

Art and Design

Controlled Assessment Teacher Guidance and Exemplar Tasks

SPECIMEN

GUIDANCE FOR TEACHERS

For GCSEs in Art and Design OCR will assume a limited level of control in task setting for the controlled assessment. Whilst OCR has produced the following exemplar material, it cannot be used for live assessment; centres must produce their own starting points, briefs, scenarios and stimuli for candidates to use. Centre-devised assessment material should contain suggested activities or tasks for candidates to undertake and should also outline any advice, direction and guidance that centres wish to give to candidates.

Any controlled assessment material devised by centres must be designed to meet the full assessment requirements of the unit including the chance to gain marks at the highest level.

The same controlled assessment material must NOT be used as practice material and then again for live assessment purposes.

More detailed information on task setting, task taking and task marking can be found within the specification and within teacher support material.

How will the controlled assessment task work?

Centres must prepare their own assessment material for controlled assessment purposes. The controlled assessment starting points, briefs, scenarios or stimuli that centres prepare should be given to candidates at an appropriate point during their GCSE course. Candidates will have up to 45 hours to plan, prepare, develop and realise their personal response. Marks should be submitted to OCR by the deadline of 15 May.

Illustrations, suggested artists and resources can be provided to candidates for guidance. All work undertaken by candidates must be done within the appropriate level of supervision as outlined in the specification.

Candidates must produce work that is relevant for the Art and Design GCSE that they are entered for. More detailed information on these requirements is contained within the specification.

Candidates should be given some guidance to help them recognise where evidence is found within their work to enable them to select and present their work for assessment. Candidates must present their portfolios in an organised and accessible manner remembering that their work may be displayed for the purposes of moderation. All work must be clearly labelled with the candidate's name, candidate and centre number and endorsement code; outcome(s) must be clearly identified.

All work must be produced within the specified time and all outcomes must be achieved by the deadline set by the centre.

All sources must be clearly shown or stated and copyright acknowledged. Candidates must complete an Authentication Form in which they confirm that all preparatory work and outcome(s) are their own work; these should be kept within centres. Centres will be required to submit a completed Centre Authentication Form CCS160 to the moderator prior to moderation taking place.

SPECIMEN

GUIDANCE FOR CANDIDATES

Your teacher will set the theme or brief for this unit of assessment and give you some suggested activities or tasks. You will need to respond to your chosen theme, brief or starting point by producing a personal response. You will produce preparatory work and developmental studies showing your ideas and research. Once you have done your preparation and development work you will need to make your outcome(s).

You will have up to 45 hours of supervised time to complete all of your work for this unit. Your teacher will let you know when your work needs to be completed.

You must demonstrate in both your preparatory and development work, and your realisation(s), that you have:

- recorded your experiences and observations
- researched and explored your ideas
- experimented with and 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)
- selected and presented your work for assessment.

Methods of working could include as appropriate:

- working from direct observation and experience
- exploring the qualities of materials, processes and techniques
- developing a theme in a personal and/or imaginative way
- relating to the work of artists, designers or craftspeople
- identifying and responding to a problem and offering possible solutions or lines of enquiry.

Your work will be assessed on the following criteria. Candidates are expected to:

- AO1 Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding. [25 marks]
- AO2 Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes. [25 marks]
- AO3 Record ideas, observations and insights relevant to their intentions in visual and/or other forms. [25 marks]
- AO4 Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements. [25 marks]

EXEMPLAR MATERIAL

This material has been provided as an example of the type of material centres might produce for their candidates. It contains some starting points, some scenarios and some applied briefs. Starting points are intended to provide candidates with a theme or visual information on the work of others from which they can start to formulate their personal response.

Centres are free to set any themes, visual imagery, scenarios or briefs that they feel is appropriate for their candidates.

A range of diverse interpretations of any chosen theme is to be encouraged.

Evidence should be shown that each of the Assessment Objectives has been addressed and knowledge, skills, understanding and personal responses have developed throughout the candidate portfolio.

Critical understanding and contextual sources can embrace the work of artists, designers, craftworkers, photographers and either historical or present-day practitioners. In the same way links can be made to culture, traditions, identity or contemporary society.

You may follow the format of this exemplar material closely or use it as background information to stimulate your own material that is suitable for the assessment of this unit. Centre-devised material should focus on the endorsements that candidates will be undertaking and does not need to include material for any endorsements not being used.

Botanical Structure and Illustration

The external or internal structure, pattern, shape, colour and texture of plants, flowers and cacti have inspired artists, photographers and designers throughout history and continue to be an important source of inspiration for contemporary practitioners.

The following material uses accessible forms of plants and flowers to provide the stimulus for candidates' investigations of structure, shape, pattern or colour. The use of a wide range of media is also promoted, as the study of botanical forms invites many different approaches.

