Cambridge Pre-U Syllabus

Cambridge International Level 3
Pre-U Certificate in
ART AND DESIGN

For examination in 2010, 2011 and 2012

Cambridge
Pre-U

UNIVERSITY *of* **CAMBRIDGE**
International Examinations

Art and Design
(9798, 9830—9834)

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

For examination in 2010, 2011 and 2012

Unendorsed: QAN 500/4099/6
Fine Art: QAN 500/4097/2
Graphic Communication: QAN 500/4096/0
3D Design: QAN 500/4060/1
Textile Design: QAN 500/4095/9
Lens Based Imagery: QAN 500/4098/4

Support

CIE provides comprehensive support for all its qualifications, including the Cambridge Pre-U. There are resources for teachers and candidates written by experts. CIE also endorses a range of materials from other publishers to give a choice of approach. More information on what is available for this particular syllabus can be found at www.cie.org.uk

Syllabus Updates

This syllabus is for teaching from 2008 and is valid for examination in 2010, 2011 and 2012.

If there are any changes to this syllabus CIE will write to Centres to inform them. This syllabus will also be published annually on the CIE website (www.cie.org.uk/cambridgepreu). The version of the syllabus on the website should always be considered as the definitive version.

Further copies of this, or any other Cambridge Pre-U syllabus, can be obtained by either downloading from our website www.cie.org.uk/cambridgepreu

or contacting:
Customer Services, University of Cambridge International Examinations,
1 Hills Road, Cambridge CB1 2EU
Telephone: +44 (0)1223 553554
Fax: +44 (0)1223 553558
E-mail: international@cie.org.uk

www.theallpapers.com

Cambridge International Level 3 Pre-U Certificate

Art and Design

9798 Art and Design: Unendorsed
9830 Art and Design: Fine Art
9831 Art and Design: Graphic Communication
9832 Art and Design: 3D Design
9833 Art and Design: Textile Design
9834 Art and Design: Lens Based Imagery

Contents

www.theallpapers.com

Introduction

The Cambridge Pre-U Diploma aims to equip candidates with the skills required to make a success of their subsequent studies at university, involving not only a solid grounding in each specialist subject at an appropriate level, but also the ability to undertake independent and self-directed learning and to think laterally, critically and creatively. The Cambridge Pre-U curriculum is underpinned by a core set of educational principles:

- A programme of study which supports the development of well-informed, open and independent-minded individuals capable of applying their skills to meet the demands of the world as they will find it and over which they may have influence.

- A curriculum which retains the integrity of subject specialisms and which can be efficiently, effectively and reliably assessed, graded and reported to meet the needs of universities.

- A curriculum which is designed to recognise a wide range of individual talents, interests and abilities and which provides the depth and rigour required for a university degree course.

- A curriculum, which encourages the acquisition of specific skills and abilities, in particular the skills of problem solving, creativity, critical thinking, team working and effective communication.

- The encouragement of 'deep understanding' in learning – where that deep understanding is likely to involve higher order cognitive activities.

- The development of a perspective, which equips young people to understand a range of different cultures and ideas and to respond successfully to the opportunity for international mobility.

All Cambridge Pre-U syllabuses are linear.

Art and Design is the exploration and construction of visual language that can express and communicate feelings, ideas and concepts. Meaning can be generated on personal and cultural levels, and artwork realised through a multitude of materials and processes. Achievement in Art and Design is attained through exploration, reflection and evaluation of processes from which the in-depth development of skills, knowledge and understanding are advanced.

During the first year of study candidates are encouraged to explore a variety of approaches within the selected area(s) of study. The **Portfolio** will reflect personal exploration of the various themes through experimental and expressive means.

The **Project** develops from the first year of study and by means of externally set starting points, candidates will progress their knowledge, skills and understanding. The **Evaluative Study** is intended to give candidates an opportunity to further their insights and perceptions of the practice of other artists, craftspeople and designers in relation to their own work.

The study of Art and Design encourages candidates to use independent learning skills, to connect to the world of Art and Design, and to develop the knowledge, ability, understanding and capacity to create a visual language. This syllabus is intended to stimulate personal response, to encompass a wide range of means of expression and to develop critical thinking in the advancement of the candidate as an artist or designer.

This syllabus supports progression into further education, training or employment. Higher education opportunities could include:

*   Foundation Studies in Art and Design
*   Higher National Diplomas in Art and Design
*   Foundation Degrees in Art and Design
*   Honours Degrees in Art and Design

In addition to providing a secure foundation for study in higher education, the syllabus equips candidates with a range of skills in business, education and the arts. The syllabus is intended to meet the needs of the following groups of candidates:

*   Those who, while having an interest and aptitude in the subject, are not intending to study the subject beyond Pre-U.
*   Those who will undertake further studies in Art and Design.
*   Those who will study subjects or take up careers for which an Art and Design background is relevant.

Overview

Candidates can enter for the unendorsed course (9798) on its own or, in addition, one or more of the endorsed courses (see below). Alternatively they may not want to enter for the unendorsed course at all and may instead enter for one or more of the endorsed courses, e.g. Textile Design (9833) and Graphic Communication (9831). Please see pages 12 and 13 for further details on the endorsed and unendorsed courses.

