



## GCE AS/A Level

1002/01-1062/01

### ART & DESIGN – ART 2 CONTROLLED ASSIGNMENT

Externally set, assessed by the centre and externally moderated

This paper and the film clip on the DVD provided should be given to the teacher for confidential reference as soon as it is received in the centre

**This paper must not be released to candidates until  
1 February 2013**

#### PREPARATORY PERIOD

Start and finish dates to be determined by the Centre

#### SUSTAINED FOCUS WORK

Must be clearly identified in the submission

8 hours under examination conditions

Sessions must be recorded internally by the Centre

#### ADDITIONAL MATERIALS

- In addition to this paper you will need appropriate art, craft and design materials.
- For assignment 1, you should refer to the film clip on the DVD.
- Compulsory 'What are your Intentions?' document.

#### INSTRUCTIONS TO CANDIDATES

- This paper contains **14** possible assignments. **Choose ONE assignment only.**
- There are seven visual stimuli and seven written stimuli which cover the following options:  
Art, Craft & Design (*unendorsed*);  
Fine Art (*endorsed*);  
Critical & Contextual Studies (*endorsed*);  
Textile Design (*endorsed*);  
Graphic Communication (*endorsed*);  
Three Dimensional Design (*endorsed*);  
Photography, Light and Lens-Based Media (*endorsed*).
- If your option is unendorsed you may work in any discipline. However, if your option is endorsed, you must work in the discipline related to your option. For example, if you are entered for Textile Design, make sure you predominantly work through the medium/discipline of Textiles.
- If your work is to be mainly computer based, for example in graphic design or digital photography, you **must** provide clear evidence of your creative thinking through every significant stage of the developmental process.

- If you are entered for Critical & Contextual Studies **you must** give due regard to the way in which you develop and present your work so that your *Creative Making* can be fully rewarded.
- If you are entered for Three Dimensional Design **you must** take account of utilitarian and functional considerations. Outcomes may take the form of finished pieces, prototypes and full-size or scale models. They could be one-off pieces or capable of small batch or mass production.
- The ‘preparatory period’ and ‘sustained focus work’ will be monitored by the centre to ensure that all your work is entirely your own. You must take all preparatory material, which you are considering submitting, to the place where you will be working when you begin the 8 hour focus period.
- There is a **compulsory** ‘*What are your Intentions?*’ document, where you are required to briefly explain how you have dealt with the assignment. This must be submitted with your work and will be referred to when it is assessed. Remember to sign and date the form to verify that you are submitting entirely your own work.
- Once you have started your focus periods, your work, including all the preparatory material, will be retained by the centre and you will **not** be able to retrieve it. At the conclusion of the preparatory and focused periods of work you should select, present and evaluate your material and submit it for marking by the centre.
- Each piece of work must be clearly identified with Centre and Candidate names and numbers. Sustained Focus work must be clearly identified in the submission.

### INFORMATION FOR CANDIDATES

- The Controlled Assignment is worth 40% of the total marks for AS.
- The outcome does not have to be a finished piece of work but should be complete enough to demonstrate your ability to take the assignment through to a resolved conclusion. If you are entered for more than one option you must undertake a **different** assignment for each one.
- All second-hand source material **must** be properly acknowledged. Do not plagiarise and remember to use support material inventively and resourcefully. If you are including work which is **not** entirely your own, such as quotes and images produced by others, it is **essential** that each of these is specifically identified and acknowledged. Failure to do so can have serious consequences.
- Ensure that written work is legible and your grammar, spelling and punctuation are accurate so that the meaning is clear. You should use a form and style of writing which is suitable for purpose and organise your information clearly and coherently, using specialist vocabulary when appropriate.

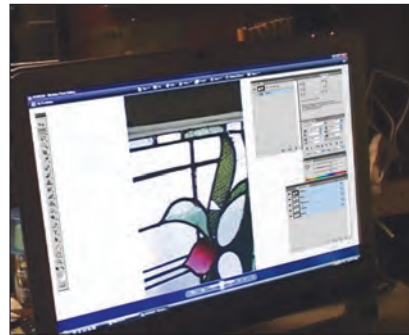
### GUIDANCE FOR CANDIDATES

- Your work will be marked against the four assessment objectives (*see below and the checklist on page 2 of your ‘What are your Intentions’ document?*) which are the same as those used for the ART1: Coursework Portfolio. You should refer to these at the start and during the progress of your work, to check that they are clearly demonstrated and presented in this assignment.

