Cambridge Assessment International Education

Grade thresholds – November 2017

Cambridge IGCSE Art and Design (0400)

Grade thresholds taken for Syllabus 0400 (Art and Design) in the November 2017 examination.

		minimum raw mark required for grade:						
	maximum raw mark available	A	B	C	D	E	F	G
Component 1	100	58	46	34	28	22	15	8
Component 2	100	58	47	36	29	22	15	8
Component 3	100	70	60	50	40	30	22	14
Component 4	100	70	60	50	40	30	22	14

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
A	01, 02	138	115	92	70	57	44	30	16
B	01, 03	149	127	105	84	68	52	37	22
C	01, 04	149	127	105	84	68	52	37	22

Cambridge IGCSE

Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/01**

Paper 1 Broad-based Assignment **October/November 2017**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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AO1	**Gathering, recording, research and investigation** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and/or other sources and personal experience	20
AO2	**Exploration and development of ideas** (a) Explore a range of visual and/or other ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	**Organisation and relationships of visual and/or other forms** (a) Organise and use the visual and/or other forms effectively to express ideas (b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	20
AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
16–17	**Excellent** investigation and research from a variety of sources. Shows **expertise** in recording from direct observation and/or other sources.	**Excellent** exploration and manipulation of images. **Expertly** develops ideas through processes.	**Excellent** ability in recognition and organisation of visual elements. **Expertly** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Excellent** exploration and experimentation with materials. **Expert** ability to select and control media and processes.	**Excellent** in personal and creative response. **Expert** in personal evaluation and critical thinking.
14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
1–5	**A little** investigation and research from sources. **Some limited** recording from direct observation and/or other sources.	**A little** exploration and manipulation of images. **Some limited** development of ideas through processes.	**A little** ability in recognition and organisation of visual elements. **Some limited** expression of ideas visually and few aesthetic judgements.	**A little** ability in exploration and experimentation with materials. **Some limited** ability to select and control media and processes.	**A little** personal and creative response. **Some limited** personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
0	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.

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ART AND DESIGN **0400/02**

Paper 2 Design-based Assignment **October/November 2017**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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AO1	**Gathering, recording, research and investigation** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and/or other sources and personal experience	20
AO2	**Exploration and development of ideas** (a) Explore a range of visual and/or other ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	**Organisation and relationships of visual and/or other forms** (a) Organise and use the visual and/or other forms effectively to express ideas (b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	20
AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
16–17	**Excellent** investigation and research from a variety of sources. Shows **expertise** in recording from direct observation and/or other sources.	**Excellent** exploration and manipulation of images. **Expertly** develops ideas through processes.	**Excellent** ability in recognition and organisation of visual elements. **Expertly** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Excellent** exploration and experimentation with materials. **Expert** ability to select and control media and processes.	**Excellent** in personal and creative response. **Expert** in personal evaluation and critical thinking.
14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
1–5	**A little** investigation and research from sources. **Some limited** recording from direct observation and/or other sources.	**A little** exploration and manipulation of images. **Some limited** development of ideas through processes.	**A little** ability in recognition and organisation of visual elements. **Some limited** expression of ideas visually and few aesthetic judgements.	**A little** ability in exploration and experimentation with materials. **Some limited** ability to select and control media and processes.	**A little** personal and creative response. **Some limited** personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
0	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.

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ART AND DESIGN **0400/01**

Paper 1 Broad-based assignment **October/November 2017**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 31 October.

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number, name and question number on the labels provided and attach to the top right-hand corner of the front of each sheet of paper.

Answer **one** question.

In addition to the controlled test, up to **two** sheets (four sides) of A2 paper of supporting studies must be submitted. These supporting studies should be undertaken after receipt of this paper and prior to the controlled test. The supporting studies will act as your reference material which will inform your work during the examination.

Supporting studies should be taken into the examination room and must be submitted for external assessment together with your final examination work. The submission will be assessed as a whole.

At the end of the controlled test, place your final examination work on top of your supporting studies and fasten all your work together in the top left-hand corner.

All questions in this paper carry equal marks.

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INFORMATION TO TEACHERS

The controlled test can be scheduled at **any time** provided it is completed by **31 October**.

During the preparatory period, candidates are required to produce their supporting studies in response to **one** question. They must bring this work to the start of the controlled test and these supporting studies must remain with the controlled test work under secure conditions.

Candidates cannot submit supporting studies after the start of the examination and they must not produce additional supporting studies during the controlled test.

From the work produced during the preparatory period, candidates are expected to select and organise which pieces of their supporting studies they want to submit in order to support the controlled test. Any work that they do not wish to submit should be clearly labelled as 'not to be submitted' and this work should be retained under secure conditions until after the end of the Enquiries about Results period. For additional guidance, you should refer to *A Guide to Administering Art and Design* and the *Cambridge Handbook*.

INSTRUCTIONS TO CANDIDATES

You may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the start of the preparatory period from your teacher. You should research and investigate your ideas with *first-hand studies of primary sources*.

What are *first-hand studies*?
First-hand studies can be carried out in a variety of methods, either by sketching a building, drawing a horse or apple or by taking a photograph of it. It should be **your** record and it should be made or produced directly from the *primary source*.

What is a *primary source*?
A primary source is the actual item, object, building, person or so on. If the question asks you to produce a response to the starting point '*Dried flowers or seed pods*', and you look in a book or use an internet search engine, then this is *secondary source* material. If you gather together some actual dried flowers and real seed pods and analyse them directly, this is classed as *first-hand studies of primary source* material.

Your supporting studies **and** your controlled test work will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the Centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication
You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use the visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose **one** question.

1 Painting equipment

2 Alfresco dining

3 Zigzag

4 Stormy weather

5 A standing figure, leaning on the back of a chair

6 Building site

7 Looking through blinds or a lace curtain

8 Mechanical patterns

9 Cultural adornments

10 Potted plants

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ART AND DESIGN **0400/02**

Paper 2 Design-based assignment **October/November 2017**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 31 October.

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number, name and question number on the labels provided and attach to the top right-hand corner of the front of each sheet of paper.

Answer **one** question.

In addition to the controlled test, up to **two** sheets (four sides) of A2 paper of supporting studies must be submitted. These supporting studies should be undertaken after receipt of this paper and prior to the controlled test. The supporting studies will act as your reference material which will inform your work during the examination.

Supporting studies should be taken into the examination room and must be submitted for external assessment together with your final examination work. The submission will be assessed as a whole.

At the end of the controlled test, place your final examination work on top of your supporting studies and fasten all your work together in the top left-hand corner.

All questions in this paper carry equal marks.

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INFORMATION TO TEACHERS

The controlled test can be scheduled at **any time** provided it is completed by **31 October**.

During the preparatory period, candidates are required to produce their supporting studies in response to **one** question. They must bring this work to the start of the controlled test and these supporting studies must remain with the controlled test work under secure conditions.

Candidates cannot submit supporting studies after the start of the examination and they must not produce additional supporting studies during the controlled test.

From the work produced during the preparatory period, candidates are expected to select and organise which pieces of their supporting studies they want to submit in order to support the controlled test. Any work that they do not wish to submit should be clearly labelled as 'not to be submitted' and this work should be retained under secure conditions until after the end of the Enquiries about Results period. For additional guidance, you should refer to *A Guide to Administering Art and Design* and the *Cambridge Handbook*.

INSTRUCTIONS TO CANDIDATES

You may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the start of the preparatory period from your teacher. You should research and investigate your ideas with *first-hand studies* of *primary sources*.

What are *first-hand studies*?
First-hand studies can be carried out in a variety of methods, either by sketching a building, drawing a horse or apple or by taking a photograph of it. It should be **your** record and it should be made or produced directly from the *primary source*.

What is a *primary source*?
A primary source is the actual item, object, building, person or so on. If the question asks you to produce a response to the starting point '*Dried flowers or seed pods*', and you look in a book or use an internet search engine, then this is *secondary source* material. If you gather together some actual dried flowers and real seed pods and analyse them directly, this is classed as *first-hand studies of primary source* material.

Your supporting studies **and** your controlled test work will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the Centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication
You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that the meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose **one** question.

1 Based on your studies of sports and games equipment, develop a design to advertise an activity club called **NerG** at your school. Designs could include advertising, a logo, fashion or textiles, interior design or a 3D piece of design.

2 Use all or a selection of the following as a stimulus for a design brief of your choice. You may produce your work in any appropriate medium.

Who Has Seen The Wind?

Who has seen the wind?
Neither you nor I:
But when the trees bow down their heads,
The wind is passing by.

Christina Rossetti 1872

3 Develop a design for the title screen of a computer game called **CLIMB** based on first-hand studies looking up or down stairs, steps or ladders.

4 Based on your observations of different leaves, develop a design to include in, or to promote, a fashion and textiles show called **Cutting Edge**.

5 From your close-up studies of small items such as nuts, bolts, screws, nails and hooks, develop lettering for the word **Workshop**.

6 Create a design for the wall of a café, based on your studies of cups, saucers, bowls, jugs or pots.

7 Using your observational studies of baths, sinks, showers, toilets or taps, develop a design for fabric, flooring, a large-scale mural, a free-standing sculpture or a sign for a shop called **BATHERS**.

8 Design a piece of jewellery based on your observations of hats.

9 Using your studies of striped, checked or spotted clothing or fabric, design the window display of a shop called **Cloth Cabin**.

10 Based on first-hand studies of insects or invertebrates, create a design for **one** book from a series of teenage novels:

Ant
Fly
Worm
Beetle

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ART AND DESIGN

Paper 0400/01
Broad-based Assignment

General comments

The responses to this paper were generally positive with a wide range of interpretations seen.

The most successful submissions demonstrated a very good understanding of visual research and the development of ideas that had progressed from first hand drawing and personal photography. Supporting studies were well organised and included evidence of experimentation with a variety of processes and media. Contextual references, particularly those featuring local sources were relevant and their influences had informed the development of the candidates' own ideas. Thumbnail drawings or contact photographs of different compositions and viewpoints were used before editing for the final outcome.

Submissions in the middle mark range were often inconsistent in meeting the Assessment Objectives. Many who had made genuine first hand studies were unable to develop them into a coherent final composition; others lacked experience and confidence in handling media and this inhibited outcomes. Sometimes candidates relied too heavily on secondary sources for their ideas which inhibited development of a personal response.

Weaker submissions lacked evidence of thorough investigation from a range of sources and the technical skills were often of limited ability. The initial research in response to the question tended to be over reliant on second source material, images were often repetitive and there was little evidence of referring to the work of other artists for inspiration and guidance. The final piece often needed more planning and candidates should consider small thumbnail sketches to resolve composition ideas before the exam.

The media used was predominantly paint, pencil, crayon, pastel and mixed media. Photography was often used to support recording from observation in the initial stages of the supporting work but very few candidates used it for the final outcome. There was some evidence of Photoshop and similar programmes being used with mixed levels of success. There were a few three dimensional and graphic design work seen.

Presentation was generally good with work sheets clearly labelled and fastened. Centres are reminded not to exceed the maximum size (A2) or to submit work on stretched canvases. There was some work submitted that did not display any identification labels.

Comments on specific questions

Question 1: Flower-pots, a watering can, gardening gloves, a fork or trowel

This question generated a lot of still life arrangements, there were no attempts of a different viewpoint such as from above or below, and most responses were in the mid mark range. There were a few responses that had attempted to place the objects within a garden setting and candidates made good use of photography. Studies from observation, including detailed close up studies of the surface of the plants, were seen. Understanding of form, texture and colour was of a satisfactory level. Some candidates worked with deliberately torn paper of different colours with charcoal, chalk and pastel, but these were generally less successful.

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Question 2: Tangled

This was a popular question with responses across the seen at all ability levels. The strongest work was personal and inventive with supporting studies gathered from a variety of sources using their own photography and observational studies. These images were confidently developed through different processes such as repeating, layering and overlapping as well as experimentation with a range of media.

Mid-level submissions were creative but often lacked thorough investigation. Ideas were often generated from second source images downloaded from the Internet. There was some evidence of interesting and experimental use of media, which had been inspired by artist research and which informed imaginative compositions, demonstrating good use of colour.

Submissions seen at the lower mark range typically lacked development of initial studies and evidence of experimentation of media. Ideas were not explored and images were repetitive, leading to unresolved final outcomes.

Question 3: Asleep

There were some very interesting responses where candidates had researched from their locality, recording beggars asleep in doorways or riders asleep in their rickshaws. Many responses linked their response to this question with death and dreams. There was evidence of some interesting ways to gather research using own photography and drawing from these as initial ideas. Some submissions had used digital manipulation to layer images, representing dreams, with interesting effects. More planning during the preparation period would have helped to inform the outcome as some of the interesting ideas and images were less successful in the final outcome.

Question 4: A person sitting astride, and facing the back of a chair

There were not enough responses for this question.

Question 5: Double vision

Most submissions achieved marks in the mid-level range and candidates had taken photographs of faces, including animals, as well as second source images from the Internet. Images were developed by overlapping a second image of the same face and slightly off setting it, giving the impression of looking at a face with double vision. The more successful submissions had considered the background and made good choices of media and composition, including some alternative composition ideas prior to the final outcome.

Question 6: Two different shoes

This was a popular question choice but the general standard of responses was weak with very few reaching a level of proficiency.

Most candidates made appropriate use of photography and other media such as pencil, paint and pen and ink to record observations from different shoes seen from a range of viewpoints and in a variety of positions. Some candidates attempted to experiment with media to recreate the textures and different surface qualities of the different shoes, shiny, new and smart shoes compared to rough, worn-out shoes. Some had tried to incorporate meaning to the selection of shoes referring to the social status of the owners. The most successful submissions had made direct reference to another artist to inspire the composition or media use of their own work with many featuring Van Gogh's boots.

In the lower mark range, candidates were unable to demonstrate an understanding of form. Initial drawings were often traced from photographs and were done using line only, there was little evidence of an ability to use tone or to describe the form or textural qualities of the shoes.

Question 7: A lake, pond, or puddle

There were only a few responses to this question.

Question 8: Entrances and exits

This question only had a few responses, mostly in the mid ability range.

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Question 9: Foliage

This was the second most popular question and responses were seen across the ability range.

Studies of trees and shrubs found in the local landscape were common; as were plants and flowers observed within garden settings. Others recorded houseplants as still-life compositions.

Most submissions were at the mid-level and had included some good drawings and photographs from a range of plants exploring the colours, shape and patterns. Candidates had explored a range of media and processes but the work was often not fully developed and the final outcome was a copy of a photograph. More experimentation with colour, backgrounds and viewpoints would have helped the development of ideas.

Weaker submissions had limited research. Some had more evidence of media exploration but this was often by way of mark making techniques only and candidates had not explored how to use a range of media to record observations and ideas. There was some evidence of adequate composition skills and control of media in the final outcome but this was not always backed up with appropriate and necessary research in the supporting studies.

Question 10: Overflowing

This was one of the most popular questions and submissions interpreted it in a variety of ways; hair and water; packed suitcases; baskets of fruit or clothes; and others making reference to overflowing emotions.

At the highest level the submissions included relevant artist's research which was used to inspire thorough exploration of techniques and use of colour to create atmosphere and emotion in final outcomes.

Mid-level responses included a good range of research from observational studies and photographs. Candidates had interpreted the question in a number of different ways including spiritual influences. Candidates displayed a satisfactory ability to explore media and there was a willingness to experiment with colour and mixed media in the supporting studies. Some submissions required more planning for the final outcome as the work completed during the test was less successful than the work seen in the supporting studies.

In the lower mark range many submissions did not include any studies from direct observation and there was limited evidence of development of ideas which tended to be repetitive. More drawing from direct observation, a wider collection of images and experimentation with media and making reference to the work of other artists was required.