The portfolio could move from directly observed studies into either well-established still life outcomes or more abstracted realisations with an awareness of alternative media, scale, relief or three-dimensional design. Alternatively the portfolio could be developed in a way that encourages a surreal or fantasy approach.

Suggested Research

The portfolio could draw on inspiration and create links from many sources, including the following:

- the floral paintings and prints of Henri Fantin-Latour
- use of exotic vegetation by both Max Ernst and Henri Rousseau as an important element in their fantasy painting
- use of the bold forms of cacti by Georgia O'Keeffe, contrasting their sharp spikes with soft delicate flowers
- the ceramic forms of Kate Malone, Mary Rogers and Christine Constant that use a range of botanical influences
- the work of Victorian travel illustrators who recorded their botanical discoveries
- the work of Art Nouveau artists such as Emile Galle, Louis Comfort Tiffany and Charles Rennie Mackintosh
- photographic work of Karl Blossfeldt
- the works of William Morris and the Arts and Crafts movement.

Suggested Activities

- Candidates could look at either a collection of cacti, or flowering plants and make initial recordings through drawing or photography, using materials appropriate to their intentions. Initial studies could consider shape, colour, and structure etc.
- Experimental studies to develop mixed-media approaches.
- Develop stylistic changes, so that shapes and patterns of the selected forms are emphasised by abstract, linear and fragmented treatments.
- An interesting departure might be for candidates to consider surreal applications of metamorphosis.

Images A to E, that candidates might find useful for these activities, are found on the following page.

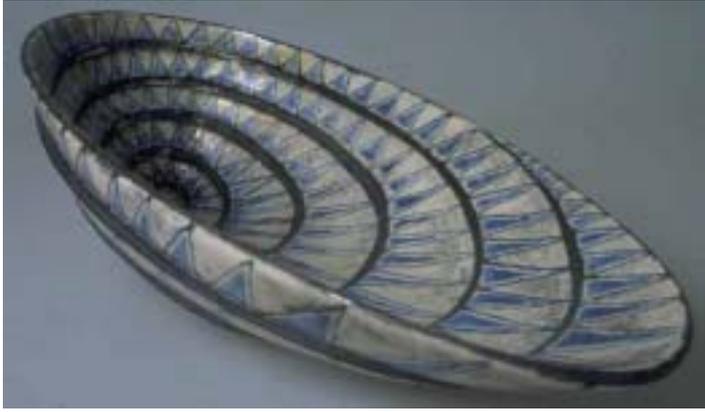


Image A – Christine Constant, Ceramic Collection



Image B

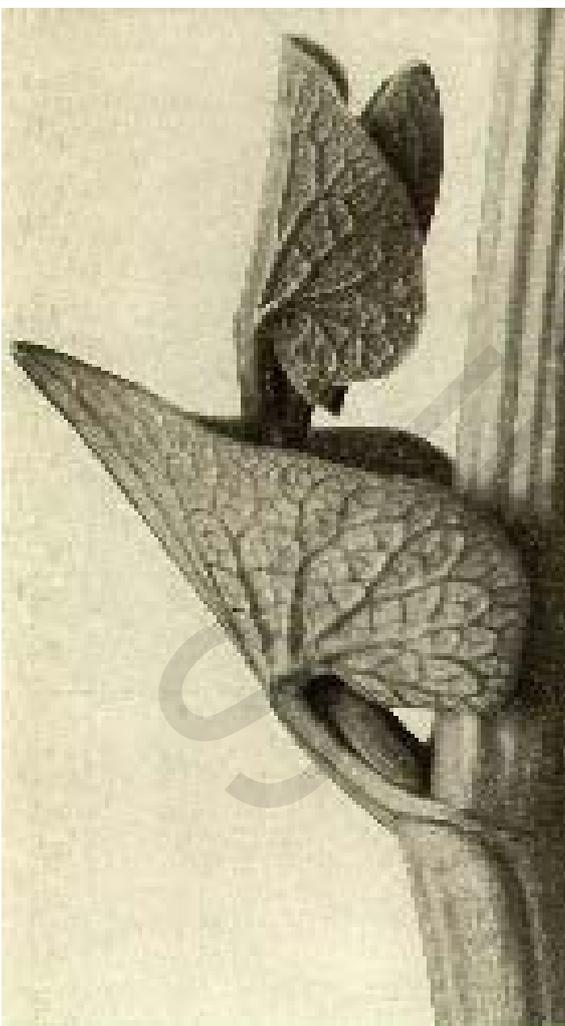


Image C – © Karl Blossfeldt Archive
Ann & Jurgen Wilde, Zulpich 2008



Image D – Christine Constant, Ceramic Collection



Image E

Art and Design

Candidates should work from at least two of the following:

Fine Art
 Graphic Communication
 Photography
 Textile Design
 3D Design



Image F

Assemblages of seedpods, dried grasses, flowers and leaves could inform studies that investigate texture, shape and structure. This research could be developed equally towards printmaking, photographic and 3D interpretations.

