

# OCR

Oxford Cambridge and RSA

**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 2016**

**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** of the starting points from the following sections.

You are then required to plan and produce preparatory work and in the 15 hour controlled time produce outcome(s) relevant to your planning and preparatory work.

The starting points are arranged into five sections:

- stimuli
- observational
- design brief
- art in context
- visual starting points.

You must demonstrate in both your preliminary 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.

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 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 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 Power

2 New

3 Sublime

4 Falling

5 Signs

**SECTION 2 – Observational**

6 Sub-aqua

7 Passageway

8 Contortion

9 Sleep

10 Legs

**SECTION 3 – Design brief**

- 11 A publishing company wants book jacket designs for a new edition of *Don Quixote* by Miguel de Cervantes.
- 12 A gallery is planning an exhibition of artefacts and garments based on Morris Dancing.
- 13 A marine conservation society wants promotional material in support of 'sustainable fishing'.
- 14 A fashion company is looking for designs and garments that are inspired by the work of Salvador Dalí.
- 15 A publicity company wants promotional material for a new theatrical production of *Beauty and the Beast* based on the book by Jeanne-Marie Leprince de Beaumont.

**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** Painting ‘en plein air’ was important in the work of artists such as John Constable, Mary Cassatt, Henri Biva, Claude Monet, Camille Pissarro and Mary Agnes Yerkes.

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

**Either**

- (a) Write an illustrated essay that explores this theme using at least **three** main examples.

**Or**

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

- 17** Self-portraiture is seen in the work of Albrecht Dürer, Rembrandt, Angelica Kauffmann, Vincent van Gogh, Henri Matisse and Frida Kahlo.

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

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

- (b) A design for an exhibition that 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** Assemblage is commonplace in the work of André Breton, Raoul Hausmann, Vladimir Tatlin, Edward Kienholz, Joseph Cornell and Janice Lowry.

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

**Either**

- (a) A photographic portfolio exploring ‘assemblage’.

**Or**

- (b) A 3D response in ceramic or natural materials.

**19** Explore a number of examples where ‘floral subjects’ are portrayed in art and design.

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

- (a)** From your research produce a detailed pamphlet as a guide to an exhibition analysing appropriate works.
- (b)** Designs for selected pages of a book or digital presentation, using text and images, based on artists of your choice.

**20** Write an illustrated essay or make a photographic study that evaluates the social and historical development of food and drink in art and design.

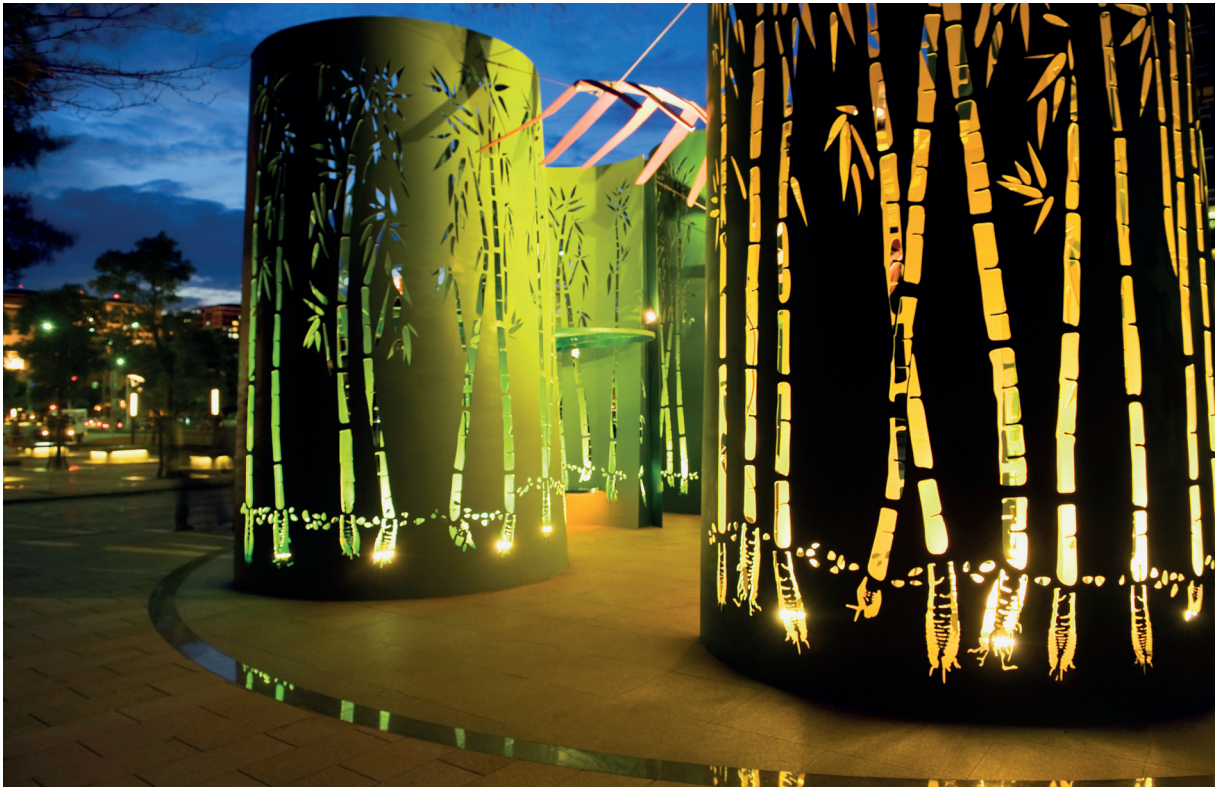
## SECTION 5 – Visual Starting Points

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



*'Bamboo Forest'* (Light Sculpture) Sanshia, Taiwan 2009

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

- (a) A design prototype that could be located in a school or college using appropriate materials.
- (b) An illustrated essay analysing the changing ideas and evolution of materials in Twenty First Century 'light 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



*'Garden of Earthly Delights'* by Hieronymus Bosch, 1503–1504

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

**Either**

(a) An illustrated essay that explores the way artists use the 'triptych' in their work.

**Or**

(b) A series of practical studies using the 'triptych' approach.



## Architecture

Image C



'Mediopadana Station' Reggio Emilia, Italy 2013

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

**Either**

- (a) A written and illustrated evaluation that investigates the architectural development of station buildings.

**Or**

- (b) A film, video or photographic study that investigates the visual impact of station architecture on the local environment. A written evaluation should support your practical work.





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