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ART AND DESIGN

Paper 0400/02
Design-Based Assignment

General comments

There was a wide range of submissions seen across the whole ability range. There was a clear understanding of design process, which resulted in a good proportion of submissions receiving marks at the higher levels. The work seen at the highest level was excellent with consistent and well rendered supporting studies and outcomes that were fit for purpose that demonstrated maturity of concepts.

Submissions seen in the mid-range often lacked initial research, or were the product of a single idea using only a single medium, albeit with some dexterity. Supporting studies were often sparse and in some cases, there was no clear indication to how the final outcome had come about; the supporting studies did not relate to the outcome.

There was a lack of understanding of the demands of the question seen in responses in the lower mark range. Examples of this were **Question 1 – 'Knotted Nursery'** where candidates had overlooked the word 'Knotted'. Much of the supporting studies seen at this level relied on copying secondary images from the Internet or from magazines and lacked a personal approach. The use of media often lacked control.

Comments on specific questions

Question 1: The Knotted Nursery

Nearly all the submissions were in the mid to low ranges.

There was some understanding of the design process, but a lack of research and observational drawing coupled with repetitious developmental work was apparent. Some candidates produced much better supporting studies that their final outcomes, there was a lack of consistency seen in many submissions.

In weaker submissions the candidate had typically come up with just one idea with very scant supporting work and a rudimentary use of media. Text was mainly an afterthought with no candidates attempting to relate image and text at the ideas stage.

Question 2: Insect mural or sculpture for a natural history museum

There were some well-considered supporting studies seen but the final outcomes needed more consideration in relation to the composition. Supporting studies in the weakest submissions were thin, and developmental ideas were missing. No responses had included the dimensions of their mural or sculpture.

Question 3: Geometric vs Organic

The best work seen included excellent first hand studies and some strong rendering using different media with well composed supporting studies. There were some interesting ideas where different approaches where merged but sometimes these either lacked initial research, or the development of ideas was poor. On the whole the handling of media was satisfactory.

The weakest work showed little understanding of the demands of the question with final outcomes that simply showed unrelated natural and manufactured objects.

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Question 4: Kindergarten

This was the most popular question and responses were seen that covered the whole mark range. The best work managed to produce some very well observed drawings and paintings of toys and some good research of different texts. Many candidates successfully combined text with image to produce an outcome that was fit for purpose. There was also some very good photography in evidence, well-lit and taken from a variety of viewpoints.

The weaker work displayed ideas based on secondary images or included very supporting studies, use of media lacked dexterity and skill.

Question 5: The Spice Doctor

There was some excellent work seen where the work was thoroughly researched and ideas were well developed; use of media was confident. Some final outcomes were let down by a lack of consideration in relation to the composition.

Weaker work was typically poor in observational analysis as well as use of media. Research into typography and texts that may have related to the idea of ‘spice’ or ‘doctor’ was in short supply. Ideas development was limited to mainly one idea.

Question 6: The Sweet Factory

This question produced some very good work. The submissions were well researched with very strong observed work seen in a range of media; well composed sheets of supporting studies; very good research into typefaces; sensitive use of colour; contextual research into other stage productions; a range of ideas considered; good annotation and decision making and well composed final outcomes.

Question 7: Transport museum repeat pattern

There were some very strong submissions seen that indicated strong research consisting of photographs taken at a train station and railway sidings

Weaker responses tended to be single ideas which were poorly rendered from a secondary sources. There was a lack of understanding with regard to design for a repeat pattern.

Question 8: Water Rhythms

There were some sensitive leaf prints seen on which were painted water droplets. In some cases the supporting studies contained a range of ideas and type faces as well as a variety of different media.

Some responses had not realised that an album cover is square, in these cases the work produced was rectangular. There were some good photographs and drawings at the research stage, but there was also a lack of ideas development coupled with little research into typography.

Question 9: Circuits & Sparks

This was the least popular question.

Work seem typically suffered from a lack of research, experimentation with media and a variety of ideas. Some final outcomes were satisfactory but there was a lack of research seen in the supporting studies to support the final outcome.

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ART AND DESIGN

Paper 0400/03
Critical Historical Assignment Report

General comments

Only 20 submissions were seen for this component. However a wide range of topics were chosen. These included: Fine Art, Drawing, Painting and Sculpture, Street Art and Graffiti, Tattoos, Architecture, Truck Art and Fashion Design including sportswear. Marks achieved were mainly within the mid-lower levels of attainment with a few candidates reaching the higher levels of achievement.

The assignments were seen mainly as A4 plastic files and folders containing digital presentations with a few larger and mostly A3 files and Sketchbooks which did also contain some mounted personal work in the form of photographs, drawings and paintings.

The centres making use of the available proposal forms had clearly benefitted from outlining intentions and indicating sources for first-hand research for approval. Some centres had obviously not taken advantage of this option and had struggled with the assignment as a result of choosing topics which were difficult to relate to an area of Art and Design.

Higher levels of achievement

The strongest submissions had involved an investigation of a topic which had been carefully chosen and clearly reflected the deep and personal enthusiasm of the candidate. Relevant examples had been selected for making thorough visual explorations. These were often in the form of personal responses developed from the first-hand experience of a visit to a Gallery or the studio of an Artist. Candidates at this level demonstrated a sound understanding of the works explored by making some intelligent personal observations. In one submission this was in the form of well-articulated analysis of the visual elements involved. In another example, a series of photographs were clearly annotated and investigated the relationships and contrasts between particular architectural features.

In these submissions, personal engagement with the subject was demonstrated through responses to works explored in the form of illustrations and paintings made by the candidate. In one case, these were focused on some structural details seen in the paintings of shipwrecks. Works by Theodore Gericault, Casper David Friedrich, Joseph Mallard Turner and Hokusai were visually investigated in this way. These structural studies made by the candidate provided some clear insights into the ideas and methods of the artists concerned.

Another thorough and very personal assignment had explored the Image of Gandhi in the works of Atul Dodiya. This assignment was very well written and made clear visual connections between the beliefs of Gandhi and the selection of images used to demonstrate those beliefs. Strong illustrations by this candidate were used to enhance and inform the written content.

Submissions at the higher levels of attainment demonstrated very good levels of understanding and awareness of the chosen subject. This was confirmed through an articulate and perceptive conclusion or evaluation, usually at the end of the assignment. The language used to make significant personal observations and critical judgements helps to reveal and confirm the level of knowledge and understanding achieved by the assignment.

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Middle levels of achievement

These submissions often contained evidence of a personal interest and enthusiasm for the topic chosen. Some personal engagement was demonstrated through practical responses in the form of photography and a little in the way of drawings and paintings made. However, personal first-hand experience and research related to the topic was often limited. Several candidates had relied too heavily on second-hand sources (mostly the Internet). Some candidates had used the Internet as their only source for research and this had clearly inhibited the level of personal engagement achieved by the assignment.

One of the stronger submissions had clearly benefitted from a visit made to an architectural site and the candidates had been able to take some well selected photos of a series of related architectural features. Combined with some informative annotations, the first-hand experience had helped to inform a vital part of the assignment.

All candidates would benefit from spending more time exploring and researching from making a visit to a Gallery, workshop or studio where works and processes can be discovered and experienced at first hand. The Internet can be a useful source but can never compare with the experience of seeing the actual works!

The completion of a proposal form and submitting this to the board for advice and approval would have helped most candidates with establishing a coherent and appropriate plan of action for their assignment.

Lower levels of achievement

These few submissions had all been restricted by a total lack of first-hand research and experience of the chosen topic. The choice of topic had clearly inhibited the potential of the assignment in a few cases. These candidates were unable to carry out any significant research or visual exploration due the nature of the material presented.

Some attempts were made to include a little in the way of personal comments on the visual material provided. These were limited by the fact that all the images had been downloaded from the Internet, often with little or no connection to an Art and Design subject.

Again, these candidates would have been helped by the completion of a proposal form, providing advice and approving suitable sources for research and experience to be gained, relevant to the subject.

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ART AND DESIGN

Paper 0400/04
Coursework Assignment

General comments

Almost all submissions entered for Painting and Related Media Area of Study and the range and quality of work varied considerably.

In the best work, attention had been placed upon candidates achieving creditable skills in painting, drawing or other 2D media. This was supported with evidence of study emphasising the importance of first-hand research, experimentation with media, ideas development, and critical assessment and evaluation of work in progress.

Mid-levels of achievement recognised an expression of personal ideas matched with a competent level of skills, but limitations and inconsistencies were apparent in meeting one or more Assessment Objective.

Less successful work showed a reluctance to undertake first hand research or to investigate a theme in any depth.

Preparation, organisation of work and the appropriate use of media was generally good. Most had presented coursework on sheets securely fastened and properly labelled.

The majority of centres were generous with their assessments across all of the assessment objectives. Often the order of merit was correct but the centres had over valued the candidates' technical ability, their ability to develop a range of ideas from initial observational studies, and their ability to explore a range of appropriate media leading to a relevant final outcome.

Comments on areas of study

Painting and Related Media

The best work was from centres which encouraged development from direct observation. Sources for this came from natural and man-made forms, the human figure as well as landscape and the built environment. It was pleasing to see many using their own cultural influences in pattern and colour.

Themes had been researched using a range of media such as drawing and photography.

Ideas were developed through experimentation of materials and clear links were made between their artist reach and their final outcome. The preparatory work and final outcome demonstrated knowledge and skill of a variety of techniques and processes to explore the visual elements and candidates' understanding of colour was well used to inform final outcomes. The work was inventive and personal and candidates had followed their own interests, and these submissions were well organised and clearly presented.

Mid-level work showed evidence of serious and engaged research but candidates' knowledge and understanding of developing compositional ideas and aesthetic awareness was weaker.

Candidates achieving lower level marks did not demonstrate adequate observational skills and often relied on second source images, downloaded from the internet, as their visual research. Sometimes it was unclear where images had come from as candidates did not reference the source. There was often an inconsistent use of media throughout the submission and candidates were unable to recognise strengths seen in the supporting studies. Poor choices regarding media use had a detrimental effect on the completion of the final outcome. At times the supporting studies did not relate to the final outcome and there was not a clear progression of ideas leading from the initial collection of images to the final outcome.

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Graphic Design

Only one centre submitted graphic design work. Candidates had each submitted a final book and a sketch book, both had been produced digitally and were printed and presented to a professional level. The better work demonstrated good design knowledge, exploring different arrangements of font and scanning in observational drawings which were both manipulated to explore possible ways to combine the text and image. At this level candidates were able to demonstrate an ability to recognise successful compositions and work was developed into informed final outcomes. Candidates had referred to other designers to inform their own exploration and development of ideas.

Submissions achieving lower marks had included mostly written information regarding design and had relied on second source images to inform their own work. There was not sufficient evidence of exploring visual images and experimentation of techniques to produce a resolved and personal outcome.

No work was received from any of the other Areas of Study.

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Grade thresholds – March 2018

Cambridge IGCSE Art and Design (0400)

Grade thresholds taken for Syllabus 0400 (Art and Design) in the March 2018 examination.

		minimum raw mark required for grade:						
	maximum raw mark available	A	B	C	D	E	F	G
Component 1	100	58	46	34	28	22	15	8
Component 2	100	58	47	36	29	22	15	8
Component 3	100	70	60	50	40	30	22	14
Component 4	100	70	60	50	40	30	22	14

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
A	01, 02	138	115	92	70	57	44	30	16
B	01, 03	149	127	105	84	68	52	37	22
C	01, 04	149	127	105	84	68	52	37	22

Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/01**

Paper 1 Broad-based assignment **February/March 2018**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 20 February.

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READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number, name and question number on the labels provided and attach to the top right-hand corner of the front of each sheet of paper.

Answer **one** question.

In addition to the controlled test, up to **two** sheets (four sides) of A2 paper of supporting studies must be submitted. These supporting studies should be undertaken after receipt of this paper and prior to the controlled test. The supporting studies will act as your reference material which will inform your work during the examination.

Supporting studies should be taken into the examination room and must be submitted for external assessment together with your final examination work. The submission will be assessed as a whole.

At the end of the controlled test, place your final examination work on top of your supporting studies and fasten all your work together in the top left-hand corner.

All questions in this paper carry equal marks.

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INFORMATION TO TEACHERS

The controlled test can be scheduled at **any time** provided it is completed by **20 February**.

During the preparatory period, candidates are required to produce their supporting studies in response to **one** question. They must bring this work to the start of the controlled test and these supporting studies must remain with the controlled test work under secure conditions.

Candidates cannot submit supporting studies after the start of the examination and they should not produce additional supporting studies during the controlled test.

From the work produced during the preparatory period, candidates are expected to select and organise which pieces of their supporting studies they want to submit in order to support the controlled test. Any work that they do not wish to submit should be clearly labelled as 'not to be submitted' and this work should be retained under secure conditions until after the end of the Enquiries about Results period. For additional guidance, you should refer to *A Guide to Administering Art and Design* and the *Cambridge Handbook*.

INSTRUCTIONS TO CANDIDATES

You may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the start of the preparatory period from your teacher. You should research and investigate your ideas with *first-hand studies of primary sources*.

***What are first-hand studies*?**
First-hand studies can be carried out in a variety of methods, either by sketching a building, drawing a horse or apple or by taking a photograph of it. It should be **your** record and it should be made or produced directly from the *primary source*.

What is a *primary source*?
A primary source is the actual item, object, building, person or so on. If the question asks you to produce a response to the starting point '*Dried flowers or seed pods*', and you look in a book or use an internet search engine, then this is *secondary source* material. If you gather together some actual dried flowers and real seed pods and analyse them directly, this is classed as *first-hand studies of primary source* material.

Your supporting studies **and** your controlled test work will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the Centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication

You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use the visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose **one** question.

1 Flower-pots, a watering can, gardening gloves, a fork or trowel

2 Tangled

3 Asleep

4 A person sitting astride, and facing the back of a chair

5 Double vision

6 Two different shoes

7 A lake, pond, or puddle

8 Entrances and exits

9 Foliage

10 Overflowing

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ART AND DESIGN **0400/02**

Paper 2 Design-based assignment **February/March 2018**

8 hours

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INFORMATION TO TEACHERS

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You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the Centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication

You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or the sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose one question.

1 Design the logo for a garden company called 'The Knotted Nursery'.

2 Based on your own studies of insects or parts of insects, design a mural or sculpture for a museum of natural history.

3 Design an accessory for a fashion show called 'Geometric vs Organic'. Your designs may be footwear, headwear, bags or jewellery.

4 Design lettering for the word 'kindergarten', based on your studies of children's toys.

5 Produce packaging designs for a range of different spices called 'The Spice Doctor'.

6 Based on your studies of sweets and confectionery, produce a design for a stage production called 'The Sweet Factory'.

7 Develop a repeat pattern for wrapping paper to be used in a transport museum gift shop based on your own studies of different modes of transport such as mopeds, bicycles or trains.

8 Based on your studies of running water, ripples, droplets, lakes and rivers, design an album cover called 'Water Rhythms'.

9 Design a poster for an exhibition of technology called 'Circuits & Sparks'.

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ART AND DESIGN

Paper 0400/01
Broad-Based Assignment

General comments

In this series, responses were received for all ten questions. There were some strong pieces submitted but it was noticeable that many candidates showed their best work in their preparation rather than in the final piece. Many candidates were able to demonstrate the investigation of the materials being used in their preparations. There was often an impressive range of media used, and the approaches taken were also varied and imaginative.

Candidates achieving the higher levels of achievement often worked initially from direct observation using drawing and photography to record and investigate their chosen question in detail. Their preparatory studies included a range of source material, both local and global, and thorough experimentation of materials and techniques. Artist research had influenced the candidates' ideas for developing the final outcome and the ways to explore media and processes.

