



CAMBRIDGE
International Education

Syllabus

Cambridge O Level Art & Design 6090

Use this syllabus for exams in 2028, 2029 and 2030.

Exams are available in the June and November series.

This syllabus is **not** available in all administrative zones.

Please check the syllabus page at www.cambridgeinternational.org/6090 to see if this syllabus is available in your administrative zone.



Version I

For the purposes of screen readers, any mention in this document of Cambridge IGCSE refers to Cambridge International General Certificate of Secondary Education.

Why choose Cambridge?

We work with schools worldwide to build an education that shapes knowledge, understanding and skills. Together, we give learners the confidence they need to thrive and make a positive impact in a changing world.

As part of the University of Cambridge, we offer a globally trusted and flexible framework for education from age 3 to 19, informed by research, experience, and listening to educators.

With recognised qualifications, high-quality resources, comprehensive support and valuable insights, we help schools prepare every student for the opportunities and challenges ahead.

Qualifications that are recognised and valued worldwide

From the world's top-ranked universities to local higher education institutions, Cambridge qualifications open doors to a world of opportunities.

Setting a global standard

With over 160 years of experience in delivering fair, valid and reliable assessments to students worldwide, we offer a global, recognised performance standard for international education.

Your path, your way

Schools can adapt our curriculum, high-quality teaching and learning resources and flexible assessments to their local context. Our aligned offer helps Cambridge schools support every learner to reach their potential and thrive.

Learning with lasting impact

Cambridge learners build subject knowledge and conceptual understanding, and develop a broad range of skills, learning habits and attributes to help make them ready for the world.

Improving learning outcomes through data-led insight and action

Our trusted baseline and diagnostic assessments, together with our insights and evaluation service, help schools turn data into knowledge and actionable insights, to inform teaching decisions and improve learner outcomes.

Bringing together a community of experts

We bring together the collective knowledge of experts and our diverse community of educators worldwide, supporting them to learn from one another and share ideas and information.

Tackling the climate crisis together

We believe that education is key to tackling the climate crisis. Together with Cambridge schools, we can empower young people with the skills and knowledge to take action on climate change, helping them be ready for the world.

School feedback: 'We think the Cambridge curriculum is superb preparation for university.'

Feedback from: Christoph Guttentag, Dean of Undergraduate Admissions, Duke University, USA

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Important: Changes to this syllabus

For information about changes to this syllabus for 2028, 2029 and 2030, go to page 43.



1 Why choose this syllabus?

Key benefits

Cambridge O Level is typically for 14 to 16 year olds and is an internationally recognised qualification. It has been designed especially for an international market and is sensitive to the needs of different countries. Cambridge O Level is designed for learners whose first language may not be English, and this is acknowledged throughout the examination process.

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

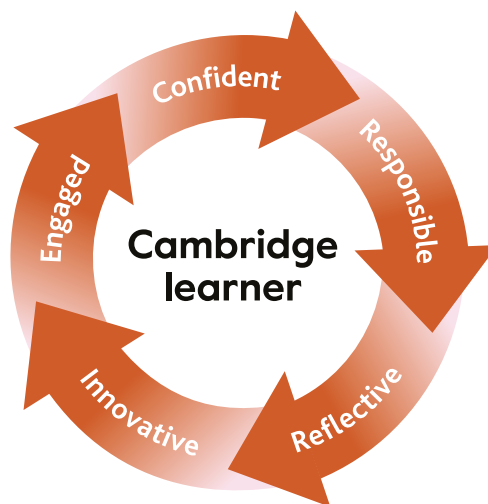
Cambridge O Level Art & Design encourages a range of skills, stimulates aesthetic awareness, knowledge and critical understanding of art, and provides opportunities for learners to develop a range of skills. Crucially, a personal and independent perspective is encouraged at all times. The syllabus is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

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

The syllabus helps equip learners with lifelong skills including:

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

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



School feedback: ‘Cambridge O Level has helped me develop thinking and analytical skills which will go a long way in helping me with advanced studies.’

Feedback from: Kamal Khan Virk, former student at Beaconhouse Garden Town Secondary School, Pakistan, who went on to study Actuarial Science at the London School of Economics

Qualifications that are recognised and valued worldwide

Cambridge qualifications prepare and equip learners with the skills they need to thrive at university and beyond. The world's best higher education institutions recognise our qualifications and value the critical thinking skills, independent research abilities and deep subject knowledge that Cambridge learners bring.

We continually work with universities and colleges in every part of the world to ensure that they understand and accept our qualifications. Cambridge O Level provides a springboard to the Cambridge Advanced stage, as well as other post-16 routes. The combination of knowledge and skills in Cambridge O Level Art & Design gives learners a solid foundation for further study. Candidates who achieve grades A* to C are well prepared to follow a wide range of courses including Cambridge International AS & A Level Art & Design or Cambridge International AS & A Level Digital Media & Design.

Many universities require a combination of Cambridge International AS & A Levels and Cambridge O Levels or equivalent to meet their entry requirements.

Learn more at www.cambridgeinternational.org/recognition

Supporting teachers

We believe education works best when teaching and learning are closely aligned to the curriculum, resources and assessment. Our high-quality teaching support helps to maximise teaching time and enables teachers to engage learners of all backgrounds and abilities.

We aim to provide the following support for each Cambridge qualification:

- Syllabus
- Specimen question papers and mark schemes
- Specimen paper answers
- Schemes of Work
- Example candidate responses
- Past papers and mark schemes
- Principal examiner reports for teachers

These resources are available on the School Support Hub at www.cambridgeinternational.org/support, our secure online site for Cambridge teachers. Your exams officer can provide you with a login.

Additional teaching and learning resources are also available for many syllabuses and vary according to the nature of the subject and the structure of the assessment of each syllabus. These can include ready-built lesson materials, digital resources and multimedia for the classroom and homework, guidance on assessment and much more. Beyond the resources available on the School Support Hub, a wide range of endorsed textbooks and associated teaching and learning support are available from Cambridge at www.cambridge.org/education and from other publishers. Resources vary according to the nature of the subject and the structure of the assessment of each syllabus.

You can also contact our global Cambridge community or talk to a senior examiner on our discussion forums.

Sign up for email notifications about changes to syllabuses, including new and revised products and services, at www.cambridgeinternational.org/syllabusupdates

Professional development

Find the next step on your professional development journey.

- **Introduction courses** – An introduction to Cambridge programmes and qualifications. For teachers who are new to Cambridge programmes or new to a specific syllabus.
- **Focus on Teaching courses** – These are for teachers who want to explore a specific area of teaching and learning within a syllabus or programme.
- **Focus on Assessment courses** – These are for teachers who want to understand the assessment of a syllabus in greater depth.
- **Marking workshops** – These workshops help you become more familiar with what examiners are looking for, and provide an opportunity to raise questions and share your experiences of the syllabus.
- **Enrichment Professional Development** – Transform your approach to teaching with our Enrichment workshops. Each workshop focuses on a specific area of teaching and learning practice.
- **Cambridge Professional Development Qualifications (PDQs)** – Practice-based programmes that transform professional learning for practicing teachers. Available at Certificate and Diploma level.

For more information visit www.cambridgeinternational.org/support-and-training-for-schools

Supporting exams officers

We provide comprehensive support and guidance for all Cambridge exams officers.
Find out more at: www.cambridgeinternational.org/eoguide



2 Syllabus overview

Aims

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

You can deliver some of the aims using suitable local, international or historical examples and applications, or through collaborative experimental work.

