

**ADVANCED GCE**  
**ART AND DESIGN**  
Controlled Assignment

**F441–F446**

**This is the A2 assessment material and should be stored securely once received. Art teachers are allowed brief access to the assessment material before it is released to candidates to ensure adequate resources are available during the examination. This must be done in the presence of the Examinations Officer and the assessment material must be stored securely again until given to candidate on 1 February or as soon as possible after this date.**

**JUNE 2011**

**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 2011.

**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 Journey
- 2 Snapshot
- 3 Detail
- 4 Puzzle
- 5 Curves

**Section 2: Observational**

- 6 Sunlight
- 7 Laces, loops and knots
- 8 Park
- 9 Chairs
- 10 Figures and faces

**Section 3: Design brief**

- 11 A publishing company wants book jacket designs for a new edition of Sir Arthur Conan Doyle's *The Hound of the Baskervilles*.
- 12 A gallery is planning an exhibition of artefacts and garments based on totem poles.
- 13 An ironing board manufacturer wants promotional material for its products using silhouettes.
- 14 A fashion company is looking for designs and garments which are based on paintings and images used by the Vorticists.
- 15 A publicity company wants promotional material for a new film production of *Kes*.

### 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, or mounted on sheets in a folder or on a CD-ROM.

- 16** The depiction of animals and mythological creatures in dramatic compositions is common to the work of Gothic sculptors, Japanese printmakers and artists such as Peter P. Rubens, George Stubbs, Théodore Géricault, Edwin Landseer, Franz Marc, and Nicola Hicks.

You are asked to investigate an aspect of this theme and produce:

**Either:**

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

**OR**

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

- 17** Figures seemingly trapped in an interior are portrayed in works by Frances Bacon, Paula Rego, René Magritte, Tony Oursler, Vincent Van Gogh and Max Beckmann. Answer **one** of the three options below:

- (a) Design an exhibition of selected works on this theme which includes a model, an illustrated pamphlet and a poster.

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

- (c) Write an illustrated essay which explores the theme of figures in an interior.

- 18** Artists such as Damien Hirst, William Heda, Sam Taylor-Wood and William Kienholz have depicted decay, the passing of time and the human condition.

Using imagery and details from these starting points you are asked to produce **one** of the following:

- a series of photographs
- a ceramic relief
- a comparative illustrated essay.

- 19** Art and lens based media have altered the way we respond to and record, social political and economic events and natural disasters. Research an aspect of this theme through one of the following:

- (a) a photographic record exploring some of these ideas.

- (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 designs on paper.

- 20** Write an illustrated essay which evaluates the social, historical and economic impact of **one** of the following architectural elements:

- cast iron
- the Gothic roofing vault
- steel and concrete
- glass.

## Section 5: Visual Starting Points

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, or mounted on sheets in a folder or on a CD-ROM.

### Sculpture or Installation

#### Image A

*Rock Drill* by Jacob Epstein 1914  
Cast bronze, Tate Gallery, London

**21** Using Image A as a starting point, complete **one** of the following:

- (a)** Design an exhibition which explores the portrayal of the human form as a 'mechanised being' or 'robot' in any aspect of visual art and lens based media. Your design should include a model of the gallery with details of chosen works for labelling and an information leaflet.
- (b)** Machine age depiction of the human form, suggests a changing relationship of man to his environment and individuality. Make a written, illustrated response to this theme analysing the work of artists from different periods or styles.

## Painting or Design

Image B



*Woman and Dead Child* by Kathe Kollwitz 1903  
Soft ground etching. Trustees of the British Museum, London.

- 22** Mother and child is a subject explored over many centuries by artists. Using this image as a starting point complete **one** of the following outcomes:
- (a)** Write an illustrated essay that evaluates images of the mother and child by different practitioners. You should explain the differing social and cultural contexts of your chosen works.
  - (b)** Produce a series of practical studies which explores different treatment of the theme of mother and child across different cultures and centuries.

## Architecture

Image C



*Albert Dock, (Tate Liverpool) by Jesse Hartley 1841–48  
Liverpool.*

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

- (a) A written and illustrated evaluation which investigates the changes in the design and construction of industrial architecture based on this image and other examples.
- (b) Design a new gallery based on the design of industrial buildings which exemplifies the main changes in ideas and use of materials.

Plans and artists' impressions should be presented together with A4 printed guide for visitors.

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