



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 2014

PREPARATORY PERIOD

Start and finish dates to be determined by the Centre

SUSTAINED FOCUS WORK

8 hours under examination conditions

Sessions must be recorded internally by the Centre

Must be clearly identified in the submission

1002
010001

ADDITIONAL MATERIALS

- 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 **7** visual stimuli and **7** 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, with which you are required to briefly explain how you have dealt with the assignment across the four assessment objectives. 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 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.

AO1 Contextual Understanding	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
AO2 Creative Making	Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
AO3 Reflective Recording	Record in visual and/or other forms ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on work and progress.
AO4 Personal Presentation	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. Fun of the Fair

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



calon		PRODUCTION		PAGE	
EPISODE		SCENE		SHOT	
MC	EP	T	MC	EP	T
ACTION: She reaches for... in the hole.		ACTION: It's a... hole.		ACTION: She... out of the hole.	
DIALOGUE:		DIALOGUE:		DIALOGUE:	
NOTES:		NOTES:		NOTES:	
BG:		BG:		BG:	
TIMING:		TIMING:		TIMING:	

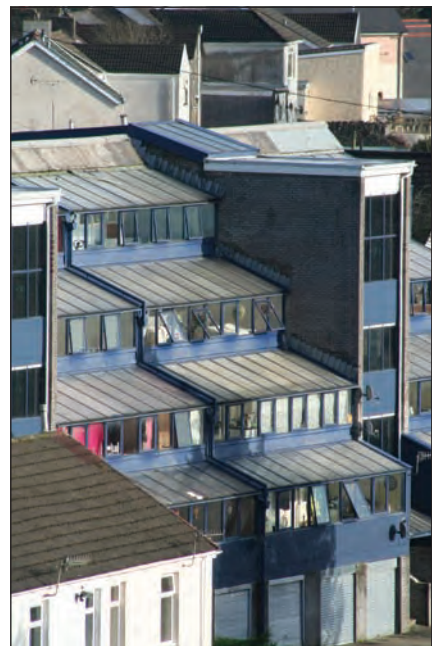


2. Drawing for a Purpose

(Grateful acknowledgment to Simon Bradbury and Calon TV)



3. Bags of Interest



4. Collection of Containers



5. Buildings with Lettering



6. Looking Through



7. Closely Observing

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. **Research the visual aspects of a ritual, custom or tradition and produce a personal response to your findings.**

Things you may wish to consider:

- *interwoven within the fabric of our society we have many unusual features and events which enrich our visual culture;*
- *craftworkers, designers and artists from different times and places have played a significant role in promoting our appreciation of cultural diversity;*
- *in contemporary society, we continue to develop variations on old themes and initiate some that are entirely new.*

9. **Explore contradictions and present a creative statement.**

Things you may wish to consider:

- *the term 'contradiction' is often taken to mean something which, logically, is inconsistent or has parts that are incompatible with each other;*
- *photographers, graphic designers, sculptors and others have often challenged conventional perceptions through their use of contradictory images and materials;*
- *it is frequently claimed that life is full of contradictions and this presents the opportunity to investigate a selected example in some depth.*

10. **Investigate found objects in works of art and create an outcome incorporating an interesting object or surface you have found.**

Things you may wish to consider:

- *there are works of art, craft and design from different times and cultures, including folk cultures, that have made creative and practical use of found items;*
- *contemporary designers, textile artists, craftworkers, printmakers and fine artists frequently use found objects, both as a source of inspiration and as an actual component within their work;*
- *there are many different kinds of objects and surfaces that can provide unusual and inspirational starting points when studied closely at first hand, for example, through drawing, direct printing or photographs.*

11. Study the creative possibilities presented by overlap and produce an original interpretation.

Things you may wish to consider:

- *definitions of overlap include 'extending over and covering a part of', 'to go over and beyond the edge', 'to partly coincide' and 'to have something in common';*
- *the verb 'overlap', also has a very broad variety of applications, ranging from physical to conceptual, such as overlapping shapes and colours, to the indistinct meeting points between urban and rural;*
- *responses to the question can be developed by selecting from an extensive range of media and processes.*