Candidates might find images F to H helpful. They might also usefully explore connections to Eduardo Paolozzi or Jack Beal.



Image G



Image H

Fine Art

Painting and drawing
 Printmaking
 Sculpture
 Alternative media

Where facilities allow, this theme could be taken into a 3D direction.

Alternatively a series of collages could lead into a 'wet into wet' painting as the unexpected textures of materials are translated into painted textures. This process could be followed with a sequence of prints: mono prints, relief prints or screen prints.

Connections to Andy Warhol, Claude Monet, Eduardo Paolozzi could be usefully explored.

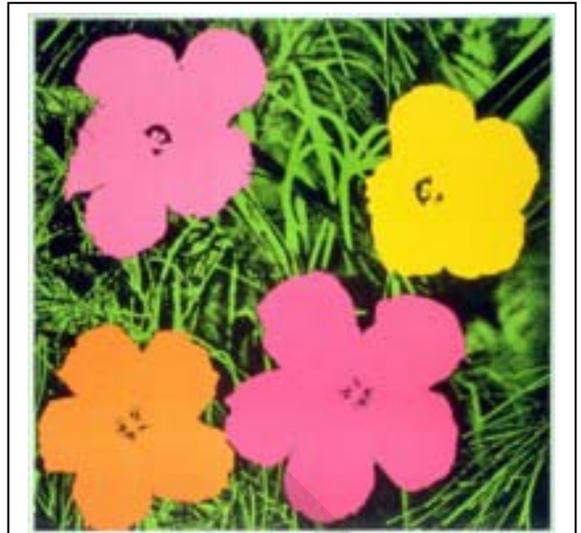


Image I - © 2008 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York / DACS, London

Graphic Communication

Advertising
 Illustration
 Packaging
 Multimedia

Recording the subject matter either through drawing or photography could develop Graphic Design interpretations. A series of posters using illustrations and typography could be produced to promote 'The Chelsea Flower Show'.



Image J - ©2007 London Transport Museum & Transport for London

Photography

Darkroom or digital photography
 Film or Video
 Multi-media
 DVD or CD-ROM presentations

Recording progressively the wilting and decay of a flower, almost as a storyboard, could stimulate many photographic interpretations. Choose the most successful shots to either enlarge, photomontage or digitally manipulate.

Connections to Eadweard Muybridge could be usefully explored.

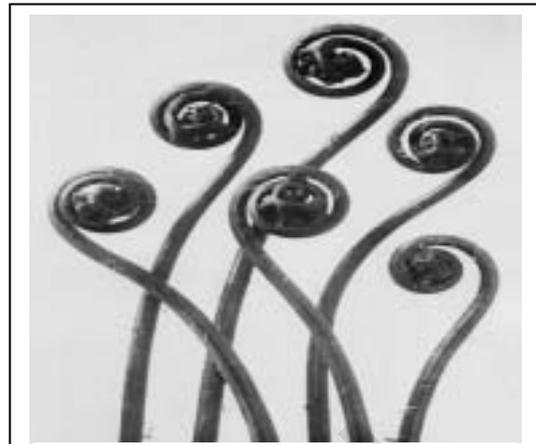


Image K - © Karl Blossfeldt Archive Ann & Jurgen Wilde, Zulpich 2008

Textiles

Constructed textiles
 Dyed or Printed textiles
 Fine Art textiles
 Fashion textiles

For textile interpretations the emphasis could be placed on the colour, shape or textural qualities of botanical forms. An imaginative combination of materials could include different coloured polythene bags and other disposable man-made materials. Silk painting or Batik techniques could promote colour exploration.

Links to the work of Lucienne Day could be usefully explored.



Image L

3D Design

Theatre design
 Interior design
 Product design

A theatrical company are performing a tribute to the life and work of Henri Rousseau and it will be set in one of his paintings. Explorations of the theme could consider the set design, stage furnishing or props.

Connections to the stage designs of Leon Bakst, David Hockney and John Piper could be usefully explored.



Image M

Critical and Contextual Studies

Look at the work of Art Nouveau practitioners such as Louis Comfort Tiffany, Emile Galle or Charles Rennie Mackintosh.

Investigate and compare your chosen practitioners' work and prepare a dossier containing notes, photographs, drawings, digital images and other records of research. Research could be developed with a focus on any media such as fine art, photography, textiles, graphics or 3D. Final realisation(s) can be developed in the media of your choice and can be conveyed as:

- an illustrated journal
- a diary with illustrations recording a visit to an exhibition or museum related to the theme
- an exhibition or display with accompanying commentary
- a series of information boards.