<b>AO1 Contextual Understanding</b>	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
<b>AO2 Creative Making</b>	Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
<b>AO3 Reflective Recording</b>	Record in visual and/or other forms ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on work and progress.
<b>AO4 Personal Presentation</b>	Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements.

## VISUAL STIMULI ASSIGNMENTS

The following are offered as visual stimuli which should be developed as issues, design briefs, problems or expressive responses. They should not be copied or imitated. They provide the basis from which you should originate personal intentions which you are to structure in your own way. Explain briefly what you set out to do in your 'What are your Intentions?' document.



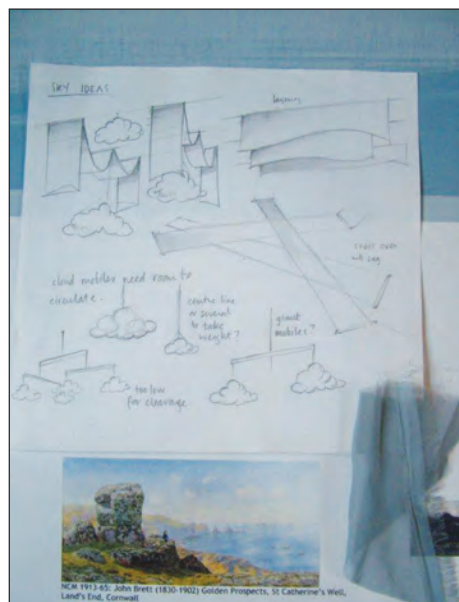
### 1. Ideas and Materials

*Moving image frame grabs: please refer to the DVD film clip for this assignment*





**2. Same but different**



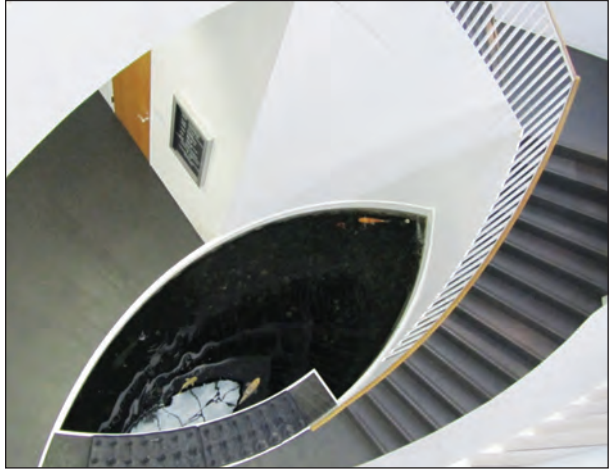
### 3. Creating a Space

*With grateful acknowledgement to the Design Team, Nottingham City Museums and Galleries*



#### 4. On the Road





**5. Steps and Rails**



## 6. Local Produce





## 7. Get Together

## WRITTEN STIMULI ASSIGNMENTS

The following are written stimuli which should be developed as issues, design briefs, problems or expressive responses. They provide the basis from which you should originate personal intentions which you are to structure in your own way. Explain briefly what you set out to do in your ‘What are your Intentions?’ document.

### 8. Convey the impact of an inspirational visit.

*Things you may wish to consider:*

- *like many artists, craftworkers and designers, most of us can recall when we engaged directly with inspirational work that had a significant influence on our ideas and approaches;*
- *there are many works of art, craft & design which show how the influence of others has provided a source of inspiration;*
- *as well as referencing your sources of contextual inspiration, the main emphasis should be upon the development of your own creative response.*

### 9. Reveal the use of hidden meanings or messages.

*Things you may wish to consider:*

- *discovery of concealed, covert messages, vague symbolism and double meaning is often an unexpected and fascinating outcome of in-depth contextual study;*
- *there are many examples of art, craft and design that present a completely new and deeper understanding when their purpose and meaning is fully revealed to the viewer;*
- *study of such examples can be a strongly motivating factor in producing a personal creative response.*

### 10. Investigate differences of approach to the same subject matter.

*Things you may wish to consider:*

- *a fascinating aspect of contextual study is the manner in which the same subject has been approached in many different ways, for different purposes, in different times and in diverse cultures;*
- *in contemporary art, craft and design, there are many examples of how similar themes and topics are tackled in very different ways;*
- *your preparatory study might include proposals for a few different responses to a selected subject and your final outcome could incorporate two or three variations in approach.*

