

**ADVANCED SUBSIDIARY GCE****ART AND DESIGN**

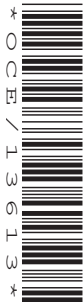
Unit 2: Controlled Assignment

F421–F426

Assessment materials should be stored securely once received. Art teachers are allowed brief access to the materials before they are released to candidates to ensure adequate resources are available during the examination. This must be done in the presence of the Examination Officer and the assessment materials must be stored securely again until they are given out to candidates on 1 February or as soon as possible after this date.

JUNE 2010

Time: 5 hours

**INSTRUCTIONS TO TEACHERS**

- This paper is to be given to candidates on the 1 February or as soon as possible after this date.
- Candidates must have a minimum of 3 weeks to plan and prepare their work.
- The controlled 5 hours can then be scheduled at any time provided that the marks can be submitted by the deadline of 31 May.

INSTRUCTIONS TO CANDIDATES

- Choose **one** of the starting points from any of sections 1-5.
- All starting points are intended to be appropriate to any endorsement, apart from Critical and Contextual Studies candidates, who **must** choose a starting point from sections 4 or 5.
- If you are taking an endorsed qualification your work **must** be from the same endorsement that you covered in Unit 1 Coursework Portfolio.
- All candidates must acknowledge their sources.

INFORMATION FOR CANDIDATES

- All starting points carry equal marks [100].
- You have time before the 5 hours to plan and prepare your work. You will be given at least a minimum of 3 weeks for this planning and preparatory work. The work done during this period should be taken into the 5 hours of controlled time.
- During the 5 hours of controlled time you are required to demonstrate your ability to articulate your intentions through to a coherent realisation(s)/outcome(s) of your work.
- This document consists of **8** pages. Any blank pages are indicated.

Guidance to Candidates

This examination tests your analytical skills. You are required to select **one** of the starting points from the following sections.

You are then required to plan and produce preparatory work and, in the 5 hour controlled time, produce realisation(s)/outcome(s) relevant to your planning and preparatory work.

The starting points are arranged into five sections:

- stimuli
- observational
- design brief
- art in context
- visual starting points.

You must demonstrate in both your preliminary work and your realisation(s)/outcome(s) that you have:

- recorded your experiences and observations
- researched and explored your ideas
- used suitable materials and techniques
- shown connections between your work and that of other artists, designers or craftspeople.

Methods of working should include as appropriate:

- working from direct observation and experience
- exploring the qualities of materials, processes and techniques
- developing a theme in a personal or imaginative way
- relating to the work of artists, designers or craftspeople
- identifying and responding to a problem and offering possible solutions or lines of enquiry.

Your work will be assessed on your ability to do the following:

- AO1** **develop** ideas through sustained and focused investigation informed by contextual and other sources, and demonstrate analytical and critical understanding. **[30]**
- AO2** **experiment** with and select appropriate resources, media, materials, techniques and processes for reviewing and refining ideas as your work develops. **[30]**
- AO3** **record** in visual and/or other forms ideas, observations and insights relevant to intentions and demonstrate an ability to reflect on work and its progress. **[20]**
- AO4** **present** a personal, informed and meaningful response demonstrating critical understanding, realising intentions and where appropriate making connections between visual, written, oral and other elements. **[20]**

Total marks 100

Section 1: Stimuli

- 1 Ripples
- 2 Social
- 3 Rigid
- 4 Stacked
- 5 Cross-section

Section 2: Observational

- 6 Orange
- 7 Prone Figure
- 8 Sewing Accessories
- 9 Jeans
- 10 Backyard

Section 3: Design Brief

- 11 A manufacturing company are looking to hold an exhibition of artefacts and garments based on designs inspired by spirals.
- 12 A theatre company is looking for costumes and set designs for its production of George Orwell's *Animal Farm*.
- 13 The RIBA are introducing a new series on contemporary architects and the first will feature 'Sir Norman Foster.' You are asked to prepare a book jacket design.
- 14 A wallpaper company wants new designs for its new collection which combines De Stijl with Japanese prints.
- 15 A fashion company is looking for designs and garments which explore the imagery of municipal buildings.

Section 4: Art in Context

- 16** Mirrors have been used by artists to enhance their ideas and add to the visual impact of their work.

Undertake **either**:

- (a)** a written and illustrated study of 1500 words which compares **three** two-dimensional images by different practitioners.

OR

- (b)** a practical visual analysis where **four** works depicting or employing mirrors in different styles or centuries are compared.

- 17** Analyse how artists have depicted angels.

Present your findings in **either** an illustrated essay of 1500 words **or** a visual study with annotations.

- 18** Man and his relationship with the machine can be seen in works by the Futurists, Epstein, Leger and Nam June Paik.

Explore these ideas in **either** your own practical work or an annotated workbook to evaluate your findings.

- 19** Use draperies related to the human form such as those on the Parthenon sculptures as a starting point for one of the following

- a wall hanging,
- a textile sculpture,
- a ceramic object,
- a design for an exhibition.

Full working notes and drawings must accompany your work.

- 20** Food on a table and feasting have often been used to celebrate vital events in everyday human life.

Explore this theme as one of the following outcomes

- (a)** a written and illustrated evaluation,
- (b)** designs for an exhibition,
- (c)** a CD ROM with hard copy text.

Section 5: Visual Starting Points**Sculpture or Installation**

Use **one** image as a starting point and answer **one** option:

Image A

The Burgers of Calais by Auguste Rodin 1884–95
Cast bronze, Victoria Gardens, Westminster, London.

- 21 (a) In an evaluative essay of 1500 words assess the development of this sculpture from commission to display.
- (b) Using this as a starting point explore the power of feet and hands as an expressive force in three dimensional art.

Painting or Design

Image B



Rain Steam and Speed by J.M.W. Turner before 1844
Oil on canvas 91 × 122 cm, The National Gallery, London.

- 22 (a) Design a poster, tickets and an introductory leaflet for an exhibition based on The Industrial Revolution depicted in Art.
- (b) Write an illustrated essay of 1500 words which investigates the depiction of trains or speed in the work of **three** different artists.
- (c) Design an exhibition based on the theme the Railways in the Nineteenth Century. In particular look at the machinery, people and buildings of the period.

Architecture

Image C



The National Gallery, London, The Sainsbury Wing by Robert Venturi 1991.
Nelson's Column and Alison Lapper on the fourth plinth by Marc Quinn.

- 23 (a) Design an alternative facade to the new extension of the National Gallery on Trafalgar Square which also incorporates a related sculpture on the fourth plinth.
- (b) Design an exhibition **or** write an illustrated essay of 1500 words which is based on **either** the Buildings of The National Gallery **or** the History of Sculptures on the Fourth Plinth.

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