12. Compare ways in which sequences have been documented and selectively use your analysis to produce a response.

Things you may wish to consider:

- *sequence can be taken to mean a connected series of events or images;*
- *graphic designers, photographers, artists and craftworkers in the past and present have often developed their work in sequences such as in a series of related studies around a common theme or in a film where a succession of related shots or frames document an incident;*
- *sequences can also form the subject matter within works of art and design, such as the sequence of a day or seasons, the changing mood reflected in the costumes of a stage play, a subject depicted in a series of varying light conditions or the documentation of the human form in action.*

13. Develop your own version of Augmented.

Things you may wish to consider:

- *the term 'augment' can simply mean to increase or make more intense. The concept of augmented reality is well established in the story of art and design, such as when Renaissance artists started using tone to convey the form of figures and drapery;*
- *related ideas can also be found in the work of Pre-Raphaelites, Surrealists and examples of trompe l'oeil, as well as in the work of photographers who portray larger than life characters and in fashion design where garments exaggerate body features;*
- *nowadays augmented reality often means elements of the real-world environment being integrated with computer-generated imagery.*

14. Consider ways in which artists, craftworkers and designers have dealt with emotion in their work and present your own response to a particular emotion.

Things you may wish to consider:

- *emotion can be defined as a strong feeling such as fear, anger, sadness or happiness and artists often attempt to convey such feelings in their work;*
- *there are many examples of crafts, such as masks and costumes, and design, such as posters and stage sets, that are produced to express or even generate an emotional response;*
- *in expressing emotion, artists, craftworkers and designers often place special emphasis on sensitive selection of subject matter, media and visual elements, particularly colour.*



GCE AS/A level

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;	<input type="checkbox"/>
	• carry out investigations which are sustained (not in bits & pieces) and focused (concentrated only on information relevant to my study);	<input type="checkbox"/>
	• 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;	<input type="checkbox"/>
	• apply contextual understanding in ways which inform my own approach;	<input type="checkbox"/>
	• analyse my sources by finding relationships between different aspects and comparing and contrasting these;	<input type="checkbox"/>
	• ask the right sorts of questions and search for relevant answers, distinguish between different kinds of information and present considered points of view.	<input type="checkbox"/>
AO2	• experiment with resources, processes and the formal elements, conveying a sense of purpose;	<input type="checkbox"/>
	• select materials and suitable ways of using them so that they match my intentions;	<input type="checkbox"/>
	• explore stimulating sources for innovative possibilities and draft my initial ideas;	<input type="checkbox"/>
	• generate coherent evidence of each stage of the creative process;	<input type="checkbox"/>
	• review my work regularly to improve and refine it where necessary;	<input type="checkbox"/>
	• skilfully handle materials, techniques and processes to produce outcomes of quality.	<input type="checkbox"/>
AO3	• apply myself thoroughly to suitable methods of research and enquiry;	<input type="checkbox"/>
	• thoughtfully gather, select, organise and convey the findings of my research;	<input type="checkbox"/>
	• effectively record ideas, observations and insights in line with my intentions;	<input type="checkbox"/>
	• use a suitable range of recording methods and good recording skills;	<input type="checkbox"/>
	• reflect on my work and progress to deepen my understanding;	<input type="checkbox"/>
	• transfer ideas and skills to new situations and look for meaning and purpose in my studies.	<input type="checkbox"/>
AO4	• present ideas and outcomes which are truly my own;	<input type="checkbox"/>
	• generate responses that are well informed and have meaning for myself and others;	<input type="checkbox"/>
	• clearly communicate and successfully realise my intentions;	<input type="checkbox"/>
	• integrate sound contextual understanding in the outcomes of my work;	<input type="checkbox"/>
	• present my work in logical order, making clear connections between the various parts;	<input type="checkbox"/>
	• select a particularly interesting and appropriate form of presentation.	<input type="checkbox"/>



‘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**