

**Teachers are allowed prior access to this
assessment material under secure conditions
To be given to candidates on or after 1 February**

AS GCE ART AND DESIGN

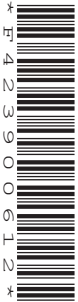
F421–F426 Controlled Assignment

JUNE 2012

Please refer to the separate Instructions for
Teachers (F421-F426/IT).

Duration: 5 hours

Marks must be submitted by 31 May.



INSTRUCTIONS TO TEACHERS

- 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.
- 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 5 hours supervised time can then be scheduled at any time provided that the marks can be submitted by the deadline of 31 May 2012.

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 supervised time to plan and prepare your work. You will be given 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 supervised time.
- During the 5 hours 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 **12** 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 will need to produce preparatory work relevant to your endorsement. The preparatory work can be used during the 5 hours supervised time period.

You will then have 5 hours of supervised time in which to produce and present your outcome(s). Your centre will advise you of the dates of the 5 hours supervised time.

Once the 5 hours supervised time has started you are not permitted to continue on your preparatory work. This is kept securely with your outcome(s) and submitted at the end of the 5 hours supervised time.

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 Scales
- 2 Temperature
- 3 Concentric
- 4 Click
- 5 Icon

Section 2: Observational

- 6 Shine
- 7 Domestic
- 8 Acrobatic
- 9 Regalia
- 10 Models

Section 3: Design brief

- 11 A gallery is looking to hold an exhibition of artefacts and garments based on designs inspired by mosaics.
- 12 A publishing company is looking for cover page designs for its new population atlas.
- 13 The Fire Brigade is looking to hold an exhibition of artefacts, garments and poster designs for its new safety campaign.
- 14 A company is looking for costumes and set designs based on Op or Kinetic art for its production of the ballet *Swan Lake*.
- 15 A fashion company is looking for designs, artefacts and garments, which explore the imagery of cookery.

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** Animals feature as an important element in the work of cave painters, medieval weavers and manuscript artists as well as individual artists such as Paolo Uccello, Sir Peter Paul Rubens, Francis Barlow, George Stubbs, Eugène Delacroix, Pablo Picasso, Damien Hirst and Nicola Hicks.

Explore this theme as the basis for **one** of the following:

- the design of an exhibition of 10 chosen works
- an illustrated essay
- a visual study with annotations.

- 17** Analyse how architects, artists and designers have been influenced by the increasing demands of city living.

Explore this theme through **one** of the following outcomes:

- a written and illustrated evaluation
- a design for an exhibition pamphlet or poster
- a series of painted studies or a CD-ROM.

- 18** How have architects revived the elements of the classical temple such as the Parthenon since the Classical Revival in the 18th Century?

Explore these ideas through **one** of the following:

- an illustrated essay
- a set of documentary photographs
- an annotated work book which evaluates your findings.

- 19** The impact of masks from different cultures in the early twentieth century represented a new way of portraying the human form. Using the study of masks as a starting point create a response in one of the following:

- sculpture or ceramics
- a photographic portfolio
- fabric designs.

Full working notes and drawings must accompany your work.

- 20** Issues of gender are a major concern in the work of many artists such as Artemisia Gentileschi, Jenny Saville, Mona Hatoum, Cindy Sherman, Judy Chicago and Nan Goldin.

EITHER

Make several practical studies which explore this theme. You should include a written commentary of your influences and techniques.

OR

Compare works by **three** different artists and make a written evaluation in an illustrated essay which explores this theme.

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.

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

Sculpture or Installation

Image A



Self by Marc Quinn 1991
 Artist's blood, stainless steel, perspex, refrigeration equipment
 208 × 63 × 63 cm
 The Saatchi Collection, London.

21 Choose **one** of the following questions based on Image A:

- (a) In an illustrated essay, assess the contrasts in portrayal of the human head in the work of sculptors since 1900.

Use the work of at least **three** artists.

- (b) Using this image as a starting point make a series of sculptures, paintings or photographs of human heads which reveal unusual viewpoints or use of materials.

Painting or Design

Image B



The Last of England by Ford Madox Brown 1852-55
Oil on panel, 82 × 75 cm
Birmingham Museum and Art Gallery

22 Choose **one** of the following questions based on Image B:

- (a) Design a poster, tickets and an introductory leaflet for an exhibition based on a comparison of images depicting travel.
- (b) Write an illustrated essay which investigates the Pre-Raphaelites and their use of subject matter.

Use the work of at least **three** different artists.

Architecture

Image C



The Royal Pavilion by John Nash 1815
Brighton

23 Choose **one** of the following questions based on Image C:

- (a) Explore the links between the design of this Pavilion with other buildings, art work and designs which have also been influenced by exotic eastern sources.

This could be in the form of an annotated work book **or** an illustrated essay.

- (b) Using Image C as a starting point explore the dome as an architectural feature through a series of ceramic studies, architectural models or detailed drawings.

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