In the mid-range submissions there was sometimes a lack of connection between the preparatory work and the unsupported examination piece, which often showed a complete change of direction. Also at the mid-mark range, some preparatory work explored a very limited range of outcomes.

Much of the work at the lower level lacked the research from first-hand observation that was needed to appropriately form initial ideas and studies. Consequently, submissions did not contain the range of ideas required to form the basis of a cohesive body of work. There was little experimentation and an over reliance on repeated images and ideas, with a limited use of materials. Technical skills were unrefined and underdeveloped and observational understanding was limited. Any inclusions of artist referencing tended to be inappropriate and did not inform the direction of the work. Outcomes lacked refinement and development, and made little progress from the initial thoughts.

In the stronger submissions, media was often handled with great skill and complexity. Most of the submissions were in paint and related 2D media, but there were some photographic and textile submissions. Very few 3D submissions were seen. Some printmaking was seen and candidates included lino/block prints as part of mixed media explorations combined with photography, textiles, paint, etc.

Photography was used as a medium in its own right in a number of submissions. In the lower mark range candidates rarely moved beyond a single photo shoot. Outcomes in the lower mark range were often unrelated to the preparatory work. Photographic work in the upper mark range frequently explored several separate photo shoots when exploring compositions. Some candidates showed a strong use of graphics pads and Photoshop and demonstrated a mature understanding of how to integrate these new technologies with traditional observational skills, hand generated media experiments and text.

Generally, the submissions were well presented, clearly labelled and submitted on appropriately sized card or paper. However, in some submissions the final outcome was not clearly indicated and was sometimes not labelled. Some submissions used inappropriate materials such as moss with soil still attached. Others used dried leaves which had often disintegrated into dust becoming unfit for purpose. Other inappropriate materials used included nails, drawing pins, broken glass and tablets. Frequently, the glue used to attach the work to the mount sheets was inadequate and pieces of work often became detached. In some submissions there was lengthy written material. Whilst brief notation can help in explaining a candidate's thought process and intentions, long downloaded extracts detailing the history of a subject or process, or providing biographical details of artists is not necessary.

The most popular questions were **Question 2: A pile of books, pens, pencils and a lamp** and **Question 3: Retro**.

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Comments on specific questions

Question 1: Mechanical madness

This question inspired a very wide range of interpretations and some were very esoteric. Among these were automata which were used to make mechanical mark making patterns on a range of surfaces. Pendulums were used to make a range of elliptical patterns and experiments were made with computers linked to these devices which made adjustments to the swing of the pendulum. Steam Punk was a popular genre with the middle to lower range candidates.

Candidates at the higher level often created a good personal interpretation to the question. Many candidates reflected on the use of technology in their lives and so their portfolios reflected a coherent journey exploring their own thoughts and ideas. At this level observational work tended to be based on the human figure, combined with mechanical components, such as cogs and springs. Images were confident, strong and imaginative, and work was well developed and ideas were thoroughly explored. Other work focused on machinery and candidates took excellent photographs or made drawings of complicated machine parts demonstrating a confident use of line and tone. Some good decisions were made about what to include in their observations and how to produce strong successful compositions.

The middle range of work relied more heavily on other artists' interpretation of machinery, and this was copied and not fully developed. There was less evidence of individual research and experimentation of different media.

In the lower mark range the representation of the motor car was a popular interpretation. However, work was generally not well researched and was often based on poorly constructed copies from secondary sources such as promotional photographs and technical illustrations. Other submissions achieving lower marks were unable to demonstrate the ability to record from relevant and appropriate sources and were often imagined with little evidence of development or investigation into the question.

Question 2: A pile of books, pens, pencils and a lamp

Many of the submissions for this question focused strongly on traditional observational and drawing skills. This starting point provided the candidates with accessible sources to enable recording from direct observation.

The stronger candidates showed excellent use of observational work, with back-up photographs of still-life arrangements in organised light conditions creating interesting and exciting shadows. The subsequent studies showed a range of compositional exploratory work, sometimes with emotive and atmospheric detail. Many candidates at this level realised the potential of the unifying effect of an illuminated lamp which provided a source of light within the picture. The dramatic dark shadows which were produced merged into a dark background and produced a chiaroscuro effect with object outlines being merged into shadows.

In mid-level submissions observational work still provided some of the best starting points for research. Sound observational drawing was often seen, combined with the development of tonality through drawing and photography. However, some responses were straightforward and lacked interpretation and exploration of the theme. Some Centres adopted a rigid formulaic approach and all candidates responded to this question and worked from the same starting point. This limited the personal qualities that could be displayed.

At the lower level, candidates relied on a more limited range of source material. Therefore the exploration of their starting point also demonstrated limited qualities, with very little evidence of the exploration of a range of materials. These candidates lacked the technical skills to produce coherent studies and demonstrated a weak understanding of tone and form. Images tended to be flat with little sense of depth or space and were often simplistic. Basic groupings of objects were put together with little understanding of forming a composition. The control of media was weak. Most of the preparatory studies at this level did not contain sufficient explorations or appropriate research to form the basis of a coherent body of work. Alternative ideas for the final composition were not apparent resulting in uninformed and unresolved submissions.

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Question 3: Retro

Inspiration was taken from a combination of personal images from direct study and from found material. Toys, clothing, fashion, accessories, furniture, telephones, record players, objects made of metal and wood with interesting patinas were amongst the inspired sources.

While there were some strong submissions, most of the work fell into the mid and low mark range. Middle achieving work demonstrated an ability to explore a range of media in order to develop the initial images that had been gathered from secondary sources. Many candidates chose to use photography as a way of gathering first-hand source material.

Pop Art influences were frequently seen with works by Andy Warhol, Roy Lichtenstein and Robert Indiana providing inspiration in terms of style, techniques and subject matter. However candidates in the lower mark range often failed to provide evidence of working from direct observation and in the mid-mark range several candidates just imitated these works. The concepts behind this movement were mostly ignored with candidates simply focusing on techniques and style.

In the case of photographic submissions some candidates found suitable locations for their work but a lack of planning with a single photo shoot meant that most images were limited. Where candidates had revisited their selected venues at different times and weather conditions the development and exploration of subject matter was of a higher standard.

Question 4: In disguise

This was a popular question and many candidates were interested in disguising their own faces with a variety of different objects such as masks, foliage and flowers, cloth and mirrors, or portraying themselves as hidden or distorted with photography and Photoshop techniques. The higher achieving candidates often looked to their own cultural identity of mask-making. Combining the human figure with animal heads was a very popular idea. Some submissions showed that alternative compositions had been considered, with the inclusion of candidates' own photography, paintings and drawings from differing viewpoints and layouts of ideas, within the preparatory work. This led to some well-considered and dramatic final outcomes.

Some candidates based their responses on invented forms and imagination. Such works tended to be in the mid-mark range and were often based on surrealist landscapes and still life compositions. Mid-level submissions showed some clarity in their sense of a journey and had some control and exploration with various media. The range of references was often broad and included folk, religious or ethnographic aspects which made the submissions far more engaging. The skills seen in observation and media handling reflected the feeling of a deep and sensitive connection to the subject.

Lower achieving work included straightforward development which was mainly from found images of faces and masks. Candidates often just copied the image as the outcome in the exam. The preparatory work was fairly static and often showed little relation to the final image. Artist references were not seen and there were few primary sources. There was some variety in the choice of media but the control of these media was very basic and there was no real understanding of the potential qualities of the materials being used.

Question 5: Leaf, petal and root patterns

Stronger candidates produced excellent development of ideas using a range of responses to the theme. Photographic work explored evidence of textures, colour and form and experimented with a range of techniques. There was evidence of observational drawing and the use of traditional techniques of shading to suggest form, colour and composition. Candidates included evidence of the work of artists and designers which helped with the development of the final outcomes. At this level examples of both lino and screen printing were seen with a very high standard of registration of colour.

The middle level work also contained good observational skills, but there were inconsistencies. There was evidence of detail, abstraction and pattern work which had been rendered through a range of exploratory materials. Candidates explored the patterns formed by the veins in the leaves and petals. They explored colour, but the results were less sophisticated and considered than the higher level work and the application of the media was inconsistently manipulated. Surface qualities were often textured with an interesting use of collage with watery paint and ink that was washed over to form a background for the application of sharper detail. Close-up compositions produced abstracted effects. Repeat patterns were often seen and William Morris was a popular artist used for inspiration. Detail was evident in the preparatory work, but this was not always reflected in the final outcome.

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Lower achieving submissions displayed no real understanding of pattern or design and concentrated on painting a single leaf, petal and root as a still life. Although work was often colourful there was little evidence of an understanding of tone and composition.

Question 6: Out of the blue

Responses to this question were very individual in approach and ideas were varied. Candidates in the middle and lower of the mark ranges selected this topic, with just a few at the higher level. Some candidates responded to the question imaginatively finding ways to represent a sudden idea or inspiration out of the blue in order to develop a favourite theme such as fashion or costume design.

Stronger work demonstrated an ability to experiment with the colour and effects of blue filters using photography, printmaking and digital manipulation as well as paint effects exploring watercolour, acrylic, oil and inks.

Underwater cameras were often used by candidates in the mid-mark range to explore the reflections and distorted images of swimmers in pools and the sea. Figures emerging from the sea were also presented at this level.

Candidates in the lower mark range often focused on fishing boats and these were often based on imagination rather than observation**.**

Question 7: A reclining figure with their hands behind their heads

The strongest submissions for this question often included observational studies of more than one figure and these supporting studies included sketches, detailed observational studies and own photography of various people in different poses, with good reference to other artists. Candidates rendered proportion, form, structure and space with considerable accuracy. Experiments were seen at this level which recorded a range of models and viewpoints including foreshortening of the models from a range of angles Candidates worked in a range of media exploring tone, colour, background and composition.

At the middle level, the range of materials was more limited with inconsistent technical skills, but there were some successful submissions which explored the figure through line, etching and ink. References to artists inspired ideas and Lucien Freud was very popular. At this level candidates often relied on copying from photographs rather than working directly from the figure. Consequently, images tended to be flat and lacked the vitality of the stronger work. Candidates struggled to understand and form an accurate representation of complex poses, proportion and perspective. These submissions lacked the technical understanding of the higher level work.

Question 8: Crossing over

Many candidates chose to explore the theme of old age and the passing of time and included images of childhood. This aspect of family life was explored in great depth with many photographs, observational studies and written annotations about grandparents. The stronger candidates were able to develop these collected images into a successful final outcome demonstrating good compositional skills and technical ability in a range of media.

Crossing over in terms of time was investigated by some candidates, who compared the changes between historic periods with references to customs, architecture, legends and artworks. These were mostly in the lower mark range. In these examples, secondary sources were often used with little evidence of working from primary sources.

Question 9: Twilight

Some of the more successful candidates explored beautiful, atmospheric photographs of night time, expressing personal qualities in paint and developed these into sustained studies of ghostly images of empty landscapes.

Other interpretations of the question involved the concept of the “twilight of their years”. These examples were mainly seen in the mid and upper mark range and took the form of very sympathetically recorded portraits of older people. Picasso’s Blue Period was also used as a starting point by candidates in the mid-mark range.

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Twilight activities such as beach parties showing silhouetted figures seen against dramatic skies sometime with fires creating additional sources of light within the picture were seen in the upper mark range.

The less successful submissions relied too heavily on secondary sourced images and did not attempt to record from direct observation. Photography would have been a useful form of recording for these candidates and could have encouraged more development and investigation of the question. Some candidates at this level chose to place a person into the final outcome without including initial studies of figures in the supporting work. More planning was needed to inform the final composition and to present a well-considered outcome in the exam.

Question 10: Embellish

The more successful submissions explored their own cultural expression of embellishment in terms of national costume, hairstyles and crafts with some very effective and detailed studies of ceramics, carved doorways and temple spaces in the supporting studies. These were often developed and manipulated using a range of media into a considered and resolved final composition in the exam.

The ornate quality of jewellery was a popular choice in the embellishment of figures and candidates were keen to exploit this avenue of enquiry. This enabled candidates to zoom in and concentrate on detail and to experiment with abstract qualities.

Candidates in the middle mark range also explored figurative embellishment such as body art and make up, with heavily made up faces and eyes. Some of the work illustrated symbolic patterns and shapes which embellished the skin and adorned cloth with effective and personal results. Candidates explored various media through a range of compositions demonstrating some skill and sensitivity, but showed inconsistencies in the refinement of ideas.

Weaker submissions generally consisted of an outline of an object which was then decorated with a few patterns. The use of media in these submissions was not strong with fairly clumsy use of felt tip or other media that lacked any sensitivity. The preparatory work here lacked artist references and was also generally missing primary source material. There was no real developmental aspect to these submissions, as the preparatory work consisted of a few fairly unconnected images which often failed to show any sense of a journey or connection with the final piece.

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ART AND DESIGN

Paper 0400/02
Design-based Assignment

Key Messages

- Rather than relying on secondary images, candidates should be encouraged to draw directly from their subject matter or from personal photographs which inevitably enhances understanding of the topic.
- Candidates should ensure work submitted in their supporting studies is linked to the final outcome and helps to demonstrate how this outcome has been reached.

General comments

The paper offered a balanced range of opportunities and subject matter for the design process and encouraged personal experience and observation as the basis for several distinct outcomes in graphics, fashion, textiles, jewellery, product design and sculpture.

The presentation of the work was very good at the higher end. Candidates at this level showed excellent use of first-hand observational work and very good ideas development and editing to select their most relevant designs. Particular attention was paid to the way they presented their work which culminated in informed personal responses showing creative vision and commitment. However some submissions were untidy and often more sheets than necessary were submitted. Some critical editing would have helped in these cases. Some submissions included pages of information showing colour swatches and irrelevant notes about materials and colours were added by some weaker candidates. Less attention was paid to research and gathering/developing ideas. Supporting work included every tracing and rough drawing. These candidates often copied the same image in different media rather than developing a range of different ideas, or used the same secondary reference as each other which resulted in almost identical final images.

Stronger candidates divided the preparatory period well between research, drawing and developing ideas to reach alternative solutions. Weaker candidates tended to focus on one or the other and only offer one design solution. Stronger candidates included relevant research and exploration linked to one another across the whole sheet showing the progress of design ideas and solutions. However on occasion, some excellent research was overlooked or not followed through in the examination piece. Primary research was at its best in **Question 2: Sewing Equipment** and **Question 4: Something from the Sea**, where some very good photography, drawing and painting techniques were used to portray lobsters, crabs and fish from local fish markets. Lower ability candidates collected much of their reference from the internet, the prints of which were too small or inadequate to work from. Although some of their own photography was in evidence too this was seldom of a useful quality.

Relevant annotation was included only by the strongest candidates. Little personal critique or evaluation was seen. There was a tendency at the lower and mid-levels to have no notes at all or to describe the media used, rather than the candidate's ideas.

Experimentation with a range of media was rarely seen, with most candidates choosing pencil, biro and markers plus sometimes watercolours or acrylic paint. A few responses were seen using 2D media. Candidates would have benefited from further practice of observational drawing and compositional skills in preparation for their final outcomes. There were also some 3D final outcomes. Some candidates carried out work in clay showing stages of the making of their sculptures but with no reference or idea development. The standard of finish in the 3D submissions was variable. Many lacked planning and experiments with the chosen media and the presentation was poor. Submissions were also seen in printmaking, photography and some outcomes demonstrated digital manipulation.

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There was research about artists/designers from some candidates but they were not always relevant to their themes. Occasionally references which had no relevance to the question were included. Designers were not always mentioned by name, and examples of fashions, logos, illustrations, etc. were seen without any notes to identify their inclusion.

