

Cambridge Pre-U Teacher Guide

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

Cambridge  
**Pre-U**

Available for teaching from September 2008



UNIVERSITY of CAMBRIDGE  
International Examinations



# Teacher Guide

## Art and Design (9798)

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

For use from 2008 onwards

- 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

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## **Cambridge International Level 3 Pre-U Certificate**

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# **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**

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The Teacher Guide to Cambridge Pre-U Art and Design is intended to offer useful additional material to that provided in the syllabus, with ideas for teaching and course planning.

Exemplar work will be available for teachers along with examiners' comments.

Additionally, teachers are reminded of the Pre-U online community pages on the website where there are opportunities for exchanging ideas with other Art and Design teachers.

## General Introduction

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Cambridge Pre-U is a qualification designed to:

- Inspire, challenge and reward candidates.
- Allow teachers to play to their strengths and share their passion for the subject.

Cambridge Pre-U aims to offer a coherent qualification framework with a clear focus on candidates' preparation for entry into Higher Education. It is underpinned by a clear set of educational aims:

- Encouraging the development of well-informed, open- and independent-minded individuals.
- Promoting deep understanding through subject specialisation, with a depth and rigour appropriate to progression to Higher Education.
- Helping learners to acquire skills of close critical reading, problem-solving, critical thinking, creativity, independent learning and effective communication.
- Recognising the wide range of individual talents and interests.
- Promoting an international outlook and cross-cultural awareness.

Cambridge Pre-U syllabuses are not modular. Their linear approach provides coherence and makes full use of teaching and study time, thus offering stretch and challenge to all. They offer schools the opportunity to reclaim a term currently lost in the UK to revision and examination. It is estimated that 15–20 per cent of the total course time can be 'reclaimed' in this way.

In addition, by seeking to resist fragmentation, the syllabuses also aim to provide intellectual coherence and conceptual progression, promoting the identification and exploration of connections between aspects of a subject.

Cambridge Pre-U is not aimed solely at the very top of the ability range, but rather provides a platform for all candidates who aim to progress to Higher Education to develop and realise their potential. Cambridge Pre-U will stretch candidates of the highest ability, while ensuring that other candidates are assured of an intellectually stimulating and coherent course.

Linear courses are, by their very nature, more challenging because they

- Allow more teaching and learning time, which itself provides room to go further or deeper in a subject.
- Allow a subject to be taught in a more integrated and coherent way.
- Break out of a 'retake culture'.

The experience of schools that require GCE candidates to take all modular exams at the end of two years is that the greater room for teaching more than offsets any apparent advantage gained through retaking modules.

## **A Note for Parents and Candidates**

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Candidates and their parents will, particularly at the beginning of the Cambridge Pre-U course, be familiar with modular specifications. This may, understandably, make them anxious about the apparent demands of linear syllabuses. It is important to reassure them in the following ways:

- Their school's or college's Art and Design department has chosen the new syllabus enthusiastically because they believe it is best for their candidates.
- The grading of Cambridge Pre-U is in line with the key boundaries at A Level, so that a candidate who would have gained a particular A Level grade should gain a similar one at Pre-U, though the greater refinement of the A grade itself will allow for clearer discrimination and appropriate reward of outstanding candidates.
- Up to Curriculum 2000, the majority of A Level syllabuses and specifications were linear; this is therefore a tried and tested approach to learning and assessment.
- Universities have demonstrated their appreciation of the demands of Cambridge Pre-U and will approach applicants who have undertaken Pre-U courses with full awareness of their experience and appropriate recognition of their achievement.

## **Introductory Comment on Art and Design**

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Art and Design is a subject ideally suited to the Cambridge Pre-U approach. The greater maturity of candidates at the end of a two-year course perceptibly enhances their response to the world of Art and Design and their ability to develop the knowledge, understanding and capacity to create a visual language. Studying the subject in linear rather than modular fashion means that by the end of the course candidates can easily demonstrate, through the quality of their work, that they have benefited from uninterrupted, focused study.

The extra teaching and learning time gained by working towards an assessment at the end of a two-year course means depth and coherence of study as well as the opportunity to pursue areas of greatest interest throughout the course. Candidates and teachers will appreciate the pleasures of having time for wider investigations of works at first hand and increasing levels of depth and sophistication as the course progresses.

There is also time to allow a full introductory course at the beginning of the two years, setting the tone of full preparation for, and development of, works and artists and their contexts.

## Aims of the Syllabus

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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 cultural context, to apply that understanding in a contemporary context and utilise that knowledge and understanding to inform their own visual experience.

