

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

A2 GCE ART AND DESIGN

F441–F446 Controlled Assignment

JUNE 2012

**Please refer to the separate Instructions for
Teachers (F441-F446/IT)**

Duration: 15 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 15 hours of 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 15 hours of 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 15 hours of supervised time.
- During the 15 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 15 hours supervised time period.

You will then have 15 hours of supervised time in which to produce and present your outcome(s). Your centre will advise you of the dates of the 15 hours supervised time.

Once the 15 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 15 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 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 Impasto
- 2 Geometric
- 3 Shade
- 4 Mobile
- 5 Hieroglyphics

Section 2: Observational

- 6 Vessel
- 7 Facades
- 8 Neon
- 9 Gesture
- 10 Torso

Section 3: Design brief

- 11 A gallery is looking to hold an exhibition of artefacts and garments based on designs inspired by scrimshaw.
- 12 A theatre company is looking for costumes and set designs for its new production of the saga *Beowulf*.
- 13 A publishing company is looking to hold an exhibition of artefacts, garments and posters inspired by Pablo Picasso.
- 14 The British Museum is looking for new designs for the opening of its new digital media gallery.
- 15 A fashion company is looking for designs and garments, which explore the imagery of swimming.

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 impact of war on the human condition has been depicted by many artists including painters of ancient Greek ceramics, Pieter Breughel, Francisco Goya, Théodore Géricault, Otto Dix, Käthe Kollwitz, Pablo Picasso, Peter Howson and the Chapman brothers.

You are asked to investigate this theme and produce:

EITHER

- (a)** An illustrated essay comparing the work of artists who depict war and its impact.

OR

- (b)** A series of practical studies which explore destructive force and conflict.

- 17** Figures in movement are portrayed in works by Auguste Rodin, Edgar Degas, Eadweard Muybridge, Marcel Duchamp, Umberto Boccioni, Robert Delaunay, Fernand Léger and Gerhard Richter.

Answer **one** of the three options below:

- (a)** Design an exhibition of selected works which includes a model, an illustrated pamphlet and a poster.
- (b)** Make a three dimensional response in ceramic or other materials.
- (c)** Produce an illustrated essay which explores the theme of figures in movement.

- 18** The juxtaposition of unrelated objects can have poetic and other meanings when placed together as found in the work of Giuseppe Arcimboldo, Hieronymus Bosch, René Magritte and Sharon Lockhart.

Using imagery and details from researched examples you are asked to produce **one** of the following:

- (a)** series of photographs
- (b)** a ceramic relief
- (c)** a comparative illustrated essay.

- 19** Posters, lettering and other street graphics are responsible for changing the urban environment. Create a response through one of the following:
- (a) A photographic record exploring some of these ideas or concerns.
 - (b) A written and visual proposal 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 and historical development of **one** of the following architectural elements:
- wrought iron work
 - roofs and chimney stacks
 - doorways
 - exotic interiors.

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**

Britain seen from the North by Tony Cragg 1981
Plastic and mixed media relief 440 × 800cm
Tate Britain, London

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

- (a)** Design an exhibition which explores the different ways in which artists have used found objects. Your design should include a model of the gallery with details of chosen works and an information leaflet.
- (b)** Make a written, illustrated response analysing the work of artists who reflect on man's interaction with the environment.
- (c)** Using found objects create a series of photographs, prints or fabric designs where the originals are transformed into another sphere of use or meaning.

Painting or Design

Image B



Lady Macbeth Seizing the Daggers by Henry Fuseli circa 1812
Oil on canvas 121 × 145 cm
Tate Britain, London

22 Using Image B as a starting point, complete **one** of the following:

- (a) Write an illustrated essay that evaluates theatrical imagery produced by different artists.
- (b) Produce a series of practical studies which explores different ways of depicting danger and dramatic incidents.

Architecture

Image C



The Hong Kong and Shanghai Bank by Lord Norman Foster 1986

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

- (a) A written and illustrated evaluation which investigates the design and construction typical of High Tech architecture.
- (b) Design an exhibition which reveals the development and comparison of High Tech buildings and their relevant architects. The architect's designs and your artist's impressions should be presented together with an A4 printed guide for visitors.

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