

ART AND DESIGN (US)

0415/02

Paper 2 Design-Based Assignment

May/June 2015

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 April 30.

READ THESE INSTRUCTIONS FIRST

Write your Center 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 should 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.



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

This document consists of **4** printed pages.

INFORMATION TO TEACHERS

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

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 organize 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 labeled 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 analyze 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 and 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 Center 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).

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

- 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 make sure 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
- organize 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
<ul style="list-style-type: none"> • investigate and research a variety of appropriate sources • record and analyze information from direct observation and/or other sources and personal experience 	20
AO2 Exploration and development of ideas	
<ul style="list-style-type: none"> • explore a range of visual and/or other ideas by manipulating images • show a development of ideas through appropriate processes 	20
AO3 Organization and relationships of visual and/or other forms	
<ul style="list-style-type: none"> • organize and use visual and/or other forms effectively to express ideas • make informed aesthetic judgments by recognizing the effect of relationships between visual and/or other forms 	20
AO4 Selection and control of materials, media, and processes	
<ul style="list-style-type: none"> • 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	
<ul style="list-style-type: none"> • show personal vision and commitment through an interpretive and creative response • present an informed response through personal evaluation, reflection, and critical thinking 	20
Total	100

Choose **one** question.

- 1 From your close-up studies of the jaws, beaks, legs, teeth, or claws of animals, reptiles, or birds, produce a design advertising for a series of TV nature programs called **A Bite to Eat**.
- 2 Produce packaging designs for a range of hair and beauty products called **BrushUP** aimed at the teenage market. Use your own studies of brushes, combs, hair or nail clippers, scissors, razors, or related items as a starting point.
- 3 Use one or more of the following as a starting point for a design brief of your choice. You may produce your work in any appropriate medium.

Dewdrops, droplets, globules, drips, leaks, spills, puddles, sprays, rivulets, showers, streams, baths, pools, rivers, torrents, cascades, lakes, lochs, seas, and oceans.
- 4 Design lettering for the word **Botanix** based on your first-hand studies of plant forms.
- 5 From your own studies of noses, mouths, eyes, and ears, produce a design or designs for a fashion catwalk show called **Face to Face**.
- 6 Using your own detailed studies of items such as nails, screws, pins, wallplugs, drawing pins, buttons, hooks, nuts, and bolts, produce a design for a large-scale wall hanging, installation, advertising hoarding, or free-standing feature.
- 7 Based on close-up studies of woven or knitted fabric, artifacts, or objects, produce a design to promote or include in an exhibition called **Handmade**.
- 8 Using your own studies of broken or discarded computer components as a starting point, design a large scale 3D piece for the head office of an IT manufacturer. This could take the form of a sculptural wall piece, a mobile, an installation, or a freestanding form. Show how the piece would fit into its surroundings.
- 9 Using your own original studies of rocks, crystals, or geological formations, develop designs for use in a shop called **The Mineral Mine**.

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