analytical and critical understanding demonstrated through some referencing of personal, contextual and other sources                      | <b>Satisfactory</b> realisation of intentions demonstrating an adequate use of visual language<br><b>Adequate</b> connections made between visual and other elements                            |
| 6–10   | 6–10  | 6–10  | 6–10  |
| <b>Limited</b> skill in recording observations and insights from a variety of sources, relevant to intentions<br><b>Basic</b> ability to reflect critically on work and progress                 | <b>Limited</b> exploration and selection of relevant resources, media, materials, techniques and processes<br><b>Basic</b> ability to review and refine ideas as work develops  | <b>Basic</b> development of ideas<br><b>Limited</b> analytical and critical understanding demonstrated through basic referencing of personal, contextual and other sources  | <b>Limited</b> realisation of intentions demonstrating a basic use of visual language<br><b>Basic</b> connections made between visual and other elements  |
| 1–5  | 1–5   | 1–5   | 1–5   |
| No creditable work   | No creditable work  | No creditable work  | No creditable work  |
| 0  | 0   | 0   | 0   |

## Assessment criteria for Component 3

|  |   |  |   |
|--|---|--|---|
| <p><b>AO1:</b> Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress</p> <p><b>25 marks</b></p> <p><b>Excellent</b> skill in recording observations and insights from a variety of sources, relevant to intentions</p> <p><b>Highly accomplished</b> ability to reflect critically on work and progress</p> <p><b>Excellent</b> use of specialist language and appropriate technical vocabulary</p> <p><b>21–25</b></p> | <p><b>AO2:</b> Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops</p> <p><b>25 marks</b></p> <p>Exploration and selection of relevant resources, media, materials, techniques and processes are <b>excellent</b></p> <p><b>Highly accomplished and sophisticated</b> ability to review and refine ideas as work develops</p> <p><b>Excellent</b> communication of ideas through visual and other forms</p> <p><b>21–25</b></p> | <p><b>AO3:</b> Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding</p> <p><b>25 marks</b></p> <p><b>Excellent</b> development of ideas through focused investigations</p> <p>Analytical and critical understanding demonstrated through <b>highly accomplished</b> and <b>mature</b> referencing of personal, contextual and other sources</p> <p><b>Perceptive</b> integration of practical and written elements</p> <p><b>21–25</b></p> | <p><b>AO4:</b> Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements</p> <p><b>25 marks</b></p> <p><b>Excellent</b> realisation of intentions demonstrated through an excellent use of visual language</p> <p><b>Highly accomplished</b> and <b>mature</b> connections made between visual and other elements</p> <p>Work demonstrates an <b>excellent</b> level of engagement and independence</p> <p><b>21–25</b></p> |
| <p><b>Confident</b> skill in recording observations and insights from a variety of sources, relevant to intentions</p> <p><b>Highly effective</b> ability to reflect critically on work and progress</p> <p><b>Confident</b> use of specialist language and appropriate technical vocabulary</p> <p><b>16–20</b></p>   | <p><b>Confidently</b> explores and selects relevant resources, media, materials, techniques and processes</p> <p><b>Highly effective</b> ability to review and refine ideas as work develops</p> <p><b>Confident</b> communication of ideas through visual and other forms</p> <p><b>16–20</b></p>  | <p><b>Confident</b> development of ideas through focused investigations</p> <p><b>Highly effective</b> analytical and critical understanding demonstrated through thorough and careful referencing of personal, contextual and other sources</p> <p><b>Confident</b> integration of practical and written elements</p> <p><b>16–20</b></p>   | <p><b>Confident</b> realisation of intentions demonstrating an effective use of visual language</p> <p><b>Highly effective</b> connections made between visual and other elements</p> <p>Work demonstrates a <b>highly effective</b> level of engagement and independence</p> <p><b>16–20</b></p>   |
| <p><b>Competent</b> skill in recording observations and insights from a variety of sources, relevant to intentions</p> <p><b>Good</b> ability to reflect critically on work and progress</p> <p><b>Competent</b> use of specialist language and appropriate technical vocabulary</p> <p><b>11–15</b></p>   | <p><b>Competent</b> exploration and selection of relevant resources, media, materials, techniques and processes</p> <p><b>Good</b> ability to review and refine ideas as work develops</p> <p><b>Good</b> communication of ideas through visual and other forms</p> <p><b>11–15</b></p>   | <p><b>Competent</b> development of ideas through focused investigations</p> <p><b>Good</b> analytical and critical understanding demonstrated through careful referencing of personal, contextual and other sources</p> <p><b>Good</b> integration of practical and written elements</p> <p><b>11–15</b></p>   | <p><b>Competent</b> realisation of intentions demonstrating a good use of visual language</p> <p><b>Good</b> connections made between visual and other elements</p> <p>Work demonstrates a <b>competent</b> level of engagement and independence</p> <p><b>11–15</b></p>  |
| <p><b>Satisfactory</b> skill in recording observations and insights from a variety of sources, relevant to intentions</p> <p><b>Adequate</b> ability to reflect critically on work and progress</p> <p><b>Satisfactory</b> use of specialist language and appropriate technical vocabulary</p> <p><b>6–10</b></p>  | <p><b>Adequate</b> exploration and selection of relevant resources, media, materials, techniques and processes</p> <p><b>Satisfactory</b> ability to review and refine ideas as work develops</p> <p><b>Satisfactory</b> communication of ideas through visual and other forms</p> <p><b>6–10</b></p>   | <p><b>Satisfactory</b> development of ideas through focused investigations</p> <p><b>Adequate</b> analytical and critical understanding demonstrated through some referencing of personal, contextual and other sources</p> <p><b>Adequate</b> integration of practical and written elements</p> <p><b>6–10</b></p>  | <p><b>Satisfactory</b> realisation of intentions demonstrating an adequate use of visual language</p> <p><b>Adequate</b> connections made between visual and other elements</p> <p>Work demonstrates an <b>adequate</b> level of engagement and independence</p> <p><b>6–10</b></p>   |

