



**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**

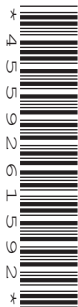
**F421/01–F426/01**    Controlled Assignment

**JUNE 2015**

**Please refer to the separate Instructions for  
Teachers (F421/01–F426/01/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. 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 five 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 (F426/01) 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 1 Coursework Portfolio.

#### **INFORMATION FOR CANDIDATES**

- Your preparatory work and outcome(s) will be marked out of a total of **100** marks.
- You have time before the five hour 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 five hours of supervised time begins.
- During the five 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 **8** 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 five hours supervised time period.

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

**Once the five 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 five hours 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 should 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/task 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 Postcard
- 2 Flicker
- 3 Track
- 4 Passage
- 5 Community

**SECTION 2 – Observational**

- 6 Tools
- 7 Eyes
- 8 Woodland
- 9 Station
- 10 Baking

**SECTION 3 – Design brief**

- 11 A theatrical company is looking for costumes, set designs and posters for its musical production of the Roald Dahl book *Charlie and the Chocolate Factory*.
- 12 A gallery is planning an exhibition of artefacts and garments based on gypsy culture and traditions.
- 13 A publishing company wants book jacket designs for its new edition of *The Castle* by Franz Kafka.
- 14 A fashion company is looking for designs and garments, which are based on musical instruments.
- 15 A toy company wants promotional material for a new board game.

## 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 artist, model and studio have been important in the work of painters such as Pablo Picasso, Lucien Freud, Amedeo Modigliani, Henri Matisse, Vincent Van Gogh and William Powell Frith.

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

- the design of an exhibition of 10 chosen works
- an illustrated essay
- promotional materials for a gallery.

- 17** Social Realism is important subject matter for artists and photographers such as Thomas Hart Benton, John Augustus Walker, Robert Henri, Diego Rivera, Walker Evans and Dorothea Lange.

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

- an illustrated essay
- a photographic portfolio
- a 3D study.

- 18** Rural landscapes is a subject explored by many artists including Meindert Hobbema, Richard Wilson, John Constable, Franklin Carmichael and Richard Long.

Explore this theme and respond in **one** of the following ways:

- an illustrated essay
- a set of photographs
- an annotated workbook, which evaluates your findings.

- 19** National costumes in craft, sculpture and 2D imagery are portrayed by different cultures in a variety of ways.

Explore this theme and respond in **one** of the following ways:

- an illustrated essay
- a design for an exhibition of images and artefacts
- a textile or three dimensional study.

- 20** Storytelling is typical of the work of the following artists:

Paula Rego, Marc Chagall, Richard Dadd, William Morris, Arthur Rackham and Thomas Ralph Spence.

### Either

Make several studies in a medium of your own choice, which explores 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 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 either **(a)** or **(b)**.

**Sculpture or Installation****Image A**

Olympic Orbit sculpture in Olympic Park, Stratford

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

- (a)** In an illustrated essay show how sculptors and installation artists create work that can be viewed internally or externally. Use the work of at least **three** artists.
- (b)** Make a series of studies which visually explores how scale is used in sculptures or installations from an internal or external perspective.



## Painting or Design

Image B



*Divan Japonais* by Henri de Toulouse-Lautrec, 1892–1893

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

- (a) Design a poster, tickets and an introductory leaflet for an exhibition based on a comparison of artists who are associated with poster design.
- (b) Write an illustrated essay which investigates how artists have used 'graphic design' techniques in their work. Refer to the work of at least **three** different artists in your response.

## Architecture

Image C



Guggenheim Museum, Bilbao, Spain

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

- (a) Explore the links between the design of this building with work by other architects who also contributed to the design of contemporary museums or art galleries.

This response should be in the form of an annotated sketchbook or an illustrated essay.

- (b) Explore how internal display space has been created in a number of contemporary museums or art galleries of your choice.

This response should be in a sketchbook format with 3D models or photographic studies.



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