## Assessment Objectives

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There are four assessment objectives in this course. All the assessment objectives are required for each component; however their relative weighting is not the same. Centres are urged to ensure that they are familiar with the different weightings and that the work submitted reflects these alterations in weightings (see syllabus Appendix 1: Assessment Criteria).

**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.

## Methods of Assessment

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### Component 1 – Portfolio

The portfolio is a collection of work submitted by each candidate and represents a candidate's progress and achievements in their chosen area of study (or endorsement), which has been undertaken mainly in the first year of study. The portfolio may be enhanced by further studies undertaken in the final year when candidates have identified their areas of strength. This provides the opportunity to present a comprehensive and accomplished portfolio.

Work submitted for the portfolio should comprise a substantial 'body of work'. However teachers should note that although enough work should be submitted to demonstrate sustained levels of attainment it is not envisaged that all work undertaken by candidates will be submitted. It is expected that candidates will select and edit their submission with recognition that quality rather than quantity is important.

The portfolio could consist of any one of the following:

- a 'body of work'
- a single project
- two or three projects

A 'body of work' could be, in the case of Fine Art, a series of explorations such as a set of prints, life drawings and observational drawings. These would involve the trying out of exciting, bold and innovative methods and processes and the use of scale. However it is essential that there is a sense of continuity or theme in the core of the portfolio, otherwise a candidate is exploring without a sense of purpose and is therefore not demonstrating educational development. It is not essential that all work is connected to the same theme, for example in the case of Fine Art; the body of work could consist of an exploration of city or urban landscapes, but could also include a number of life drawings.

The portfolio will demonstrate that the candidate has experienced a wide range of activities and it should demonstrate a high level of accomplishment and skill in handling materials, processes and ideas. The portfolio will have a strong research and investigative element within it reflecting the assessment criteria. The assessment objectives that are emphasised in the portfolio are 'record' (AO1) and 'experiment' (AO2), each carrying 30 per cent of the marks. 'Develop' (AO3) and 'respond' (AO4), although important, carry only 20 per cent of the marks each. Therefore candidates must demonstrate abilities in recording their observations and experimenting with their ideas as well as with media materials and techniques. Creativity will be demonstrated through the unique combination of experimentation of ideas, processes and skills.

There needs to be a conclusive aspect to the 'body of work'. This is important if the candidate is to demonstrate significant achievement in the assessment objective 'respond' (AO4). This ability to come to a conclusion is also an important skill to develop in the following year, as it will prove invaluable when preparing for the Evaluative Study.

The portfolio is an ideal opportunity for candidates to experience and explore a range of different media from which they can identify their strengths. Encouraging candidates to develop the critical

and historical element within their work and to make explicit references to the work of other artists will not only assist them when undertaking the portfolio but will also allow them to develop necessary skills throughout the course.

Candidates are expected to write critically and fluently in their second year and therefore introducing them to writing about art in their first year would be an excellent preparation. On the whole candidates would benefit from submitting a broad portfolio which gives them the grounding to take successful elements significantly further in the second year of the course.

For more information on the endorsed and unendorsed courses in relation to this component see the Unendorsed and Endorsed sections later in this guide.

## Component 2 – Evaluative Study

The Evaluative Study is individual to each candidate and will comprise between 3,000 and 3,500 words, representing the particular interests and enthusiasms of that candidate. It is an in-depth exploration of other artist's, craftsperson's or designer's works allowing candidates to explore the detail of how practitioners have exploited subject matter, methods, techniques, ideas and the emotional content of their work. Candidates must evaluate the relationship between various artists or their significance in a particular time context or genre.

Although the whole class may have shared a general theme (for example a period, technique or group of artists) and may have done background work together, the title of the Evaluative Study will be individual to each candidate.

The emphasis on the individual area of interest and the individual title, together with the insistence upon properly researched work following accepted academic conventions, is an excellent preparation for the demands of university level work.

Proposals for each candidate's study must be submitted to CIE for approval.

For more information on the endorsed and unendorsed courses in relation to this component see the Unendorsed and Endorsed sections later in this guide.

For further information about this component, see Additional Information on Component 2 – Evaluative Study, later in this guide.

### Component 3 – Project

The focus for the project should be the development of a sustained piece(s) of studio practice based on one of the starting points set by CIE. The starting points are made available to schools in electronic format at the start of the course. The structure of the paper remains the same each year but the actual stimuli changes each year.

There are four sections, as listed below; each section contains five stimuli.

- manufactured
- the natural world
- culture
- issues and ideas

The candidate will select one of these stimuli as their starting point. It is possible for candidates at a Centre to all use the same stimuli as a starting point, although the outcome should be different for each candidate. All starting points can be attempted in any media, although some may be more appropriate than others. It is accepted that there may be some changes with regard to the most appropriate starting point initially, but the candidate should (by the end of the first year), have identified both their interests and strengths and be able to select an appropriate starting point which allows them to demonstrate these interests and skills in their project.