| AO1: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress   | AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops  | AO3: Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding   | AO4: Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements   |
|---|---|---|--|
| <p><b>Limited</b> skill in recording observations and insights from a variety of sources, relevant to intentions</p> <p><b>Basic</b> ability to reflect critically on work and progress</p> <p><b>Limited</b> use of specialist language and appropriate technical vocabulary</p> | <p><b>Limited</b> exploration and selection of relevant resources, media, materials, techniques and processes</p> <p><b>Basic</b> ability to review and refine ideas as work develops</p> <p><b>Basic</b> communication of ideas through visual and other forms</p> | <p><b>Basic</b> development of ideas</p> <p><b>Limited</b> analytical and critical understanding demonstrated through basic referencing of personal, contextual and other sources</p> <p><b>Limited</b> integration of practical and written elements</p> | <p><b>Limited</b> realisation of intentions demonstrating a basic use of visual language</p> <p><b>Basic</b> connections made between visual and other elements</p> <p>Work demonstrates a <b>limited</b> level of engagement and independence</p> |
| 25 marks  | 25 marks  | 25 marks  | 25 marks   |
| 1-5   | 1-5   | 1-5   | 1-5  |
| 0   | 0   | 0   | 0  |
| No creditable work  | No creditable work  | No creditable work  | No creditable work   |



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## 5 What else you need to know

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

### Before you start

#### Previous study

We recommend that learners starting this course should have studied a Cambridge IGCSE® or Cambridge O Level in Art & Design or the equivalent.

#### Guided learning hours

We design Cambridge International AS & A Level syllabuses based on learners having about 180 guided learning hours for each Cambridge International AS Level and about 360 guided learning hours for a Cambridge International A Level. The number of hours a learner needs to achieve the qualification may vary according to local practice and their previous experience of the subject.

#### Availability and timetables

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

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

#### Combining with other syllabuses

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

- syllabuses with the same title at the same level.

#### Group awards: Cambridge AICE

Cambridge AICE (Advanced International Certificate of Education) is a group award for Cambridge International AS & A Level. It allows schools to offer a broad and balanced curriculum by recognising the achievements of learners who pass examinations in a range of different subjects.

Learn more about Cambridge AICE at [www.cambridgeinternational.org/aice](http://www.cambridgeinternational.org/aice)



## Making entries

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

### Exam administration

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

### Support for exams officers

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

### Retakes

Candidates can retake Cambridge International AS Level and Cambridge International A Level as many times as they want to. Cambridge International AS & A Levels are linear qualifications so candidates cannot re-sit individual components. Information on retake entries is in the *Cambridge Handbook* at [www.cambridgeinternational.org/examsOfficers](http://www.cambridgeinternational.org/examsOfficers)

### Equality and inclusion

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

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

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

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

### Language

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

## After the exam

### Grading and reporting

Grades A\*, A, B, C, D or E indicate the standard a candidate achieved at Cambridge International A Level, with A\* being the highest grade.

Grades a, b, c, d or e indicate the standard a candidate achieved at Cambridge International AS Level, with 'a' being the highest grade.

