

Advanced Subsidiary GCE

Art and Design

Unit F421 – F426: Controlled Assignment

Specimen Paper

F421 – F426

Time: 5 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 5 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 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 F411 – F416 Coursework Portfolio.

INFORMATION FOR CANDIDATES

- All starting points carry equal marks [**100**].
- You have time before the 5 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 5 hours of controlled time.
- During the 5 hours of controlled time 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 **9** printed pages and **3** blank pages

Guidance to 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 preliminary work and, in the 5 hour controlled time, produce realisation(s)/outcome(s) relevant to your planning and preparatory work.

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 focussed investigation informed by contextual and other sources, and that demonstrates 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 that 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]

Section 1: Stimuli

1 Floodlit

2 Flow

3 Soak

4 Treasure

5 Tension

Section 2: Observational

6 Public transport

7 Figure with mirror

8 Family photographs

9 Hillside

10 Half eaten

Section 3: Design brief

- 11** A novelty company is looking for fridge magnet designs for its forthcoming promotion of flight.

- 12** A lifestyle magazine entitled *Marine Living* needs interior design, craft-based items.

- 13** A theatre company wants set designs or costumes for its new production of *Richard III*, locating it within a Napoleonic naval setting and with an emphasis on flamboyant military uniforms.

- 14** An environmental study centre wishes to promote its work on insects by commissioning a range of three-dimensional artifacts, textiles or information boards for display in its foyer.

- 15** A postcard manufacturer wants to redesign its holiday collection with more emphasis on places of local interest and incorporating innovative typography.

Section 4: Art in Context

For these questions you may make a practical and/or written response.

16 Through a study of textiles or ceramics compare the use of materials and outcomes in **two** different cultures.

17 Many artists like Rembrandt, Beckmann and Quinn use themselves as an important element in their art. Make comparisons in either a visual or written format which explore the nature of self portraiture.

18 Capturing movement in art has been a subject for artists like the Futurists, the Impressionists and photographers such as Muybridge.

Either

(a) Make practical studies which examine the ideas found in this theme and develop them into your own work.

Or

(b) Write a comparison (with appropriate images) based on the work of three artists which explores the ideas and methods used to show movement in contrasting ways.

19 Dramatic and brightly coloured landscapes by artists like Nolde, Derain and Lanyon transform the direct observation of nature to new heights of emotive awareness.

Make your own series of practical studies exploring emotive landscape, or design a poster, ticket and sales merchandise which reflect the theme for an exhibition of landscapes.

20 Architects like Frank Gehry undergo a design process which involves many kinds of creative model making before ideas are finalised. Design a building through a series of models and 3D sketches which will fit into a specific environment. During the process explore a wide range of materials, and photograph and record each stage of development.

21 Prepare a series of practical investigations which explores the drama and emotive impact afforded by either the human eye or hand.

22 Assess the work of two practitioners in any aspect of visual arts who have made a significant impact on changes in style or practice.

Section 5: Visual starting points

Image A



The Lacemaker, 1669-70 (oil on canvas) Vermeer Jan (1632-75) © Louvre, Paris, France,/ The Bridgeman Art Library

23 Using this image as a starting point compare and analyse the way work has been treated in the art of three artists or designers.

You should aim to either write a document of 1000–1250 words with appropriate visual materials or make a series of practical studies with an annotated commentary.

Image B

Red Stone Dancer by Gaudier-Brzeska 1914

© Tate, London 2007

24 Using this image as a starting point.

Either:

- (a) Examine dance as a subject in different centuries, styles or cultures. You may write a critical analysis of 1000–1250 words with selected images or make a series of your own visual, annotated images or sculptures which explores the works by other artists related to your own art work on this theme.

Or

- (b) Explore the ways in which Primitivism impacted upon the development of painting and sculpture from 1900–1915.

Image C



Casa Batlló by Gaudí, 1907 © John Walker OCR

25 Using this image as a starting point explore and resolve one of the following options:

- (a) Write a critical evaluation (with illustrations) of between 1000–1250 words which studies the different ways architects have made use of natural forms as a basis for their designs.
- (b) Design the poster, an information leaflet, carrier bag and ticketing which relates to a proposed exhibition of Gaudí's work and achievements.
- (c) Using Gaudí as a starting point, evolve your own architectural designs or a museum building to be erected in a specific environment.

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Copyright Acknowledgements:

Sources

Image A: The Lacemaker, 1669-70 (oil on canvas) Vermeer Jan (1632-75) © Louvre, Paris, France,/ The Bridgeman Art Library.

Image B: Henri Gaudier-Brzeska, *Red Stone Dancer* © Tate, London 2007

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