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Oxford Cambridge and RSA

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 2016

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** of the starting points from the following sections.

You are then required to plan and produce preparatory work and in the 5 hour controlled time produce 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 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 should 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 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 your 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] |

Total marks 100

SECTION 1 – Stimuli

- 1 Brass
- 2 Seasonal
- 3 Float
- 4 Spinning
- 5 Heritage

SECTION 2 – Observational

- 6 Ceramic
- 7 Whisk
- 8 Reclining
- 9 Memorabilia
- 10 Cacti

SECTION 3 – Design brief

- 11 A theatrical company is looking for costumes, set designs and posters for its production of the musical *Miss Saigon*.
- 12 A gallery is planning an exhibition of artefacts and garments based on citrus fruits.
- 13 A publishing company wants book jacket designs for its new edition of *The Godfather* by Mario Puzo.
- 14 A fashion company is looking for designs and garments which are based on the 1960s.
- 15 A shoe company wants promotional material for a new range of boots.

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** Portraits of royalty are important subject matter for artists and photographers such as Hans Holbein the Younger, Nicholas Hilliard, Louise Élisabeth Vigée Le Brun, Sir Anthony van Dyck, Sir (Herbert) James Gunn, Yousuf Karsh and Lord Snowdon.

Explore this theme as the basis for **one** of the following:

- the design of an exhibition of 10 chosen works
- an illustrated essay
- promotional materials for a gallery.

- 17** Maritime subject matter is important for artists such as Thomas Buttersworth, Joseph Mallord William Turner, Edward Duncan, William Lionel Wyllie, Mary Blood Mellen, Montague Dawson and John Scott Martin.

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

- an illustrated essay
- a photographic portfolio
- a 3D study.

- 18** Poverty is a subject explored by many artists and photographers including Pierre Puvis de Chavannes, Giacomo Ceruti, Isidre Nonell, Gustave Doré, Dorothea Lange and Hans Baluschek.

Explore this theme and respond in **one** of the following ways:

- an illustrated essay
- a set of photographs
- an annotated workbook which evaluates your findings.

- 19** Symbols of good fortune in craft, sculpture and 2D imagery are portrayed by different cultures in a variety of ways.

Explore this theme and respond in **one** of the following ways:

- an illustrated essay
- a design for an exhibition of images and artefacts
- a textile or 3D study.

- 20** The Nativity is portrayed in the work of the following artists:

Albrecht Altdorfer, Rogier van der Weyden, Lorenzo Lotto, Gerrit van Honthorst, Francesco Londonio and Stanley Spencer.

Either

Make several studies which explore this theme in a medium of your own choice. You should include a written commentary of your influences and techniques.

Or

Compare works by **three** different artists and make a written evaluation in an illustrated essay that explores this theme.

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 either **(a)** or **(b)**.

Sculpture or Installation**Image A**

'Bobby Moore' by Philip Jackson 2007, Wembley Stadium

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

- (a)** In an illustrated essay show how sculptors and installation artists create work that celebrates sporting achievement. Use the work of at least **three** artists.
- (b)** Make a series of studies that explore, from an internal or external perspective, the significance of location for sculptures or installations.

Painting or Design

Image B



'Young Girls at the Piano' by Pierre-Auguste Renoir 1892

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 a comparison of painters associated with the portrayal of music or musicians.
- (b) Write an illustrated essay which investigates how artists have portrayed music or musicians in sculpture or craft. Refer to the work of at least **three** different artists in your response.

Architecture

Image C



'Gateshead Millennium Bridge', Gateshead 2001

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

- (a)** Explore the links between this design and the work of architects responsible for the structure of contemporary bridges.

This response should be in the form of an annotated sketchbook or an illustrated essay.

- (b)** Explore how bridge design has evolved over time.

This response should be in a sketchbook format with 3D models or photographic studies.

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