

**Advanced GCE  
Art and Design**

**F441 – F446**

Unit F441 – F446: Controlled Assignment

**Specimen Paper**

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 XX May 200X.

## INSTRUCTIONS TO CANDIDATES

- Choose **one** of the starting points from any sections 1-5.
- All starting points are intended to be appropriate to any endorsement, apart from Critical and Contextual Studies candidates who **must** chose 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 the AS units and in Unit F431 – F436: Personal Investigation.
- If you are taking the unendorsed qualification, it is recommended that your work is from one of the endorsed areas that you have already covered during the course.

## 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 your 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 develop your work into a composition or design, and produce a final piece or pieces of work, that resolves and relates your preparatory work to a successful conclusion.

This document consists of **11** printed pages and **1** blank page.

## Guidance for 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 produce preparatory work, and, in the 15 hour controlled time, produce a final realised piece or pieces.

The starting points are arranged into four sections:

- Stimuli
- Observational
- Design brief
- Art in context
- Visual starting points

You must demonstrate in both your preparatory work and your realisation(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 a realised piece or pieces.

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 focussed investigation informed by contextual and other sources, and that demonstrates 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 that 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 Meander
- 2 Sequence
- 3 Alphabets
- 4 Embellish
- 5 Fold

**Section 2: Observational**

- 6 Seen from above or below
- 7 Figure Shaving
- 8 Steps and staircases
- 9 Street furniture
- 10 Garden

### Section 3: Design brief

- 11 A company requires designs for a new range of snap on covers for their disposable cameras; the designs should reflect the occasion or the environment for which they are to be used.
- 12 A youth travel company is looking for front cover designs for the launch of its new magazine entitled *Passport & Visa*.
- 13 A production company is intending to produce a futuristic film in which a society has adopted a baroque style with technological advances. The production team need designs for sets, props, costumes or graphics.
- 14 A medical charity wishes to launch a new credit card, which will present positive images of disability.
- 15 A fashion company intends to launch its new range of garments and accessories based on astrological star signs.

### Section 4: Art in Context

The questions in this section can be used for practical and/or written response.

- 16 Assess and analyse the impact of the patronage of the Medici family in Florence on the development of Renaissance art and artists.
- 17 Figures set in architectural settings bridge a gap in the narrative sequences in painting and sculpture from the Early Renaissance to the present day.  
  
Explore this theme through the work of three different artists which reflects changing social attitudes and ideas. This could be based on different periods or styles of historical development or contrasting ways of using materials or media.
- 18 Distortion of the human form has proved critical in the way we see ourselves.  
  
Compare, in detail, the work of two artists such as Michelangelo, Picasso, Schiele, Saville who set out to examine the human condition in different ways. Evaluate how the impact of society has influenced the way artists work.

**19** Either

- (a) Prepare a written document of 2000 words with appropriate visual images which explores the way patronage in the 20<sup>th</sup> century altered the content and appearance of public sculpture.

Or

- (b) Design and make appropriate studies for a new sculpture or textiles hanging for a named public site such as Trafalgar Square or in a foyer of a major public building. You must research the site and enter full written and visual details of your proposals, ideas and use of materials including the influence of other sculptors.

**20** Either

Assess the ways graphic design has visualised the advertising of a particular style or decade and design a poster and other commercial materials for an exhibition based on this style/decade.

Or

Explore the relationship between people and the landscape in the work of two photographers, such as Emerson and Bill Brandt. Then add images of your own to complete a set of three panels for an exhibition information board.

## Section 5: Visual Starting Points

Image A:



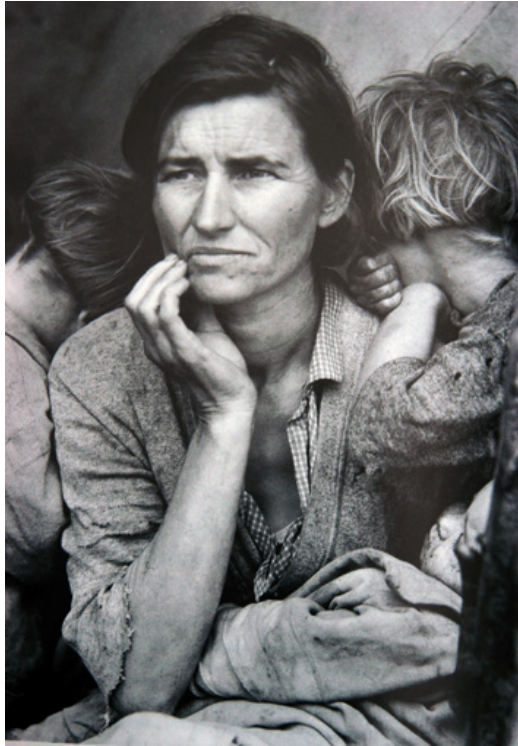
*Cenotaph* by Sir Edwin Lutyens 1920 © John Walker OCR

**21** Using this image as a starting point undertake one of the following tasks:

**a)** Write an illustrated document or essay to explore the contrasting ways in which different cultures or periods of history commemorate the dead.