The focus of this component is detail and depth, invention and accomplishment. As a result, the assessment objectives that are emphasised are 'record' (AO1) and 'respond' (AO4). Candidates must be able to demonstrate significant skills in the gathering and recording of visual information and then through experimentation and development present work of a significant nature.

Candidates are expected to demonstrate significant amounts of research where the selected starting point has been explored and developed through the use of inventive combinations of ideas, materials and processes. Candidates also need to make explicit the use of reference material and cultural connections. To enable this process to be transparent candidates are advised to produce annotated sketchbooks and/or sheets of work. As this represents one of the main elements of their work, a significant amount of selected work should be submitted for this component.

The starting points are expected to act as a catalyst for work that will develop and will probably move away from this initial point. However the candidate needs to ensure that in editing their work for submission there is a clear sense of purpose and continuity in the submission.

Since this component is about focused development, a critical aspect of this is the production of a finished piece or set of work demonstrating clear resolution, accomplishment of skills and creative combinations of ideas, materials and processes.

It is possible to produce a project in an area of study that is different to the other components for an unendorsed course, however since this component requires the candidate to build on previous skills and develop them to a very high level, this would be inadvisable for most candidates.

For more information on the endorsed and unendorsed courses in relation to this component see the Unendorsed and Endorsed sections later in this guide.

## **Additional Information on Component 2 – Evaluative Study**

### **Getting Started**

Early on in planning, Centres will need to take a strategic view about exactly how they want to teach this component. There is a clear choice between allowing candidates free range across any works that they find interesting and teaching to an area of study and then allowing candidates to make choices within that area. Centres should be wary of limiting the range too much as that can mean that all of the work will be quite similar. Titles should be distinct, in order to allow individuality of exploration. There is a temptation, too, to teach all the works that candidates can choose from, and this is counter to the spirit of the syllabus which states that ‘the (study) encourages them to make connections between the work of others and/or between the work of others and the candidate’s own work’. The title and scope of the Evaluative Study must be individual to the candidates; it is vital that Centres find a way to teach this component that suits their own particular needs. As the final marking is done by CIE, it is important to remember too, that much of the stress often associated with the latter phases of coursework is automatically avoided.

### **The Proposal**

All candidates must submit a proposal before starting their Evaluative Study. It is suggested that this proposal be discussed with their teacher at the end of the summer term. The candidate should not start working on the study until approval has been given by CIE. All proposals will receive a response within fourteen working days. The proposal forms will be returned either approving the subject and offering guidance, or suggesting possible alternative titles for those proposals considered inappropriate.

The proposal should be sent electronically to CIE and candidates must identify the following:

- intentions
- details of research (sources of first hand information)
- resources list (including visits and books)
- suggested format of presentation

It is vital that the choices for the proposals are firmly centred ideas that have been generated from the first year of the course. Candidates should be exposed to a wide range of references such as gallery visits, artists in residence, etc., as this type of exposure will lead to relevant and personal ideas for the Evaluative Study.

The ultimate success of the Evaluative Study very much depends on getting the proposal right in the first place. Too many works and there is a temptation to go for coverage not depth; too few, and there are not enough to sustain and develop ideas. Selection of an appropriate topic is critical to the success of the Evaluative Study. Candidates within a Centre may select similar topics, however the work must have a personal quality. The candidate must develop and progress the Evaluative Study in a personal and individual way. In this scenario the starting point would be the same but the outcomes would be different. Candidates can select very traditional subject matter such as portraiture within a particular time frame, however to elicit personal insights and make inventive connections candidates may be better advised to select work which allows them to make exciting comparisons or

new informed juxtapositions between images and ideas. One example could be selecting work from different time periods which have similarities, common ground, or are within the same genre.

Departmental planning should allow for a couple of individual tutorial meetings with each candidate, one for a discussion of ideas for the proposal and another where the candidate presents a draft of the proposal in advance, then defends the proposal to ensure that it is robust enough and offers enough challenge. Vetting by CIE will, of course, also act as an added security to both Centres and candidates. Precautions such as these will help to ensure that candidates do not waste time or drift hopelessly later on in the process whilst teachers imagine that they are getting on with the job.

The checking of proposals by CIE will, of course, help to ensure that the scope and thrust of a study fulfils syllabus requirements, but it is the exchange between teachers and candidates which really ensures that these investigations offer stretch and challenge to candidates, whatever their ability.