Comments on specific questions

Question 1: Bugs & Vine

Most candidates who selected this question presented boards squared up as in Snakes and Ladders with a few vines snaking their way over it and the counters were bugs. The reference material gathered consisted of a few photos of leaves, a ladybird or beetle image and idea development was limited.

In stronger submissions first-hand photos were taken to support the design of the board game and a range of shapes were considered before developing a final design. Different images of bugs and winged insects were produced which helped candidates to develop thoughtful projects.

Mid-range candidates showed some quality in the standard of painting and drawing. However weaker submissions showed little technical skill. Some were lacking in creativity and relevance to the theme.

Even though most candidates presented a range of fonts in their research they were not always referred to again. Some were hand rendered, but most candidates printed out a few examples.

Question 2: Sewing equipment/repeat pattern

Photos and drawings of scissors and cotton reels were often referenced as were sewing machines, buttons, needles and embroidery silks.

At the highest level, there were some competent observational drawings and photos of a range of equipment. Different compositions led to experiments with a range of 2D media. These enabled the candidates to make informed judgements regarding compositional balance and successful repeat patterns. Digital manipulation was used by a few candidates to produce their repeats. However these were quite simplistic and often did not show any linking between the patterns.

Weaker candidates' work had limited resources to work from and observational drawings often showed a lack of understanding of form and few technical skills. The same studies were sometimes repeated in different colours and media but these did not add anything to the final designs. Outcomes were limited to very basic repeats.

There was very little in the submissions that referred to different styles of repeat patterns. Quite a few of the weaker candidates lacked knowledge of the rudiments of repeats and therefore produced inconsistent, asymmetrical designs. However at the higher level there was an understanding of this. These submissions often included pictorial examples of existing wallpaper or fabric designs but no artists or designers were mentioned.

Question 3: A book is like a garden carried in the pocket.

This poetic question gave candidates good opportunities to produce creative responses using drawings or photography. Most of the research images at the lower levels found photos of flowers, leaves and trees, but the stronger candidates used their own photography and drawings. Reference to other illustrators was seen in a few of the higher submissions and were used to enhance the style of drawing with very good effect.

Most of the submissions were in the lower mark bands, and these were often incoherently designed with confused images and relied on the same few collected pieces of research. When included, hands or faces were often poorly copied from photos or badly drawn from life showing a limited understanding of anatomy. Experiments with colour would have benefitted the submissions at this lower level.

Question 4: Something from the Sea

Submissions for this question ranged over all the mark bands with most work in the middle bands. The final outcomes were generally produced to a very good standard, mostly in paint.

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This question produced lots of primary and secondary research which included drawing and photography of crabs, lobsters, oysters, shells and many different types of fish.

The stronger work showed gathering and recording in paint and photography, from a good range of sources including a few visits to fish markets. Excellent observational images were produced and these were developed into compositions using paint, pens, stencils, rubbings or collage, with an emphasis on texture and colour. Typography was explored thoroughly with candidates choosing fonts that reflected the nautical theme. The quality of the designs at this level was very creative and referenced the work of other artists to develop unusual and personal styles.

Middle candidates also produced some good observational work in a range of media but their idea development was less rigorous and sometimes complex ideas were not worked through sufficiently well. When this occurred the final artwork suffered and became muddled and overworked, particularly when candidates had chosen to design the menu.

At the lower end of the mark range candidates had minimal reference and relied on secondary sources for their ideas, often producing cartoon fish and digitally produced type. In several of the submissions candidates gave more emphasis to the buildings where their posters were displayed than the actual posters. The quality of drawing and finish was very limited.

Question 5: On your bike

The stronger submissions had satisfactory reference and used some creative thought to find personal solutions to this question. Observational drawings and candidates' own photographs of bikes and their parts were reasonably thorough and an adequate range of different media were used to develop ideas. These included collage and some digital printouts of type.

The weaker candidates worked less from observation and although some took their own photographs, these were not always referred to. Generic drawings of bikes, often inaccurate, were still used. There was little idea development or well-rendered type and this resulted in poor final outcomes.

Leger and the Cubists were referenced as well as the Futurists by some of the stronger candidates. Very few candidates took the opportunity to show their banner in context.

Question 6: Clothes based on architecture

In the strongest submissions, ideas were developed from a selection of found images. The patterning and decorative details were used well and creative outcome were produced.

Mid-range candidates lacked a range of reference and had few ideas. Often in these submissions the shape of the clothes was not considered and the designs were just decoration on the front.

Weaker candidates' research was often limited to one or two small internet images of buildings and very limited idea development. Sometimes photocopies of buildings were cut out and collaged together as a design on the clothes. Drawings skills were very poor at this level and were often just in pencil or crayon.

Question 7: Bake House

This question provided many opportunities for first-hand reference drawings and photography. Some candidates visited cake shops to take photos whilst others even made their own cakes. Cupcakes, croissants, gateaux and doughnuts were often seen. Often the same internet images and typefaces were used, particularly in the lower level work, as were copies of cartoon chefs and smiley cakes. Wayne Theibaud's paintings were the only artist images to be sourced. Examples of other logos were printed out and included in supporting sheets by most candidates, even though they were not always relevant or used.

Observational paintings and drawings were of a good standard in the strongest submissions and colour and textures were well used. Typography was also of a good standard.

The strongest candidates used their own photography to develop a range of ideas through experimentation with different strap lines and presentation. A range of typographical examples were shown, both drawn by hand and digitally manipulated.

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At the mid-level included generally technique and composition were satisfactory but references were repetitive and there was little idea development.

At the lower level candidates often collected lots of small examples of existing logos from the internet or produced tiny pencil drawings, relying on their imagination for ideas. Most outcomes were poorly finished and presented.

Question 8: Jewellery based on Birds.

Candidates at all levels engaged well with this question. This was a successful theme which provided a good quantity of research images of parrots, peacocks, swans, flamingos, crows, owls, etc. Some were candidates own photographs from zoos, but most were second-hand images from the internet. However some first-hand drawings of feathers and a few bones and bird skulls were submitted.

Reference to artists who had painted birds and internet images of jewellery were included by most candidates and some candidates took photographs of their own jewellery as well. Some well observed first-hand drawings and paintings were produced. The most usual designs were for earrings, bracelets, necklaces and brooches.

The strongest submissions were well-produced designs and showed good development of ideas. Many candidates showed good exploration of their ideas and use of media, culminating in involved painted designs.

At the mid-level less observational drawing was carried out, but candidates' own photographs were still included. Ideas were often under developed and were more factual and less creative. Jewellery with hanging peacock feathers was very popular. A controlled use of paint in the final designs was sometimes seen and there was evidence of manipulation of images, but the exploration and expressive intentions were not so evident at this level.

Weaker candidates submitted little secondary reference and ideas were very limited. Poor technical skills prevented experimentation with media and final outcomes were simplistic: often a single bird on a chain.

Question 9: Midsummer Nights' Dream

Costume designs, posters and stage sets were the most popular designs. There were some submissions that used digital manipulation but most candidates worked with paint, coloured pencil and pens plus some collage.

At the highest level there were some creative submissions with figures drawn with good proportion and in lively poses. Many submissions included evidence of investigation and research and included photos and drawings of natural forms with useful references to artists, designers and illustrators.

Many outcomes in the mid-range included work taken exactly from an existing design in the reference material but some of these submissions were able to display an atmospheric feel to the work. Often although the responses were adequate, the designs were not fully developed.

Weaker submissions included limited research and lacked technical ability, showing uncontrolled painting and inaccurate figure drawing. Composition and colour work was poor and candidates would have benefitted from experimenting and practicing more with their chosen media.

Georgia O'Keefe's work was a popular reference for flower painting.

Question 10: Public Sculpture

The stronger submissions included some innovative and ambitious pieces which were supported by candidates' own photography. However even at this level there was sometimes a lack of experimentation with the chosen media, resulting in outcomes lacking in understanding of form and presentation.

Weaker submissions were adequately drawn but were often not backed up with any reference or ideas development.

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ART AND DESIGN

Paper 0400/03
Critical and Historical Assignment

A very broad range of topics were chosen for this component. Subjects seen were within the areas of fine art, sculpture and painting, architecture, textiles, ceramics and jewellery. The design areas of fashion, graphics, and three dimensional-design were also submitted. The majority of work seen was within the middle level of attainment.

Some candidates had taken a thematic approach to the assignment which often involved making connections through their own practical responses. These were found to be particularly successful when clearly informed by first-hand experience gained from a visit to an artist's studio or gallery. Many candidates benefited from practical engagement with some of the processes involved with the production of two and three dimensional works.

Most candidates made good use of the outline proposal forms (OPF). These encouraged well-considered planning and enabled the candidates to make their aims and intentions clear. Many submissions at the lower levels of attainment had often clearly not made use of these forms.

The use of photographic recording was seen and was used in an imaginative way to document some personal first-hand observations. Supporting written analysis was concise and provided some intelligently informed personal insights.

Sources for first-hand study included visits to artists' studios, art galleries, museums and buildings of architectural significance, and had provided material for written and visual analysis. Several submissions achieving marks within the higher levels of attainment had made good use of their first-hand studies to develop ideas and discussion around the work of the selected artists and their own practical explorations.

Very thorough gathering was made at the higher levels. Assignments were all well researched and the imagery used to support the discussion was relevant. The selection of imagery at this level of achievement demonstrated a sense of purpose in many cases, clearly helping to inform the development of ideas. Hand-rendered studies showed skill and understanding of the formal elements and of how to manipulate materials. Candidates demonstrated a fluency in both visual and written languages.

The general presentation of these assignments was strong and showed a level of commitment, integrity and involvement regardless of whether they were in a sketchbook format or an illustrated essay. Within the digitally produced works the personal qualities and level of curiosity and exploration could be seen through the juxtaposition of photographs/images used and how well the candidates own personal judgements were informed.

Submissions with a practical focus often showed promise but were unable to bring the various elements together. At this level the candidates tended to have a singular focus in developing a specific skill in relation to a selected artist. Much of the understanding was developed through a practical exploration with related annotations and experiments rather than an in-depth analysis of the works. These assignments demonstrated some progression through the practical elements but lacked refinement and reflection.

Assignments within this middle range of marks started to bring an element of personality, skill with materials and consideration to the overall look of the project. The candidates were able to make connections visually through the layout of the work, use of materials and the development of their own ideas.

At the lower levels of assessment candidates relied heavily on secondary source material for images and written information. Some submissions made no attempt to disguise the use of downloaded text mixed in with their own. This was presented by word processing the text and cutting it up and placing around the images in a poorly presented way.

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The method of using images and materials was basic at this level due to a lack of understanding of the work of the artists selected. This could have been improved through more thorough analysis and practical experiments. At this lower level, assignments lacked any evidence of real engagement with the subject. The visual work gave some indication of the level of involvement which was sometimes lively in terms of colour and layout.

The quality and structure of the language used, both visual and written, indicated the level of understanding and awareness for the subject achieved by the candidate. Submissions reaching the highest levels of achievement demonstrated thorough and persistent research, outstanding visual awareness supported by mature and perceptive observations and judgements. These were often featured in a well written and very personal evaluation to conclude the assignment. Some excellent material-based and mostly visual assignments were seen. These demonstrated high levels of engagement, imaginative and inventive visual awareness combined with perceptive critical thinking and reflection.

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ART AND DESIGN

Paper 0400/04
Coursework Assignment

General comments

Painting and Related Media was the most popular area of study, and some candidates had also creatively explored mixed media and printmaking. Photography was also popular with evidence of digital drawing on tablets. Only a few submissions were seen specialising in Graphic Design, Fashion and Textiles, or 3D Design.

The strongest work regardless of the topic, always began with first-hand observation and developed with a personal engagement of the theme. This was further complimented by visits to local craftspeople, galleries, museums and relevant local places of interest. Finding support from an artist ‘s work or traditional craft etc., complements and helps the candidates own work to evolve and also promotes critical thinking, analysis and a personal connection that cannot be gained by referencing work on the internet.

Some candidates in the middle and lower middle range explored ideas imaginatively and carried out a range of appropriate initial experiments with media. However, a significant number of these candidates did not sustain, focus and refine experimentation, enabling techniques to be developed into resolved outcomes. Final outcomes of these candidates were often disappointing. Others did not identify their best skills or their most successful experiments. Here, the scale of the final piece was often also an issue. In some cases outcomes were very incomplete and seemed to have had a limited amount of time allocated to their creation.

Some of the weaker candidates produced a collection of random still life drawings and paintings. These demonstrated limited skills and no evidence of researching the work of artists in the chosen genre. The weakest works lacked any evidence of candidates researching the work of other artists to inform the development of their own ideas. Consequently, exploration of ideas and experimentation with media was limited. Final outcomes were unresolved, demonstrating limited skills and personal qualities.

Almost as weak were the submissions where candidates included reproductions or their own simple copies of the work of other artists, often accompanied by generic copied notes. The absence of any personal responses to this (claimed) research was confirmed by the lack of evidence of connections being formed with the candidates’ own practical work. Simple collecting was indicative of limited understanding.

A significant number of the weakest candidates relied entirely on secondary source to produce their work. The labelling of this work as “first-hand studies” suggested that these candidates did not understand the difference between direct studies and the use of second-hand sources. Some of the weakest candidates simply copied low quality cartoons.

The presentation of the coursework was generally acceptable and most of the work was well mounted on thin card or substantial paper. Nearly all Centres made good efforts to present the candidates’ work well. However, one or two Centres submitted work on very heavy card which was not necessary. There were also a few candidates in the lowest mark range, whose submissions would have benefited from more care in compilation and presentation. Most submissions were labelled correctly and securely fastened. Some 3D work was submitted photographically. The preparation, organisation of work and the appropriate use of media were generally good. However, candidates who chose to cover their paintings with cling film obscured the visual qualities of their work.

Centres were inclined to be extremely generous in all assessment objectives but particularly with marks for technical skills and idea development. A few Centres had made realistic assessments of their candidate’s abilities, through an appropriate application of the mark scheme. However, often the order of merit was correct but the Centres overvalued the candidates’ technical ability, their ability to develop a range of ideas from initial observational studies and their ability to explore a range of appropriate media leading to a

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relevant final outcome. Large adjustments were required to appropriately adjust assessments. Some remarks were required to correct some Centres' order of merit.

Comments on Areas of Study

Painting and Related Media

This was by far the most popular area of study and encompassed a wide range of materials and processes. Mixed media, (often incorporating photography) was particularly inventive and lively.

Stronger submissions showed the most experimentation with media, mostly drawing and painting techniques, with a little collage. Those that were the most successful used watercolours, gouache or drawing to produce sensitively observed self portraits or portraits. Some were beautifully rendered and explored through in-depth observational studies and well referenced to other artists' work.

Examples of plants and flowers too, were often drawn or painted in watercolours with skilful application. Colour was used creatively at the higher and mid levels, with thoughtful experiments to practise techniques for the final artwork. At this level intense first-hand drawing was clearly very beneficial to the outcomes and if a series of relevant photos were taken to compliment them, this often inspired original final responses.

The use of crayons, markers, a little charcoal and pencil were the usual drawing media. In a few submissions biro drawing was attempted with poor results and there were a few examples of relief work and some printing in the supporting work which had varying degrees of success.

Mid range submissions often lacked the original and personal approach seen at the higher level. The submissions either demonstrated good technical abilities with little evidence of working from direct observation or original ideas, or the work was personal with creative and exciting ideas, but lacking in technical skill. The development was often not as coherent and did not show a clear journey. Candidates often produced interesting ideas in the preparatory work, the strengths of which were not always recognised in the outcome, therefore not realising their full potential.

