



**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

F441/01–F446/01 Controlled Assignment

JUNE 2014

Please refer to the separate Instructions for Teachers (F441/01–F446/01/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. This must be done in the presence of the Examination Officer.
- Candidates must have a minimum of three weeks to plan and prepare their work.
- The fifteen hours of supervised time 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** starting point only.
- If you are taking Art and Design, Fine Art, Graphic Communication, Photography, Textile Design or Three-dimensional Design, you may choose a starting point from Sections 1–5.
- If you are taking Critical and Contextual Studies (F446/01), you **must** choose a task from Section 4 or 5.
- If you have entered the unendorsed route, you may choose to respond using any endorsement.
- If you are taking an endorsed qualification, your work **must** be from the same endorsement that you covered in Unit 3 Personal Investigation.

INFORMATION FOR CANDIDATES

- Your preparatory work and outcome(s) will be marked out of a total of **100** marks.
- You have time before the fifteen hours supervised period to plan and prepare your work. You will be given a period of time for your preparatory work. The work done during this period should be with you when the fifteen hours of supervised time begins.
- During the fifteen hours of supervised time, you are required to demonstrate your ability to develop your work and produce your outcome(s) that relate(s) to your preparatory work.
- This document consists of **12** pages. Any blank pages are indicated.

Guidance to Candidates

You are required to select **one** starting point/task from the relevant section of this paper.

The starting points/tasks are arranged into five sections:

- Section 1: Stimuli
- Section 2: Observational
- Section 3: Design brief
- Section 4: Art in Context
- Section 5: Visual Starting Points.

You will need to produce preparatory work relevant to your endorsement. The preparatory work can be used to inform the final outcome(s) during the fifteen hours supervised time period.

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

Once the fifteen hours of 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 fifteen hours of supervised time.

You must demonstrate in both your preparatory work and your 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
- selected your preparatory studies and developed them into your outcome(s)
- acknowledged your sources.

Methods of working could include as appropriate:

- working from 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 starting point 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 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]**

SECTION 1 – Stimuli

- 1 My Generation
- 2 Circles
- 3 Pointillism
- 4 Dash
- 5 Pouring

SECTION 2 – Observational

- 6 Figures in Windows
- 7 Urban Garden
- 8 Pick and Mix
- 9 Reading
- 10 Backstage

SECTION 3 – Design brief

- 11 A publishing company wants book jacket designs for a new edition of *Skywatching* by David Levys.
- 12 A gallery is planning an exhibition of artefacts and garments based on recycled items.
- 13 A car engine manufacturer wants promotional material for its products using pistons and/or spark plugs.
- 14 A fashion company is looking for designs and garments which are based on fungi.
- 15 A publicity company wants promotional material for a new production of *War Horse* by Michael Morpurgo.

SECTION 4 – Art in Context

For these tasks 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 sheets or a CD-Rom.

- 16** The transformation of objects into new forms is common to the work of Giuseppe Arcimboldo, Hieronymus Bosch, Marcel Duchamp, René Magritte and Rebecca Horn.

Investigate this theme and produce **one** of the following:

- (a) An illustrated essay investigating connections between ideas, imagery and design from different periods or cultures.
- (b) A series of practical studies with critical analysis and annotation.

- 17** Humans incorporated within architectural structures were often depicted in painting and sculpture of the Gothic era and Early Renaissance.

In response to this theme produce **one** of the following:

- (a) a design project for an exhibition which includes a model, an illustrated pamphlet and a poster.
- (b) a three dimensional response in ceramic or other materials
- (c) an illustrated essay which explores the theme in the work of **three** different artists.

- 18** Children's games have inspired artists such as Pieter Breughel the Elder, Jean-Siméon Chardin, John Everett Millais, John Singer Sargent, Paula Rego and photographers such as Diane Arbus.

Using imagery and details from your research, you are asked to produce **one** of the following:

- (a) a photographic portfolio or digital presentation exploring the theme
- (b) a two or three dimensional response
- (c) a comparative illustrated essay.

- 19** The depiction of the tree, leaf, thorn and root in art has formed the basis of many differing representations such as in paintings by Claude Lorraine, Paul Cézanne, Piet Mondrian, Graham Sutherland and David Hockney, and in photography by Paul Strand.

Research this theme and produce **one** of the following:

- (a) a series of practical studies
- (b) an illustrated article which compares imagery and ideas for a forthcoming exhibition.

- 20** Explore the contrasting façades of buildings and produce **one** of the following:

- (a) fabric or textile designs
- (b) a series of photographic studies
- (c) a comparative illustrated essay.

SECTION 5 – Visual Starting Points

For these tasks 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 sheets or a CD-Rom.

Use **one** image as a starting point and respond to **one** of the related tasks.

Sculpture or Installation**Image A**

The Taddei Tondo (The Madonna and Child with the Infant St John)
by Michelangelo Buonarroti 1504 – 06
Carved marble 107 cm
Royal Academy of Arts, London

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

- (a) Design an exhibition which explores the use of circles or circular form in sculpture.
- (b) Write an illustrated essay exploring sculpture produced from marble. Refer to the work of at least **three** different artists.

Painting or Design

Image B



Kellner Des.....(Waiter Of.....) by Martin Kippenberger 1991
 Oil on canvas 200 × 240 cm
 The Saatchi Gallery, London

22 Using image B as a starting point, produce **one** of the following:

- (a) A comparative illustrated essay which explores how artists have used various painting techniques to portray urban environments.
- (b) A series of practical studies based on urban landscape.
- (c) A photographic or digital presentation which explores signs and street furniture.

Architecture

Image C



The Wellington Arch by Decimus Burton 1826 – 30
Hyde Park Corner, London

- 23 Using image C as a starting point, produce **one** of the following outcomes:
- (a) An illustrated essay investigating the changing context in the use of the triumphal arch through different periods of history.
 - (b) Compile a practical journal exploring the use of classical forms in architectural projects.

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