### **The Production Process**

For many Art and Design candidates, the Evaluative Study may be somewhat off-putting as they might assume it has to be presented as a formal academic essay. They need to be aware, therefore, that the purpose of the piece is to provide significant evaluative and critical analysis of an aspect of the visual arts of interest to them, which is supported by close reference to works of art, etc., but that, as part of an Art and Design course, presentation as a whole should reflect the aspect of the visual arts they are studying.

In preparation for this component candidates could embark upon a series of short essays in Year 12 which deal with different aspects of writing about a work of art. Such an activity would enable candidates to develop the vocabulary and analytical skills necessary for critical evaluation of art work. Starting with short essays would enable candidates to focus on particular analytical skills and develop their vocabulary in clearly structured stages. For example, they could write a detailed description of a work of art. Longer essays which challenge candidates, and require them to develop a logical and coherent structure to their writing, could be developed later. One approach to introducing candidates to the skills of analysis could be dividing the class into pairs and giving one of the pair a set of prints. The other person in each pair then has to describe the painting by only describing the techniques used.

The assessment objectives AO3 'develop' and AO4 'respond' are rewarded slightly more highly for this component (see syllabus Appendix 1). Therefore high levels of detailed analysis are required and the easiest way to achieve this is to encourage candidates to compare two artists and to focus on a small number of works. When candidates study one artist they have a tendency to describe rather than analyse; by encouraging candidates to look at two artists they sometimes find it easier to make detailed analytical comments.

Similarly when candidates study more than a small number of works there can be a tendency to produce a survey rather than an analysis. Encouraging candidates to focus on studying a small number of works in depth usually leads to higher levels of detailed analysis. For example a Fine Art candidate could decide on the theme of 'trees'. They might decide that the context is Constable, Van Gogh, Mondrian and John Virtue but the detail of the Evaluative Study should only focus on two or three examples from just two of the artists. Careful planning and limits on subject matter usually lead to higher levels of analysis.

Teachers can help with this before candidates begin to consider the written element of the study by ensuring that they have a suitable vocabulary for this type of approach. Candidates should also be familiar with the conventions of academic writing (setting up of quotations, for example) possibly by being given a style sheet, and being taught how to set up references.

Consideration of the style and format of presentation is critical. The aesthetics of the presentation and the practicality of the chosen format need careful planning. The written element needs to be considered as integral to the Evaluative Study and not merely an add-on. Centres need to be conscious, therefore, of the need to allow time for this second phase to take place, possibly setting up interim deadlines to ensure that candidates are not simply leaving everything to the last moment.

The planning of the Evaluative Study should be as time consuming and focused as the process of researching and producing the Evaluative Study itself.

### **Presentation of the Evaluative Study**

An innovative approach in terms of format of presentation is to be expected in an Art and Design study. However the presentation must not detract from the essential content. Candidates must be mindful that the study involves research and is a preparation for Higher Education where they will be required to follow the conventions of academic rigour. This must be balanced with the carefully considered aesthetics of the chosen topic of the study and an appropriately considered presentation.

The presentation should be in keeping with the subject of the work so a neatly presented, typed submission which explores the precision and detail of a particular photographer's work is an appropriate method of presentation. An exploration of Francis Bacon's work may take account of the chaotic nature of his working methods and studio and reflect this in a more sketchbook-related approach. Typed transcripts are necessary where legibility is an issue. Attention to the use of papers and construction of their own sketchbooks will enhance the level of communication. In contrast, candidates who uncritically use materials such as thick black felt tip pens may find, in certain circumstances, that this has detracted from the presentation and such decisions therefore will not allow them to access the higher level marks. The layout of the page should also be considered along with the use of images, texts and fonts. Candidates are expected to embrace the visual possibilities of their selected subject, demonstrating visual practical skills such as how paint is applied, how the eyes have been painted in and how collage was used.

It is perfectly possible to present this work in a sketchbook format. Candidates should be aware of the need for the submission to be coherent. Candidates might therefore assume that the sketchbook has to be linear in production where ideas always need to be progressed in a forward direction and that there is little opportunity for reflection, to go back and refine earlier ideas. To enable candidates to do just that it is suggested that the sketchbook is divided into sections or chapters. Therefore the candidate could make it clear when they have decided to go back and develop an earlier idea, the importance of which might only become evident as the study develops. Some candidates can be daunted by the size of the writing task: dividing the work into chapters and reminding them that the chapters are only the same length as some of the essays they completed in Year 12, can be a powerful motivating tool.

### **The Evaluative Study in a Pre-University context**

Cambridge Pre-U is specially designed to prepare candidates for the demands of university courses and its emphases reflect this aim. It is worth remembering that some five or six months after candidates present their Pre-U Evaluative Study in Art and Design and other subjects, they are likely to be undertaking university research employing all the same skills, but without the guidance of a teacher, relying upon their own personal resources, many of which have been developed or consolidated during the Pre-U. All the practice they have gained during this time – in analysis, evaluation, critical analysis, gathering relevant material, shaping it appropriately, expressing it clearly and cogently, and properly acknowledging those sources they have drawn on – will ensure their success at university.