The work at the lower level was often very incoherent and the development of ideas very difficult to understand. The candidates had not spent enough time experimenting with media to develop an understanding of possibilities and limitations. These candidates did not demonstrate adequate observational skills and often relied on secondary-sourced images which had been downloaded from the internet, as their visual research. At other times it was unclear where images had originated, with candidates not referencing the source. There was often an inconsistent use of media in the submission. Poor choices of media use often had a detrimental effect on the completion of the final outcome. At times the supporting studies did not relate to the outcome and a clear progression of ideas leading from the initial collection of images to the outcome was not apparent. It was obvious that the work of many candidates at this level would have benefitted from a greater amount of first-hand study of their chosen topic.

Photography

Photography was mostly used as a means of recording ideas and investigations. Stronger candidates experimented with setting up their own photo shoots to record their ideas, such as using models to demonstrate a specific pose or applying make up and costumes to their subjects as part of their studies.

Photography was also seen as a main area of study. The few more successful submissions demonstrated the candidates' abilities to explore the subject matter fully, taking photographs from different angles and viewpoints as well as altering scale and lighting. Work was developed using a range of experimental techniques including the use of Photoshop and other image manipulation programmes. Reference to the works of other photographers and artists helped to inform ideas. Some candidates chose to manipulate their photographs physically by scratching, tearing and cutting into the images.

However, generally photography submissions were of poor quality. While some good singular final images were seen, these were not supported by sustained investigations of subject matter that explored approaches, processes and techniques. It was extremely rare to find evidence of candidates informing their work by researching technical aspects of the medium or the work of other photographers.

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Graphic Design

There were few graphic communication submissions. Stronger work demonstrated good design knowledge, exploring different arrangements of font and scanning in own photographs, which were manipulated to explore possible ways to combine the text and image.

Some final responses using digital drawing were seen. Most lacked technical skill and planning, and consequently the composition was poor. Candidates did not realise the potential of the supporting work which was more exploratory and experimental.

Other submissions showed experiments with different logos, lettering and layouts, mostly with the use of computer software. However, the final design ideas were then painstakingly painted in minute detail. Although this practise showed the candidates' painting ability, it did not add any extra impetus to the development of the projects. It would have been far more beneficial if candidates had painted for its own sake and perhaps scanned in their paintings and worked to develop them into progressing the design process. Recreating a digital design in paint does not fulfil any extra assessment objective criteria.

Fashion and Textile Design

Some submissions included textile work within their supplementary studies and these included batik, screen-printing, weaving and embroidery. These were mostly used as a decorative element but in stronger submissions they became an integral part of the development process of the project.

At the higher level, an engagement of subject matter was clearly evident in the way that the work was developed and experimentation shown. Candidates working in this category often paid attention to the overall presentation of the work and in some cases, great care and ingenuity had been applied to lettering that had been stitched on the page or collages of designs using weaving techniques. These personal touches not only showcased technical ability but also showed an understanding of the overall design aesthetic.

At the lower level, fashion drawings were largely derivative and lacked any personal development. This level of submission tended to rely upon internet imagery or magazine clippings.

3D Design and Sculpture

Relief work and collage were seen as part of the supplementary studies within some submissions but very little sculptural work was seen as a final outcome.

At the higher level, submissions showed a sensitivity and connection to the source of inspiration which was clear and intrinsic to the culmination of the project.

A small number of ceramic sculptures were seen. There were severe limitations in preparatory research and drawing which restricted the development of ideas and techniques. Skills were crude suggesting a very limited knowledge of the media.

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Grade thresholds – June 2018

Cambridge IGCSE™ Art and Design (0400)

Grade thresholds taken for Syllabus 0400 (Art and Design) in the June 2018 examination.

		minimum raw mark required for grade:						
	maximum raw mark available	A	B	C	D	E	F	G
Component 1	100	56	44	32	26	20	13	6
Component 2	100	58	47	36	29	22	15	8
Component 3	100	65	55	45	36	27	19	11
Component 4	100	65	55	45	36	27	19	11

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
A	01, 02	136	113	90	68	55	42	28	14
B	01, 03	142	120	98	77	62	47	32	17
C	01, 04	142	120	98	77	62	47	32	17

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Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/01**

Paper 1 Broad-based Assignment **May/June 2018**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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GENERIC MARKING PRINCIPLE 5: Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
GENERIC MARKING PRINCIPLE 6: Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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AO1	**Gathering, recording, research and investigation** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and/or other sources and personal experience	20
AO2	**Exploration and development of ideas** (a) Explore a range of visual and/or other ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	**Organisation and relationships of visual and/or other forms** (a) Organise and use the visual and/or other forms effectively to express ideas (b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	20
AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
16–17	**Excellent** investigation and research from a variety of sources. Shows **expertise** in recording from direct observation and/or other sources.	**Excellent** exploration and manipulation of images. **Expertly** develops ideas through processes.	**Excellent** ability in recognition and organisation of visual elements. **Expertly** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Excellent** exploration and experimentation with materials. **Expert** ability to select and control media and processes.	**Excellent** in personal and creative response. **Expert** in personal evaluation and critical thinking.
14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
1–5	**A little** investigation and research from sources. **Some limited** recording from direct observation and/or other sources.	**A little** exploration and manipulation of images. **Some limited** development of ideas through processes.	**A little** ability in recognition and organisation of visual elements. **Some limited** expression of ideas visually and few aesthetic judgements.	**A little** ability in exploration and experimentation with materials. **Some limited** ability to select and control media and processes.	**A little** personal and creative response. **Some limited** personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
0	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.

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ART AND DESIGN **0400/02**

Paper 2 Design-based Assignment **May/June 2018**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

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GENERIC MARKING PRINCIPLE 3:

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- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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GENERIC MARKING PRINCIPLE 5: Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
GENERIC MARKING PRINCIPLE 6: Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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AO1	**Gathering, recording, research and investigation** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and/or other sources and personal experience	20
AO2	**Exploration and development of ideas** (a) Explore a range of visual and/or other ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	**Organisation and relationships of visual and/or other forms** (a) Organise and use the visual and/or other forms effectively to express ideas (b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	20
AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
16–17	**Excellent** investigation and research from a variety of sources. Shows **expertise** in recording from direct observation and/or other sources.	**Excellent** exploration and manipulation of images. **Expertly** develops ideas through processes.	**Excellent** ability in recognition and organisation of visual elements. **Expertly** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Excellent** exploration and experimentation with materials. **Expert** ability to select and control media and processes.	**Excellent** in personal and creative response. **Expert** in personal evaluation and critical thinking.
14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
1–5	**A little** investigation and research from sources. **Some limited** recording from direct observation and/or other sources.	**A little** exploration and manipulation of images. **Some limited** development of ideas through processes.	**A little** ability in recognition and organisation of visual elements. **Some limited** expression of ideas visually and few aesthetic judgements.	**A little** ability in exploration and experimentation with materials. **Some limited** ability to select and control media and processes.	**A little** personal and creative response. **Some limited** personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
0	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.

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ART AND DESIGN **0400/01**

Paper 1 Broad-based assignment **May/June 2018**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 30 April.

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READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number, name and question number on the labels provided and attach to the top right-hand corner of the front of each sheet of paper.

Answer **one** question.

In addition to the controlled test, up to **two** sheets (four sides) of A2 paper of supporting studies must be submitted. These supporting studies should be undertaken after receipt of this paper and prior to the controlled test. The supporting studies will act as your reference material which will inform your work during the examination.

Supporting studies should be taken into the examination room and must be submitted for external assessment together with your final examination work. The submission will be assessed as a whole.

At the end of the controlled test, place your final examination work on top of your supporting studies and fasten all your work together in the top left-hand corner.

All questions in this paper carry equal marks.

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INFORMATION TO TEACHERS

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Candidates cannot submit supporting studies after the start of the examination and they should not produce additional supporting studies during the controlled test.

From the work produced during the preparatory period, candidates are expected to select and organise which pieces of their supporting studies they want to submit in order to support the controlled test. Any work that they do not wish to submit should be clearly labelled as not to be submitted' and this work should be retained under secure conditions until after the end of the Enquiries about Results period. For additional guidance, you should refer to *A Guide to Administering Art and Design* and the *Cambridge Handbook*.

INSTRUCTIONS TO CANDIDATES

You may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the start of the preparatory period from your teacher. You should research and investigate your ideas with *first-hand studies of primary sources*.

What are *first-hand studies*?
First-hand studies can be carried out in a variety of methods, either by sketching a building, drawing a horse or apple or by taking a photograph of it. It should be **your** record and it should be made or produced directly from the *primary source*.

What is a *primary source*?
A primary source is the actual item, object, building, person or so on. If the question asks you to produce a response to the starting point *Dried flowers or seed pods'*, and you look in a book or use an internet search engine, then this is *secondary source material*. If you gather together some actual dried flowers and real seed pods and analyse them directly, this is classed as *first-hand studies of primary source* material.

Your supporting studies **and** your controlled test will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the Centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication

You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use the visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose one question.

1 Mechanical madness

2 A pile of books, pens, pencils and a lamp

3 Retro

4 In disguise

5 Leaf, petal and root patterns

6 Out of the blue

7 A reclining figure with their hands behind their head

8 Crossing over

9 Twilight

10 Embellish

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ART AND DESIGN **0400/02**

Paper 2 Design-based assignment **May/June 2018**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 30 April.

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READ THESE INSTRUCTIONS FIRST

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INFORMATION TO TEACHERS

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Total	**100**

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Choose **one** question.

1 Design either the board, the packaging or an advertisement for a board game called Bugs & Vines'.

2 Design a repeat pattern based on your studies of sewing equipment such as scissors, cotton reels, needles and sewing machines.

3 Use the following as a stimulus for an illustration or design brief of your choice:
A book is like a garden carried in the pocket.

4 Using your own studies of shellfish and seafood, design an advertisement or menu or the façade for a restaurant called Something from the Sea'.

5 A campaign promoting travel by bicycle wants a design for a street banner that includes the slogan On your Bike'. Base your research on your own studies of parts of a bicycle.

6 Design **two** items of clothing, based on architectural features.

7 From your studies of cakes, pastries or baking equipment design the logo for a company called Bake House'.

8 Based on your studies of birds or parts of birds, design a piece of jewellery.

9 Based on your studies of flora or fauna, produce a poster, set or costume design for a production of A Midsummer Night's Dream'.

10 Design a public sculpture for an outdoor sporting event. You should base your design on your own studies of sporting activities.

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Paper 0400/01
Broad-based Assignment

General comments

Responses were received for all questions, with **Question 8**. 'A toolbox with its contents' being the most popular. The majority of submissions showed relevant research using first hand sources gathered mainly through their own photography and sketches. These were supplemented with other secondary material where necessary. This enabled most candidates to produce individual and personal outcomes.

Experimentation with materials and processes and manipulating images to develop ideas were evident. Many candidates had made contextual references and had clearly benefitted from studying the subject matter and techniques of a wide range of artists in order to influence their own work.

Unfortunately the final examination outcomes were rarely as strong as work seen in the preparatory studies. There was lack of planning for the final compositions, with many candidates simply repeating an earlier study and enlarging it. In some cases candidates would have benefited from further consideration to alternative compositions by producing a number of small thumb-nail sketches or practicing scaling their work up.

The majority of submissions were produced in a range of 2D media and processes including paint, pencil, pen and ink, pastel, mixed media and photography.

Presentation was generally good with work sheets clearly labelled and fastened, although a few centres had mounted A2 work on A1 paper which was unnecessary.

Comments on specific questions

Question 1: Cascade

This was one of the least popular questions with responses mainly in the mid to lower mark range. The majority of compositions focused on painting waterfalls. The more successful submissions demonstrated a good technical skill and observation using a range of media including painting, pencil, pen and ink and pastel to record movement of the water and texture of the rocks. The best work demonstrated expressive palette knife application of the paint.

Others had explored the idea of human hair cascading down the body and sometimes merging with a surreal type landscape. Many of these had relied too much on secondary sourced imagery.

Question 2: A person sitting on the edge of a table

Only two submissions were seen.

Question 3: Time travel

This was a popular question with responses mainly falling within the mid mark range.

Clocks and hourglasses from different ages were common but mostly copied from secondary sources as were the many references to science fiction. Changes in fashion were also documented.

Submissions in the middle mark range and showed a satisfactory ability to record from a range of sources taken from direct observation and from photographs, including eyes and clocks, to explore ways of representing time. There was some evidence of competence in the technical skills and exploration of media use. Many submissions relied on copying from family photographs and drawing single items in the

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preparatory sheets without giving sufficient consideration to the overall composition required before producing the final piece in the exam.

A few candidates had researched other artists within the preparatory studies and the more successful candidates had used this research to inform their own composition ideas.

Question 4: Belts and buckles

The better work demonstrated a competent ability to work from observation and produce good drawings and photographs from a range of studies of the subject. Their use of line and tone showed a good grasp and understanding of the formal elements and this was evidenced in some successful studies in a range of mixed media such as paint, pencil, charcoal and pen and ink. Composition and background options were explored.

In the less successful submissions there was less evidence of an ability to control and select appropriate media to show an understanding of form, and to describe the various surface qualities of the metal and fabric of the belts and buckles.

Question 5: Facade

This was a popular question which enabled candidates to explore their immediate built environment, whilst others had based compositions on studies of faces. There were some interesting attempts to explore the psychological impact of abuse where the outer appearances hide the truth.

The more successful submissions had worked from direct observation recording different emotions by photographing and drawing themselves and others exploring different expressions. Candidates investigated the many ways people use tricks and methods to show a false image to the outside world, drawing on social media, and advertising as inspiration. There was some evidence of referring to the work of other artists to inform development of ideas and this led to some interesting exploration of materials including photography, mixed media and collage. The best work had considered different composition options before completing the exam piece.

Weaker work was very derivative often just repeating an earlier study to a larger scale.

Question 6: Natural forms in the landscape

The question encouraged a wide response in terms of gathering visual imagery and exploration of the question. Many candidates used their own photography to record from a range of sources including rocks, trees, landscape, flowers and plant forms. Some candidates showed evidence of thorough exploration of media and processes including printmaking, mixed media and collage as well as paint, pen and ink and pastel. Candidates experimented with ways to represent the different textures they had observed by working on a range of paper such as scrunched tissue paper and paper textured with string and paint. These were worked onto with mark making techniques in a range of media. The stronger submissions demonstrated relevant artist references to inspire ideas and form effective composition options.

Innovation was shown by a few candidates in proving that they worked from direct observation by recording folded blue fabric to replicate water and enlarging studies of stones to replicate boulders and rocks.

Weaker work relied on pictures of landscapes in countries far removed from India. Some very weak compositions were simply made up.

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Question 7: Reassembled

Reassembled faces, broken crockery, Lego and jigsaw pieces were all used in creating imaginative compositions. Some abstract compositions were also developed from similar starting points.

Collage and mixed media were a popular choice of media and submissions achieving marks in the higher middle mark range had demonstrated good analytical skills to select and develop studies during the preparatory period to inform the final piece in the exam.

Lower achieving work demonstrated very limited development of ideas, candidates were unable to show the ability to analyse their own work or make informed decisions regarding composition for the final piece in the exam. Final outcomes contained images scattered across the page with no real focal point.

Question 8: A toolbox and its contents

This was the most popular question.

Submissions included imaginative ways of looking at the toolbox and its contents, opening the box up, looking from above, exploring the various perspective possibilities. Candidates also considered different types of toolboxes such as those used for makeup, sewing, fishing tackle, mechanical tools as well as the more obvious toolbox contents of a spanner, screwdriver and hammer. Others created imaginative responses such as placing the tools in a landscape or incorporating personal relationships and meaning into their work, taking the idea of the tools being used to ‘mend’ the imperfections of people; or the idea of tools morphing into animal forms.