Students following a course based on this syllabus will develop:

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



We are an education organisation and politically neutral. The contents of this syllabus, examination papers and associated materials do not endorse any political view. We endeavour to treat all aspects of the exam process neutrally.

Content overview

Cambridge O Level Art & Design has been designed to offer a broad choice of media and approaches so that candidates can produce a personal response, and schools can use their strengths in terms of teacher expertise and interests. All candidates take Component 1: Portfolio and Component 2: Externally Set Assignment.

Component 1: Portfolio

Component 1 provides an opportunity for candidates to experiment with a broad range of different media, techniques, subject matter and themes to help develop their skills and practise developing their own ideas over the duration of the course. Candidates will select work which best demonstrates their learning and creative journey. Candidates can explore a range of processes, techniques, media and themes in art and design specified in the areas of study. You can structure the course around one or more themes, approaches, media or areas of study, and the choice of content will depend on the interests of candidates, and on the resources and expertise available at the school.

Component 2: Externally Set Assignment

For Component 2, candidates will investigate the given theme in a question paper supplied by Cambridge. Candidates will work in a more focused way, to produce a response to the given theme. Candidates will produce supporting studies exploring the theme, planning to create a resolved final outcome during a timed test. Candidates must be entered for **one** of the following papers:

- Paper 21: Painting and/or other media
- Paper 22: Graphic communication
- Paper 23: Three-dimensional design
- Paper 24: Textiles and/or Fashion
- Paper 25: Photography.

Candidates taking Paper 21: Painting and/or other media can use any technique or media. Candidates who take Paper 22: Graphic communication, Paper 23: Three-dimensional design, Paper 24: Textiles and/or Fashion or Paper 25: Photography **must** focus on producing work predominantly in their chosen paper.

Regardless of which paper a candidate chooses, they will receive a qualification in Art & Design. This syllabus can only be taken once in the same series/academic year.



This O Level syllabus shares content with other art and design syllabuses. For further support see the School Support Hub for IGCSE Art & Design. Textbooks endorsed to support IGCSE Art & Design are suitable for use with this syllabus.

Assessment overview

All candidates take:		and:	
Component 1		Component 2	8 hours
Portfolio	60%	Externally Set Assignment	40%
60 marks (weighted to 90)		60 marks	
Candidates research, develop and present a portfolio.		Candidates respond to the theme set by Cambridge.	
The portfolio comprises:		The externally set assignment comprises:	
a selection of work that demonstrates how candidates have explored and developed their ideas over the duration of the course and how they have met the assessment objectives.		supporting studies that culminate in a final outcome, produced during a supervised test of 8 hours' total duration.	
Externally assessed		Externally assessed	

Information on availability is in the **Before you start** section.

Check the *Guidance for Online Submission of Art & Design* document and samples database at www.cambridgeinternational.org/samples for submission information and deadlines for Component 1.

Check the *Guidance for Online Submission of Art & Design* document and timetable at www.cambridgeinternational.org/timetables for the test date window, submission information and deadlines for Component 2.

The question paper for Component 2 is made available to centres before the exam.

Teachers should check the Cambridge website and *Guidance for Online Submission of Art & Design* document for the relevant year of assessment for information on when the question paper for Component 2 will be available.

Assessment objectives

The assessment objectives (AOs) are:

AO1 Record

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

AO2 Explore

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

AO3 Develop

Develop ideas through investigation and exploration, making purposeful connections to contextual references.

AO4 Present

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

Weighting for assessment objectives

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

Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in O Level %
AO1 Record	25
AO2 Explore	25
AO3 Develop	29
AO4 Present	21
Total	100

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %	
	Component 1	Component 2
AO1 Record	25	25
AO2 Explore	25	25
AO3 Develop	33	25
AO4 Present	17	25
Total	100	100

3 Subject content

This syllabus gives you the flexibility to design a course that will interest, inspire, challenge and engage your learners. Where appropriate, you are responsible for selecting resources, examples and topics to support your learners' study. These should be appropriate for the learners' age, cultural background and learning context as well as complying with your school policies and local legal requirements.

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* and the *Guidance for Online Submission of Art & Design*.

The syllabus provides a framework of art and design practice and indicates an approach that encourages exploration. Learners may use a broad range of different media, materials and techniques including traditional and contemporary media and technologies, or a combination, 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.

Component 1 provides an opportunity for candidates to experiment with a broad range of different media, techniques, subject matter and themes to help develop their skills and practise developing their own ideas over the duration of the course.

Component 2 provides an opportunity for candidates to focus on a particular specialism if they want to, producing a response to a given theme.

Skills and understanding common to both components

Candidates who follow this syllabus are expected to develop the following skills:

- recording their own experiences and observations from first-hand and secondary resources and personal research
- collecting, recording and responding to visual information using a range of techniques
- selecting and organising the information they collect in a coherent way
- effectively using a wide range of resources and using the information to develop their practice
- experimenting with ideas, materials and creative processes
- making personal investigations
- applying a range of skills to produce work
- evaluating their own work, reviewing and editing
- reflecting, refining and adapting.

Component 1: Portfolio

For Component 1, candidates have the flexibility to experiment with a range of different media, techniques, subject matter and themes to help develop their skills and practise developing their own ideas over the duration of the course. Candidates can explore a range of processes, techniques, media and themes in art and design specified in the areas of study. You can structure the course around one or more themes, approaches, media or areas of study, and the choice of content will depend on the interests of teachers and candidates, and on the resources and expertise available at the school.

Areas of study may include:

- Painting and/or other media
- Graphic communication
- Three-dimensional design
- Textiles and/or Fashion
- Photography

Candidates can work in any media to produce a **portfolio** that demonstrates progression of ideas and insights, provides evidence of exploration of techniques and processes and demonstrates how they have used their research and explorations to create their own ideas. Throughout the course, they can draw inspiration from one or more themes, techniques, artists, images and/or objects. The work included in the portfolio should be carefully selected to meet the assessment objectives. Candidates should demonstrate resolution in their work by using their research, recording and experiments to produce their own ideas.

For examples of different approaches to this component, see Appendix A.

This component has a greater focus on AO3 Develop and a smaller focus on AO4 Present.

Assessment objectives

AO1 Record	AO2 Explore	AO3 Develop	AO4 Present
• select relevant subject matter • record ideas and observations • communicate intention.	• select appropriate media • understand skills and visual elements • experiment with media.	• form personal connections • craft a creative journey that demonstrates critical understanding • explore visual elements • reflect on strengths and weaknesses.	• realise intention • understand visual language.

AO1 Record

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

Candidates should demonstrate in their portfolio that they have:

- selected relevant subject matter from a variety of sources
 - evidence of recording from a range of primary and secondary sources such as places, people and objects, to visually investigate a chosen theme/media/area of study. This should include research into relevant artists/designers/craftspeople, cultural investigation, museum/gallery/workshop/studio visits, all of which should encourage scope for idea development.
- recorded ideas and observations using different methods
 - evidence of carrying out observational study and that the most effective processes to record ideas and observations have been used, e.g. drawing, sketching, painting, samples, prints, modelling, making maquettes, photography. Have different angles, viewpoints, close-up study, observation of surface quality, colour, tone and form been investigated?
- communicated their intention/purpose
 - evidence of the candidate's intention/purpose from the selection of sources and observational studies. The selected sources and observational studies are relevant to intention/purpose and the candidate has personal engagement in their selections.