Syllabus Code	Certification Title
9798	Art and Design: Unendorsed
9830	Art and Design: Fine Art
9831	Art and Design: Graphic Communication
9832	Art and Design: 3D Design
9833	Art and Design: Textile Design
9834	Art and Design: Lens Based Imagery

Aims

This syllabus in Art and Design actively encourages candidates to develop:

- their abilities imaginatively, creatively, intellectually and innovatively

- analytical, investigative, experimental, technical and expressive skills

- confidence, initiative, aesthetic awareness and the ability to make critical judgements

- an understanding of the role of Art and Design over time and in a cultural context, to apply that understanding in a contemporary context and utilise that knowledge and understanding to inform their own visual experience

Assessment Objectives

Candidates will be expected to:

AO1	**record** in visual and/or other forms, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress
AO2	**experiment** with media, materials, techniques and processes, selecting and refining their ideas as their work progresses
AO3	**develop** ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
AO4	**respond** in a personal, informed and meaningful way, communicating the realisation of intentions; critical understanding and judgements; making appropriate connections

Weighting of Objectives

Component	Assessment Objectives				Raw Mark	Syllabus Weighting %
	AO1 Record	**AO2 Experiment**	**AO3 Develop**	**AO4 Respond**		
1	30	30	20	20	100	30
2	20	20	30	30	100	30
3	30	20	20	30	100	40
% contribution of the AO to the syllabus	27	23	23	27	–	100

Scheme of Assessment

Candidates must submit all **three** components in the same session.

Component	Component Title	Duration	Total Marks	Weighting (%)	Type of assessment
1	Portfolio	N/A	100	30	Internally assessed and externally moderated at the Centre by visit
2	Evaluative Study	N/A	100	30	Internally assessed and externally moderated at the Centre by visit
3	Project	N/A	100	40	Externally set and externally assessed at the Centre by visit

Methods of Assessment

Component	Method of Assessment
1, 2	(a) internal assessment by the Centre and external moderation during a visit by a CIE-appointed Moderator
3	(b) external assessment by a CIE-appointed Examiner during a visit

CIE Examiners also operate as Moderators. The same Examiner/Moderator will be appointed to each Centre and will assess and moderate all the work during one visit.

(a)   Internal Assessment and External Moderation by visit

Component 1 – **Portfolio** will be marked by the Centre and externally moderated by a CIE Moderator.

The purpose of moderation is to guarantee that the standards for the award of marks for all endorsed courses and unendorsed areas of study are the same for each Centre and that all teachers have applied the assessment criteria appropriately. This will be by the inspection of candidates' work at the Centre by a CIE-appointed Moderator.

To ensure that the allocation of marks is applied appropriately to the range of candidates in the Centre, teachers are required to internally standardise their marks, i.e. in a Centre where there is a sizeable entry and several different classes operate with different teaching staff, the teachers must come together and assess all the candidates' work to produce a single order of merit.

Marks must be received by the agreed CIE date and moderation of the **Portfolio** and **Evaluative Study** will take place at the Centre and in accordance with CIE procedures.

Each Centre must ensure that each candidate's work is clearly identified by name and examination number. Centres are expected to present the work in a well-lit (natural daylight) room with plenty of table space for the work. Centres must present this work in rank order.

Centres are asked to place the work of their candidates in portfolios in ascending order of merit.

There is no size limit on the work although candidates should follow the guidance on the amount of work they submit.

(b)   External Assessment by visit

Component 3 – **Project** will be marked at the Centre by a CIE-appointed Examiner. Ideally, work submitted for this component would be presented in an exhibition format.

Description of Papers

Component 1 – Portfolio

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

The **Portfolio** should comprise a substantial body of work or a number of smaller relevant pieces. It can be a combination of work that is presented in sketchbook format or be mounted on sheets. The **Portfolio** may be in any **appropriate** format but it must show sufficient evidence to satisfy the relevant assessment objectives. The work in the **Portfolio** needs to justify to the moderator the level of marks awarded by the Centre. It is worth noting that quantity is less relevant than quality.

The **Portfolio** should offer breadth and depth of exploration. It should give opportunities for inquiry, stimulated by the content set by the Centre during Year 12 and underpinned by appropriate sketchbooks/journals/study sheets.

Any critical and contextual investigative work should support, and extend, thinking through the inquiry of the practices of related artists, designers, etc. This analysis and evaluation of working processes, ideas and concepts should actively inform the practical investigation.

In two and/or three dimensions, evidence of:

- a highly informed and personal series of explorations within the chosen endorsed course or unendorsed area(s) of study
- perceptive recording, analysis, organisation and collation of observations, expressions and insights pertinent to intentions
- extensive experimentation with ideas, concepts, materials, techniques and processes.
- in-depth evaluation, review and refinement

The **Portfolio** may also include evidence of:

- investigation of relevant contexts demonstrating independent thinking within analysis and evaluation
- explorations of the practice of other related practitioners to inform and augment the candidate's own work, and an understanding of the cultural/political/personal context within which the work was created

Please refer to Appendix 1 and 2 for more detail.

Component 2 – Evaluative Study

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

The **Evaluative Study** should comprise a minimum of 3,000 words and a maximum of 3,500 words. Candidates should support this critical analysis with practical examples of work which support their study. Candidates should be mindful that, as part of an Art and Design course, presentation as a whole should reflect the aspect of the visual arts that they are studying.

This component provides candidates with opportunities to explore individual interests while encouraging them to make connections between the work of others and/or between the work of others and the candidate's own work. The **Evaluative Study** will involve significant evaluative and critical analysis of an aspect of the visual arts of interest to the individual candidate.

