

**ART & DESIGN – AR3**

**TERMINAL EXAMINATION**

**EXTERNALLY SET TASK**

**RESEARCH AND PREPARATORY STUDIES (Six Weeks)**

**Open this paper on or after Tuesday, 13 February 2007**

**CONTROLLED TEST**

**Maximum 8 Hours (Under Examination Conditions)**

**To start on or after Tuesday, 17 April 2007**

**ADDITIONAL MATERIALS**

In addition to this paper you will need appropriate materials for the Terminal Examination.

**INSTRUCTIONS TO CANDIDATES**

This paper contains **tasks**. You must choose only **one**. Before making your choice, you should read the question paper through a number of times and think carefully about which task will allow you to produce your very best work. All work must be clearly labelled with the task number, date and your signature to authenticate that it is **your unaided work**.

Tasks 1 and 2	Art & Design - (0319)
Tasks 3 and 4	Fine Art - (0349)
Tasks 5 and 6	Graphic Design - (0379)
Tasks 7 and 8	Textiles - (0389)
Tasks 9 and 10	Three Dimensional Design - (0399)
Tasks 11 and 12	Photography - (0359)
Tasks 13 and 14	Critical & Contextual Studies - (0479)

**CANDIDATES ENTERED FOR ART AND DESIGN (0319)**

Either

- You can choose **task 1 or 2** that have been specially written for you.

Or

- You can choose any other **task from 3 to 14**, as long as you work with materials and processes appropriate for that area of study. For example, if you choose task 7 or 8, you must deal with the task through Textiles.

**CANDIDATES ENTERED FOR A SPECIFIC AREA OF STUDY  
(FINE ART; GRAPHIC DESIGN; TEXTILES; THREE DIMENSIONAL DESIGN;  
PHOTOGRAPHY; CRITICAL & CONTEXTUAL STUDIES.)**

Either

- You can choose any **task from 3 to 14** that have been specially written for your specific area of study.

Or

- You can choose any **task from 1 to 14**, as long as you work with materials and processes appropriate for the area of study for which you are entered. For example, if you are entered for Graphic Design and you choose task 9 or 10, then you must deal with the task through Graphic Design based on the words in bold type in the first line(s) of the task.

## INFORMATION FOR CANDIDATES

The terminal examination is worth 40% of the total AS marks and 20% of the marks for Advanced level if you pursue that option.

Make sure you know the area(s) of study for which you have been entered. As a general principle if your AR1 and AR2 units are from **different** areas of study i.e. Textiles and Graphic Design then you should be entered for Art & Design (0319). If your AR1 and AR2 units are from the **same** area of study i.e. both are Fine Art units then you should be entered for Fine Art and your Terminal Examination must be through Fine Art.

Your six weeks research and preparatory studies can be in any shape or form (sketches, notes, ideas, references etc.) All your research and preparatory work must be submitted together with your controlled test as part of the Terminal Examination.

Take all your research and preparatory work to the designated examination room and complete the task outcome in the **8 hours** set. Your teacher will record the start date for the research and preparatory period and all your controlled test sessions on the timesheet. You must not have access to your final outcome in between examination sessions. The task outcome does not have to be a finished piece of work, but you must communicate clearly what your intentions have been.

**All work must be securely locked away in your centre at the end of the Terminal Examination.**

If you are a multiple entry candidate, you must undertake **a different task** for each area of study.

You are reminded that if you produce any written work in this examination, you should spell, punctuate and use the rules of grammar accurately.

No certificate will be awarded to a candidate detected in any unfair practice during the examination. **All work produced in the controlled test must be your own unaided work.**

## GUIDANCE FOR CANDIDATES

You should be sure that what you intend to communicate through your work can be clearly understood by anyone assessing it. This is especially important if you are tackling a task written for an area of study other than the one for which you are entered. Make sure you demonstrate all the following assessment objectives, which will be used to mark your work. Decide on the kind of work you will produce to show how well you are able to meet **each** of them:

Checklist ✓/x

- |   |                          |
|---|--------------------------|
| 1. Record observations, experiences, ideas and insights   | <input type="checkbox"/> |
| 2. Show interests and sustain independent judgement in the selection of sources   | <input type="checkbox"/> |
| 3. Collect, organise and relay information  | <input type="checkbox"/> |
| 4. Show analysis and critical evaluation of sources   | <input type="checkbox"/> |
| 5. Show mature responses  | <input type="checkbox"/> |
| 6. Show interpretations that are informed by understanding purposes, meanings and contexts  | <input type="checkbox"/> |
| 7. Show exploration and development of ideas and investigations that you have undertaken  | <input type="checkbox"/> |
| 8. Select and use resources, materials and techniques appropriately and establish relationships between your working methods and outcomes | <input type="checkbox"/> |
| 9. Show understanding and application by integrating formal elements such as line, colour etc.  | <input type="checkbox"/> |
| 10. Present responses that are fluent and imaginative   | <input type="checkbox"/> |
| 11. Realise your intentions   | <input type="checkbox"/> |
| 12. Explain the connections you have made between personal enquiry and the work of others.  | <input type="checkbox"/> |

All second-hand source material must be acknowledged and should be used thoughtfully and creatively. Merely copying from photographic images or downloading from the Internet will not score well on the above checklist. Do not plagiarise and be resourceful and inventive with your support materials.

## TASKS

The following tasks may be interpreted as design briefs or starting points that you are tackling for the first time or which may have arisen previously in your coursework. Where tasks arise from completed coursework, there must be clear **further development** that must be made explicit in your submission.