### **The Evaluative Study in a Pre-U Diploma context**

Not all Centres will be aiming for the Diploma at the outset. However, two of its core elements – the Global Perspectives course and Independent Research Report – are intended to be taught as successive one-year courses and can be pursued independently of the full Diploma. Global Perspectives demands a 1,500-word essay and a 15-minute presentation as well as assessing critical analysis skills through a short examination. The Independent Research Report is a 4,500–5,000 word written report. Both of these Pre-U core elements help to develop research and presentation skills, so are useful for a subject-based Evaluative Study in year two of the subject course. The Independent Research Report could focus upon an area of interest generated by one of the candidate's Principal subjects.

By the time candidates prepare and present their Evaluative Study in Art and Design therefore, they could already have had the experience of developing the skills required through the Global Perspectives course to prepare them for writing a lengthy, structured project essay suitable for internal or external assessment. They will take this competence and a concomitant confidence in their own abilities into the next stage of their subject work.

### **Avoidance of Plagiarism**

Universities and schools have rightly been concerned by the relative ease with which candidates can obtain material from the internet and other sources which can be used illegitimately in the place of personal thought, response and expression. The following reminders and suggestions are made in the knowledge that the majority of Centres already have their own procedures for dealing with the problem.

- By the time candidates are writing the Evaluative Study in the Cambridge Pre-U course, they have developed individual response and critical analysis skills to a high degree. Confident candidates do not try to pass off someone else's work as their own.
- Teachers help candidates to formulate unique and individual Evaluative Study titles to reflect their interests; they assist in the resolution of problems at an early stage; they have discussed assessment criteria with candidates.
- CIE is itself involved in the vetting of titles and in the marking of the Evaluative Study – a departure from current A Level practice and one which contributes to avoidance of plagiarism.
- Most Centres already have a culture in which plagiarism is seriously discouraged, with appropriate measures to suit their particular circumstances.

**What teachers can do**

- Teach appropriate courses from which candidates can choose areas of study.
- Offer detailed guidance on selection of appropriate material and further reading from a wide range of sources.
- Give individual guidance to each candidate on the choice and wording of the title of the Evaluative Study – this will in turn be vetted by CIE.
- Have realistic target dates to keep candidates on course for completion.
- Draw candidates' attention to the importance of the declaration they are required to make about the work being their own.
- Feel confident, in the light of these measures, about countersigning candidates' work.

**What teachers cannot do**

- Correct early versions of the Evaluative Study.
- Contribute any writing at all to the candidate's Evaluative Study.

**Use of the Internet**

Teachers and candidates are encouraged to use the internet during this course because it provides a wealth of useful material. However, with any use of the internet there must be a critical approach, as not all of the material available is of equal quality.

**Examples of Evaluative Study Approaches**

The following are examples of a range of studies showing different, but all appropriate, approaches to the Evaluative Study.

- **Fine Art**  
A Fine Art candidate could undertake a comparative analysis identifying the similarities and differences between Edward Hopper and Francis Bacon. The focus of this study could be an investigation of how both these artists produced a feeling of loneliness. In their work candidates would explore the use of solitary figures in low lighting conditions.
- **Fine Art – comparative analysis**  
A Fine Art candidate could undertake a comparative analysis of Edward Hopper and Vermeer. Both of these artists have similar work in that they represent single figures or couples in rooms illuminated by natural light through windows. A study of these two artists could look at the use of two figures and how natural light enters a room through a window. Unlike the Bacon example, the exploration of this study would concentrate more on the study of the figures in an interior and the rendering of light on faces and fabrics.
- **Photography – comparative analysis**  
The candidate could explore the work of Ansell Adams and Fay Godwin. As part of their study they could attempt to reproduce Ansell Adams' photographs by using the same shutter speeds and exposure settings on dramatic rock formations in the local area. Although they are unlikely to be on the same scale the dramatic quality could be enhanced by the angle of the camera.

- **Photography – single photographer/technical investigation**

A photography candidate could explore one photographer but one who has made a significant impact, such as Man Ray. In this study the candidate could focus on the development of certain practical techniques that he used, such as solarisation, and relate how these techniques have affected other photographers. Although this study is focusing on one photographer by looking at the impact on others, the candidate is encouraged to develop their critical and analytical skills.