AO2 Explore

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

Candidates should demonstrate in their portfolio that they have:

- selected appropriate resources, media, techniques and processes
 - evidence that the candidate has reviewed and refined their use of media, techniques and processes to select the most relevant to focus on. The chosen media reflects the candidate's purpose/intentions and will enable them to express their ideas effectively.
- developed an understanding of appropriate skills and visual elements
 - evidence that the candidate has understood the inherent properties of media and the visual elements, developing their technical skill and control. This does not mean technical skill alone but that the candidate has continued to explore the most effective media and processes to communicate their ideas.
- experimented with media, techniques and processes
 - evidence that the candidate has experimented with different ways of applying techniques and processes to express ideas, showing a willingness to take creative risks. This could be a selection of different relevant media to explore different properties, or a focus on one media or technique, used in different ways to explore the full potential of their chosen media.

AO3 Develop

Develop ideas through investigation and exploration, making purposeful connections to contextual references.

Candidates should demonstrate in their portfolio that they have:

- formed personal connections
 - evidence that the candidate has forged connections between their research, recording and explorations to create their own personal and developed ideas, concepts and work. Learning from investigations of particular techniques, artists, concepts, thematic approaches and media have led to the candidate creating their own work.
- crafted a creative journey that demonstrates critical understanding
 - evidence that the candidate has demonstrated how their ideas and imagery have moved forward over the duration of their studies. Effective decision making has been made throughout to produce their own developed ideas.
- explored visual elements
 - evidence in the candidate's own developed imagery that alternative compositions, angles, viewpoints, perspectives, forms and designs have been considered to demonstrate their understanding of the visual elements in relation to their developed ideas.
- reflected on their own strengths and weaknesses
 - evidence that the candidate has an awareness of their successes, strengths and weaknesses in techniques, ideas and imagery to outline modifications.

AO4 Present

Present a portfolio that realises intentions and demonstrates an understanding of visual language.

Candidates should present a portfolio that:

- realises intention/purpose
 - evidence across the portfolio that the candidate has realised their intentions/purpose, and that the work selected has been thoughtfully and appropriately selected to enable clear communication of ideas and progress.
- considers application of visual language
 - evidence that the candidates has understood visual language such as colour, tone, line, form, texture and composition and that this has been appropriately explored throughout the portfolio.

Component 1 Areas of Study

Painting and/or other media

Candidates may wish to explore:

- painting
- drawing
- assemblage/collage
- printmaking
- media from any of the other areas study.

Candidates should consider:

- how painting and/or other media can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant painting and/or other media genres, styles and techniques used by artists, past and present
- using appropriate materials, processes, technologies, resources and techniques to communicate their intention effectively
- developing an understanding of form, shape, texture, perspective and scale
- creating imagery with consideration for composition, space, balance and colour relationships
- effective use of appropriate skills such as tonal drawing, pen and ink, pastels, painting, printmaking, collage and any other skills from any of the other areas of study
- where relevant, effective use of other media and mixed media.

Graphic communication

Candidates may wish to explore:

- illustration
- printmaking
- packaging design
- advertising
- typography.

Candidates should consider:

- how graphic design can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant graphic communication styles and techniques used by designers, past and present
- using appropriate media, techniques and processes such as print media, collage, pencils, inks and paper construction
- effective use of appropriate skills such as drawing, photography, photo editing, printmaking, typography and lettering, product design and package construction
- creating designs with consideration for perspective, scale, space, balance and colour relationships
- exploring the relationship between image and text, the use of colour composition, problem-solving and communication to develop ideas.

Three-dimensional design

Candidates may wish to explore:

- sculpture/ceramics
- product design
- architecture: interior design/set design
- craft design: metalwork, papercrafts and woodwork
- jewellery and fashion accessories.

Candidates should consider:

- how three-dimensional design can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant genres, styles and techniques used by artists and designers, past and present
- using appropriate materials, processes, technologies, resources and techniques to communicate their intention effectively
- developing an understanding of form, structure, scale, shape, texture, colour and movement, creating designs which consider these visual elements
- exploring and experimenting with a wide range of different media, techniques and processes such as clay, plaster, cardboard, metal, string and recycled material to create maquettes for further development
- exploring form, function and surface using models, samples, materials exploration and technical notes to develop their ideas and where appropriate, use of appropriate specialist working processes and equipment such as kilns, CAD, laser cutters and hand tools.

Textiles and/or Fashion

Candidates may wish to explore:

- fashion design and/or illustration
- costume design
- screen printing
- batik
- surface pattern.

Candidates should consider:

- how textiles and/or fashion can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant textiles and/or fashion genres, styles, techniques, fashion illustrations, costumes or textiles designs used by designers, past and present
- using appropriate materials, processes, technologies, resources and techniques to communicate their intention effectively
- developing an understanding of form, function, colour relationships, texture, pattern, shape, materials, trends, manufacturing, local crafts and cultural factors relating to textiles and fashion, including different types of fabric, manipulation and surface treatments
- exploring and experimenting with a wide range of different media, techniques and processes such as pencil, paint, inks, marker pens, pastels, fabric swatches, recycled materials, samples, mock-ups and toiles, fabric dyeing, printing and hand and machine-embroidery
- effective use of appropriate specialist working processes and equipment such as fabric construction, dyeing and printing; screen and mono printing; batik; embroidery and machine stitching.

Photography

Candidates may wish to explore:

- traditional film photography
- digital photography
- camera-less photography
- animation: hand-drawn or computer-aided or a combination
- photomontage or photocollage.

Candidates should consider:

- how photography can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant photography genres, styles and techniques used by artists and designers, past and present, as well as the conventions of photography and genres such as portrait, landscape and documentary
- using appropriate materials, processes, technologies, resources and techniques to communicate their intention effectively
- exploring and experimenting with techniques relevant to photography such as depth of field, lighting and exposure, aperture/shutter speed, angle and viewpoint/composition, framing and editing
- exploring and experimenting with different photographic media and processes such as abstracting, documenting, developing and printing of films, pin-hole cameras, photograms, multiple exposure, photosensitive surfaces and alternative print processes, image scanning and manipulation and digital manipulation
- exploring and experimenting with storyboarding and image-making through photography, model-making, drawing and/or illustration.

Component 2: Externally Set Assignment

There is a question paper for this component.

For Component 2, candidates will investigate the given theme in the question paper. Candidates will work in a more focused way, to produce a response to the theme. Candidates will produce **supporting studies** exploring the theme, planning to create a resolved **final outcome** during a timed test. Candidates must be entered for **one** of the following papers:

- Paper 21: Painting and/or other media
- Paper 22: Graphic communication
- Paper 23: Three-dimensional design
- Paper 24: Textiles and/or Fashion
- Paper 25: Photography.

Candidates taking Paper 21: Painting and/or other media can use any techniques or media. Candidates who take Paper 22: Graphic communication, Paper 23: Three-dimensional design, Paper 24: Textiles and/or Fashion or Paper 25: Photography **must** focus on producing work predominantly in their chosen paper.

For examples of different approaches to this component, see Appendix B.

This component focuses equally on all AOs.