The most able candidates demonstrated a very good understanding of form and texture. Candidates worked in a range of media, including paint, colour pencil, pens and graphite to explore different ways to represent the surface qualities of the various tools. Compositions had been explored from a variety of viewpoints before selecting one to be developed as an examination piece.

Mid-level submissions showed similar skills in representing the form and perspective of the box and contents but submissions lacked the range and depth of research and exploration seen in the better examples.

Lower range submissions were limited by their lack of preparation and exam pieces were unresolved.

Question 9: Dried fruit

The best work had included excellent observational studies in a range of media and from a wide range of sources including spices, the preparation of dried food and also processed dried foods and their containers. The studies demonstrated excellent technical skill and the ability to select appropriate media to experiment with. A range of viewpoints, scale and angles were explored to develop an interesting composition in the exam piece.

Less strong submissions had used their own photography and drawn directly from these in different media such as watercolour and coloured pencil. There was less evidence of exploration of the composition and little artist research to inform ideas.

Question 10: Convex and concave

Although only a few submissions were received they represented some of the best work submitted overall. Preparatory studies included drawing and photographing from a range of reflective objects such as spoons, forks, glass marbles and glasses of water. There was also some excellent recording of people looking through magnifying glasses or spectacles.

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ART AND DESIGN

Paper 0400/02
Design-based Assignment

General comments

Most candidates opted to use pencil and paint for their submissions, with a few using collage combined with paint. There was also some use of ink and crayon. **Question 10** was the most popular question, followed by **Questions 7**, **1**, **9**, **6** with **Questions 3**, **4**, **5** and **8** being the least popular.

At the higher level, candidates had a good understanding of the design process, and the relationship between image and text. However, at the mid and lower levels the use of text was often a secondary consideration often resulting in a satisfactory image being undermined by poor text, or the poor placing of text.

Preparatory work consisted of consistent and well balanced research and development of ideas, together with skilful rendering of media at the upper level, to very weak work at the lower level. At the mid-level, sheets of preparatory work showed inconsistencies and a lack of knowledge of the design process.

There were very few examples where work of established designers or artists had acted as a catalyst for the development of ideas.

Comments on specific questions

Question 1: Sweet Swirls cake shop sign

This was the third most popular question and the best work displayed good knowledge of the design process, including examples of photographs of existing cake shops and cafes. Research and development resulted in some good observational studies of cakes and pastries with influences taken from Wayne Thiebaud. At times the preparatory studies were of a much higher level than the final examination outcome.

Mid-level work was characterised by research that is better than the ideas development, which resulted in some unresolved images. Often, there were too many single studies which were not brought together to create a final composition. Use of media lacked the skill and sophistication of work at the upper level.

At the lower level there was little research and development and poor use of media.

Question 2: Costume design for a musical performance

Not enough submissions seen to make comment on.

Question 3: Repeat pattern for wrapping paper

Not enough submissions seen to make comment on.

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Question 4: Quote

Not enough submissions seen to make comment on.

Question 5: 3D Design based on wings

Not enough submissions seen to make comment on.

Question 6: Jewellery

Upper level work consisted of some good observational studies as starting points with skilful use of media. There could have been more ideas development together with more research into existing professional jewellery makers.

At the mid-level, the preparatory work was stronger than the outcomes with jewellery taking second place to some adequate portraiture. There were some good experiments with media use seen.

Question 7: 'Wash and Brush Up'

Upper level work showed a good range of research and imagery with a confident use of media, and a developmental journey to the final outcomes. At times, the typography was unresolved which weakened the overall impact of the design.

Lower level work lacked an understanding of the design process with fragmentary preparation, poor use of media and rather untidy outcomes that lacked the precision that the products demanded.

Question 8: Banner Design

Not enough submissions seen to make comment on.

Question 9: Book cover design

The submissions were all in the mid to lower levels. There was some adequate research and development at the mid-level indicating a number of options and influences from other book designs. However, final pieces were often unresolved and lacked an understanding of composition and relationships. Typography invariably took second place.

Rudimentary drawings of animals taken from secondary sources were seen at the lower level, with little research into typography.

Question 10: Shop sign

At the upper level there were some good observational drawings and paintings of a range of flowers and shrubs. Candidates considered showing their designs in context and understood the demands of the question. There was some good examples of typography combined with image.

Lower level work relied on copying from secondary images with rather disjointed outcomes in collage and paint. Typography was often made up rather than researched in any depth.

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ART AND DESIGN

Paper 0400/03
Critical and Historical Assignment

There were too few candidates for a meaningful report to be produced.

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ART AND DESIGN

Paper 0400/04
Coursework Assignment

General comments

Almost all submissions entered for Painting and Related Media Area of Study. The most successful submissions demonstrated technical competence in sustaining work through to the final outcome. This was supported with evidence emphasising the importance of first hand study, experimentation with ideas and processes, and critical evaluation of work in progress as well as research into the work of other artists/designers.

Work seen in the mid-range levels of achievement also demonstrated creditable skills in painting, drawing or other 2D media, but limitations and inconsistencies were apparent in meeting one or more of the assessment objectives. Most notable was the lack of planning for their final outcome which was less resolved than much of the supporting work.

In the weaker submissions the work lacked a range of research, which resulted in a limited development of ideas. The sources of imagery were also sometimes unclear and the development process was insufficient to lead to a coherent and resolved final outcome.

Most candidates had presented their coursework on A2 sheets which were securely fastened and clearly labelled; considerable care had been taken to present and organise the work to show clear development of the work.

The teacher's application of the assessment criteria had been generously applied. The work had been over-valued across all of the assessment objectives, where evidence within the submissions did not support the marks awarded by the centre. Centre assessments demonstrated that they had mostly identified a correct order of merit, but sometimes had made insufficient differentiation between candidates of differing abilities.

Comments on Areas of Study

Painting and Related Media

Almost all the submissions were from this area of study. Subjects such as portraiture, landscape, natural forms, architecture, still life, local culture and local places of interest were popular choices where candidates had explored their topics to varying levels of skill and technical ability. There were also some attempts to develop more abstract compositions from these initial explorations.

The few higher level submissions demonstrated in depth research focusing largely on first hand sources recorded with skill using their own sketches and photography. They also showed the most experimentation with media, mostly drawing and painting techniques with some printmaking and a little collage. These candidates had always made connections with the works of relevant artists, who inspired the direction and journey of their work, culminating in some informed final outcomes.

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Most submissions fell into mid achievement levels. Candidates often demonstrated a satisfactory process of working through their research to produce their final outcome. However, the depth in which they investigated their topics was less detailed and informed than those candidates at the higher level. Sometimes the scope for development hindered their progress. At this level they did not often fully explore the potential within their subject matter and some would have benefited from more in-depth research during the initial stages of investigation. A range of appropriate media had been used but the manipulative skills were inconsistent. In some cases the scale of work did not translate well from the smaller supporting pieces to the larger final outcome presented challenges where the successful qualities of the smaller studies were not reflected in the outcome. It such cases it would have beneficial to consider their selection of materials and to have experimented with different scales before attempting their outcome. It was often the lack of focused planning and refinement of skills which prevented progression to the higher level.

The work at the lower level was often very incoherent and the development of ideas very difficult to understand. These candidates did not demonstrate adequate observational skills and relied on copying secondary source material downloaded from the internet. When their own photography was seen it was often of such a poor quality that it presented little opportunity for reference. Some candidates had referenced the works of others, but there was an apparent lack of understanding in the connections made which prevented them from coherently informing their own ideas. The lower level candidates had explored a range of materials in their supporting work but their ability to refine their technical skills was limited. These candidates were also unable to exercise any informed critical judgement in order to develop and refine their work.

There were insufficient submissions in the in other areas to make comments on.

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Grade thresholds – March 2019

Cambridge IGCSE™ Art and Design (0400)

Grade thresholds taken for Syllabus 0400 (Art and Design) in the March 2019 examination.

		minimum raw mark required for grade:						
	maximum raw mark available	A	B	C	D	E	F	G
Component 1	100	59	46	34	28	22	15	8
Component 2	100	58	47	36	29	22	15	8
Component 3	100	65	55	45	36	27	19	11
Component 4	100	65	55	45	36	27	19	11

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
A	01, 02	139	116	93	70	57	44	30	16
B	01, 03	145	123	101	79	64	49	34	19
C	01, 04	145	123	101	79	64	49	34	19

Cambridge Assessment International Education
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ART & DESIGN **0400/01**

Paper 1 Broad-based Assignment **March 2019**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the March 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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GENERIC MARKING PRINCIPLE 5: Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
GENERIC MARKING PRINCIPLE 6: Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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AO1	**Gathering, recording, research and investigation** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and/or other sources and personal experience	20
AO2	**Exploration and development of ideas** (a) Explore a range of visual and/or other ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	**Organisation and relationships of visual and/or other forms** (a) Organise and use the visual and/or other forms effectively to express ideas (b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	20
AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
16–17	**Excellent** investigation and research from a variety of sources. Shows **expertise** in recording from direct observation and/or other sources.	**Excellent** exploration and manipulation of images. **Expertly** develops ideas through processes.	**Excellent** ability in recognition and organisation of visual elements. **Expertly** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Excellent** exploration and experimentation with materials. **Expert** ability to select and control media and processes.	**Excellent** in personal and creative response. **Expert** in personal evaluation and critical thinking.
14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
4–5	**A little** investigation and research from sources. **Some limited** recording from direct observation and/or other sources.	**A little** exploration and manipulation of images. **Some limited** development of ideas through processes.	**A little** ability in recognition and organisation of visual elements. **Some limited** expression of ideas visually and few aesthetic judgements.	**A little** ability in exploration and experimentation with materials. **Some limited** ability to select and control media and processes.	**A little** personal and creative response. **Some limited** personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
0	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.

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Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

ART & DESIGN **0400/02**

Paper 2 Design-based Assignment **March 2019**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the March 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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GENERIC MARKING PRINCIPLE 5: Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
GENERIC MARKING PRINCIPLE 6: Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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AO1	**Gathering, recording, research and investigation** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and/or other sources and personal experience	20
AO2	**Exploration and development of ideas** (a) Explore a range of visual and/or other ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	**Organisation and relationships of visual and/or other forms** (a) Organise and use the visual and/or other forms effectively to express ideas (b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	20
AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
16–17	**Excellent** investigation and research from a variety of sources. Shows **expertise** in recording from direct observation and/or other sources.	**Excellent** exploration and manipulation of images. **Expertly** develops ideas through processes.	**Excellent** ability in recognition and organisation of visual elements. **Expertly** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Excellent** exploration and experimentation with materials. **Expert** ability to select and control media and processes.	**Excellent** in personal and creative response. **Expert** in personal evaluation and critical thinking.
14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
4–5	**A little** investigation and research from sources. **Some limited** recording from direct observation and/or other sources.	**A little** exploration and manipulation of images. **Some limited** development of ideas through processes.	**A little** ability in recognition and organisation of visual elements. **Some limited** expression of ideas visually and few aesthetic judgements.	**A little** ability in exploration and experimentation with materials. **Some limited** ability to select and control media and processes.	**A little** personal and creative response. **Some limited** personal evaluation and critical thinking.

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Marks	**AO1: Gathering, recording, research and investigation**	**AO2: Exploration and development of ideas**	**AO3: Organisation and relationships of visual and/ or other forms**	**AO4: Selection and control of materials, media and processes**	**AO5: Personal vision and presentation**
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
0	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.

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Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/01**

Paper 1 Broad-based assignment **February/March 2019**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 20 February.

3095463444

READ THESE INSTRUCTIONS FIRST

Write your centre number, candidate number, name and question number on the labels provided and attach to the top right-hand corner of the front of each sheet of paper.

Answer **one** question.

In addition to the controlled test, up to **two** sheets (four sides) of A2 paper of supporting studies must be submitted. These supporting studies should be undertaken after receipt of this paper and prior to the controlled test. The supporting studies will act as your reference material which will inform your work during the examination.

Supporting studies should be taken into the examination room and must be submitted for external assessment together with your final examination work. The submission will be assessed as a whole.

At the end of the controlled test, place your final examination work on top of your supporting studies and fasten all your work together in the top left-hand corner.

All questions in this paper carry equal marks.

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INFORMATION TO TEACHERS

The controlled test can be scheduled at **any time** provided it is completed by **20 February**.

During the preparatory period, candidates are required to produce their supporting studies in response to **one** question. They must bring this work to the start of the controlled test and these supporting studies must remain with the controlled test work under secure conditions.

Candidates cannot submit supporting studies after the start of the examination and they must not produce additional supporting studies during the controlled test.

From the work produced during the preparatory period, candidates are expected to select and organise which pieces of their supporting studies they want to submit in order to support the controlled test. Any work that they do not wish to submit should be clearly labelled as not to be submitted' and this work should be retained under secure conditions until after the end of the Enquiries about Results period. For additional guidance, you should refer to *A Guide to Administering Art and Design* and the *Cambridge Handbook*.

INSTRUCTIONS TO CANDIDATES

You may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the start of the preparatory period from your teacher. You should research and investigate your ideas with *first-hand studies of primary sources*.

What are *first-hand* studies?
First-hand studies can be carried out in a variety of methods, either by sketching a building, drawing a horse or apple or by taking a photograph of it. It should be **your** record and it should be made or produced directly from the *primary source*.

What is a *primary source*?
A primary source is the actual item, object, building, person or so on. If the question asks you to produce a response to the starting point *Dried flowers or seed pods*', and you look in a book or use an internet search engine, then this is *secondary source* material. If you gather together some actual dried flowers and real seed pods and analyse them directly, this is classed as *first-hand studies* of *primary source* material.

Your supporting studies **and** your controlled test work will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication

You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use the visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose **one** question.

1 Cascade

2 A person sitting on the edge of a table

3 Time travel

4 Belts and buckles

5 Façade

6 Natural forms in the landscape

7 Reassembled

8 A toolbox and its contents

9 Dried food

10 Convex and concave

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Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/02**

Paper 2 Design-based assignment **February/March 2019**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 20 February.

4984033302

READ THESE INSTRUCTIONS FIRST

Write your centre number, candidate number, name and question number on the labels provided and attach to the top right-hand corner of the front of each sheet of paper.

Answer **one** question.

In addition to the controlled test, up to **two** sheets (four sides) of A2 paper of supporting studies must be submitted. These supporting studies should be undertaken after receipt of this paper and prior to the controlled test. The supporting studies will act as your reference material which will inform your work during the examination.

Supporting studies should be taken into the examination room and must be submitted for external assessment together with your final examination work. The submission will be assessed as a whole.

At the end of the controlled test, place your final examination work on top of your supporting studies and fasten all your work together in the top left-hand corner.

All questions in this paper carry equal marks.

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INFORMATION TO TEACHERS

The controlled test can be scheduled at **any time** provided it is completed by **20 February**.

During the preparatory period, candidates are required to produce their supporting studies in response to **one** question. They must bring this work to the start of the controlled test and these supporting studies must remain with the controlled test work under secure conditions.

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Your supporting studies **and** your controlled test work will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication

You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

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• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
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• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use the visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose **one** question.

1 Create an advertisement for a cake shop called Sweet Swirls'.

2 From your first-hand studies of reptiles and lizards, design a costume for a theatrical performance.

3 Design a repeat pattern for wrapping paper for use in a transport museum gift shop.

4 Use the following as a stimulus for a design brief of your choice.

The glory of gardening: hands in the dirt, head in the sun, heart with nature. To nurture a garden is to feed not just the body, but the soul.

By Alfred Austin

5 From your studies of wings, create a design for a three-dimensional structure to provide shade in a garden or public park.