- **3D Design**

The candidate could use a visit to a local theatre company as the focus of their study. They could become involved in the production of the set and record their involvement in their study. They could include in this submission details of the problems that were faced and the techniques and processes that were used to find solutions. The detailed analysis could lead to an investigation of different paints, roller and brush techniques used. A small-scale model could also be made.

- **Graphic Communication**

This could be initiated by a visit to a graphics company. The candidate could then shadow a designer for the day conducting interviews and taking photos. They could then identify a design brief, the problems that were encountered by the company and the range of possible solutions. The candidate should be aware that in a large company the information that is available is usually focused on the benefits and strengths of the solutions and rarely on difficulties, and so to ensure that there is sufficient analysis candidates would need to ensure that there is evidence of both strengths and weaknesses in the solutions.

## Summary

The Evaluative Study must:

- Have a minimum of 3,000 words and a maximum of 3,500 words.
- Evaluate, analyse and interpret detailed meanings and related cultural contexts.
- Have detailed first-hand studies of the work of the artist or artists, as this is a piece of research, and working from books and the internet will not be sufficient to give the level of detail required.
- Set work in its historical context; therefore there will be a biographical and contextual aspect to this study.
- Replicate certain aspects of the individual's work.
- Give detailed visual and written descriptions of the work that is being studied.
- Be written in continuous prose.
- Be divided into sections or chapters.
- Contain a bibliography.

The Evaluative Study may:

- Focus on one aspect of an artist's work such as their drawings.
- Be a technical investigation of how an artist has used a particular process (although this will have to go into significant detail).

- Be a comparative analysis which explores similarities and differences (the two selected artists could be from different time periods).
- Be a thematic study.
- Be initiated by a visit to a gallery, artist or design studio.
- Reproduce the actual contextual setting of the work, e.g. painting a local decorative water feature in the style of Monet.

## Endorsed Courses

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**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**

Candidates can take one or more of the above endorsed courses. Candidates taking an endorsed course are required to submit work for **all** three components from their chosen area of study (e.g. for 9833 Art and Design: Textile Design, candidates can **only** submit work from the Textiles area of study). They are, however, free to submit work from any of the specialisms listed within that area of study (e.g. for Textiles – constructed, printed techniques, dyed textiles and fashion).

Within the syllabus there are five areas of study, each consisting of different specialisms. These also happen to be the titles of the endorsed syllabuses. See the table opposite for details.

## Unendorsed Course – 9798 Art and Design

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Following the unendorsed course allows candidates greater flexibility and a wider choice than those following the endorsed course(s). Candidates entering the unendorsed course Art and Design (9798) **must** submit work for all **three** components from at least **two** of the areas of study. They could submit work for all **three** of the components from **three** different areas of study. However, they are advised to concentrate on exploring their chosen specialism in depth. Opting for too many specialisms from too many areas of study could result in a lack of depth. See the table opposite for details.

Endorsed title and unendorsed areas of study	Specialisms
<b>Fine Art</b>	Painting and Drawing
	Printmaking
	Sculpture
	Fine Art Textiles
	Alternative Media
<b>Graphic Communication</b>	Advertising
	Illustration
	Multimedia
	Packaging
	Printmaking
<b>3D Design</b>	Ceramics
	Set Design
	Product Design
	Environmental/Architectural Design
<b>Textile Design</b>	Constructed
	Printing Technique
	Dyed Textiles
	Fashion
<b>Lens Based Imagery</b>	Lens Based Photography
	Digital Photography
	Film and Video
	Multimedia

## Additional Information – Curriculum Content

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All candidates should be reminded that whatever their choice of study (whether they opt for the unendorsed Art and Design (9798) or the endorsed Art and Design: Fine Art (9830)) all their work will be assessed against the same four assessment objectives and that they should evaluate their work to ensure that the requirements are met.

### Fine Art

A crucial feature of Fine Art is the development of ideas from a personal perspective. Meaning can be developed from direct observations, use of materials, issues and concerns. As this development is an integral feature the candidate must demonstrate a thread of continuity within the various components which makes explicit this development. Work that is marked within the top level will be characterised by exciting combinations being made between various elements to establish an inventive or creative response.

References should be made to the work of other artists. The wide variety and scope of Fine Art means that candidates should have exposure to different methods of exploring imagery and this can be dealt with by looking at the work of other artists.

The development of skills within Fine Art is very wide ranging although observation is the key element in terms of encouraging originality of response in this area of study. It is advisable that candidates be taught specific methods of observational recording as well as allowing them to explore and approach these methods on a personal level. It is the combination of what they know and what they are taught, with the inventive connections which they make and which are revealed in their research and then developed into final pieces, which will enable candidates to access the top levels of assessment.