AO1 Record • select relevant subject matter • record ideas and observations • communicate intention.	AO2 Explore • select appropriate media • understand skills and visual elements • experiment with media.	AO3 Develop • form personal connections • demonstrate effective planning • reflect on strengths and weaknesses.	AO4 Present • realise intentions in response to the given theme • critical understanding • understand visual language.
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AO1 Record

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

Candidates should demonstrate in their response that they have:

- selected relevant subject matter from a variety of sources
 - evidence of recording from a range of primary and secondary sources such as places, people and objects, to visually investigate a chosen theme/question. This should include research into relevant artists/designers/craftspeople, cultural investigation, museum/gallery/workshop/studio visits, all of which should encourage scope for idea development.
- recorded ideas and observations using different methods
 - evidence of carrying out observational study and that the most effective processes to record ideas and observations have been used, e.g. drawing, sketching, painting, samples, prints, modelling, making maquettes, photography. Have different angles, viewpoints, close-up study, observation of surface quality, colour, tone and form been investigated?
- communicated their intention/purpose in response to the given theme
 - evidence of the candidate's intention/purpose from the selection of sources and observational studies. The selected sources and observational studies are relevant to the given theme and the candidate has demonstrated personal engagement to the theme in their selections.

AO2 Explore

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

Candidates should demonstrate in their response that they have:

- selected appropriate resources, media, techniques and processes
 - evidence that the candidate has reviewed and refined their use of media, techniques and processes to select the most relevant to take forward. The chosen media reflects the candidate's purpose/intentions and will enable them to express their ideas effectively.
- developed an understanding of appropriate skills and visual elements
 - evidence that the candidate has understood the inherent properties of media and the visual elements, developing their technical skill and control. This does not mean technical skill alone but that the candidate has continued to explore the most effective media and processes to communicate their ideas.
- experimented with media, techniques and processes
 - evidence that the candidate has experimented with different ways of applying techniques and processes to express ideas, showing a willingness to take creative risks. This could be a selection of different relevant media to explore different properties, or a focus on one media or technique, used in different ways to explore the full potential of their chosen media.

AO3 Develop

Develop ideas through investigation and exploration, making purposeful connections to contextual references.

Candidates should demonstrate in their response that they have:

- formed personal connections
 - evidence that the candidate has forged connections between their research, recording and explorations to create their own personal and developed ideas, concepts and work. Learning from investigations of particular techniques, artists, concepts, thematic approaches and media have led to the candidate creating their own work.
- carried out effective planning to realise their intentions
 - evidence in the supporting studies that the candidate has planned the development of their own imagery towards producing a final outcome that realises their intentions. This could take the form of alternative compositions, angles, viewpoints, perspectives, forms and designs.
- reflected on their own strengths and weaknesses
 - evidence that the candidate has an awareness of their successes, strengths and weaknesses in techniques, ideas and imagery to inform modifications.

AO4 Present

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

Candidates should present a response that:

- realises intention/purpose in response to the given theme
 - evidence in the final outcome that the candidate has realised their intentions/purpose following the development of their own work.
- demonstrates critical understanding
 - evidence that the work in the supporting studies has been thoughtfully and appropriately selected to enable clear communication of ideas and progress.
- considers application of visual language
 - evidence that the candidate has understood colour, tone, line, form, texture, composition and so on, and that this has been appropriately explored in the supporting studies and final outcome.

Component 2 Papers

Paper 21: Painting and/or other media

Candidates may wish to explore:

- painting
- drawing
- assemblage/collage
- printmaking
- media from any of the other areas study.

Candidates should consider:

- how painting and/or other media can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant painting and/or other media genres, styles and techniques used by artists, past and present
- using appropriate materials, processes, technologies, resources and techniques to communicate their intention effectively
- developing an understanding of form, shape, texture, perspective and scale
- creating imagery with consideration for composition, space, balance and colour relationships
- effective use of appropriate skills such as tonal drawing, pen and ink, pastels, painting, printmaking, collage and any other skills from any of the other areas of study
- where relevant, effective use of other media and mixed media.

Paper 22: Graphic communication

Candidates may wish to explore:

- illustration
- printmaking
- packaging design
- advertising
- typography.

Candidates should consider:

- how graphic design can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant graphic communication styles and techniques used by designers, past and present
- using appropriate media, techniques and processes such as print media, collage, pencils, inks and paper construction
- effective use of appropriate skills such as drawing, photography, photo editing, printmaking, typography and lettering, product design and package construction
- creating designs with consideration for perspective, scale, space, balance and colour relationships
- exploring the relationship between image and text, the use of colour composition, problem-solving and communication to develop ideas.

Paper 23: Three-dimensional design

Candidates may wish to explore:

- sculpture/ceramics
- product design
- architecture: interior design/set design
- craft design: metalwork, papercrafts and woodwork
- jewellery and fashion accessories.

Candidates should consider:

- how three-dimensional design can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant genres, styles and techniques used by artists and designers, past and present
- using appropriate materials, processes, technologies, resources and techniques to communicate their intention effectively
- developing an understanding of form, structure, scale, shape, texture, colour and movement, creating designs which consider these visual elements
- exploring and experimenting with a wide range of different media, techniques and processes such as clay, plaster, cardboard, metal, string and recycled material to create maquettes for further development
- exploring form, function and surface using models, samples, materials exploration and technical notes to develop their ideas and where appropriate, use of appropriate specialist working processes and equipment such as kilns, CAD, laser cutters and hand tools.

Paper 24: Textiles and/or Fashion

Candidates may wish to explore:

- fashion design and/or illustration
- costume design
- screen printing
- batik
- surface pattern.

Candidates should consider:

- how textiles and/or fashion can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant textiles and/or fashion genres, styles, techniques, fashion illustrations, costumes or textiles designs used by designers, past and present
- using appropriate materials, processes, technologies, resources and techniques to communicate their intention effectively
- developing an understanding of form, function, colour relationships, texture, pattern, shape, materials, trends, manufacturing, local crafts and cultural factors relating to textiles and fashion, including different types of fabric, manipulation and surface treatments
- exploring and experimenting with a wide range of different media, techniques and processes such as pencil, paint, inks, marker pens, pastels, fabric swatches, recycled materials, samples, mock-ups and toiles, fabric dyeing, printing and hand and machine-embroidery
- effective use of appropriate specialist working processes and equipment such as fabric construction, dyeing and printing; screen and mono printing; batik; embroidery and machine stitching.

Paper 25: Photography

Candidates may wish to explore:

- traditional film photography
- digital photography
- camera-less photography
- animation: hand-drawn or computer-aided or a combination
- photomontage or photocollage.

Candidates should consider:

- how photography can be used to communicate ideas and observations, including the importance of social and cultural factors in the making, exhibiting and viewing of work by an intended audience
- relevant photography genres, styles and techniques used by artists and designers, past and present, as well as the conventions of photography and genres such as portrait, landscape and documentary
- using appropriate materials, processes, technologies, resources and techniques to communicate their intention effectively
- exploring and experimenting with techniques relevant to photography such as depth of field, lighting and exposure, aperture/shutter speed, angle and viewpoint/composition, framing and editing
- exploring and experimenting with different photographic media and processes such as abstracting, documenting, developing and printing of films, pin-hole cameras, photograms, multiple exposure, photosensitive surfaces and alternative print processes, image scanning and manipulation and digital manipulation
- exploring and experimenting with storyboarding and image-making through photography, model-making, drawing and/or illustration.

4 Details of the assessment

All candidates take Component 1 and Component 2. For Component 2, candidates can either enter for Paper 21 if they wish to follow a non-specialist route, or Paper 22, 23, 24 or 25 if they wish to specialise in one of the listed areas of study.

Regardless of which paper a candidate chooses, they will receive a qualification in Art & Design. This syllabus can only be taken once in the same series/academic year.

Entry examples

A candidate who would like to experiment throughout the course and not specialise might: explore different areas in **Component 1: Portfolio** and enter for Paper 21: Painting and/or other media in **Component 2**.