The focus of the **Evaluative Study** would evolve through ideas generated by candidates during their first year of the course. Candidates should be exposed to a wide range of references such as gallery visits, artists in residence, etc. – this type of exposure will lead to relevant and personal ideas for the **Evaluative Study**. Candidates are expected to have viewed relevant works that relate to their **Evaluative Study** at first hand. The **Evaluative Study** may relate to work produced for the Portfolio and/or the Project, but this is not a requirement.

Each candidate must have an individual focus and title for their **Evaluative Study**, but a class could share a general area – a period, theme, artists – and conduct background work together. However, each candidate must settle on an individual title and produce work that is their own unaided work.

Candidates should choose their own topic but this should be with guidance from the teacher. An outline proposal should then be submitted to CIE for approval before a candidate embarks on the **Evaluative Study**. This is to ensure that the **Evaluative Study** meets the assessment criteria for the component.

In their outline proposal, candidates should outline their:

- intentions
- details of research undertaken
- resources list
- suggested presentation

An innovative response, in terms of format or form of presentation, is to be encouraged so long as this does not distract from the essential content of the **Evaluative Study**.

Candidates need to be mindful that the **Evaluative Study** involves research and is a preparation for higher education where candidates will be required to follow the conventions of academic study, including references and a references section (such as the Harvard system) – detailing websites, periodicals, reports, interviews, books and journals to acknowledge sources where appropriate. These and any quotations will not count towards the final word count.

The **Evaluative Study** must be entirely the candidate's own work. The teacher will need to assist with finding a focus and wording the title, give advice on researching the area, and teach proper academic conventions for the presentation of the written part of the **Evaluative Study**.

The **Evaluative Study** should demonstrate evidence of:

- focused, informed and personal investigation
- recording, analysis and organisation of observations, experiences, insights pertinent to intentions
- investigation of relevant contexts demonstrating independent thinking within analysis and evaluation
- exploration of the practice of other related practitioners to inform and augment candidates' own work with an understanding of the cultural, political or personal context within which the work was created

Avoidance of Plagiarism

Candidates should be made aware of the academic conventions governing quotation and reference to the work of others and be taught how to use them. Candidates will be required to sign a declaration that the work is all their own when submitting the study.

Please refer to Appendix 1 and 2 for more detail.

Component 3 – Project

This is an externally set and assessed coursework component.

The focus for the **Project** should be the development of a sustained piece(s) of studio practice based on one of the starting points. The starting points will be posted on the Teacher Support website at the start of the course (https://teachers.cie.org.uk – teachers without Teacher Support accounts should contact their Centre administrator) and CIE Direct (https://direct.cie.org.uk) and candidates will have until 31 May of the year of the examination to complete their **Project**.

The **Project** will culminate in a successfully resolved final piece or pieces.

The starting points that cover a range of ways of producing artwork and should allow all candidates, whether or not they have opted for an endorsed course, to demonstrate appropriate approaches.

The starting points will be grouped according to theme, and are intended to act as initial stimuli for the candidate's focus of study. Investigative research, evaluative and developmental work are required to support the realisation of a major outcome. The weighting of AO4 (Respond) is adjusted to reflect the importance of the depth of candidate study.

The work submitted for the **Project** may include sketchbook(s), design sheets, maquettes, lens based outcomes, samples, test pieces, large-scale studies, note books and/or models.

Presentation of the **Project** must demonstrate evidence of:

- a focused, informed and personal investigation
- the recording, analysis and organisation of observations, experiences and insights pertinent to intentions
- the investigation of relevant contexts demonstrating independent thinking, analysis and evaluation
- the exploration of the practice of other practitioners to inform and augment own work as well as an understanding of the cultural, political or personal context within which the work was created
- the selection and exploration of appropriate materials and processes to further personal ideas and concepts
- reflection, review and refinement of work

Please refer to Appendix 1 and 2 for more detail.

Endorsed Courses

Candidates can take one or more of the endorsed courses and/or the unendorsed course. Candidates taking an endorsed course are required to submit work for all three components from their chosen endorsed area. Within their chosen endorsed area, candidates are free to submit work from any of the specialisms for example.

- A candidate doing the endorsed **Fine Art** (9830) course could do their work through printmaking and alternative media or they could simply concentrate on painting and drawing.

Endorsed Title and Unendorsed Area of Study	Specialism
Fine Art 9830	Painting and Drawing
	Printmaking
	Sculpture
	Fine Art Textiles
	Alternative Media
Graphic Communication 9831	Advertising
	Illustration
	Multimedia
	Packaging
	Printmaking

3D Design 9832	Ceramics
	Set Design
	Product Design
	Environmental/Architectural Design
Textile Design 9833	Constructed
	Printing Technique
	Dyed Textiles
	Fashion
Lens Based Imagery 9834	Lens Based Photography
	Digital Photography
	Film and Video
	Multimedia

Unendorsed Courses

Candidates taking the unendorsed course (9798) must submit work from at least two unendorsed areas of study.

Fine Art
Graphic Communication
3D Design
Textile Design
Lens Based Imagery

Following the unendorsed course allows candidates greater flexibility and a wider choice than those following the endorsed course(s). For example:

• A **Portfolio** submission comprises painting and drawing (Fine Art) and ceramics (3D Design); for the remaining components the candidate could continue to produce work from these two specialisms **or** they could opt for a different specialism (from the same **two** areas of study such as sculpture and set design) **or** they could opt for a new specialism from a different area of study such as digital photography (Lens Based Imagery).

However, candidates are advised to concentrate on exploring their chosen specialism in depth. Opting for too many different specialisms could result in a lack of depth.