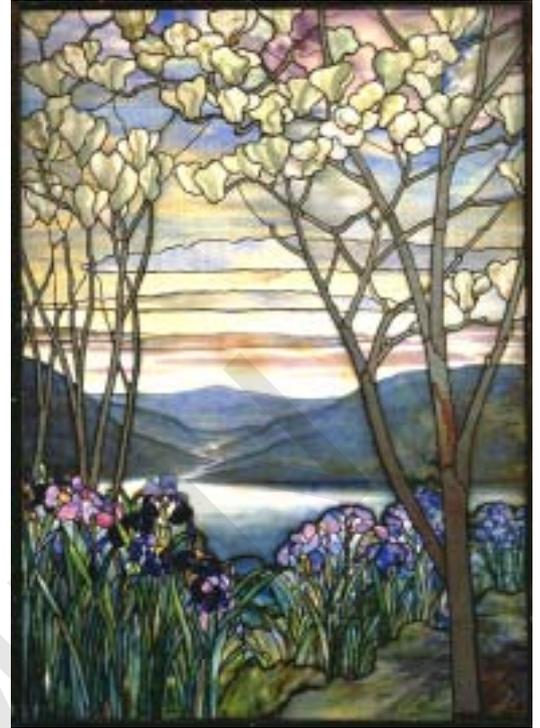


Image N - Magnolias and Irises, ca. 1908
Louis Comfort Tiffany

Applied

Candidates should read the following two scenarios and their associated commissions, and choose one commission from one scenario to respond to. In their response, candidates must evidence 2D and 3D work.

1. The urban farm

A small working farm and visitor centre is planning a re-launch. The farm is situated within an urban environment. It is well established and has a good variety of rare breeds. The farm produces a small range of organic dairy products. As an artist, craftsperson or designer, you are invited to take part in this re-development. The development team are particularly interested in the visitor centre and in growing the retail side of the business, not just the farm produce but also related gift items. The organisers are offering a range of commissions for the re-launch as detailed below; you should choose one commission to respond to.

They have commissioned the following to explore themes of *organic production, rare breeds, small-scale craft production of foodstuffs*:

- paintings
- prints
- video presentation
- photographs
- sculpture
- kinetic work
- installations.

They have commissioned the following to explore themes of *the countryside at work, rare and endangered species, where our food comes from*:

- textiles
- ceramics
- jewellery
- metal and wood work
- paper.

They have commissioned the following to explore themes of *the urban farm, real food, the countryside at work*:

- web sites
- vehicle livery
- leisure wear
- surface pattern.

Supporting images for 'The urban farm'



2. The way we are

As an artist, craftsperson or designer, you are invited to take part in a mass observation of our country and record and create work that reflects and explores the way we are at this moment in time. Candidates may find the images on the theme of botanical structure and associated suggested research and artist links contained in this paper to be useful resources when responding to this scenario.

The work you produce will be included in a travelling and online exhibition used to promote the mass observation programme. The organisers are offering a range of commissions to be included in the exhibition as detailed below. You should choose one commission to respond to.

They have commissioned the following to explore themes of *a personal memoir, contemporary heroes, my place, where we live*:

- paintings
- prints
- video piece
- photographs.

They have commissioned the following to explore themes of *the shared space, domestic tools, I like to eat this, how do I get there*:

- sculpture
- kinetic work
- installations.

They have commissioned the following to explore themes of *things we use, do these suit me, there's a birthday coming, comfy places*:

- textiles
- ceramics
- jewellery
- metal and wood work
- paper.

They have commissioned the following to explore themes of *nature tomorrow, you can look different, there's no more petrol, this is who we are*:

- web sites
- vehicle livery
- leisure wear
- surface pattern.

Supporting images for 'The way we are'



Copyright Acknowledgement:

Image A – Christine Constant, Ceramic Collection, © University of Wales, Aberystwyth

Image B – Belladona, © Georgia O’Keefe Museum, Santa Fe

Image C – © 2000 Karl Blossfeldt Archive

Image D – Christine Constant, Ceramic Collection, © University of Wales, Aberystwyth

Image E – Foundation Magritte

Image F – Sandra with Flowers, Jack Beal (1979) © Galerie Claude Bernard, Paris

Image G – Mexico Baja/ Santos Ar

Image H – Oil Painting French Polynesia

Image I – © 2008 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York / DACS, London

Image J – ©2007 London Transport Museum & Transport for London

Image K – © Karl Blossfeldt Archive Ann & Jurgen Wilde, Zulpich 2008

Image L – Herb Anthony Fabric by Lucienna Day, Design Museum UK

Image M – Set Models By Sally Jacobs (1964) © V&A Museum

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