A candidate who would like to experiment before choosing to specialise in Three-dimensional design might: explore different areas in **Component 1: Portfolio** and enter for Paper 23: Three-dimensional design in **Component 2**.

A candidate who already knows where they would like to specialise might: work in Graphic communication in **Component 1: Portfolio** and enter for Paper 22: Graphic communication in **Component 2**.

Candidates will receive a qualification in Art & Design.

(They can only enter for this qualification once).

Component 1: Portfolio

Externally assessed, 60 marks

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

This component comprises a portfolio that demonstrates how candidates have explored and developed their ideas over the duration of the course and how they have met assessment objectives.

Refer to the *Cambridge Handbook* and the *Guidance for Online Submission of Art & Design* for the year of examination for more information.

Candidates may work in any size or media, but all work must be submitted as a digital portfolio to Cambridge International.

Component 1 is marked against the assessment criteria at the end of this section. Cambridge International will assess the portfolio as a whole and award a mark out of 60. The work submitted for this component must not be the same as work submitted for Component 2.

Component 2: Externally Set Assignment

Externally assessed, 8 hours, 60 marks

This is an externally set assignment which 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* and the *Guidance for Online Submission of Art & Design* for the year of examination for more information.

The work for this component comprises:

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

Candidates must explore the theme set by Cambridge International. Candidates produce their supporting studies during the preparation period, after receipt of the paper and before the supervised test.

The work produced for this component must respond to the given theme on the question paper. Candidates must enter for the paper that best suits their chosen area of study. If candidates have followed a non-specialist route or mixed-media approach, they should enter for Paper 21.

Paper 21: Painting and/or other media

Candidates must work in and submit work that is painting and/or other media or mixed-media.

Paper 22: Graphic communication

Candidates must work in and submit work that is graphic communication.

Paper 23: Three-dimensional design

Candidates must work in and submit work that is three-dimensional design.

Paper 24: Textiles and/or Fashion

Candidates must work in and submit work that is textiles and/or fashion.

Paper 25: Photography

Candidates must work in and submit work that is photography.

Candidates may work in any size or media, but all work must be submitted as a digital portfolio to Cambridge International.

Component 2 is marked against the assessment criteria at the end of this section. Cambridge International will assess both the supporting studies and the final outcome together and award a mark out of 60.

Administration

Using the samples database

The samples database refers you to key information about the administration of externally moderated coursework, speaking tests, externally set assignments and examined coursework for each syllabus.

Use the samples database to find out:

- when and how to submit your candidates' work.

The samples database at **www.cambridgeinternational.org/samples** will ask you for:

- the qualification type (e.g. Cambridge International AS & A Level, Cambridge IGCSE and O Level, Cambridge Checkpoint Global Perspectives)
- your country / territory
- the series (e.g. June, November)
- the syllabus code (i.e. 6090 for this syllabus).

The samples database will then take you to the information you need, including dates and methods of submission of candidates' work.

Safeguarding and appropriateness of themes and/or topics

Submissions containing inappropriate, explicit or illegal content are not permitted. This includes but is not limited to sexually explicit content, abuse, torture, self-harm or injury. You are advised to contact Cambridge International if there is any doubt about the suitability of materials or themes.

For more information, please refer to our safeguarding policy. Further information on safeguarding can be found at **<https://www.cambridgeinternational.org/about-us/our-standards/safeguarding/>** and in the *Cambridge Handbook*.

Supervising coursework

Coursework must be a candidate's own, unaided work. The teacher must be able to authenticate that the work is the candidate's own.

A general discussion on the progress of coursework is a natural part of the teacher-candidate relationship, as it is for other parts of the course. Candidates can revise their work following feedback, but you should only give brief summative comments on progress.

Advice should be kept at a general level so that the candidate leads the discussion and makes the suggestions for any amendments.

For further information about supervising coursework, see the *Cambridge Handbook* for the relevant year of assessment at **www.cambridgeinternational.org/eoguide**

Avoidance of plagiarism

It is the centre's responsibility to make sure all assessed work is the candidate's original work. Candidates must **not** submit someone else's work as their own, or use material produced by someone else without citing and referencing it properly. You should make candidates aware of the academic conventions governing quotation of, and reference to the work of others, and teach candidates how to use them.

A candidate taking someone else's work or ideas and passing them off as their own is an example of plagiarism. It is your responsibility as a teacher to prevent plagiarism from happening and to detect it if it does happen. For more information, search for 'Preventing plagiarism – guidance for teachers' on our website at **www.cambridgeinternational.org/teachingandassessment**. Cambridge International has robust systems in place to detect, investigate and address plagiarism once work has been submitted.

Cambridge International has a policy on the use of generative AI by candidates in coursework. The inappropriate use of AI should be treated as a form of plagiarism. The policy includes guidance on how to detect use of AI in coursework and what action teachers should take. It can be found at: **www.cambridgeinternational.org/generative-ai-in-coursework**

The Exams Officer will be required to declare the authenticity of the work when submitting work on Submit for Assessment.

Use of digital media

Candidates can work entirely in digital media or entirely in non-digital media, or a mixture of both, provided the assessment objectives are met.

While digital media offers possibilities for making art and design, many of the underlying principles are common to non-digital media. Formal elements apply in the same way, although there are fundamental differences between digitally and non-digitally produced images. Digital media can function as a tool and a process.

Candidates can use digital media within any area of study. Regardless of what type of media candidates choose to work in, all work must be recorded digitally and presented in a digital portfolio for online submission to Cambridge for marking.

Candidates must not submit work that contains interactive elements, such as overlaid comments, digital signatures, hyperlinks or QR codes.

Annotation

Candidates are expected to demonstrate the ability to record their ideas, observations, insights and independent judgements visually. At this level, candidates are expected to include some basic written annotation. Written annotation should be purposeful, not descriptive and should be typed.

The purpose of annotation at this level is to encourage candidates to record notes on developments, experiments, ideas or visits.

Annotation is assessed as part of AO3. Cambridge does not reward separate marks for annotation.

Labelling

Labelling should be included throughout candidates' work to make it clear what work is the candidate's own or the work of others. Candidates should also indicate what media, processes and/or materials (including digital media) have been used for included work.

Assessment Criteria for Component 1

Level	AO1: Record ideas, observations and insights relevant to intentions as work progresses.	AO2: Explore and select appropriate resources, media, techniques and processes.	AO3: Develop ideas through investigation and exploration, making purposeful connections to contextual references.	AO4: Present a portfolio that realises intentions and demonstrates an understanding of visual language.
	15 marks	15 marks	20 marks	10 marks
5	• Well considered selection of relevant subject matter from a variety of sources • Highly effective methods of recording ideas and observations • Clear and consistent communication of intention	• Highly effective selection of appropriate media, techniques and processes • Demonstrates clear and consistent understanding of appropriate skills / visual elements • Highly effective experimentation with media, techniques and processes	• Well considered and personal connections made • Creative journey that demonstrates highly effective critical understanding • Meaningful exploration of visual elements • Excellent reflection of own strengths and weaknesses	• Excellent portfolio that effectively realises intentions • Highly effective application of visual language
	13–15 marks	13–15 marks	17–20 marks	9–10 marks
4	• Assured selection of relevant subject matter from a variety of sources • Effective methods of recording ideas and observations • Intention is clearly communicated	• Assured selection of appropriate media, techniques and processes • Demonstrates clear understanding of appropriate skills / visual elements • Effective experimentation with media, techniques and processes	• Confident and personal connections made • Creative journey that demonstrates assured critical understanding • Confident exploration of visual elements • Effective reflection of own strengths and weaknesses	• Confident portfolio that effectively realises intentions • Confident application of visual language
	10–12 marks	10–12 marks	13–16 marks	7–8 marks