Curriculum Content

Art and Design encompasses a broad range of approaches and activities with varied and diverse approaches to study. Centres are able to adopt a flexible and broad approach that allows them to play to their strengths in terms of facilities and experience within the available specialist teaching staff. Centres are encouraged to design their own course within the requirements of the syllabus. All candidates should be reminded that, whatever their area of study, they will be assessed against the same four assessment objectives and should evaluate their work/output to ensure that these requirements are met.

However, in order to encourage candidates to clarify progression routes into higher education vocational sectors and employment patterns, there are five areas of study (these are also the titles of Endorsed courses), which mirror those in place at receiving institutions. Areas of study describe a field of practice. A specialism is a discrete topic or sub-section within an area of study.

Areas of study

An area of study is a field of practice; each area of study might include a number of different specialisms.

Fine Art

Knowledge, Understanding and Skills

Knowledge in Fine Art is defined as the development of meaning through the visual exploration within a personal or social context. Skills refer to the use of formal elements, techniques and technologies and the application to the selected media. Understanding is demonstrated through a reflective combination of knowledge and skills resulting in an expressive outcome.

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

Context is viewed as a significant element in understanding when working in this field. It refers to how feelings, ideas and meanings are visually communicated. Candidates should also demonstrate awareness of the potential moral, cultural, environmental and legal aspects of the work they create.

(a) **Painting and Drawing**

The practice of 'drawing with colour' serves to bridge any gap between the disciplines of drawing and painting. Candidates should demonstrate an ability to know how colour works in theoretical and aesthetically intuitive ways with reference to space, contrast, harmony and form. They should show awareness of experimental techniques such as glazing, scumbling, impasto and use of various materials, which might include oil paint, acrylic, watercolour, gouache and mixed media. Candidates should also explore the possibilities of applying colour with a range of tools, i.e. brushes, fingers, spatulas, knives, sticks, sponges.

Candidates should also demonstrate their understanding of the social and contextual aspects of painting and drawing.

(b) **Printmaking**

Candidates should gain knowledge and understanding of the printmaking process while exploring and exploiting visual and expressive possibilities. Candidates are expected to demonstrate a high level of technical competence as well as being able to review and refine work as it progresses. They should experience at least one of the following:

- Intaglio printing
- Relief or block printing
- Screen-printing
- Collograph
- Monotype

Candidates should also demonstrate their understanding of the social and contextual aspects of printmaking.

(c) **Sculpture**

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

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

Candidates should also demonstrate their understanding of the social and contextual aspects of sculpture.

(d)   Fine Art Textiles

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

Candidates should also demonstrate their understanding of the social and contextual aspects of fine art textiles.

(e)   Alternative Media

Many artists explore ideas and issues in an interdisciplinary manner. Candidates are therefore encouraged to adopt the same open-ended approach in order to realise their intentions. Their aims and objectives, however, must be strongly located within the Fine Art discipline. Candidates should develop knowledge and understanding of work such as:

- Mixed media
- Installation
- Site-specific work
- Digital, lens and darkroom based photography, film and video

Candidates should also demonstrate their understanding of the social and contextual aspects of alternative media within a Fine Art context.

Graphic Communication

Knowledge, Understanding and Skills

Knowledge in Graphic Communication is defined as the production of visual information through personal solutions to image-based problems. Skills refer to the use of formal elements, techniques and technologies and their application to the selected media. Understanding is demonstrated through the application of a reflective combination of knowledge and skills, recognising audiences and constraints within a context.

Candidates should develop knowledge and understanding of design briefs, clients and audience and a range of technologies. Candidates should demonstrate a range of skills to include the use of formal elements, techniques and technologies and their application to their selected media.

Context is viewed as a significant element of understanding when working in this field. It refers to how feelings, ideas and meanings are visually communicated to different audiences. Candidates should demonstrate how solutions to problems and audiences are socially constructed over time through genres, styles and traditions. Candidates should also demonstrate an awareness of the moral, cultural, environmental and legal aspects of the work they create.

All imagery should be the candidate's original work, although manipulation of secondary sources through various technical processes is acceptable as long as it only represents a proportion of the overall work.

(a) Advertising

Candidates should have an understanding of how graphic communication can sell a product or service, promote brand images and communicate information.

Candidates should show understanding of the design constraints within the brief attached to the artwork. Evidence of the design process and of the many alternative solutions that have been considered must be demonstrated through rough visuals.

Typography and its relationship to images should be explored and candidates are free to work in any medium, including photography and computer-manipulated imagery, providing the majority of images are from the candidate's primary research.

Candidates should also demonstrate their understanding of the social and contextual aspects of advertising.

(b) Illustration

Illustration enables candidates to demonstrate how the creation of imagery can enhance and reinterpret text. The context for illustration should include the following;

- books and magazines
- film and television posters
- DVD and CD covers

Candidates should produce visual solutions, which communicate the role and context of the text to a defined audience.

Finished work may be used for:

- editorial
- advertising
- packaging
- information graphics

Candidates should demonstrate a range of skills, which determine the image/text relationship. These are typography editing, cropping, selective enlargement, page layout, thumbnails, sketches and plans.

Candidates should demonstrate these skills through a range of media, such as pastels, inks, gouache, watercolour and collage as well as processes and techniques such as print, photography and computer manipulation.

Candidates should also demonstrate their understanding of the social and contextual aspects of illustration.