All tasks relate to art and/or craft and/or design.

**Choose only one task.**

The following are principally for candidates in **ART & DESIGN**.

### 1. Research the issue of conservation.

*Almost on a daily basis, we are confronted with the challenge of our planet's limited resources. Many artists have tackled this issue directly and indirectly, such as through their use of renewable or recycled materials. Consider this issue from a personal perspective, research appropriate works of art, craft or design and produce a personal statement. (If you choose to work with materials which could cause injury, pay full attention to the health and safety of yourself and others).*

### 2. Explore 'Food, glorious food'.

*Few of us fail to be inspired by the colour, pattern and texture of food. Still life artists, photographers, textile designers and craftspeople have explored the subject of food in its huge variety of forms. Others have used the subject to make social comments ranging from obesity to starvation. Focus on a particular interpretation, study relevant contextual examples and develop your individual response.*

The following are principally for candidates in **FINE ART**.

### 3. Investigate unusual events/situations/locations.

*Artists, designers, photographers and film makers often show their fascination for things unusual. Research suitable examples and undertake your own visual enquiry before choosing a personal interpretation.*

### 4. Explore the imagery suggested by a story, myth or legend.

*Artists have often used written descriptions of images as the basis for developing their own creative responses. Renaissance artists often depicted Greek myths and contemporary film makers have produced highly imaginative characters and settings based on the work of authors, such as C.S. Lewis. Select a source which you find of particular interest, conduct suitable research and contextual study and compose or construct your own two or three dimensional images. Identify your source in the submission.*

The following are principally for candidates in **GRAPHIC DESIGN**.

**5. Produce a response to ‘getting it together’.**

*The world of business, commerce and education often draws together separate and sometimes unlikely partners in order to address changing demands. For example, groups of schools and colleges now frequently combine their expertise in order to meet particular funding requirements. Pop stars, charities and commercial sponsors often combine to address a particular need. Study suitable examples of graphic design and undertake visual research of two or more organisations which might operate as a consortium. Produce a graphic outcome which promotes their combined operation.*

**6. Design an outcome which marks a celebration.**

*A good deal of graphic design work is generated as a result of our need to celebrate, although not all of this is well designed. Select and critically evaluate examples which you consider to be of merit, choose something which you wish to celebrate, undertake personal research and, from this, design an innovative graphic outcome to mark the celebration.*

The following are principally for candidates in **TEXTILES**.

**7. Explore rings, things, buttons and bows.**

*These are items which often feature in the work of textile designers, in the form of actual examples and as printed images. Taking one or more of the items in this list, conduct relevant contextual study as well as visual research of suitable source material from which to develop your own interpretation.*

**8. Investigate cultural identity.**

*Textile designers often play a key role in developing cultural identity and introducing new variations. Investigate the work of designers who you feel have been influential in contributing to a certain cultural image and select imagery, materials and methods through which you can express your own personal interpretation.*

The following are principally for candidates in **THREE DIMENSIONAL DESIGN**.

**9. Devise a response to ‘Living in a box’.**

*A box can take many different forms and sizes, ranging from a container which may be held in the hand, to a television, a theatre set, a caravan or even a permanent home. It may serve several purposes including enclosing, confining, protecting and economic use of space. Research the work of appropriate designers or craftspeople, choose an application which you find of particular interest and devise an outcome which includes functional features.*

**10. Combine mobility with animation.**

*Mobility has to do with the capability of moving or being moved and animation is usually associated with energy and activity. Designers have often combined these to produce, for example, wind or water driven devices or toys that are activated when pulled or pushed. Carry out relevant research on the work of designers and select a combination of mobility and animation which you would like to develop to produce a functional artefact.*

The following are principally for candidates in **PHOTOGRAPHY**.

**11. Celebrate friendships.**

*Photography is an ideal medium for capturing images that, sometimes fleetingly, demonstrate caring relationships. Critically evaluate the work of photographers, film makers and others who effectively or innovatively communicate this theme. Select an appropriate scenario and technique through which you can compose and present your own celebration of friendship.*

**12. Document an eventful journey.**

*We all make journeys and often make several in a single day. Some of these are more eventful than others, but even the more mundane can have imaginative potential. Research and critically appraise the work of artists, photographers or film makers who have captured some of the excitement of a journey. Perhaps using these as an inspirational source, document a real or imaginary journey and present this in a suitable format.*

The following are principally for candidates in **CRITICAL & CONTEXTUAL STUDIES**.

**13. Investigate animals in art.**

*In different times and cultures, artists, designers and craftspeople have incorporated animals in their work or have made them dominant features. Undertake selected research, perhaps focusing on a particular theme, such as animals in domestic settings or, the use of animals as symbols. Document your research in a lively way and devise an interesting means of presenting your findings, for example as sections of an illustrated magazine or an annotated script for a short TV programme.*

**14. Research responses to water.**

*From Japanese prints to Goldsworthy's Ice Sculptures, from the tranquillity of idyllic landscape paintings to the devastation captured in photographs of tsunamis, water has been depicted in many different ways. The subject has presented a technical challenge and a variety of media and techniques have been exploited to convey the characteristics of water. Choose examples which you find of particular interest and undertake appropriate and, if possible, first hand research of relevant sources. Present your response in an innovative way, such as an imaginary discussion between artists, photographers or designers who have depicted water in contrasting ways or as a small illustrated exhibition for a new visitor centre associated with water.*