Or

**b)** Design a sculpture or monument which commemorates contemporary conflicts.

**Image B:**

*Migrant Mother* by Dorothea Lange 1938  
Library of Congress, Washington D.C., USA

**22** Using this image as a starting point make a written or visual comparison based on:

Either

**(a)** The theme of children and adults in differing social contexts in the 20<sup>th</sup> century.

Or

**(b)** The changing image and interpretation of the Madonna with Child.

Or

**(c)** A sculpture or textiles piece which reflects the theme as a public work of art.



**Image C:**



Gateshead Millennium Bridge 2002 © John Walker OCR

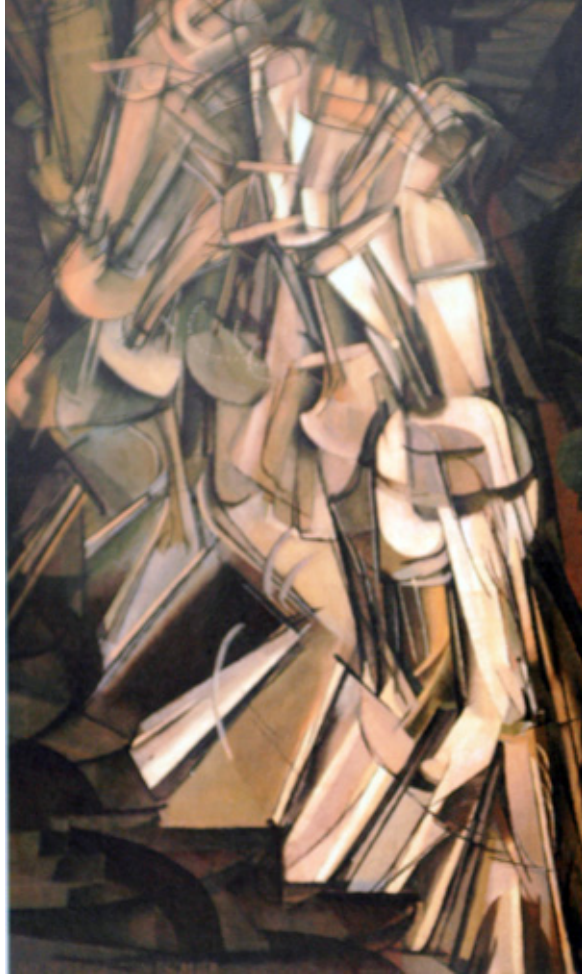
**23** Using this image as a starting point:

Either

**(a)** Evaluate the different approaches to bridge building in three contrasting structures built since 1900. This should be an illustrated document with text and can be planned on A2 sheets, on a CD Rom, a video or as an illustrated essay.

Or

**(b)** Design an exhibition which explores bridge design through contrasting examples from three different centuries. This should include a model, information leaflet and poster with tickets.

**Image D:**

Nude Descending a Staircase, No.2, 1912 (oil on canvas), Duchamp, Marcel (1887-1968) / Philadelphia Museum of Art, Pennsylvania, PA, USA, © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2007 / The Bridgeman Art Library

**24** Using the image as a starting point complete one of the following outcomes:

- (a) Design an exhibition of 10 works of art which explores the role of the nude in different cultures and time periods. This should include a model of the gallery, detailed labels for each exhibit, leaflets giving information to the public and a poster design.
- (b) Interpret the ideas of moving human forms afforded by early photography and its effect on image making into a sculpture, textiles, painting or photography.

**BLANK PAGE**

*Copyright Acknowledgements:*

*Sources*

**Image B:** Dorothea Lange, *Migrant Mother*, Library of Congress Washington D.C.

**Image D:** *Nude Descending a Staircase, No.2*, 1912 (oil on canvas), Duchamp, Marcel (1887-1968) / Philadelphia Museum of Art, Pennsylvania, PA, USA, © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2007 / The Bridgeman Art Library

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.