(c)   Multimedia

This specialism enables candidates to demonstrate how the creation and manipulation of imagery should be explored through the use of a combination of both conventional and new technologies. The role of the multimedia graphic communication can include the following:

*   2D digital graphic design techniques
*   3D digital modelling techniques
*   Time based activities
*   Web design and Internet-related processes

Candidates must evidence the design process, including alternative solutions that they considered. This should be demonstrated through a record of the design process documenting the various stages.

Candidates should also demonstrate their understanding of the social and contextual aspects of multimedia within a Graphic Communication context.

(d)   Packaging

Packaging is intended to be directly linked to a design brief with a clear understanding of the procedures for commercial application, e.g. manufacture and making.

Candidates must understand how contents affect packaging and should be able to design and construct 3D prototypes, after developing production drawings.

Surface decoration such as print, illustration or repeat patterns are an integral part of the development of any successful packaging.

Candidates should also demonstrate their understanding of the social and contextual aspects of packaging.

(e)   Printmaking

Printmaking is both a traditional graphic process and also one that is linked to digital technology through photographic printmaking processes such as photo-screen printing and etching, as well as scanning and laser printing. Candidates should produce items such as posters, packaging, greetings cards, wrapping paper, etc.

Candidates should also demonstrate their understanding of the social and contextual aspects of printmaking within a Graphic Communication context.

3D Design

Knowledge, Understanding and Skills

Knowledge in 3D Design is defined as the development of meaning through the physical exploration of form and space within a functional or decorative context. Skills refer to the use of formula elements, techniques and their application to the selected media. Understanding is demonstrated through a reflective combination of knowledge and skills resulting in an expressive outcome.

In 3D Design candidates are expected to demonstrate knowledge through the physical exploration of form and space within a functional or decorative concept. It may embrace aspects of architectural model making, free-standing form and installation. Candidates should demonstrate skills in relation to formal elements, techniques and technologies and their successful application to selected media and will be supported by investigative drawing and design work. Candidates should show an understanding through a reflective combination of knowledge and skills, resulting in an expressive or designed outcome.

(a) Ceramics

Candidates working within ceramics should demonstrate the use of this material in either a decorative or functional context which should include one-off experimental pieces, traditional crafts, small batch production or industrial design for mass consumption.

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

- hand making through slab and coil
- casting including the construction and use of moulds
- throwing
- modelling
- application of colour and glaze

Candidates should also demonstrate their understanding of some of the processes involved in drying, firing and glazing.

Candidates should also demonstrate their understanding of the social and contextual aspects of ceramics.

(b) Set Design

Candidates should demonstrate the use of design for performance through areas such as:

- lighting
- costume
- set design

Candidates need to demonstrate their knowledge and understanding of 3D Design by locating their selected performance, preferably an actual event, within a specific type of context such

as public spectacle, theatre, dance, opera, television, film or carnival. Candidates working on lighting must produce detailed visuals of how a particular scene/event is to be illuminated.

For costume design, candidates must produce design drawings and swatches and these can be accompanied by details of costume or even completed garments. Candidates working in set design should produce a model box. Any performance must be fully documented through photographs or video, as well as a sketchbook/s.

Candidates should also demonstrate their understanding of the social and contextual aspects of set design.

(c)   Product Design

Candidates should demonstrate design or create products that have a decorative or functional role. Candidates should work with a range of materials such as:

- clay
- wood
- metal
- plastic

Candidates should demonstrate problem-solving skills in three dimensions by defining role, function, material and audience by the use of a brief, which sets the context and parameters of their work. Candidates must show the design process with a variety of possible solutions in which the use of maquettes is acceptable.

Design briefs should be attached to all projects.

Candidates should also demonstrate their understanding of the social and contextual aspects of product design.

(d)   Environmental/Architectural Design

Candidates should demonstrate an understanding of the environmental/architectural context and the use of either public or private space. Candidates should also be familiar with role function, location and audience as well as environmental/architectural issues. Candidates should work in a variety of materials, either discretely or in combination, such as:

- metal
- glass
- mosaic
- ceramic
- fibre
- wood

The work should usually be presented in model form in the case of simulated projects and/or photographs, video and drawings in the case of a live project.

Candidates should also demonstrate their understanding of the social and contextual aspects of environmental/architectural design.

Textile Design

Knowledge, Understanding and Skills

Knowledge in Textile Design is defined as the development of meaning through the tactile exploration of fabrics and fibres within a functional or decorative context. Skills refer to the use of formal elements, techniques and technologies and their application to the selected media. Understanding is demonstrated through a reflective combination of knowledge and skills resulting in an expressive or designed outcome in relation to a context.

Textiles is defined as work produced through the exploration of the qualities of fibre, materials to fulfil a function, brief or as a visual exploration in its own right. The creation and manipulation of fibre materials encompasses both traditional and contemporary practices, processes and technologies. Candidates should be able to demonstrate skills in relation to formal elements, techniques and technologies and their successful application to selected media. Candidates should demonstrate understanding through a reflective combination of knowledge and skills, resulting in an expressive or designed outcome or outcomes.

(a)   Constructed

Constructed Textiles is the exploration and the manipulation of fibre as defined in its widest context, and candidates should use one or more of the following techniques:

- Knitting – hand and/or machine developed, crochet, knotting
- Weaving – hand and/or machine developed, tapestry
- Appliqué and felting – hand and/or machine developed
- Embroidery – hand and/or machine developed

A variety of materials should be used from natural and man-made sources.

Candidates should also demonstrate their understanding of the social and contextual aspects of constructed textiles.