Imagery is connected to drawing, observing and inventing. It is also central to the work of photographers. Many candidates use photography within their investigations and this can be a useful and dynamic tool. Within the specialism of lens based photography, candidates will be prevented from achieving the higher assessment levels by producing photographs which are not inventive in their approach, however skilfully they are produced.

Candidates need to be able to demonstrate their ability to create illusionary space on a flat surface. This is a significant skill and should be explicitly demonstrated. For many candidates the evidence for this skill will be submitted within the portfolio.

Drawing, which is a major feature of this area of study, has a range of purposes. It aims to record, it is also a tool for experimenting and planning and it is a method of finalising ideas. Candidates undertaking drawing should consider the use of scale in their work. Often candidates tend to draw on a small scale and can find the use of large scale drawing a challenge but also a real, creative experience. Drawings can be made using a wide variety of media, not only pencils and charcoal, but also inks, dyes and wax. They can be made on paper but also on or with a variety of different surfaces such as fabric and board. Drawing can be on, cut into or built up upon a surface. The technique of impasto should be understood by candidates as well as the combination of collage into painting.

Painting needs to take into account scale, layering, colour and tone. The translucent, transparent and opaque nature of paint needs to be explored. Candidates need to be aware that a considerable number of paintings build images through layers. Candidates should research and explore these methods and this needs to be recorded and documented. This may seem to be an obvious activity but surprisingly few candidates actually record this. It could be done easily through photographs in their sketchbook. Texture in paint is an important consideration. Candidates can explore the use of different genres of art in the way in which ideas are processed and developed.

Form, mass and volume are important expressive features of sculpture and candidates can record, develop and explore these in a variety of mediums. Most candidates approach this specialism through construction, although modelling, casting and site installation are other important methods depending on which activity has been selected. Candidates may select to investigate the process of casting and may explore the different mediums for this process such as the most popular medium of plaster but also use clay and metal. Carving and modelling of natural materials such as wood, stone and clay are some of the more obvious mediums; however reeds, canes and man-made materials are also popular with candidates. Candidates should document and record technical processes that they have used in their work.

### **Graphic Communication**

This endorsement is concerned with the successful visual communication of a message in response to a design brief. The use of information technology can be a major feature of the work and therefore this endorsement is undergoing constant change as technology advances.

This endorsement emphasises the role of the audience and an awareness of the commercial environments, therefore it is crucial that candidates explore the work of other graphic designers, illustrators, web designers and animators. Visits to places of work to understand the constraints of commercial designers and the working environment are key to enabling candidates to understand fully this commercial context. Similarly candidates need to ensure that they work towards a number of solutions with careful analysis of the strengths and weaknesses of the target group. By coming up with several solutions candidates are encouraged to analyse the strengths and weaknesses of these ideas for their target group.

The knowledge, understanding and skills required are very similar to the other endorsements and as with these, candidates need to ensure that they include sufficient first-hand observations and make good use of their own photography. Candidates need to ensure that their submission is not over-dominated by secondary images such as those which are downloaded from the internet or from other media such as magazines.

Candidates should keep a paper sketchbook to record their ideas, demonstrating their ability to record and develop ideas and processes. As so much of their work may be based around the use of information technology, candidates need to be aware that they are in fact keeping a virtual sketchbook. They should store their work carefully in files on a computer so that it can be retrieved. They are strongly advised to get regular printouts so that they can demonstrate the stages involved in the development of their ideas. For example candidates could print out each of the layers they have been using in a design.

Candidates need to consider the presentation of their submission and as clear communication is a feature of this endorsement the presentation style should reflect this.

### **3D Design**

In this area of study candidates need to be aware of the importance of audience, problem solving and design within a functional or decorative context. Although in other areas of study candidates might start with observational work it is perfectly possible that candidates in this area of study may start instead by exploring the possibilities and potentials of solving a particular design problem. However they will need to do first-hand studies at some stage. Visits to theatres, galleries and architectural buildings of interest, museums, art installations, building sites, and artists' studios would ensure that candidates experience a range of approaches, problems and their solutions at first hand.

Although the range of solutions is broad, the candidate needs to ensure that their work meets the assessment criteria and that there is clear evidence of the development of ideas, skills and concepts within the work submitted. To this end candidates should use a sketchbook which makes the development of these ideas explicit and that the range of work demonstrates mastery of skills that are a feature of the media used within the area of study.

Candidates interested in theatre design often select this area of study as their endorsement. These candidates should demonstrate the use of design for performance through areas such as lighting, costume and set design. This endorsement is also popular with those candidates studying ceramics from a decorative or functional approach.