6 Based on your studies of crustaceans, design **two** items of jewellery.

7 Using your first-hand studies of toiletries, design a logo for a range of products called Wash & Brush-up'.

8 From your studies of the moving figure, design a banner for a local sporting event.

9 Design a cover for a children's book based on local folklore and fables.

10 Using your own studies of local flowers, design a shop sign for a florist called Lily's Roses'.

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Cambridge IGCSE Art & Design (0400/01) March 2019 IMPORTANT NOTICE

For the attention of the Exams Officer and the Art & Design teacher

IMPORTANT: This Cambridge IGCSE Art & Design (0400/01) question paper is for candidates entered for the **MARCH 2019** series **only**. Candidates have until 20 February to complete their exam.

This question paper is **NOT** for candidates entered in the June 2019 series.

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Cambridge IGCSE Art & Design (0400/02) March 2019 IMPORTANT NOTICE

For the attention of the Exams Officer and the Art & Design teacher

IMPORTANT: This Cambridge IGCSE Art & Design (0400/02) question paper is for candidates entered for the **MARCH 2019** series **only**. Candidates have until 20 February to complete their exam.

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Grade thresholds – June 2019

Cambridge IGCSE™ Art and Design (0400)

Grade thresholds taken for Syllabus 0400 (Art and Design) in the June 2019 examination.

		minimum raw mark required for grade:						
	maximum raw mark available	A	B	C	D	E	F	G
Component 1	100	62	48	35	28	22	15	8
Component 2	100	58	47	36	29	22	15	8
Component 3	100	65	55	45	36	27	19	11
Component 4	100	65	55	45	36	27	19	11

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
A	01, 02	145	120	95	71	57	44	30	16
B	01, 03	151	127	103	80	64	49	34	19
C	01, 04	151	127	103	80	64	49	34	19

Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/01**

Paper 1 Broad-based Assignment **May/June 2019**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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GENERIC MARKING PRINCIPLE 5: Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
GENERIC MARKING PRINCIPLE 6: Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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AO1	**Gathering, recording, research and investigation** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and/or other sources and personal experience	20
AO2	**Exploration and development of ideas** (a) Explore a range of visual and/or other ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	**Organisation and relationships of visual and/or other forms** (a) Organise and use the visual and/or other forms effectively to express ideas (b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	20
AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
16–17	**Excellent** investigation and research from a variety of sources. Shows **expertise** in recording from direct observation and/or other sources.	**Excellent** exploration and manipulation of images. **Expertly** develops ideas through processes.	**Excellent** ability in recognition and organisation of visual elements. **Expertly** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Excellent** exploration and experimentation with materials. **Expert** ability to select and control media and processes.	**Excellent** in personal and creative response. **Expert** in personal evaluation and critical thinking.
14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
4–5	**A little** investigation and research from sources. **Some limited** recording from direct observation and/or other sources.	**A little** exploration and manipulation of images. **Some limited** development of ideas through processes.	**A little** ability in recognition and organisation of visual elements. **Some limited** expression of ideas visually and few aesthetic judgements.	**A little** ability in exploration and experimentation with materials. **Some limited** ability to select and control media and processes.	**A little** personal and creative response. **Some limited** personal evaluation and critical thinking.

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Marks	**AO1: Gathering, recording, research and investigation**	**AO2: Exploration and development of ideas**	**AO3: Organisation and relationships of visual and/ or other forms**	**AO4: Selection and control of materials, media and processes**	**AO5: Personal vision and presentation**
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
0	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.

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Cambridge IGCSE

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Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/02**

Paper 2 Design-based Assignment **May/June 2019**

MARK SCHEME

Maximum Mark: 100

Published

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AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
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14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
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Marks	**AO1: Gathering, recording, research and investigation**	**AO2: Exploration and development of ideas**	**AO3: Organisation and relationships of visual and/ or other forms**	**AO4: Selection and control of materials, media and processes**	**AO5: Personal vision and presentation**
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
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Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/01**

Paper 1 Broad-based assignment **May/June 2019**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 30 April.

4933759319

READ THESE INSTRUCTIONS FIRST

Write your centre number, candidate number, name and question number on the labels provided and attach to the top right-hand corner of the front of each sheet of paper.

Answer **one** question.

In addition to the controlled test, up to **two** sheets (four sides) of A2 paper of supporting studies must be submitted. These supporting studies should be undertaken after receipt of this paper and prior to the controlled test. The supporting studies will act as your reference material which will inform your work during the examination.

Supporting studies should be taken into the examination room and must be submitted for external assessment together with your final examination work. The submission will be assessed as a whole.

At the end of the controlled test, place your final examination work on top of your supporting studies and fasten all your work together in the top left-hand corner.

All questions in this paper carry equal marks.

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INFORMATION TO TEACHERS

The controlled test can be scheduled at **any time** provided it is completed by **30 April**.

During the preparatory period, candidates are required to produce their supporting studies in response to **one** question. They must bring this work to the start of the controlled test and these supporting studies must remain with the controlled test work under secure conditions.

Candidates cannot submit supporting studies after the start of the examination and they must not produce additional supporting studies during the controlled test.

From the work produced during the preparatory period, candidates are expected to select and organise which pieces of their supporting studies they want to submit in order to support the controlled test. Any work that they do not wish to submit should be clearly labelled as not to be submitted' and this work should be retained under secure conditions until after the end of the Enquiries about Results period. For additional guidance, you should refer to *A Guide to Administering Art and Design* and the *Cambridge Handbook*.

INSTRUCTIONS TO CANDIDATES

You may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the start of the preparatory period from your teacher. You should research and investigate your ideas with *first-hand studies of primary sources*.

What are *first-hand* studies?
First-hand studies can be carried out in a variety of methods, either by sketching a building, drawing a horse or apple or by taking a photograph of it. It should be **your** record and it should be made or produced directly from the *primary source*.

What is a *primary source*?
A primary source is the actual item, object, building, person or so on. If the question asks you to produce a response to the starting point *Dried flowers or seed pods*', and you look in a book or use an internet search engine, then this is *secondary source* material. If you gather together some actual dried flowers and real seed pods and analyse them directly, this is classed as *first-hand studies* of *primary source* material.

Your supporting studies **and** your controlled test work will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication

You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use the visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose **one** question.

1 A crowded place

2 Items on a shelf

3 Pathways

4 Taking a selfie

5 Sliced and diced

6 Features in a landscape

7 A person fastening a shoe

8 The winning shot

9 A grand entrance

10 Merging forms

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ART AND DESIGN **0400/02**

Paper 2 Design-based assignment **May/June 2019**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 30 April.

9643297622

READ THESE INSTRUCTIONS FIRST

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Answer **one** question.

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During the preparatory period, candidates are required to produce their supporting studies in response to **one** question. They must bring this work to the start of the controlled test and these supporting studies must remain with the controlled test work under secure conditions.

Candidates cannot submit supporting studies after the start of the examination and they must not produce additional supporting studies during the controlled test.

From the work produced during the preparatory period, candidates are expected to select and organise which pieces of their supporting studies they want to submit in order to support the controlled test. Any work that they do not wish to submit should be clearly labelled as not to be submitted' and this work should be retained under secure conditions until after the end of the Enquiries about Results period. For additional guidance, you should refer to *A Guide to Administering Art and Design* and the *Cambridge Handbook*.

INSTRUCTIONS TO CANDIDATES

You may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the start of the preparatory period from your teacher. You should research and investigate your ideas with *first-hand studies of primary sources*.

What are *first-hand* studies?
First-hand studies can be carried out in a variety of methods, either by sketching a building, drawing a horse or apple or by taking a photograph of it. It should be **your** record and it should be made or produced directly from the *primary source*.

What is a *primary source*?
A primary source is the actual item, object, building, person or so on. If the question asks you to produce a response to the starting point *Dried flowers or seed pods*', and you look in a book or use an internet search engine, then this is *secondary source* material. If you gather together some actual dried flowers and real seed pods and analyse them directly, this is classed as *first-hand studies* of *primary source* material.

Your supporting studies **and** your controlled test work will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering, recording, research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication

You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use the visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose **one** question.

1 Design a poster for a musical event called The Blues Guitarist'.

2 From your studies of boats, sails and rigging, design a costume for a contemporary dance performer.

3 Based on your studies of bicycles and bicycle parts, design **two** pieces of jewellery.

4 Use the following as a stimulus for a design brief of your choice.

The world below the brine,
Forests at the bottom of the sea, the branches and leaves,
Sea-lettuce, vast lichens, strange flowers and seeds, the thick tangle, openings, and pink turf
Different colours, pale grey and green, purple, white, and gold, the play of light through the water.

From The World Below the Brine' by Walt Whitman

5 Design the stage set for a play called The Birds'.

6 Using your own studies of plants, flowers and trees, design a repeat pattern for a wallpaper called The Botanical Garden'.

7 Based on your studies of waffles, pancakes, doughnuts and sweet treats, design the sign for a kiosk called Sugar Rush'.

8 Create a circular design, based on **one** of the following elements, to be used on a plate. You should include the word and related imagery in your final design.

Earth, air, fire or water

9 Design a DVD cover for a promotional film about your region called Local Life and Customs'.

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Cambridge IGCSE Art & Design (0400/01) June 2019 IMPORTANT NOTICE

For the attention of the Exams Officer and the Art & Design teacher

IMPORTANT: This Cambridge IGCSE Art & Design (0400/01) question paper is for candidates entered for the **June 2019** series **only**. Candidates have until 30 April to complete their exam.

This question paper is **NOT** for candidates entered in the March 2019 series.

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Cambridge Assessment International Education

Cambridge IGCSE Art & Design (0400/02) June 2019 IMPORTANT NOTICE

For the attention of the Exams Officer and the Art & Design teacher

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This question paper is **NOT** for candidates entered in the March 2019 series.

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Grade thresholds – November 2019

Cambridge IGCSE™ Art and Design (0400)

Grade thresholds taken for Syllabus 0400 (Art and Design) in the November 2019 examination.

		minimum raw mark required for grade:						
	maximum raw mark available	A	B	C	D	E	F	G
Component 1	100	65	51	37	30	24	17	10
Component 2	100	58	47	36	29	22	15	8
Component 3	100	65	55	45	36	27	18	9
Component 4	100	65	55	45	36	27	18	9

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
A	01, 02	148	123	98	73	59	46	32	18
B	01, 03	154	130	106	82	66	51	35	19
C	01, 04	154	130	106	82	66	51	35	19

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Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/01**

Paper 1 Broad-based Assignment **October/November 2019**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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GENERIC MARKING PRINCIPLE 5: Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
GENERIC MARKING PRINCIPLE 6: Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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AO1	**Gathering, recording, research and investigation** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and/or other sources and personal experience	20
AO2	**Exploration and development of ideas** (a) Explore a range of visual and/or other ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	**Organisation and relationships of visual and/or other forms** (a) Organise and use the visual and/or other forms effectively to express ideas (b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	20
AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
16–17	**Excellent** investigation and research from a variety of sources. Shows **expertise** in recording from direct observation and/or other sources.	**Excellent** exploration and manipulation of images. **Expertly** develops ideas through processes.	**Excellent** ability in recognition and organisation of visual elements. **Expertly** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Excellent** exploration and experimentation with materials. **Expert** ability to select and control media and processes.	**Excellent** in personal and creative response. **Expert** in personal evaluation and critical thinking.
14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
4–5	**A little** investigation and research from sources. **Some limited** recording from direct observation and/or other sources.	**A little** exploration and manipulation of images. **Some limited** development of ideas through processes.	**A little** ability in recognition and organisation of visual elements. **Some limited** expression of ideas visually and few aesthetic judgements.	**A little** ability in exploration and experimentation with materials. **Some limited** ability to select and control media and processes.	**A little** personal and creative response. **Some limited** personal evaluation and critical thinking.

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Marks	**AO1: Gathering, recording, research and investigation**	**AO2: Exploration and development of ideas**	**AO3: Organisation and relationships of visual and/ or other forms**	**AO4: Selection and control of materials, media and processes**	**AO5: Personal vision and presentation**
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
0	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.

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ART AND DESIGN **0400/02**

Paper 2 Design-based Assignment **October/November 2019**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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GENERIC MARKING PRINCIPLE 5: Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
GENERIC MARKING PRINCIPLE 6: Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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AO1	**Gathering, recording, research and investigation** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and/or other sources and personal experience	20
AO2	**Exploration and development of ideas** (a) Explore a range of visual and/or other ideas by manipulating images (b) Show a development of ideas through appropriate processes	20
AO3	**Organisation and relationships of visual and/or other forms** (a) Organise and use the visual and/or other forms effectively to express ideas (b) Make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	20
AO4	**Selection and control of materials, media and processes** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	20
AO5	**Personal vision and presentation** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20
		100

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
18–20	**Outstanding** investigation and research from a variety of sources. **Highly accomplished** ability in recording from direct observation and/or other sources.	**Outstanding** exploration and manipulation of images. **Highly accomplished** ability to develop ideas through processes.	**Outstanding** ability in recognition and organisation of visual and/or other forms. **Highly accomplished** ability to express ideas in visual and/or other forms and make aesthetic judgements.	**Outstanding** exploration and experimentation with materials. **Highly accomplished** ability to select and control media and processes.	**Outstanding** in personal and creative response. **Highly accomplished** personal evaluation and critical thinking.
16–17	**Excellent** investigation and research from a variety of sources. Shows **expertise** in recording from direct observation and/or other sources.	**Excellent** exploration and manipulation of images. **Expertly** develops ideas through processes.	**Excellent** ability in recognition and organisation of visual elements. **Expertly** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Excellent** exploration and experimentation with materials. **Expert** ability to select and control media and processes.	**Excellent** in personal and creative response. **Expert** in personal evaluation and critical thinking.
14–15	**Very good** investigation and research from a variety of sources. Shows **proficient** ability in recording from direct observation and/or other sources.	**Very good** exploration and manipulation of images. **Proficient** development of ideas through processes.	**Very good** ability in recognition and organisation of visual elements. **Proficient** ability to express ideas visually and make aesthetic judgements.	**Very good** exploration and experimentation with materials. **Proficient** ability to select and control media and processes.	**Very good** in personal and creative response. **Proficient** personal evaluation and critical thinking.
12–13	**Competent** investigation and research from a variety of sources. **Good** ability in recording from direct observation and/or other sources.	**Competent** exploration and manipulation of images. **Good** development of ideas through processes.	**Competent** ability in recognition and organisation of visual elements. **Good** ability to express ideas visually and make aesthetic judgements.	**Competent** exploration and experimentation with materials. **Good** ability to select and control media and processes.	**Competent** in personal and creative response. **Good** ability in personal evaluation and critical thinking.

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Marks	AO1: Gathering, recording, research and investigation	AO2: Exploration and development of ideas	AO3: Organisation and relationships of visual and/ or other forms	AO4: Selection and control of materials, media and processes	AO5: Personal vision and presentation
10–11	**Satisfactory** investigation and research from a variety of sources. **Some competence** in recording from direct observation and/or other sources.	**Satisfactory** exploration and manipulation of images. **Some competence** in developing ideas through processes.	**Satisfactory** ability in recognition and organisation of visual and/or other forms. **Some competence** in expressing ideas in visual and/or other forms and making aesthetic judgements.	**Satisfactory** exploration and experimentation with materials. **Some competence** in ability to select and control media and processes.	**Satisfactory** personal and creative response. **Some competence** in personal evaluation and critical thinking.
8–9	**Adequate** ability in investigation and research from a variety of sources and in recording from direct observation and/or other sources.	**Adequate** exploration and manipulation of images and in developing ideas through processes.	**Adequate** ability in recognition and organisation of visual and/or other forms. **Adequately** expresses ideas in visual and/or other forms and makes aesthetic judgements.	**Adequate** exploration and experimentation with materials and an **adequate** ability to select and control media and processes.	**Adequate** personal and creative response with **adequate** personal evaluation and critical thinking.
6–7	**Some** evidence of investigation and research from sources. **Attempts** to record from direct observation and/or other sources are made.	**Some** evidence of exploration and manipulation of images. **Attempts** are made to develop ideas through processes.	**Some** recognition and organisation of visual elements. **Attempts** are made to express ideas in visual and/or other forms and make aesthetic judgements.	**Some** ability in exploration and experimentation with materials. **Attempts** are made to select and control media and processes.	**Some ability** in personal and creative response. **Attempts** are made to make personal evaluation and show critical thought.
4–5	**A little** investigation and research from sources. **Some limited** recording from direct observation and/or other sources.	**A little** exploration and manipulation of images. **Some limited** development of ideas through processes.	**A little** ability in recognition and organisation of visual elements. **Some limited** expression of ideas visually and few aesthetic judgements.	**A little** ability in exploration and experimentation with materials. **Some limited** ability to select and control media and processes.	**A little** personal and creative response. **Some limited** personal evaluation and critical thinking.

