



**Teachers are allowed prior access to this  
assessment material under secure conditions  
To be given to candidates on or after 1 February**

**A2 GCE ART AND DESIGN**

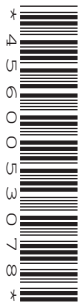
**F441/01–F446/01**    Controlled Assignment

**JUNE 2015**

**Please refer to the separate Instructions for  
Teachers (F441/01–F446/01/IT)**

**Duration: 15 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 fifteen 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 (F446/01), 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 3 Personal Investigation.

#### **INFORMATION FOR CANDIDATES**

- Your preparatory work and outcome(s) will be marked out of a total of **100** marks.
- You have time before the fifteen hours 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 fifteen hours of supervised time begins.
- During the fifteen 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 **12** pages. Any blank pages are indicated.

## Guidance to Candidates

You are required to select **one** starting point/task from the relevant section of this paper.

The starting points/tasks are arranged into five sections:

- Section 1: Stimuli
- Section 2: Observational
- Section 3: Design brief
- Section 4: Art in Context
- Section 5: Visual Starting Points.

You will need to produce preparatory work relevant to your endorsement. The preparatory work can be used to inform the final outcome(s) during the fifteen hours supervised time period.

You will then have fifteen hours of supervised time in which to produce and present your outcome(s). Your centre will advise you of the dates of the fifteen hours supervised time.

**Once the fifteen hours supervised time has started you are not permitted to continue on your preparatory work. This is kept securely with your outcome(s) and submitted at the end of the fifteen hours supervised time.**

You must demonstrate in both your preparatory 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
- selected your preparatory studies and developed them into your outcome(s)
- acknowledged your sources.

Methods of working could include as appropriate:

- working from 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 starting point 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. **[20]**
- AO2** **experiment** with and select appropriate resources, media, materials, techniques and processes for reviewing and refining ideas as your work develops. **[20]**
- 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. **[30]**
- 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. **[30]**

**SECTION 1 – Stimuli**

- 1 Play
- 2 Angel
- 3 Sgraffito
- 4 Tension
- 5 Ancestral

**SECTION 2 – Observational**

- 6 Peaches, Pears and Plums
- 7 Postal
- 8 Night
- 9 Baby
- 10 Patio

**SECTION 3 – Design brief**

- 11 A publishing company wants book jacket designs for a new edition of *Invisible Man* by Ralph Ellison.
- 12 A gallery is planning an exhibition of artefacts and garments based on lucky charms.
- 13 A cultural organisation wants promotional material for its celebration of national identity.
- 14 A fashion company is looking for designs and garments which are inspired by uniforms.
- 15 A publicity company wants promotional material for a new production of *Cats* by Andrew Lloyd Webber.

## 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** ‘Contrapposto’ has been used by artists, designers and craftspeople such as Michelangelo, Botticelli, Rubens, Rodin, Lucien Freud and Beryl Cook.

You are asked to investigate this theme and respond to **one** of the options below:

**Either**

- (a) Write an illustrated essay, using at least **three** main examples, which explores the historical context of this theme.

**Or**

- (b) Design an exhibition of selected works on this theme which includes a 3D model, an illustrated pamphlet and a poster.

- 17** Female artists have been involved in the making of art over centuries but their individual achievements are now more widely recognised. Examples of such artists include Anna Lea Merritt, Gwen John, Dod Procter, Tamara de Lempicka and Gillian Wearing.

You are asked to investigate this theme and produce **one** of the options below:

**Either**

- (a) An illustrated essay, which explores the work of **three** different female artists.

**Or**

- (b) A design for an exhibition, which explores the theme in **eight** chosen works. Include a 3D model of the exhibition and plans for the display of the chosen works, together with an illustrated leaflet.

- 18** Solitude is portrayed in the work of Jean-Baptiste Camille Corot, Caspar David Friedrich, Edward Hopper, Pierre Puvis de Chavannes and Ansel Adams.

Using imagery and details from selected examples you are asked to produce **one** of the following:

**Either**

- (a) A photographic portfolio exploring the theme.

**Or**

- (b) A three-dimensional response in ceramic or natural materials.

**19** Explore a number of examples where ‘the family group’ is portrayed in art and design.

Create a response through **one** of the following:

**(a)** From your research produce an illustrated pamphlet as a guide to an exhibition analysing appropriate works.

**(b)** Designs for selected pages of a book, using text and images, based on artists of your choice.

**20** Write an illustrated essay or make a photographic study, which evaluates the social and historical development of the clown or jester in art and design.

## 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 **one** of the related tasks.

### Sculpture or Installation

#### Image A



*Large metal standing mobile sculpture by Alexander Calder  
Courtyard of Reina Sofia Modern Art Museum, Madrid, Spain*

21 Using Image A as a starting point, produce **one** of the following:

- (a) A design prototype using appropriate materials, which could be located in a school or college.
- (b) An illustrated essay analysing the changing ideas and evolution of materials in Twenty-First Century 'kinetic sculpture'.
- (c) Illustrated articles for **two** of the following types of publications:

- A tabloid newspaper
- A handout for children visiting an exhibition
- An arts magazine.

## Painting or Design

Image B



*The Lady of Shalott* by John William Waterhouse 1888  
oil on canvas 153 × 200 cm  
Tate Gallery, London

22 Using Image B as a starting point produce **one** of the following:

**Either**

(a) An illustrated essay that explores the way in which artists adopt 'Romanticism' in their work.

**Or**

(b) A series of practical studies, creating interpretations of selected 'Romanticist' subject matter.



## Architecture

Image C



St Paul's Cathedral and London City at dusk  
London, England

23 Using Image C as a starting point, produce **one** of the following:

**Either**

(a) An illustrated evaluation, which investigates the development of the dome in architecture.

**Or**

(b) A film, video or photographic study, which reveals the architectural and visual impact of a dome in a local environment. A written evaluation should support your practical work.





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