### **Textile Design**

Similarly to 3D Design, a project for this area of study could start with working directly with fabric or fibres. Within this area of study there is a very broad range of experiences that the candidate can explore but central to all of them is the use of first-hand observation and the exploration of a particular material or technique. As with all areas of study candidates should not rely heavily on secondary images such as those downloaded from the internet. Candidates are advised to maintain a sketchbook as well as practical examples which will help to record these observations and the development of their ideas as they explore different materials, processes and colours in their work. Candidates need to be aware of the constant changes that are taking place in this medium and museum visits, exhibitions, magazines and the internet are all good sources for contemporary practice. However, the importance of first-hand observations should again be emphasised when evaluating the importance of different resources as this is where the candidates will begin to develop their own original imagery, ideas and artefacts.

Candidates can explore the construction of fabrics such as weaving, knitting, knotting and felting; the dyeing of these fabrics such as batik and silk painting and textile printing such as mono-printing and silkscreen printing.

Colour, pattern and tone tend to be important features in this area of study. The relationship between various colours and how they can convey different senses of meaning from the vibrant and startling to the subtle and sophisticated are aspects that candidates should be conversant with. In pattern the idea of repetition and/or interlocking imagery or shape again are salient features, which some

candidates may wish to explore in detail. The idea of conveying a sense of depth in printing by overlaying images, using stencils or colour, should also be explored.

Creativity is demonstrated through the combination of processes, skills and materials. Innovative contemporary practice has brought new types of materials and fibres, not previously considered to be textiles, into this arena. Examples include weaving plastic shopping bags into clothing and turning electrical cabling into body adornment. The advantage of this syllabus is that it does not have tight time constraints and therefore candidates have the opportunity to develop work, which for example may require long drying time.

### **Lens Based Imagery**

Candidates need to ensure that first-hand observations are a major focus of the work, that there is clear evidence of recording and that the development of their ideas is explicit. The use of a sketchbook to note the processes that they have undertaken in the development of their ideas is recommended. In the case of lens based photography this would include printing and developing films, use of camera equipment, format and lenses, dark room practice, lighting and exposure techniques.

When undertaking digital photography, Photoshop or other software details need to be recorded and it would be wise to print out various screen shots to demonstrate the development of ideas. Careful filing on the computer should enable the candidate to record some of these stages as a virtual notebook.

Candidates exploring the medium of film and video should ensure that their work has a thread of continuity within it. This could be done through montage where apparently unrelated scenes or images are connected through some new theme or sequence, or this could be demonstrated in the development of a storyboard that may have a strong narrative. It is strongly recommended that the development process is made explicit by exploring, experimenting with and recording decisions about aspects such as scripting, camera angles, direction, cropping, composition, lighting and editing.

Multimedia 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 need to be aware of the constant changes that are taking place in this area of study and magazines and the internet are all good sources for contemporary practice. However, visits to museums, photography and art exhibitions and photographers', animators' or film makers' studios would ensure candidate experience a range of approaches at first hand.

## Resources

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**The British Museum** Great Russell Street  
[www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

**Courtauld Institute Gallery** The Strand  
[www.courtauld.ac.uk/gallery](http://www.courtauld.ac.uk/gallery)

**Design Museum** Shad Thames  
[www.designmuseum.org](http://www.designmuseum.org)

**Hayward Gallery** South Bank  
[www.hayward.org.uk](http://www.hayward.org.uk)

**Institute of Contemporary Arts (ICA)** The Mall  
[www.ica.org.uk](http://www.ica.org.uk)

**Museum of Modern Art** New York  
[www.moma.org](http://www.moma.org)

**The National Gallery** Trafalgar Square  
[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

**National Portrait Gallery** St Martins Place  
[www.npg.org.uk](http://www.npg.org.uk)

**The Royal Academy** Piccadilly  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk)

**The Saatchi Gallery** Westminster Bridge Road  
[www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk)

**The Serpentine Gallery** Kensington Gardens  
[www.serpentinegallery.org](http://www.serpentinegallery.org)

**Tate Britain** Millbank  
[www.tate.org.uk/britain](http://www.tate.org.uk/britain)

**Tate Modern** Bankside Holland Street  
<http://www.tate.org.uk/modern/>

**V&A Museum** Cromwell Road  
[www.vam.ac.uk](http://www.vam.ac.uk)

**White Cube** Hoxton Square  
[www.whitecube.com](http://www.whitecube.com)

**Whitechapel** Whitechapel High Street  
[www.whitechapel.org/](http://www.whitechapel.org/)

## Reading List

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University of Cambridge International Examinations  
1 Hills Road, Cambridge, CB1 2EU, United Kingdom  
Tel: +44 1223 553554 Fax: +44 1223 553558  
Email: [international@cie.org.uk](mailto:international@cie.org.uk) Website: [www.cie.org.uk](http://www.cie.org.uk)

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