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Marks	**AO1: Gathering, recording, research and investigation**	**AO2: Exploration and development of ideas**	**AO3: Organisation and relationships of visual and/ or other forms**	**AO4: Selection and control of materials, media and processes**	**AO5: Personal vision and presentation**
1–3	**Very limited** in terms of investigation and research or recording from direct observation and/or other sources.	**Very limited** exploration and manipulation of images or development of ideas through processes.	**Very limited** ability in recognition and organisation of visual elements. **Slight** evidence of expression of ideas visually and few aesthetic judgements.	**Very limited** ability in exploration and experimentation with materials. **Slight** evidence of ability to select and control media and processes.	**Very limited** personal and creative response. **Slight** evidence of personal evaluation and critical thinking.
0	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.	No rewardable work.

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ART AND DESIGN **0400/01**

Paper 1 Broad-based assignment **October/November 2019**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 31 October.

0630675351

READ THESE INSTRUCTIONS FIRST

Write your centre number, candidate number, name and question number on the labels provided and attach to the top right-hand corner of the front of each sheet of paper.

Answer **one** question.

In addition to the controlled test, up to **two** sheets (four sides) of A2 paper of supporting studies must be submitted. These supporting studies should be undertaken after receipt of this paper and prior to the controlled test. The supporting studies will act as your reference material which will inform your work during the examination.

Supporting studies should be taken into the examination room and must be submitted for external assessment together with your final examination work. The submission will be assessed as a whole.

At the end of the controlled test, place your final examination work on top of your supporting studies and fasten all your work together in the top left-hand corner.

All questions in this paper carry equal marks.

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INFORMATION TO TEACHERS

The controlled test can be scheduled at **any time** provided it is completed by **31 October**.

During the preparatory period, candidates are required to produce their supporting studies in response to **one** question. They must bring this work to the start of the controlled test and these supporting studies must remain with the controlled test work under secure conditions.

Candidates cannot submit supporting studies after the start of the examination and they must not produce additional supporting studies during the controlled test.

From the work produced during the preparatory period, candidates are expected to select and organise which pieces of their supporting studies they want to submit in order to support the controlled test. Any work that they do not wish to submit should be clearly labelled as not to be submitted' and this work should be retained under secure conditions until after the end of the Enquiries about Results period. For additional guidance, you should refer to *A Guide to Administering Art and Design* and the *Cambridge Handbook*.

INSTRUCTIONS TO CANDIDATES

You may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the start of the preparatory period from your teacher. You should research and investigate your ideas with *first-hand studies of primary sources*.

What are *first-hand studies*?
First-hand studies can be carried out in a variety of methods, either by sketching a building, drawing a horse or apple or by taking a photograph of it. It should be **your** record and it should be made or produced directly from the *primary source*.

What is a *primary source*?
A primary source is the actual item, object, building, person or so on. If the question asks you to produce a response to the starting point *Dried flowers or seed pods*', and you look in a book or use an internet search engine, then this is *secondary source* material. If you gather together some actual dried flowers and real seed pods and analyse them directly, this is classed as *first-hand studies* of *primary source* material.

Your supporting studies **and** your controlled test work will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication

You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use the visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose **one** question.

1 Urban clutter

2 Shell and stone patterns

3 Camping equipment

4 Tangled

5 Cultural celebration

6 Distressed

7 Open landscape

8 A person curled up as if asleep

9 Shoppers

10 Music making

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Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

ART AND DESIGN **0400/02**

Paper 2 Design-based assignment **October/November 2019**

8 hours

The question paper may be handed to candidates as soon as it is received. The examination can be scheduled at any time provided it is completed no later than 31 October.

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READ THESE INSTRUCTIONS FIRST

Write your centre number, candidate number, name and question number on the labels provided and attach to the top right-hand corner of the front of each sheet of paper.

Answer **one** question.

In addition to the controlled test, up to **two** sheets (four sides) of A2 paper of supporting studies must be submitted. These supporting studies should be undertaken after receipt of this paper and prior to the controlled test. The supporting studies will act as your reference material which will inform your work during the examination.

Supporting studies should be taken into the examination room and must be submitted for external assessment together with your final examination work. The submission will be assessed as a whole.

At the end of the controlled test, place your final examination work on top of your supporting studies and fasten all your work together in the top left-hand corner.

All questions in this paper carry equal marks.

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

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INFORMATION TO TEACHERS

The controlled test can be scheduled at **any time** provided it is completed by **31 October**.

During the preparatory period, candidates are required to produce their supporting studies in response to **one** question. They must bring this work to the start of the controlled test and these supporting studies must remain with the controlled test work under secure conditions.

Candidates cannot submit supporting studies after the start of the examination and they must not produce additional supporting studies during the controlled test.

From the work produced during the preparatory period, candidates are expected to select and organise which pieces of their supporting studies they want to submit in order to support the controlled test. Any work that they do not wish to submit should be clearly labelled as not to be submitted' and this work should be retained under secure conditions until after the end of the Enquiries about Results period. For additional guidance, you should refer to *A Guide to Administering Art and Design* and the *Cambridge Handbook*.

INSTRUCTIONS TO CANDIDATES

You may seek initial guidance regarding the selection of question and appropriate choice of materials and processes at the start of the preparatory period from your teacher. You should research and investigate your ideas with *first-hand studies of primary sources*.

What are *first-hand studies*?
First-hand studies can be carried out in a variety of methods, either by sketching a building, drawing a horse or apple or by taking a photograph of it. It should be **your** record and it should be made or produced directly from the *primary source*.

What is a *primary source*?
A primary source is the actual item, object, building, person or so on. If the question asks you to produce a response to the starting point *Dried flowers or seed pods*', and you look in a book or use an internet search engine, then this is *secondary source* material. If you gather together some actual dried flowers and real seed pods and analyse them directly, this is classed as *first-hand studies* of *primary source* material.

Your supporting studies **and** your controlled test work will be assessed out of a total of **100 marks**. During the preparatory period, you should prepare for the controlled test by researching and developing your ideas, attempting alternative outcomes and producing supporting studies to enable you to produce a response to **one** of the questions from this paper.

You are reminded that the supporting studies and the controlled test are marked together against **all** the assessment objectives. Assessment Objective AO1 is concerned with **gathering**, **recording**, **research** and **investigation**, and Assessment Objective AO2 is concerned with **exploration** and **development** of ideas. You should take this into account when preparing your supporting studies.

You must take these supporting studies with you on the first day of the examination. Your supporting studies will then remain, with your controlled test work, at the centre while you complete the test.

At the end of the controlled test, you will be expected to edit your supporting studies and present them on no more than two sheets of A2 paper. You may mount work on both sides if you wish (four sides in total).

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You must demonstrate, in **both** your supporting studies **and** your controlled test work, that you have:

- recorded your ideas from **first-hand studies** and investigated a number of different approaches
- considered alternative media and techniques
- selected appropriate materials
- shown evidence of the influence on your work of other artists, designers and/or crafts people
- indicated cultural references, personal evaluations and critical analysis.

Quality of written communication

You are reminded that where written evidence is presented alongside any of your work for this component, both the practical work and the written information (commentary, notes and annotations) will be assessed in conjunction with each other and against all the assessment objectives.

You do not have to communicate in writing but if you do, then you should ensure that you:

- write in legible English
- check your spelling, punctuation and grammar to make sure that your meaning is clear
- use a style of writing that is appropriate and fits the context of the work
- organise information in a way that makes it clear and coherent
- use specialist terminology as appropriate
- reference correctly all source material.

Your work will be assessed using the following assessment objectives:

AO1 Gathering, recording, research and investigation	**Marks**
• investigate and research a variety of appropriate sources • record and analyse information from direct observation and/or other sources and personal experience	**20**
AO2 Exploration and development of ideas	
• explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes	**20**
AO3 Organisation and relationships of visual and/or other forms	
• organise and use the visual and/or other forms effectively to express ideas • make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms	**20**
AO4 Selection and control of materials, media and processes	
• show exploration and experimentation with appropriate materials • select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions	**20**
AO5 Personal vision and presentation	
• show personal vision and commitment through an interpretative and creative response • present an informed response through personal evaluation, reflection and critical thinking	**20**
Total	**100**

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Choose **one** question.

1 Design a poster advertising an archaeological exhibition called Hidden Treasures'.

2 Based on your studies of worn out and dilapidated structures, produce an illustration for a magazine focusing on poverty and deprivation.

3 Using your own studies of interlocking hands, design a three-dimensional commemorative sculpture to celebrate local community spirit.

4 Use the following as a stimulus for a design brief of your choice.

The landscape you grow up in speaks to you in a way that nowhere else does.'

by Molly Parker

5 Design a vertical banner to celebrate 100 Years of Motoring'.

6 Based on your own first-hand studies of cacti and succulents, design a repeat pattern for a swimming costume.

7 Create a logo for a pet food company called Bitez'.

8 Using your own studies of people in conversation, design a cover for a book titled The Misheard Whisper'.

9 Design the packaging for a brand of soap called Sea Breeze'.

10 From your own studies of electrical components such as plugs, wiring, switches and circuit boards, design **two** items of jewellery or fashion accessories.

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ART & DESIGN **0400/02**

Paper 2 Externally Set Assignment **For examination from 2020**

SPECIMEN PAPER **8 hours**

This paper may be given to candidates as soon as it is received by the centre. The 8-hour supervised test can be scheduled at any time provided it is completed no later than [date to be confirmed on live paper].

INSTRUCTIONS

- Choose **one** starting point and develop your ideas.

INFORMATION

- The total mark for this paper is 100.
- All starting points are worth equal marks.

This document has **4** pages. Blank pages are indicated.

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Choose **one** starting point:

1 Changing times

2 On the edge

3 Pipes and plumbing

4 Shelter

5 A disregarded object

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Preparatory period

You should select **one** starting point from this paper and start to develop your ideas. You may discuss your choice of starting points with your teacher at the beginning of the preparatory period for initial advice on materials and processes to explore. After that you must carry out your own research, planning and investigation of ideas to develop your own personal response.

In addition to the work you produce during the supervised test, you should submit up to **two** A2 sheets of supporting studies. You may use both sides of the paper if you wish.

There is no restriction on the size and scale of the work produced during the preparatory period but all work must be submitted on A2 sheets of paper. Work that is larger than A2, fragile or three-dimensional must be photographed, printed and mounted on an A2 sheet. You may work on a smaller scale if you prefer.

You may begin preparing your supporting studies as soon as you receive this paper and continue until the start of the supervised test. The supporting studies are your reference material, which will inform your work during the test.

Your supporting studies should show how you have developed your ideas and attempted different outcomes during the preparatory period. Remember that you have a limited time to produce your supporting studies and develop your ideas for your final outcome before the test.

You must bring your supporting studies to the start of the test so you can refer to them during the test. You must not add to or edit your supporting studies once the test begins. The centre will keep your supporting studies and final outcome secure for the whole test period.

All sources must be clearly and correctly referenced and you must identify sources that are not your own.

Supervised test

The supervised test will take place under examination conditions and will be split into a maximum of three sessions over no more than two weeks.

You should select and organise your supporting studies to support the final outcome that you produce during the test. You are **not** permitted to have access to the internet during the test.

Your supporting studies must be submitted with the final outcome and all work must be clearly labelled. Write your name, candidate number, centre number and the number of your chosen starting point on the labels provided and attach to the top right-hand corner of each sheet of paper.

The supporting studies and final outcome will be marked together against all the assessment criteria out of a total of 100 marks.

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Assessment criteria

Your work will be assessed against the following criteria, which test your ability to:

- **record ideas, observations and insights relevant to intentions as work progresses.** You can do this by:
  - recording ideas from first-hand studies such as your own drawings and photographs, as well as from secondary imagery
  - understanding the importance of continually evaluating your work.

- **explore and select appropriate resources, media, materials, techniques and processes.** You can do this by:
  - exploring methods to develop themes and ideas throughout the preparatory period
  - trying to find more appropriate ways to communicate your ideas.

- **develop ideas through investigation, demonstrating critical understanding.** You can do this by:
  - understanding the importance of the context
  - developing your ability to clearly show the differences between your ideas and the ideas of others
  - carrying out in-depth research into artists, designers and cultural influences to help develop your ideas where appropriate.

- **present a personal and coherent response that realises intentions and demonstrates an understanding of visual language.** You can do this by:
  - planning and producing a personal outcome which expresses what you want to communicate
  - understanding the principles and conventions of visual language.

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ART & DESIGN **0400/02**

Paper 2 Externally Set Assignment **For examination from 2020**

MARK SCHEME

Maximum Mark: 100

Specimen

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

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GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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Assessment criteria for Paper 2 Externally Set Assignment

AO1: Record ideas, observations and insights relevant to intentions as work progresses **25 marks**	**AO2: Explore and select appropriate resources, media, materials, techniques and processes** **25 marks**	**AO3: Develop ideas through investigation, demonstrating critical understanding** **25 marks**	**AO4: Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language** **25 marks**
Excellent skill in recording observations from a variety of relevant sources, showing intentions **effectively** **21–25**	**Excellent** exploration of media, materials, techniques and processes, showing **effective** selection of relevant resources **21–25**	**Excellent** development of ideas through investigation, demonstrating **effective** critical understanding **21–25**	**Excellent** realisation of intentions, demonstrating **effective** understanding of visual language **21–25**
Confident skill in recording observations from a variety of relevant sources, **consistently** showing intentions **16–20**	**Confident** exploration of media, materials, techniques and processes, **consistently** selecting relevant resources **16–20**	**Confident** development of ideas through investigation, **consistently**, demonstrating critical understanding **16–20**	**Confident** realisation of intentions **consistently**, demonstrating understanding of visual language **16–20**
Competent skill in recording observations from a variety of relevant sources, showing **clear** intentions **11–15**	**Competent** exploration of media, materials, techniques and processes, showing **clear** selection of relevant resources **11–15**	**Competent** development of ideas through investigation, demonstrating **clear** critical understanding **11–15**	**Competent** realisation of intentions, demonstrating **clear** understanding of visual language **11–15**
Satisfactory skill in recording observations from several relevant sources, showing **some** intentions **6–10**	**Satisfactory** exploration of media, materials, techniques and processes, showing **some** selection of relevant resources **6–10**	**Satisfactory** development of ideas through investigation, demonstrating **some** understanding **6–10**	**Satisfactory** realisation of intentions, demonstrating **some** understanding of visual language **6–10**
Limited skill in recording observations from one or more sources, showing **basic** intentions **1–5**	**Limited** exploration of media, materials, techniques and processes, showing **basic** selection of resources **1–5**	**Limited** development of ideas through **basic** investigation **1–5**	**Limited** realisation of intentions, demonstrating a **basic** understanding of visual language **1–5**
No creditable response **0**	No creditable response **0**	No creditable response **0**	No creditable response **0**

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