'Ungraded' means that the candidates' performance did not meet the standard required for the lowest grade (E or e). 'Ungraded' is reported on the statement of results but not on the certificate. In specific circumstances your candidates may see one of the following letters on their statement of results:

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

These letters do not appear on the certificate.

If a candidate takes a Cambridge International A Level and fails to achieve grade E or higher, a Cambridge International AS Level grade will be awarded if both of the following apply:

- the components taken for the Cambridge International A Level by the candidate in that series included all the components making up a Cambridge International AS Level
- the candidate's performance on the AS Level components was sufficient to merit the award of a Cambridge International AS Level grade.

On the statement of results and certificates, Cambridge International AS & A Levels are shown as General Certificates of Education, GCE Advanced Subsidiary Level (GCE AS Level) and GCE Advanced Level (GCE A Level).

**'Cambridge International A Levels are the 'gold standard' qualification. They are based on rigorous, academic syllabuses that are accessible to students from a wide range of abilities yet have the capacity to stretch our most able.'**

Mark Vella, Director of Studies, Auckland Grammar School, New Zealand

## How students, teachers and higher education can use the grades

### Cambridge International A Level

Assessment at Cambridge International A Level has two purposes.

- To measure learning and achievement.  
The assessment:
  - confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus, to the levels described in the grade descriptions.
- To show likely future success.  
The outcomes:
  - help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful
  - help students choose the most suitable course or career.

### Cambridge International AS Level

Assessment at Cambridge International AS Level has two purposes.

- To measure learning and achievement.  
The assessment:
  - confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus.
- To show likely future success.  
The outcomes:
  - help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful
  - help students choose the most suitable course or career
  - help decide whether students part way through a Cambridge International A Level course are making enough progress to continue
  - guide teaching and learning in the next stages of the Cambridge International A Level course.

## Grade descriptions

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

Grade descriptions for Cambridge International A Level Art & Design will be published after the first assessment of the A Level in 2020. Find more information at [www.cambridgeinternational.org/alevel](http://www.cambridgeinternational.org/alevel)

## Changes to this syllabus for 2019, 2020 and 2021

The syllabus has been reviewed and revised for first examination in 2019.

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

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

|   |   |
|---|---|
| <b>Changes to syllabus code</b>                                     | <ul style="list-style-type: none"> <li>The syllabus code for Cambridge International AS &amp; A Level Art &amp; Design is 9479. This replaces the code 9704, which will be examined for the final time in 2019.</li> </ul>  |
| <b>Changes to syllabus content</b>                                  | <ul style="list-style-type: none"> <li>The syllabus content has been streamlined into four broad areas of study:               <ul style="list-style-type: none"> <li>Fine art</li> <li>Graphic communication</li> <li>Three-dimensional design</li> <li>Textiles and fashion.</li> </ul> </li> <li>Candidates who want to work in a digital format are advised to consider Cambridge International AS &amp; A Level Digital Media and Design (9481), where the focus is on generating ideas and finding creative digital ways to solve design problems.</li> </ul>   |
| <b>Changes to assessment (including changes to specimen papers)</b> | <ul style="list-style-type: none"> <li>The aims have been updated to reflect best practice.</li> <li>The assessment objectives have been updated. The AOs are now:               <ul style="list-style-type: none"> <li>AO1: Record</li> <li>AO2: Explore</li> <li>AO3: Develop</li> <li>AO4: Present.</li> </ul> </li> <li>The scheme of assessment has changed. There are now two components at AS Level and three at A Level. Candidates take Components 1 and 2 for AS Level and Components 1, 2 and 3 for A Level:               <ul style="list-style-type: none"> <li>Component 1 Coursework</li> <li>Component 2 Externally Set Assignment</li> <li>Component 3 Personal Investigation.</li> </ul> </li> <li>The AOs are weighted at 25% in each of the three components.</li> <li>The question paper for Component 2 Externally Set Assignment has been streamlined. It has five broad starting points, which allow candidates to develop a personal response in their chosen area of study.</li> <li>All three components are now externally marked by Cambridge International. Teachers are no longer required to mark coursework.</li> <li>For all components, candidates can work in any size or appropriate media but any work that is fragile, three-dimensional or larger than A2 must be photographed, mounted on A2 and sent to Cambridge International.</li> </ul> |
| <b>Other revisions</b>  | <ul style="list-style-type: none"> <li>Key concepts for AS &amp; A Level Art &amp; Design have been introduced.</li> <li>The syllabus and specimen papers use our new name, Cambridge Assessment International Education.</li> </ul>  |

Any textbooks endorsed to support the syllabus for examination from 2019 are suitable for use with this syllabus.



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

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

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