



GCE AS/A Level

1002/01-1062/01

ART & DESIGN

ART2

CONTROLLED ASSIGNMENT

Externally set, assessed by the centre and externally moderated

This paper and 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 2012

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

ADDITIONAL MATERIALS

- In addition to this paper you will need appropriate art, craft and design materials.
- For assignment 1, you should refer to the DVD.
- Compulsory 'What are your Intentions?' form, on a separate sheet.

INSTRUCTIONS TO CANDIDATES

- This paper contains **14** possible assignments. **Choose ONE assignment only.**
- There are seven visual stimuli and seven written stimuli which cover the following subject 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 subject/option is unendorsed you may work in any discipline. However, if your subject/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 the Critical & Contextual Studies option, 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 the Three Dimensional Design option, your submission should 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 eight hours focus period.
- There is a **compulsory** ‘*What are your Intentions?*’ form provided on a separate sheet, where you are required to briefly explain how you have dealt with the assignment. 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.
- 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. Once you have started the eight hour focus period your work, including all the preparatory material, will be safeguarded by the centre and you will not be able to retrieve it.
- Each piece of work must be clearly identified with Centre and Candidate names and/or numbers. 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.

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 you should complete enough to demonstrate your ability to take the assignment through to a resolved conclusion. If you are entered for more than one subject/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.
- Where you produce written work you should ensure that it is legible and that your 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*), which are the same as those for 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?' form.



1. Collect, Select, Arrange

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



2. Tree Formations



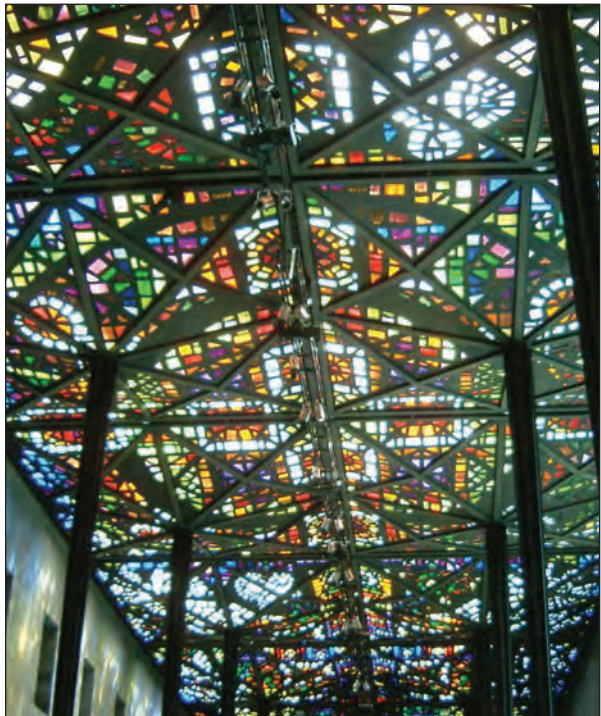
3. Contextual Influences



4. Functional and Decorative



5. Time to Spend



6. Supporting Structures



7. Negotiating Barriers

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?’ form.

8. Produce a response that marks a special occasion.

Things you may wish to consider:

- *in families, in community groups and as a nation, we seem particularly attracted to the idea of celebration and actively seek out opportunities to express this enthusiasm in many different ways;*
- *throughout history, artists, craftworkers and designers have produced mementos of significant events. These have ranged from paintings, sculptures, tapestries and, more recently, to postage stamps, commemorative mugs, biscuit tins and tea trays which have formed part of the decor of homes across the land;*
- *alternatively, you may wish to mark a special occasion of your own, such as an engagement or birthday within your family or social group.*

9. Present a personal view of the routine of household chores.

Things you may wish to consider:

- *contemporary works of art frequently include subject matter based on the ‘ordinary’ home environment. Such works may gain added impact because of their association with our own everyday lives;*
- *art from different periods and cultures can also include aspects of domestic life and may provide a strong and fascinating insight of the context in which the work was produced;*
- *the routine of household chores is frequently the source of agitated debate between older and younger family members and, consequently, might be a subject which could arouse spirited responses.*

10. Contrast depictions of people in chairs.

Things you may wish to consider:

