



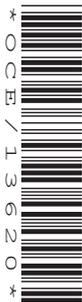
ADVANCED GCE
ART AND DESIGN
 Controlled Assignment

F441–F446

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: 15 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 15 hours can then be scheduled at any time provided that the marks can be submitted by the deadline of 31 May 2010.

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 15 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 15 hours of controlled time.
- During the 15 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 15 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 could 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. **[20]**
- AO2** **experiment** with and select appropriate resources, media, materials, techniques and processes for reviewing and refining ideas as your work develops. **[20]**
- 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. **[30]**
- 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. **[30]**

Total marks 100

Section 1: Stimuli

- 1 Emerging
- 2 Discarded
- 3 Saturation
- 4 Illusion
- 5 Measurement

Section 2: Observational

- 6 Up light
- 7 Figure descending
- 8 Plumage
- 9 Spectators
- 10 Bike rack

Section 3: Design Brief

- 11 A theatre company is looking for costumes and set designs for its production of Frank Herbert's *Dune*.
- 12 The Victoria and Albert Museum is planning an exhibition of artefacts and garments based on designs from stained glass windows.
- 13 A publishing company wants book jacket designs for its new medical textbook.
- 14 A fashion company is looking for designs and garments which are based on the colours and images by the Bloomsbury Group.
- 15 A publicity company wants promotional material for a community festival celebrating music and dance.

Section 4: Art in Context

For these questions you may make a practical or written response. Final responses should be presented in an appropriate format, such as a visual diary, a work file, mounted on sheets in a folder or on a CD Rom.

- 16** Foliage has been a central feature of design in different centuries and cultures, including Islamic Art and Gothic Art. Foliage designs have also been developed by many artists and craftspeople including William Morris and William de Morgan. You are asked to investigate this theme and produce:

Either:

- (a) a written and illustrated essay investigating connections between ideas, imagery and design from different periods or cultures.

OR

- (b) a series of practical studies with critical analysis and annotations.

- 17** The subject of the Bathers has been a central theme in the development of Western Art. Explore through critical and visual analysis how this subject has been treated through the work of different artists and produce **one** of the following:

- (a) a graphic design outcome/realisation for an exhibition which includes a poster, a CD cover, tickets, a badge and a newspaper advertisement.

- (b) a three dimensional response in ceramic or other materials.

- (c) a folded written A4 document which explores connections and treatment of the theme through visual and critical analysis.

- 18** Illuminated manuscripts such as the Book of Kells, The Luttrell Psalter and the Taymouth Hours have proved an excellent resource for studying the beliefs and everyday life of the Middle Ages. Using imagery and details from researched examples you are asked to produce one of the following as a focused, realised outcome:

- a series of photographs
- a ceramic relief
- a range of textiles

- 19** Art is often used to reflect political change such as posters of the Russian Revolution, World War II propaganda and the anti- Vietnam War campaign. From your selected research complete one of the following:

- (a) a stage set for a political play with a set of costumes to reflect characters or officials of different status

- (b) a written article which compares imagery and ideas in this theme for a forthcoming television series. This could include story boards, a video or a design on paper.

- 20** Write an illustrated essay which evaluates the social, historical and economic impact of **one** of the following institutions or events on the work of artists and their patronage:

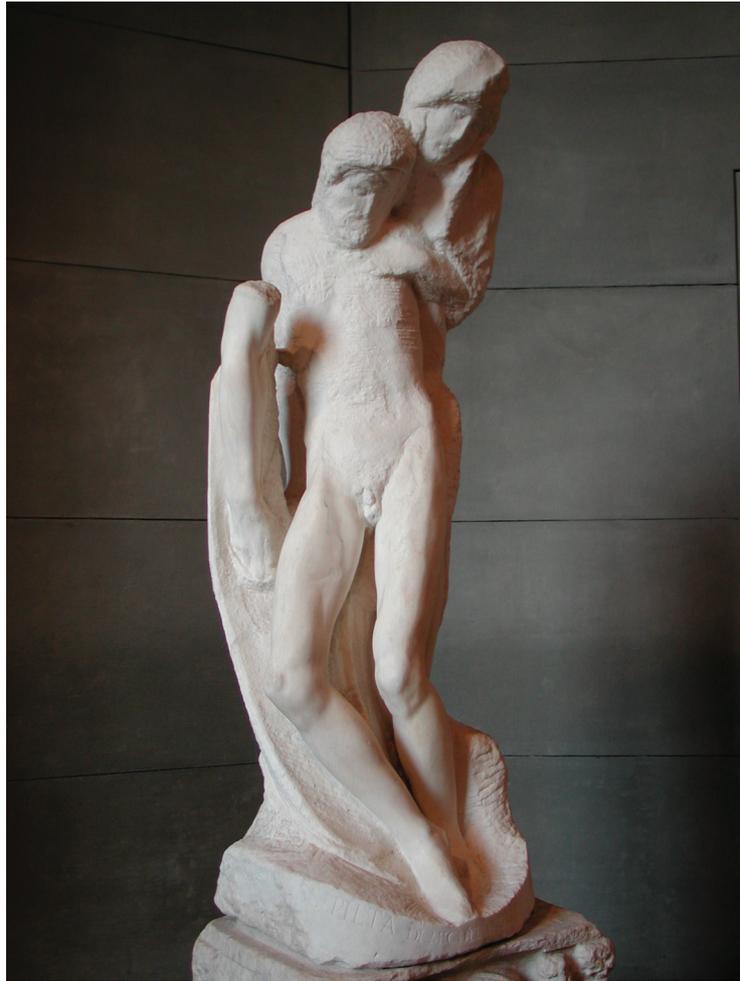
- The Royal Academy
- The Turner Prize
- The Grand Tour
- The invention of photography

Section 5: Visual Starting Points

Sculpture or Installation

For these questions you may make a practical or written response. Final responses should be presented in an appropriate format, such as a visual diary, a work file, mounted on sheets in a folder or on a CD Rom.

