



**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 2014

**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 of 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 of supervised time.

Once the five hours of 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 of 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 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]**

SECTION 1 – Stimuli

1 Coloured Glass

2 Espresso

3 Composition

4 Stripes

5 Numbers

SECTION 2 – Observational

6 Tea for Two

7 Sunglasses

8 Hair care

9 Delicatessen

10 Stairways

SECTION 3 – Design Brief

- 11 A theatrical company is looking for costumes, set designs and posters for its production of the Jim Jacobs and Warren Casey musical *Grease*.
- 12 A gallery is planning an exhibition of artefacts and garments based on dolls.
- 13 A publishing company wants book jacket designs for its new edition of *The War of the Worlds* by H.G. Wells.
- 14 A fashion company is looking for designs and garments, which are based on skylines.
- 15 A publicity company wants promotional material for a new range of sports rackets.

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** Make an assessment of the main influences on the ideas and products created by designers of the Bauhaus School, such as Josef Albers, Herbert Bayer, Marcel Breuer, Walter Gropius and Paul Klee.

Present your findings in **either** an illustrated essay **or** a visual study with annotations.

- 17** The artist and his studio is a theme explored by many artists including Gustave Courbet, Henri Matisse, Ernst Ludwig Kirchner, Pablo Picasso and Lucian Freud.

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

- an illustrated essay
- a design for an exhibition pamphlet or poster
- a series of practical studies.

- 18** The impact of political events and social change can be seen in works by Russian artists and designers in the years following the Russian Revolution of 1917. Other artists such as Théodore Géricault, Honoré Daumier, Edouard Manet, Käthe Kollwitz, George Grosz, Mona Hatoum and the photographer Don McCullin have also documented social and political change.

Explore these ideas in an annotated work book which evaluates your findings or write an illustrated essay which explores the work of three chosen artists or designers.

- 19** The human torso has been portrayed by artists, sculptors and craftspeople throughout the history of art.

Make a response to this theme in one of the following ways:

- designs for an exhibition
- paintings or sculpture
- an illustrated essay.

- 20** Investigate the changing use of glass in architectural design from different styles or periods, such as Medieval Gothic, Modernism and High Tech. From your studies you are asked to produce either:

A photographic or digital media presentation

Or

An illustrated essay which explores the use of glass in contrasting architectural contexts.

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 **one** of the related tasks.

Sculpture or Installation**Image A**

Monument to the Third International by Vladimir Tatlin 1919–20

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

- (a)** Write an illustrated essay that evaluates the historical development of Constructivist-inspired sculpture.
- (b)** Using this image as a starting point, make a series of constructions or paintings or photographs of towers.

Painting or Design

Image B



Coalbrookdale by Night by Philip de Loutherbourg 1801
Oil on canvas 68 × 106 cm
The Science Museum, London

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 art depicting the Industrial Revolution.
- (b) Write an illustrated essay which investigates the depiction of industrialisation. Explore the work of **three** different artists.

Architecture

Image C



Byker Wall by Ralph Erskine 1987
Newcastle upon Tyne

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

- (a) Design an exhibition which reflects the changes in ideas and use of materials in social housing.
- (b) Write an illustrated essay which reflects the changing ideas and visual form of social housing projects since 1900.

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