- *artists, sculptors, photographers and set designers have often chosen this theme for subject matter and examples can be found from many different times and cultures;*
- *chairs and their occupants can vary from Byzantine throne-like structures with saints and Madonnas to informally dressed, present day celebrities relaxing in their favourite armchair;*
- *the outcome of your investigation may be mainly theoretical or mainly practical or an equal measure of both. The subject could also lend itself to innovative forms of presentation.*

11. Devise an outcome based on the notion of inside and outside.

Things you may wish to consider:

- *the term 'inside' can have a variety of interpretations including being the inner side or surface of something, an interior, or within someone's body or mind. Similarly, 'outside' can mean the outer side or surface of something, outdoors, an exterior, or beyond limits. 'Inside out' can mean the inner surface being on the outside or dealing with something very thoroughly;*
- *designers, artists and craftspeople have made considerable use of these terms both as a source for visual and tactile investigations and also as a stimulus for expressing creative ideas;*
- *combination of the terms inside and outside may also suggest innovative forms of presenting your outcome.*

12. Promote a sporting event or competitive activity.

Things you may wish to consider:

- *this summer, the UK hosts the Games of the XXX Olympiad, with major sporting competitions being held at a number of venues across the country. These attract participants and spectators from nations around the world, with each country also contributing its own particular cultural traditions through associated events;*
- *such events often serve to encourage participation in different sporting and competitive activities across the UK and you could promote this ambition, perhaps within your own locality. You could alternatively investigate activities such as talent, enterprise and virtual competitions;*
- *outcomes may take any appropriate form, such as banners, posters, leaflets, murals, websites, animations, works of public art and designs for customised clothing and equipment.*

13. Explore combinations of natural and made forms.

Things you may wish to consider:

- *the contrast of animate natural forms and inanimate made structures offers challenges and creative opportunities to artists, craftspeople and designers ranging from jewellery and product designers to furniture and set designers;*
- *natural forms may range from microscopic cross sections of plants to flowers, insects, birds and trees. Made structures may vary from microelectronic devices, simple mechanical items such as keys and kitchen utensils to steel staircases and traditional and contemporary buildings;*
- *together with their interest in the subject matter, craftspeople and designers are also inspired by the materials they select and the limitations and possibilities of the production processes they use;*

14. Document an issue that is of concern to you or to someone you know personally.

Things you may wish to consider:

- *raising awareness of issues that impact on our own lives and those of others can sometimes help in coming to terms with such matters and, occasionally, may contribute to resolving the concerns;*
- *photographers, film makers, artists and graphic designers have often been in the vanguard of movements for change, with some paying a high price for expressing controversial views through their work;*
- *the issue you choose to document does not need to be politically motivated in any way, but it should be something about which you have firm personal views that can be communicated visually.*



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ART2

CONTROLLED ASSIGNMENT

‘WHAT ARE YOUR INTENTIONS?’

COMPLETION OF THIS SHEET IS COMPULSORY

Have I provided convincing evidence that shows I am able to:

Checklist (✓)

A01

- use my chosen contextual and other sources to develop new thoughts and fresh ideas;
- carry out investigations which are sustained (not in bits & pieces) and focused (concentrated only on information relevant to my study);
- 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;
- apply contextual understanding in ways which inform my own approach;
- analyse my sources by finding relationships between different aspects and comparing and contrasting these;
- ask the right sorts of questions and search for relevant answers, distinguish between different kinds of information and present considered points of view.

A02

- experiment with resources, processes and the formal elements, conveying a sense of purpose;
- select materials and suitable ways of using them so that they match my intentions;
- explore stimulating sources for innovative possibilities and draft my initial ideas;
- generate coherent evidence of each stage of the creative process;
- review my work regularly to improve and refine it where necessary;
- skilfully handle materials, techniques and processes to produce outcomes of quality.

A03

- apply myself thoroughly to suitable methods of research and enquiry;
- thoughtfully gather, select, organise and convey the findings of my research;
- effectively record ideas, observations and insights in line with my intentions;
- use a suitable range of recording methods and good recording skills;
- reflect on my work and progress to deepen my understanding;
- transfer ideas and skills to new situations and look for meaning and purpose in my studies.

A04

- present ideas and outcomes which are truly my own;
- generate responses that are well informed and have meaning for myself and others;
- clearly communicate and successfully realise my intentions;
- integrate sound contextual understanding in the outcomes of my work;
- present my work in logical order, making clear connections between the various parts;
- select a particularly interesting and appropriate form of presentation.



‘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 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**