(b)   Printed Techniques

Printed Textiles is the exploration and the enhancement of fabric surface through the transfer of image. Candidates should use one or more of the following techniques:

- Block printing
- Mono printing

- Silk-screen printing
- Stencil printing
- Transfer paper

An understanding of process and application such as with the employment of different media, including for example fabric paints, dyes, inks and crayons, should be in evidence.

Candidates should also demonstrate their understanding of the social and contextual aspects of printed textile techniques.

(c) Dyed Textiles

Dyed Textiles is the exploration and enhancement of fabric surface. Candidates should use one or more of the following techniques:

- Batik and dye-resistant processes
- Tie-dye
- Spraying

An understanding of process and methods of application of dyes onto surfaces should be in evidence.

Candidates should also demonstrate their understanding of the social and contextual aspects of dyed textiles.

(d) Fashion Textiles

Fashion Textiles is the exploration and understanding of the use of fabric and fibre to develop bodywear and accessories to fulfil a functional or decorative purpose. Candidates should select one of the following areas:

- Garment development
- Body adornment
- Jewellery
- Millinery
- Accessories

Candidates are required to show how fabric and fibres can be employed to design and realise a part or all of an article.

Candidates should also demonstrate their understanding of the social and contextual aspects of fashion.

Lens and Time Based Imagery

Knowledge, Understanding and Skills

Knowledge in Lens Based Imagery is defined as the development of meaning through the exploration and interpretation of still and moving imagery achieved through the application of lens based media. Skills refer to the use of formal elements, techniques and technologies and the application to the selected lens based media. Understanding is demonstrated through a reflective combination of knowledge and skills communicating an interpretative or an expressive outcome.

Lens and Time Based Imagery (LTBI) is defined as the creation of visual meaning though a personal, social, interpretive or expressive response using lens based media to produce still or moving imagery.

In LTBI candidates should demonstrate knowledge of how ideas, concepts, feelings, emotions and meanings can be shown and interpreted through still or moving imagery. Candidates should demonstrate the way in which LTBI is constantly evolving in both content and through technical innovation, as well as demonstrating an understanding of different genres, formats and styles and the use of specialist terminology.

(a)   Lens Based Photography

In this specialism, candidates should demonstrate the use of still image photography through a lens based approach. Candidates should use a range of methods, techniques and processes such as:

- printing and developing films
- use of camera equipment, format and lenses
- darkroom practice
- lighting and exposure techniques

Candidates must demonstrate an understanding of photographic image production in their work in black and white and/or colour. They should show how the context of the image is central to the construction of meaning in photography. They must demonstrate the process of selection through the use of a journal or sketchbook. Candidates should also demonstrate their understanding of the social and contextual aspects of lens based photography.

(b)   Digital Photography

This specialism requires the candidate to demonstrate an understanding of the production of still images by relevant digital techniques. Candidates must use a range of methods, techniques and processes such as:

- the range of options offered by digital cameras, in such areas as white balance, flash control, colour saturation and digital filters
- the use of editing software to crop, resize and sharpen or to alter colour and/or tonal balance

- the use of dodging and burning techniques, building up compositions using layering approaches and combining text with images
- combining digital imagery with painting tools, creating digital joiners and panoramas

All imagery should be the candidates' own work but will, out of necessity, involve the use of a range of manufactured software and hardware, e.g. in the use of trade-processed colour prints, laser copies or digitally enhanced images, using software such as Photoshop.

Candidates should also demonstrate their understanding of the social and contextual aspects of digital photography.

(c)   Film and Video

Candidates must demonstrate an understanding of the manipulation of both images and sound through both film based and technological processes:

- scripting
- direction
- production design
- editing

Within this specialism, candidates should choose to work in either film and/or video, and work may be produced manually or digitally. Finished work should be short form/drama or documentary.

Candidates should also demonstrate their understanding of the social and contextual aspects of film and video.

(d)   Multimedia

In this specialism, candidates must use a multimedia approach by combining a range of photographic communication and technical processes such as:

- Video, audio and animation

Individual elements must be integrated into a multimedia presentation and their purpose and relationship made evident. Candidates could use various software packages such as Macromedia Director, Adobe Premier and Photoshop.

Finished work can be interactive but all work must either have a personal and/or commercial application such as advertising, stand-alone video short, television graphics or animation.

- Digital imaging

This includes the use of digital cameras, image scanning, frame grabbing from video, photo CD and the manipulation of subsequent digital images.

Candidates are expected to demonstrate an understanding of the relevant hardware and software such as Photoshop. Finished work should have a personal and/or commercial application such as advertising or documentary.

Candidates should also demonstrate their understanding of the social and contextual aspects of a multimedia approach to photography.