Level	AO1: Record ideas, observations and insights relevant to intentions as work progresses.	AO2: Explore and select appropriate resources, media, techniques and processes.	AO3: Develop ideas through investigation and exploration, making purposeful connections to contextual references.	AO4: Present a personal response that realises intentions and demonstrates an understanding of visual language.
	15 marks	15 marks	20 marks	10 marks
3	• Competent selection of relevant subject matter from different sources • Appropriate methods of recording ideas and observations • Competent communication of intention	• Appropriate selection of media, techniques and processes • Demonstrates appropriate understanding of skills / visual elements • Relevant experimentation with media, techniques and processes	• Relevant personal connections made • Creative journey that demonstrates competent critical understanding • Competent exploration of visual elements • Appropriate evidence of reflection of own strengths and weaknesses	• Competent portfolio that realises intentions • Competent application of visual language
	7–9 marks	7–9 marks	9–12 marks	5–6 marks
2	• Sufficient selection of subject matter from some sources • Adequate methods of recording ideas and observations • Some communication of intention	• Sufficient selection of media, techniques and processes • Demonstrates adequate understanding of skills / visual elements • Some experimentation with media, techniques and processes	• Some connections made • Creative journey that demonstrates some critical understanding • Some exploration of visual elements • Some attempt to reflect on own strengths and weaknesses	• Adequate portfolio that partly realises intentions • Some attempt to apply visual language
	4–6 marks	4–6 marks	5–8 marks	3–4 marks

Level	AO1: Record ideas, observations and insights relevant to intentions as work progresses.	AO2: Explore and select appropriate resources, media, techniques and processes.	AO3: Develop ideas through investigation and exploration, making purposeful connections to contextual references.	AO4: Present a personal response that realises intentions and demonstrates an understanding of visual language.
	15 marks	15 marks	20 marks	10 marks
1	• Basic selection of subject matter • Limited methods of recording ideas and observations • Shows basic or no intention	• Limited selection of media, techniques and processes • Demonstrates basic understanding of skills / visual elements • Limited experimentation with media, techniques and processes	• Limited or no connections made • Creative journey that demonstrates basic understanding • Limited exploration of visual elements • Ineffective or no reflection of own strengths and weaknesses	• Basic portfolio that does not realise intentions • Limited application of visual language
	1–3 marks	1–3 marks	1–4 marks	1–2 marks
0	No creditable response	No creditable response	No creditable response	No creditable response
	0	0	0	0

Assessment Criteria for Component 2

Level	AO1: Record ideas, observations and insights relevant to intentions as work progresses.	AO2: Explore and select appropriate resources, media, techniques and processes.	AO3: Develop ideas through investigation and exploration, making purposeful connections to contextual references.	AO4: Present a personal response that realises intentions and demonstrates an understanding of visual language.
	15 marks	15 marks	15 marks	15 marks
5	• Well considered selection of relevant subject matter from a variety of sources • Highly effective methods of recording ideas and observations • Intention clearly and consistently responds to the given theme	• Highly effective selection of appropriate media, techniques and processes • Demonstrates clear and consistent understanding of appropriate skills / visual elements • Highly effective experimentation of media, techniques and processes	• Well considered and personal connections made • Highly effective planning to support the realisation of intentions • Excellent reflection of own strengths and weaknesses	• Excellent personal response to the given theme that effectively realises intentions • Response demonstrates highly effective critical understanding • Highly effective application of visual language
	13–15 marks	13–15 marks	13–15 marks	13–15 marks
4	• Assured selection of relevant subject matter from a variety of sources • Effective methods of recording ideas and observations • Intention clearly responds to the given theme	• Assured selection of appropriate media, techniques and processes • Demonstrates clear understanding of appropriate skills / visual elements • Effective experimentation of media, techniques and processes	• Confident and personal connections made • Clear planning to support the realisation of intentions • Effective reflection of own strengths and weaknesses	• Confident personal response to the given theme that effectively realises intentions • Response demonstrates clear critical understanding • Confident application of visual language
	10–12 marks	10–12 marks	10–12 marks	10–12 marks

Level	AO1: Record ideas, observations and insights relevant to intentions as work progresses.	AO2: Explore and select appropriate resources, media, techniques and processes.	AO3: Develop ideas through investigation and exploration, making purposeful connections to contextual references.	AO4: Present a personal response that realises intentions and demonstrates an understanding of visual language.
	15 marks	15 marks	15 marks	15 marks
3	• Competent selection of relevant subject matter from different sources • Appropriate methods of recording ideas and observations • Intention responds appropriately to the given theme 7–9 marks	• Appropriate selection of media, techniques and processes • Demonstrates appropriate understanding of skills / visual elements • Relevant experimentation of media, techniques and processes 7–9 marks	• Relevant personal connections made • Appropriate planning to support the realisation of intentions • Appropriate evidence of reflection of own strengths and weaknesses 7–9 marks	• Competent personal response to the given theme that realises intentions • Appropriate response demonstrates critical understanding • Competent application of visual language 7–9 marks
2	• Sufficient selection of subject matter from some sources • Adequate methods of recording ideas and observations • Shows some intention considering the given theme 4–6 marks	• Sufficient selection of media, techniques and processes • Demonstrates adequate understanding of skills / visual elements • Some experimentation of media, techniques and processes 4–6 marks	• Some connections made • Sufficient planning to support the realisation of intentions • Some attempt to reflect on own strengths and weaknesses 4–6 marks	• Adequate response to the given theme that partly realises intentions • Adequate response demonstrates some critical understanding • Some attempt to apply visual language 4–6 marks

Level	AO1: Record ideas, observations and insights relevant to intentions as work progresses.	AO2: Explore and select appropriate resources, media, techniques and processes.	AO3: Develop ideas through investigation and exploration, making purposeful connections to contextual references.	AO4: Present a personal response that realises intentions and demonstrates an understanding of visual language.
	15 marks	15 marks	15 marks	15 marks
1	• Basic selection of subject matter • Limited methods of recording ideas and observations • Shows little or no intention considering the given theme	• Limited selection of media, techniques and processes • Demonstrates basic understanding of skills / visual elements • Limited experimentation of media, techniques and processes	• Limited or no connections made • Insufficient planning to support the realisation of intentions • Ineffective or no reflection of own strengths and weaknesses	• Basic response to the given theme that does not realise intentions • Response demonstrates little or no critical understanding • Limited application of visual language
	1–3 marks	1–3 marks	1–3 marks	1–3 marks
0	No creditable response	0 No creditable response	0 No creditable response	0 No creditable response

Appendix A: Component 1 example approaches

For Component 1: Portfolio, candidates should select and present a range of work they have produced over the course, which illustrates how they have met the criteria in the assessment objectives. Examples of what this might look like are given below. Note these examples are not exhaustive but are intended to illustrate what a candidate could do.