Image A

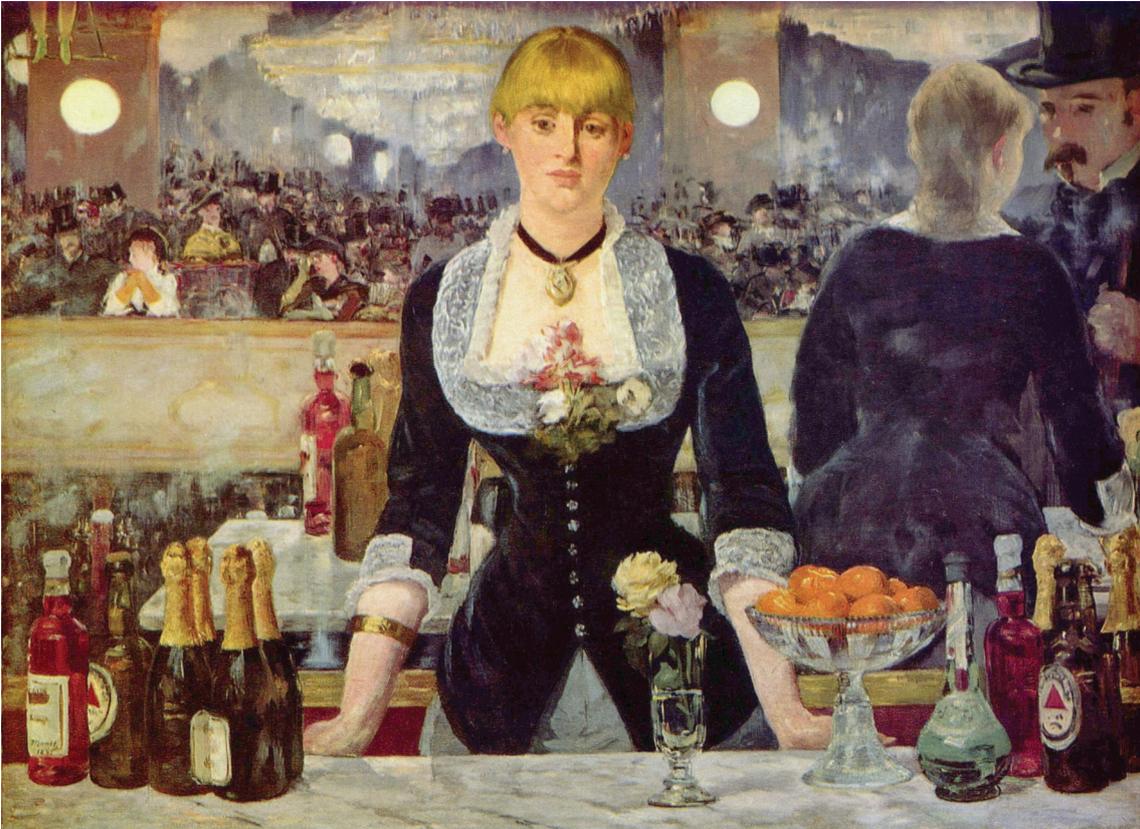


The Rondanini Pieta by Michelangelo 1564
Marble 195 cm, Castello Sforzesco, Milan

- 21 Using image A as a starting point, complete **one** of the following outcomes:
- (a) Design an exhibition which explores the portrayal of the human form. This design should include a model of the gallery with details of chosen works for labelling and an information leaflet.
 - (b) Fragments or parts of figures are often represented in sculpture in many forms. Make a written, illustrated response to this theme analysing sculptures from different periods.

Painting or Design

Image B



A Bar at the Folies – Bergère by Edouard Manet 1882
Oil on canvas 96 × 130 cm, The Courtauld Institute of art Gallery, London

- 22 The working peasant and industrial workers have often been presented by artists to reveal social change. Using image B as a starting point, complete **one** of the following outcomes:
- (a) Design **two** written and illustrated articles: one for a tabloid newspaper and the general public and another for an arts magazine.
 - (b) Make designs for an exhibition and a printed introduction pamphlet using 'work and workers' as the theme.

Architecture

Image C



Imperial War Museum North by Daniel Libeskind 2002
Salford Quays, Manchester

23 Using image C as a starting point, complete **one** of the following outcomes:

- (a) A written and illustrated evaluation investigating and comparing the design of museums since 1950.
- (b) Design an exhibition which shows how galleries and museums have changed in the last 200 years.

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