Appendix 1: Assessment Criteria

Level	Assessment Objective 1 Record	1 Portfolio 3 Project	2 Evaluative Study
		Marks Awarded	
1	a **partial** recording of observations and insights in visual and/or other forms	1–6	1–4
2	a **basic** recording of observations and insights in visual and/or other forms, demonstrating a **limited** understanding of intentions and development of work	7–12	5–8
3	a **coherent** recording of observations and insights in visual and/or other forms, demonstrating a **clear** understanding of intentions, meanings and development of work	13–18	9–12
4	a **confident** recording of observations, ideas and insights in visual and/or other forms, demonstrating **secure** understanding of intentions, meanings and development of own practice	19–24	13–16
5	a **perceptive** recording and analysis of images, objects and artefacts, with sustained evidence of an **intuitive** understanding of intentions, meanings and development of own practice	25–30	17–20

Level	Assessment Objective 2 Experiment	1 Portfolio	2 Evaluative Study 3 Project
		Marks Awarded	
1	a **partial** exploration of the use of materials and processes; **unresolved** understanding	1–6	1–4
2	a **basic** exploration of the use of relevant materials and techniques, processes and resources; **limited** awareness in understanding and refining ideas	7–12	5–8
3	a **coherent** exploration of the use of appropriate materials, techniques and processes; **clear** understanding of ideas	13–18	9–12
4	a **confident** and sustained exploration of the use of materials, techniques and processes; **effectively** selects and refines ideas	19–24	13–16
5	a **creative** exploration of the use of materials, processes and techniques; **convincingly** selects and refines ideas, successfully identifying and interpreting relationships	25–30	17–20

Level	Assessment Objective 3 Develop	2 Evaluative Study	1 Portfolio 3 Project
		Marks Awarded	
1	a **partial** investigation of ideas through an **uneven** analysis of objects, ideas, images and artefacts; **incomplete** awareness of purpose and meaning	1–6	1–4
2	a **basic** investigation of ideas through moderate analysis of relevant objects, ideas, images and artefacts; **limited** awareness of purpose and meaning	7–12	5–8
3	a **coherent** investigation of ideas through a **competent** analysis of objects, ideas, images and artefacts; showing **clear** understanding of purpose and meaning	13–18	9–12
4	a **confident** investigation of ideas through a **thoughtful** analysis of objects, ideas, images and artefacts; a **secure** understanding of purposes, meanings and their related contexts	19–24	13–16
5	a **fluent** investigation of ideas through **perceptive** analysis of objects, ideas, images and artefacts; **critical** understanding of purposes, meanings and their related contexts	25–30	17–20

Level	Assessment Objective 4 Respond	2 Evaluative Study 3 Project	1 Portfolio
		Marks Awarded	
1	a **partial** response with some realisation of intentions; **incomplete** awareness of connections	1–6	1–4
2	a **basic** response, realising intentions; demonstrates **simple** connections	7–12	5–8
3	a personal, **coherent** response; **clear** realisation of intentions and some critical understanding; explains **relevant** connections	13–18	9–12
4	a personal, confident response; **effective** realisation of intentions and a **secure** critical understanding; **assured** communication of connections	19–24	13–16
5	a personal, **inventive** and engaged response; **significant** realisation of intentions; articulates significant connections communicating **incisive** critical understanding and **perceptive** judgements	25–30	17–20

Appendix 2: Grade Descriptors

The following grade descriptors indicate the level of attainment characteristic of the given grade. They give a general indication of the required standard at each specified grade. The descriptors should be interpreted in relation to the content outlined in the syllabus; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Distinction (D2)

Candidates will characteristically:

AO1 Record

(a)   Record ideas and observations with mature sensitivity, make perceptive connections between different modes of representation, reveal intuitive insights which inform personal interests and own practice.

(b)   Record ideas, observations and insights, demonstrating a highly perceptive, analytical approach in visual, written and appropriate elements, to illuminate personal interests and concerns.

AO2 Experiment

(c)   Experiment with a wide range of appropriate resources, media, materials, techniques and processes by recognising, exploiting and successfully resolving emerging possibilities resulting in significant creative solutions.

(d)   Demonstrate skills, abilities and techniques intuitively; employing creative potential through speculative approaches; resolving ambiguities by reviewing and refining solutions as work develops.

AO3 Develop

(e)   Develop ideas intuitively by perceptive and mature investigations of a range of relevant sources.

(f)   Demonstrate significant critical understanding by perceptively analysing sources, using appropriate language in a fluent and mature manner.

AO4 Respond

(g)   Present personal intentions in a fundamentally inventive approach, dynamically demonstrating a sense of own practice and significant personal engagement.

(h) Make incisive and original connections between visual and, where appropriate, written, oral and other elements and demonstrate perceptive judgements in a highly fluent use of appropriate language.

Candidates will be able to **record sensitively** and **experiment creatively**. They will also **develop intuitively** and **respond dynamically**.

Candidates at this level will **take risks** and will have developed a **sense of their own practice**.

Merit (M2)

Candidates will characteristically:

AO1 Record

(i) Record ideas and observations with confidence and make thoughtful connections between different elements, to inform personal interests and concerns.

(j) Record ideas, observations and insights confidently and with focus, in visual, written and appropriate elements, to illustrate personal interests and concerns.

AO2 Experiment

(k) Experiment with a wide range of appropriate resources, media, materials, techniques and processes by recognising and exploiting emerging possibilities to successfully develop effective solutions.

(l) Demonstrate skills, abilities and techniques effectively, by recognising, reviewing and refining potential through experimental approaches; resolving research by reviewing and refining solutions as work develops.

AO3 Develop

(m) Develop and expand their ideas purposefully by focused and in-depth investigation of a range of relevant sources.

(n) Demonstrate secure critical understanding by thoughtfully analysing sources.

AO4 Respond

(o) Present personal intentions in an imaginative, assured and independent manner.

(p) Make significant connections between visual and, where appropriate, written, oral and other elements and show these consistently in their responses.

Candidates will be able to **record** in a **confident** way and their **experimentation** will be **purposeful**. Their **development** will be **consistent**, and the **response** will be **thoughtful**.

Candidates at this level will show **initiative** and will have **assured** technical development skills.