AO1 Record	AO2 Explore	AO3 Develop	AO4 Present
A candidate wants to explore their skills in painting and/or other media. They have a broad theme, planning to investigate their hobbies and interests by recording found objects in their home and at their school. They have selected an artist to research, who also explores found objects.	They decide to experiment with a range of different two-dimensional media, including both watercolour and acrylic paint, charcoal, as well as digital collage, to discover the most appropriate ways to investigate their theme. They have selected two additional artists to research who experiment with similar media, to further their understanding of different techniques.	Informed by their research, recording and experiments, the candidate produces a series of still-life arrangements, exploring different configurations of found objects. They take inspiration from their artist research to inform different backgrounds, colour ways and direction of light source.	The candidate has carefully selected work, presenting a portfolio which demonstrates how they have explored their ideas through their chosen subject matter, applying their personal visual language.
A candidate wants to explore their skills in both three-dimensional design and textiles. They have a specific theme, planning to investigate a local cultural festival. They record subject matter from the festival, using a mixture of sketches, personal photography and small embroidery studies.	They continue to experiment with embroidery and manipulating fabric three-dimensionally, creating a range of prototypes which respond to aspects of the festival. They have researched an artist who has also produced work inspired by their own culture and another artist who specialises in textiles and embroidery.	Informed by their research, recording and experiments, the candidate works to produce two alternative designs for a sculpture inspired by different aspects of the festival, using different combinations of media they have explored.	The candidate has carefully selected work, presenting a portfolio which demonstrates how they have explored their ideas through their chosen subject matter, applying their personal visual language.

AO1 Record	AO2 Explore	AO3 Develop	AO4 Present
A candidate wants to focus on graphic communication, looking specifically at text and signage. They investigate a range of different subject matter, from packaging, street signs, and magazine layouts. They record this subject matter using pen and ink, photography and digital collage to piece different stimuli together. They research two different artists who work in graphic communication.	Inspired by their research, they experiment with a mixture of physical and digital media to produce different typographic designs. They learn that this combination of media helps them to generate their own personal visual language and design.	Informed by their research, recording and experiments, the candidate decides to produce a poster incorporating their personal typographic design. They model some trial designs before working on a finished piece, which they aim to display at their school.	The candidate has carefully selected work, presenting a portfolio which demonstrates how they have explored their ideas through their chosen subject matter, applying their personal visual language.
A candidate wants to focus on their skills in photography. They have a specific theme, exploring urban decay in their hometown. They photograph and sketch outlines of different urban settings in their hometown. They consider composition, lighting, tone and colour in different images. They also research a few photographers who explore different urban settings.	They discover through their recording that they are most interested in capturing lighting. They explore by changing the shutter speed and aperture of their camera and manipulate the sharpness, depth of view, focus and exposure in a series of photography experiments.	They discover through their research, recording and experiments, that composition of a photograph is important to guide an audience to the main focus points of imagery. They work to produce a series of different photograph compositions, incorporating the lighting techniques from their experiments in different ways to communicate their ideas.	The candidate has carefully selected work, presenting a portfolio which demonstrates how they have explored their ideas through their chosen subject matter, applying their personal visual language.

AO1 Record	AO2 Explore	AO3 Develop	AO4 Present
A candidate wants to improve their skills of drawing people in a variety of different media. They begin using pencil on various paper types and personal photography to record friends and family in different settings and from different angles. They research artists who illustrate people using different media.	They experiment using two-dimensional media, such as charcoal and oil pastel, drawing on visual qualities observed in their recordings. They also begin modelling figure poses in clay to help improve their understanding of form.	They continue developing both their two-dimensional and three-dimensional experiments, producing a range of outcomes demonstrating their understanding of the qualities of both media. They use their artist research to inform the pose and scale of the figure.	The candidate has carefully selected work, presenting a portfolio which demonstrates how they have explored their ideas through their chosen subject matter, applying their personal visual language.

Appendix B: Component 2 example approaches

For Component 2: Externally Set Assignment, candidates should select and present a range of work they have produced over the course, which illustrates how they have met the criteria in the assessment objectives. Examples of what this might look like are given below. Note these examples are not exhaustive but are intended to illustrate what a candidate could do.

AO1 Record	AO2 Explore	AO3 Develop	AO4 Present
A candidate has entered for Paper 21: Painting and/or other media. Exploring the given theme of Nature, they plan to explore different textures found in nature. They investigate relevant subject matter, using pencil, charcoal and their own photography. They have selected an artist to research, who explores texture, tone and form in their work.	They continue to experiment with two-dimensional media, including pencil and charcoal, exploring mark-making and surface texture, working on a range of different types of paper. Their artist research informs their exploration of mark-making techniques.	Informed by their research, recording and pencil, charcoal and mark-making experiments, the candidate produces a series of different compositions to plan for their final outcome during the timed test. They have been able to select the most appropriate of their images and experiments to take their ideas forward for their final outcome.	The candidate realises their intentions by creating their final outcome in the timed test, which is directly informed by their supporting studies. The work throughout the response demonstrates their understanding of the visual elements and their personal response to the theme.
A candidate has entered for Paper 23: Three-dimensional design. Exploring the given theme of Nature, they plan to explore environmental issues. They investigate relevant subject matter using a mixture of sketches, their own photography and making maquettes made of cardboard, string and clay. They have selected an artist to research, who explores environmental concerns in their work.	They continue to experiment three-dimensionally, with clay and string, considering different materials and processes, such as rope and plaster casting, in different combinations to explore their inherent properties.	Informed by their research, recording and three-dimensional experiments, the candidate makes a series of small prototype sculptures, to plan for their final outcome during the timed test. They have been able to select the most appropriate of their experiments to take their ideas forward for their final outcome.	The candidate realises their intentions by creating their final outcome in the timed test, which is directly informed by their supporting studies. The work throughout the response demonstrates their understanding of the visual elements and their personal response to the theme.

AO1 Record	AO2 Explore	AO3 Develop	AO4 Present
A candidate has entered for Paper 24: Textiles and/or Fashion. Exploring the given theme of Nature, they plan to explore sea life and the coast. They investigate relevant subject matter using a mixture of sketches, textural mark-making, their own photography and some fabric studies. They have researched artists who have explored relevant techniques and theatre costumes.	Inspired by their research, they experiment with different fabric processes and construction. They make a series of fabric experiments, including some weaving and dyeing, which mimic the visual qualities they have observed in their recording.	Informed by their research, recording and fabric experiments, the candidate makes two different designs for a costume. For the timed test, they plan to produce a part of one of the costumes. They have been able to select the most appropriate of their designs and experiments to take their ideas forward for their final outcome.	The candidate realises their intentions by creating their final outcome in the timed test, which is directly informed by their supporting studies. The work throughout the response demonstrates their understanding of the visual elements and their personal response to the theme.
A candidate has entered for Paper 25: Photography. Exploring the given theme of Nature, they plan to explore the interaction between nature and their city. They photograph different scenes and subject matter on a walking trail in their city. They consider composition, form and colour in different images. They have also researched photographers who have investigated rural and urban settings.	Inspired by their research, they experiment with photomontage and collage. They make a series of experiments exploring different ways of using editing tools to manipulate their collected photographs. They explore the inherent properties of photomontage and collage and the best way to represent their intentions.	Informed by their research, recording and photography experiments, the candidate begins developing their own trial compositions, incorporating the most effective editing tools discovered during their explorations. For the timed test, they plan to produce one photographic collage which best represents their discoveries along the walking trail. They have been able to select the most appropriate of their compositions and experiments to take their ideas forward for their final outcome.	The candidate realises their intentions by creating their final outcome in the timed test, which is directly informed by their supporting studies. The work throughout the response demonstrates their understanding of the visual elements and their personal response to the theme.