**11. Develop an outcome based on family life.**

*Things you may wish to consider:*

- *from portrayal of the Holy Family by Renaissance artists to the narrative paintings of her family by Paula Rego and the candid family photographs of Richard Billingham, artists have frequently used families as the subject of their work;*
- *craftworkers and designers have often produced outcomes, such as textile artefacts, household items and products intended to serve the needs of a family;*
- *outcomes may take a variety of forms ranging from an expressive personal statement to a considered response to a relevant design brief.*

**12. Develop a response to text and its use within art forms.**

*Things you may wish to consider:*

- *links between words and images are as old as writing itself and there are plenty of examples to show that these relationships continue to progress in present times;*
- *the range of examples through different times and cultures is vast and stretches from hieroglyphics, illuminated manuscripts and oriental calligraphy to contemporary applications in fashion, promotional photography, graphic communication, Fine Art and architectural design;*
- *the subject lends itself particularly well to responses that show skilful combinations of imagery and text and innovative forms of presentation.*

**13. Devise a response based on a cyclical process.**

*Things you may wish to consider:*

- *the noun 'cycle' is usually defined as a series of related events that take place in a particular order. It can also refer to a series of outcomes having a central theme;*
- *many contextual references can be made to the work of artists, craftworkers and designers who have produced outcomes based on cyclical themes such as the seasons of the year and the cycle of a day;*
- *the subject provides opportunity for broad interpretation across a variety of presentational formats around a unifying theme.*

**14. Explore the effects of transparency.**

*Things you may wish to consider:*

- *the term 'transparent' has a variety of different meanings ranging from 'fine enough to be seen through' to its current use in terms of being open to public scrutiny in business and politics;*
- *there is a history of its application in art, craft and design processes such as the layering of colour and glazes in painting and ceramics, the use of sheer fabrics in textiles and the production of colour slides in photography;*
- *it has growing possibilities with the development of transparent materials and media including projection techniques and digital manipulation to produce watermarks and overlays.*





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1002/01A-1062/01A

**ART & DESIGN – ART2  
CONTROLLED ASSIGNMENT**

**‘WHAT ARE YOUR INTENTIONS?’**

COMPLETION OF THIS DOCUMENT IS COMPULSORY

**I have provided evidence that shows I am able to:**

**Checklist (✓)**

**AO1**

- use my chosen contextual and other sources to develop new thoughts and fresh ideas;
- carry out investigations which are sustained (not in bits & pieces) and focused (concentrated only on information relevant to my study);
- evaluate the methods, approaches, purposes and intentions of artists/craftworkers/designers and understand how the different contexts in which their work has been produced influence interpretation and meaning;
- apply contextual understanding in ways which inform my own approach;
- analyse my sources by finding relationships between different aspects and comparing and contrasting these;
- ask the right sorts of questions and search for relevant answers, distinguish between different kinds of information and present considered points of view.


**AO2**

- experiment with resources, processes and the formal elements, conveying a sense of purpose;
- select materials and suitable ways of using them so that they match my intentions;
- explore stimulating sources for innovative possibilities and draft my initial ideas;
- generate coherent evidence of each stage of the creative process;
- review my work regularly to improve and refine it where necessary;
- skilfully handle materials, techniques and processes to produce outcomes of quality.


**AO3**

- apply myself thoroughly to suitable methods of research and enquiry;
- thoughtfully gather, select, organise and convey the findings of my research;
- effectively record ideas, observations and insights in line with my intentions;
- use a suitable range of recording methods and good recording skills;
- reflect on my work and progress to deepen my understanding;
- transfer ideas and skills to new situations and look for meaning and purpose in my studies.


**AO4**

- present ideas and outcomes which are truly my own;
- generate responses that are well informed and have meaning for myself and others;
- clearly communicate and successfully realise my intentions;
- integrate sound contextual understanding in the outcomes of my work;
- present my work in logical order, making clear connections between the various parts;
- select a particularly interesting and appropriate form of presentation.



## ‘WHAT ARE YOUR INTENTIONS?’

Centre Name		Centre Number					
Candidate Name		Candidate Number	2				

I have chosen **Controlled Assignment Number**

**Entered Option**

### TO BE COMPLETED BY THE CANDIDATE

Briefly explain what you set out to do, so whoever marks your work will understand your intentions (these may change as your work progresses):

**I declare that this is all my own work and I have acknowledged all my secondary sources:**

**Signed** ..... **Date** .....

### TO BE COMPLETED BY THE TEACHER

Authentication exceptions: clarify any circumstances that should be considered regarding this work having been selected and presented as the candidate's own:

**Signed** ..... **Date** .....