



GCE AS/A level

1002/01-1062/01



W15-1002-01

**ART & DESIGN – ART2
Controlled Assignment**

Externally set, assessed by the centre and externally moderated

This paper and the film clip on 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 2015

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

Must be clearly identified in the submission

1002
010001

ADDITIONAL MATERIALS

- Appropriate art, craft and design materials.
- For assignment 1, you should refer to the film clip on the DVD.
- Compulsory 'What are your Intentions?' document.

INSTRUCTIONS TO CANDIDATES

- This paper contains **14** possible assignments. **Choose ONE assignment only.**
- There are **7** visual stimuli and **7** written stimuli which cover the following 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 option is unendorsed you may work in any discipline. However, if your 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 Critical & Contextual Studies **you must** 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 Three Dimensional Design **you must** 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 8 hour focus period.
- There is a **compulsory** '*What are your Intentions?*' document, with which you are required to briefly explain how you have dealt with the assignment across the four assessment objectives. 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.
- Once you have started your focus periods, your work, including all the preparatory material, will be retained by the centre and you will **not** be able to retrieve it. 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.
- Each piece of work must be clearly identified with Centre and Candidate names and numbers. Sustained Focus work must be clearly identified in the submission.

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 should be complete enough to demonstrate your ability to take the assignment through to a resolved conclusion. If you are entered for more than one 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. 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.
- Ensure that written work is legible and 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 and the checklist on page 2 of your 'What are your Intentions?' document*) which are the same as those used for the 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?' document.



1. Passing By

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



2. Different Perspectives



3. Fans



4. Magnification



5. Celebrating Heritage



6. Harnessing Elements



7. Indistinct

WRITTEN STIMULI ASSIGNMENTS

The following are offered as 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?' document.

8. Investigate the notion of time lines.

Things you may wish to consider:

- *events during your lifetime or that of members of your family;*
- *important historical events in your locality;*
- *different architectural periods, developments in 2D and 3D design and different art movements throughout history.*

9. Explore how symbolism may be used to depict an idea or theme.

Things you may wish to consider:

- *artists, designers and the creative industries have often chosen this subject matter and examples can be found from many different times and cultures;*
- *how objects have various meanings, relating to their historical and cultural contexts;*
- *a range of symbolic meanings through the selection of ideas, materials and techniques.*

10. Develop a response to 'shrine'.

Things you may wish to consider:

- *places associated with or containing memorabilia of a particular revered person, object or event;*
- *artists often reflect on death and mortality, this is evident through symbolic, cultural, religious and personal expression;*
- *contemporary culture encourages the adoration of celebrities and their entourages.*

11. Respond to today's world.

Things you may wish to consider:

- *artists, craft workers and designers often react to what is happening in the world and chronicle events and crises from a personal perspective;*
- *how media coverage 'creatively' conveys the news and influences viewers' interpretations;*
- *your own personal response to an intriguing and challenging aspect of contemporary life.*

12. Investigate the potential of multiple meanings.

Things you may wish to consider:

- *many words have multiple meanings, for example, 'reel', which as a noun usually refers to cylindrical objects but can also mean a piece of music or dance; as a verb implies staggering or swaying;*
- *art forms may include visual multiple meanings, as in optical illusions where the viewer sees alternative images;*
- *identical things have different meanings through times and cultures, such as the colour red which represents mourning in South Africa but epitomises good luck and marriage in China.*

13. Develop your own status symbol.

Things you may wish to consider:

- *for centuries, artists, architects and designers were commissioned by wealthy patrons to record and communicate their real or perceived social standing, wealth and culture;*
- *contemporary culture emphasises the importance of material goods as a means of establishing identity and hierarchy, from cutting-edge technology to the latest branded fashions;*
- *what is considered a status symbol will differ among countries and cultures, based on their economic and technological development. Status symbols may change in value or meaning over time, for example, before the invention of the printing press, possession of books was considered a status symbol.*

14. Explore the use of Humour and Wit in Art.

Things you may wish to consider:

- *the extent to which a person will find something humorous depends upon many variables, including geographical location, culture, maturity, intelligence and context;*
- *satire can show constructive social criticism by drawing attention to both particular and wider issues in society;*
- *many British artistic genres have a well-established tradition for producing humorous and witty creations from the social commentary of William Hogarth to the often grotesque puppetry of Spitting Image.*



GCE AS/A level

1002/01A-1062/01A



W15-1002-01A

ART & DESIGN – ART2
Controlled Assignment

‘WHAT ARE YOUR INTENTIONS?’

COMPLETION OF THIS DOCUMENT IS COMPULSORY

I have provided evidence that shows I am able to:

Checklist (✓)

AO1

- 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;

AO2

- 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;

AO3

- 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;

AO4

- 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 what you set out to do, so whoever marks your work will understand 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