



**General Certificate of Education  
Advanced Subsidiary/Advanced**

**ART & DESIGN – AR3**

**TERMINAL EXAMINATION**

**EXTERNALLY SET TASK**

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

**Open this paper on or after  
Monday, 18 February 2008**

**CONTROLLED TEST**

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

**To start on or after  
Monday, 7 April 2008**

**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

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 ✓

- |   |                          |
|---|--------------------------|
| 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. Explore an aspect of recreation.**

*Recreation is usually regarded as some kind of pleasurable activity which brings enjoyment or relaxation. Artists and designers from different periods and cultures have developed variations on this theme and you are required to research appropriate examples to provide a context from which you should develop your own interpretation.*

**2. Develop an interpretation of meeting point.**

*This could be interpreted in very many different ways, such as the confluence of two streams, a road or street junction, a place where people meet, the coming together of ideas or the intersection of abstract planes. Research suitable contextual references which might trigger the development of your own innovative response.*

The following are principally for candidates in FINE ART.

**3. Consider being both involved in, and an observer of, an event.**

*The unusual term, parabasis, describes the ability of an artist or designer to be both inside and outside the action they have engaged with and to make observations before, during and after depicted events. Examples range from painters who have included themselves amongst a group of people in a painting, to sculptors who have produced casts from their own body in their work. Identify examples which you find interesting and use these as a stimulus for your own interpretation.*

**4. Interpret a story, subject or situation within a familiar setting.**

*Many artists have taken subjects and recreated them within a setting or environment which is familiar to them. One such example is Stanley Spencer's 'Christ Riding in Glory', which he set in his own village of Cookham. Research appropriate examples, perhaps from other cultures, select your own subject and produce a personal statement.*

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

**5. Raise awareness of sport.**

*The Olympic Games, being held in the UK during 2012, presents opportunities to promote all kinds of related activities and the commercial possibilities connected with sport. Selectively research suitable design sources and develop original ideas and a graphic outcome that promotes a sporting activity or related commercial opportunity of your choice.*

**6. Promote a local tourist attraction.**

*To stimulate development of the tourist industry, various initiatives are being encouraged. For example, a local enthusiast has set up a tropical house with birds, butterflies and exotic plants and a graphic designer is being commissioned to promote this hobby as a commercial venture. Using this example, or one of your own choice, research relevant graphic sources and produce an original outcome to attract potential visitors.*

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

**7. Enthuse about gardens.**

*Ranging from tourist attractions, such as themed or specialist gardens, to tiny, suburban flower-bordered lawns, gardens are as popular as ever and continue to provide rich sources of visual reference for artists, craftworkers and designers. Research appropriate examples, perhaps from other cultures, and use these, together with first-hand references to develop a personal response.*

**8. Devise a response to 'beside the sea'.**

*The sea and the seaside present both the subject matter and design opportunities for developing a wide range of related images and artefacts. The shapes and colours of boats, beach activities, rock pools and sea creatures, for example, offer rich sources of visual reference from which to develop innovative designs, such as for beachwear, beach bags, textile prints or decorative panels for seaside hotels. Research good quality contextual references before embarking upon your own creative response.*

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

**9. Develop a whimsical device for telling the time.**

*Research the work of artists, craftworkers and designers who have developed ideas and outcomes around timepieces. From these references, devise an original functional outcome which, quizzically or playfully, is capable of telling the time. The outcome may be suitable for use by children or adults or both and might, if necessary, be a scale model or prototype. It need not include a commercially produced time mechanism.*

**10. Respond to the requirement for quick change.**

*Investigate the ways in which stage, prop, mask, toy and product designers and others have resolved the challenge of rapid change and consider a suitable design brief through which you can tackle the requirement to produce a three dimensional functional artefact. Produce a scale model or prototype if necessary.*

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

**11. Present a point of view.**

*Photographers are often keen to take up a cause and present images which can be persuasive and influential. The objectives may be extremely varied and may, for example, be political, educational or commercial, but the selection and presentation of images will be critical in conveying the intended messages. After researching relevant contextual sources, choose a cause you wish to support, clarify your objectives and produce images to achieve these.*

**12. Investigate customs, characters and settings associated with a season or locality.**

*Research the work of artists, photographers or film makers who have communicated the ambience of a place or essential nature of a time of year. From this study select your own subject and present images which reflect the substance of your personal investigation.*

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

**13. Document the re-interpretation of the work of another.**

*Picasso's original artistic experiments stimulated by subject matter from the work of Delacroix, Velasquez and Manet are fascinating examples of how an artist, craftworker or designer can creatively re-interpret the work of someone else. Select an example which you find of particular interest and present your findings in a way which distinguishes the difference between copying and re-interpretation.*

**14. Research and present the work of a little-known artist.**

*It is often difficult to carry out original research and creatively present personal findings based on the work of an artist, craftworker or designer which has already been well-documented. This task gives you the opportunity to identify someone, perhaps yourself or a fellow-student, and document the development of their work, its essential character, influences and possible future direction, in a way which may interest a new audience, such as a gallery owner, magazine editor or TV producer.*