AO1 Record	AO2 Explore	AO3 Develop	AO4 Present
A candidate has entered for Paper 21: Painting and/or other media. They aim to explore the given theme of Nature using a mixture of different media. They investigate relevant subject matter, using oil pastel and paint, alongside their own photography. They have selected a printmaking artist to research.	Inspired by their research, they experiment with digital tools to manipulate their photography and recording into patterns, to help plan for studies in both screen and relief printing.	Informed by their research, recording and printing experiments, the candidate begins developing their own trial prints, to develop a design for a T-shirt. They consider how the T-shirt will be worn as well as the best placement for their print. For the timed test, they plan to produce a resolved linocut design. They have been able to select the most appropriate of their designs and experiments to take their ideas forward for their final outcome.	The candidate realises their intentions by creating their final outcome in the timed test, which is directly informed by their supporting studies. The work throughout the response demonstrates their understanding of the visual elements and their personal response to the theme.

5 What else you need to know

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

Before you start

Previous study

We recommend that learners starting this course should have studied a broad curriculum such as the Cambridge Lower Secondary programme or equivalent national educational framework.

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

Guided learning hours

We design Cambridge O Level syllabuses to require about 130 guided learning hours for each subject. This is for guidance only. The number of hours a learner needs to achieve the qualification may vary according to each school and the learners' previous experience of the subject.

Availability and timetables

All Cambridge schools are allocated to one of six administrative zones. Each zone has a specific timetable. Find your administrative zone at www.cambridgeinternational.org/adminzone. This syllabus is **not** available in all administrative zones. To find out about availability check the syllabus page at www.cambridgeinternational.org/6090

You can view the timetable for your administrative zone at www.cambridgeinternational.org/timetables

You can enter candidates in the June and November exam series.

Check you are using the syllabus for the year the candidate is taking the exam.

Private candidates cannot enter for this syllabus. For more information, please refer to the *Cambridge Guide to Making Entries*.

Combining with other syllabuses

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

- Cambridge IGCSE Art & Design (0400)
- Cambridge IGCSE (9–1) Art & Design (0989)
- syllabuses with the same title at the same level.

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

Making entries

Exams officers are responsible for submitting entries. 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 access to 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 an 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 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/eoguide**

Retakes and carrying forward marks

Candidates can retake the whole qualification as many times as they want to.

Learn more about retake entries, including definitions and information on entry deadlines, at **www.cambridgeinternational.org/retakes**

Candidates cannot resubmit, in whole or in part, coursework from a previous series for remarking. For information, refer to the *Cambridge Handbook* for the relevant year of assessment at **www.cambridgeinternational.org/eoguide**

Marks achieved in Component 1: Portfolio can be carried forward to future series, subject to the requirements set out in the *Cambridge Handbook* for the relevant year of assessment and the *Carry-forward regulations supplement* at **www.cambridgeinternational.org/eoguide**

To confirm what entry options are available for this syllabus, refer to the *Cambridge Guide to Making Entries* for the relevant series. Regulations for carrying forward component marks can be found in the *Cambridge Handbook* for the relevant year of assessment at **www.cambridgeinternational.org/eoguide**

Language

This syllabus is available in English only.

Accessibility and equality

Syllabus and assessment design

At Cambridge we recognise that our candidates have highly diverse socio-economic, cultural and linguistic backgrounds, and may also have a variety of protected characteristics. Protected characteristics include special educational needs and disability (SEND), religion and belief, and characteristics related to gender and identity.

We follow accessible design principles to make our syllabuses and assessment materials as accessible and inclusive as possible. We review language accessibility, visual resources, question layout and the contexts used in questions. Using this approach means that we give all candidates the fairest possible opportunity to demonstrate their knowledge, skills and understanding.

Access arrangements

Our design principles aim to make sure our assessment materials are accessible for all candidates. To further minimise barriers faced by candidates with SEND, illness or injury, we offer a range of access arrangements and modified papers. This is the principal way in which we comply with our duty to make 'reasonable adjustments', as guided by the UK Equality Act 2010.

Important:

Requested access arrangements should be based on evidence of the candidate's barrier to taking an assessment and should also reflect their normal way of working. For Cambridge to approve an access arrangement, we need to agree that it constitutes a reasonable adjustment and does not affect the security or integrity of the assessment. This is explained in section 1.3 of the *Cambridge Handbook* www.cambridgeinternational.org/eoguide

Applying for access arrangements

- Details of our standard access arrangements and modified question papers are available in section 1.3 of the *Cambridge Handbook* www.cambridgeinternational.org/eoguide
- Centres are expected to check the availability of access arrangements and modified question papers at the start of the course. Check the *Cambridge Handbook*, the assessment objectives listed in the syllabus document and, where applicable, any access arrangement restrictions listed in the syllabus document.
- Contact us at the start of the course to find out if we can approve an access arrangement that is not listed in the *Cambridge Handbook*.
- All applications should be made by the deadlines published in the *Cambridge Handbook*.

After the exam

Grading and reporting

Grades A*, A, B, C, D or E indicate the standard a candidate achieved at Cambridge O Level.

A* is the highest and E is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade 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).

These letters do not appear on the certificate.

On the statement of results, Cambridge O Level is shown as GENERAL CERTIFICATE OF EDUCATION ORDINARY LEVEL.

On certificates, Cambridge O Level is shown as General Certificate of Education.

How students and teachers can use the grades

Assessment at Cambridge O Level has two purposes:

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

Changes to this syllabus for 2028, 2029 and 2030

The syllabus has been reviewed and revised for first examination in 2028.

You must read the whole syllabus before planning your teaching programme.

Changes to syllabus content	• Painting and related media is now called painting and/or other media. • Subject content has been reordered and split into content for Component 1 and content for Component 2. • Additional guidance for each AO has been included for teachers and for candidates.
Changes to assessment (including changes to specimen papers)	• Component 1: – Available marks have been reduced to 60 (weighted to 90). – The component is now weighted to 60%. – AO coverage has been adjusted with increased marks for AO3 (Develop) and fewer marks for AO4 (Present). – A new mark scheme has been developed and descriptors have been added. – The component is now called Portfolio. • Component 2: – Available marks have been reduced to 60. – The component is now weighted to 40%. – A new mark scheme has been developed and descriptors have been added. – Optionality in the question paper has been removed and additional scaffolding for candidates has been included. – A new specimen paper has been provided.
Carry forward arrangements	• Marks achieved in Component 1: Coursework in 2027 can be carried forward to future series in 2028, subject to the regulations set out in the <i>Cambridge Handbook</i> for the relevant year of assessment and the <i>Carry-forward regulations supplement</i> at www.cambridgeinternational.org/eoguide

In addition to reading the syllabus, you should refer to the updated specimen assessment materials. The specimen papers will help your students become familiar with exam requirements and command words in questions. The specimen mark schemes show how students should answer questions to meet the assessment objectives.

Syllabuses and specimen materials represent the final authority on the content and structure of all of our assessments.

With a Customer Services team available 24 hours a day, 6 days a week, and dedicated regional teams supporting schools in 160 countries, we understand your local context and are here to guide you so you can provide your learners with everything they need to prepare for Cambridge O Level.



Quality management

We are committed to providing exceptional quality. In line with this commitment, our quality management system for the provision of international education programmes and qualifications for students aged 5 to 19 is independently certified as meeting the internationally recognised standard, ISO 9001:2015. Learn more at www.cambridgeinternational.org/about-us/our-standards/

We are committed to making our documents accessible in accordance with the WCAG 2.1 Standard. We are always looking to improve the accessibility of our documents. If you find any problems or you think we are not meeting accessibility requirements, contact us at **info@cambridgeinternational.org** with the subject heading: Digital accessibility. If you need this document in a different format, contact us and supply your name, email address and requirements and we will respond within 15 working days.

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