Pass (P2)

Candidates will characteristically:

AO1 Record

(q)   Record ideas, observations and insights, showing limited sense of purpose and relevance to their intentions.

(r)   Demonstrate an incomplete ability to reflect on and evaluate their work and progress.

AO2 Experiment

(s)   Experiment with a range of appropriate resources, media, materials, techniques and processes to extend their work.

(t)   Demonstrate an uneven ability to control and organise their ideas, by reviewing and refining them as work develops.

AO3 Develop

(u)   Develop and expand their ideas from a range of relevant sources.

(v)   Demonstrate superficial critical understanding by analysing sources.

AO4 Respond

(w)   Present evidence of uneven development of personal interests, concerns and qualities in their response; show evidence of some connections between visual and, where appropriate, written, oral and other elements.

Candidates will be able to record in a **superficial** manner and their experimentation will be **limited**. Their **development** may be **incomplete** and the **response** may be in parts **cursory**.

Candidates at this level will show **competence** in technical skills and will have produced work of an **uneven** nature.

Appendix 3: Additional Information

Guided Learning Hours

It is intended that each Principal Subject should be delivered through 380 hours of guided learning. This is a notional measure of the substance of the qualification. It includes an estimate of the time that might be allocated to direct teaching or instruction, together with other structured learning time such as directed assignments or supported individual study and practice. It excludes learner-initiated private study.

Certification Title

These qualifications are shown on a certificate as:
• Cambridge International Level 3 Pre-U Certificate in **Art and Design**
• Cambridge International Level 3 Pre-U Certificate in **Art and Design: Fine Art**
• Cambridge International Level 3 Pre-U Certificate in **Art and Design: Graphic Communication**
• Cambridge International Level 3 Pre-U Certificate in **Art and Design: 3D Design**
• Cambridge International Level 3 Pre-U Certificate in **Art and Design: Textile Design**
• Cambridge International Level 3 Pre-U Certificate in **Art and Design: Lens Based Imagery**

The qualifications are accredited at Level 3 of the UK National Qualifications Framework and provide a solid grounding for candidates to pursue a variety of progression pathways.

Entries

For Entry information please refer to the *Pre-U E3 Booklet*.

Grading and Reporting

The Cambridge International Level 3 Pre-U Certificates in the Principal Subjects are qualifications in their own right. They are acceptable as an alternative to A Level (or other Level 3 qualifications) for entry into higher education or employment. Each individual Principal Subject is graded separately on a scale of nine grades: Distinction 1, Distinction 2, Distinction 3, Merit 1, Merit 2, Merit 3, Pass 1, Pass 2, Pass 3.

Subjects can also be combined with two core components to meet the requirements for eligibility for the Cambridge International Level 3 Pre-U Diploma. More details about the Diploma requirements and the core components can be found in a separate Diploma syllabus. The results of the individual Principal Subjects are reported on a separate certificate to the Diploma result.

Classification Code for UK Centres

In the UK, every syllabus is assigned to a national classification code that indicates the subject area to which it belongs. UK Centres should be aware that candidates who enter for more than one qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification codes for this syllabus are   **Unendorsed: 3810**
Fine Art: 3690
Graphic Communication: 3550
3D Design: 3670
Textile Design: 3650
Lens Based Imagery: 3570

Language

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

Procedures and Regulations

This syllabus complies with the *CIE Code of Practice* and *The Statutory Regulation of External Qualifications 2004*.

Further information about the administration of Cambridge Pre-U qualifications can be found in the CIE *Handbook for Cambridge Pre-U Centres* available from CIE Publications or by contacting international@cie.org.uk

Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

The study of Art and Design is fundamentally linked to these issues. This syllabus contributes to an understanding of these by encouraging candidates to explore and evaluate their own ideas and work and by exploring the work of contemporary and past practitioners.

This syllabus encourages candidates to explore beyond their own culture, religion, spiritual and moral ideals with opportunities in all components to investigate works of art, architecture and design.

Art and Design can also deal with the exploration of self. Candidates are encouraged to investigate how other artists have explored the human condition. As a result of this, candidates develop a notion of beliefs and ideals that have been held and are able to use these to reflect on their own work. This then encourages a development of self-awareness and critical understanding.

Sustainable Development, Environmental Education, Health and Safety Considerations, European Dimension and International Agreements

There are opportunities in this syllabus to investigate local, national and international contributions to the field of Art and Design. For example, within the **Evaluative Study** candidates are expected to investigate practitioners, practices and movements from local, national and international sources as appropriate.

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

Avoidance of Bias

CIE has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind.

Key Skills

This syllabus provides opportunities for the development of evidence for the Key Skills of: *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each section.

The Key Skills awarding bodies and the regulatory authorities have produced a suite of example portfolios that will help to give candidates and practitioners a clear understanding of the requirements for the Key Skills portfolio. These are available on the QCA Key Skills website (www. qca.org.uk/keyskills). Full details of the requirements for certification can be obtained from the awarding bodies that are approved to offer Key Skills. For further information about Key Skills assessment, including the current standards, please see the document *The Key Skills Qualifications Standards and Guidance* published by the Qualifications and Curriculum Authority 2004 (ISBN 1 85838 548 2).

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 2 and/or 3 for each section.

Paper	Communication	Application of Number	IT	Working with Others	Learning and Performance	Problem Solving
1	✓	✓	✓	✓	✓	✓
2	✓	✓	✓	✓	✓	✓
3	✓	✓	✓	✓	✓	✓