



GCE AS/A level

1002/01-1062/01



W16-1002-01

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 2016

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.

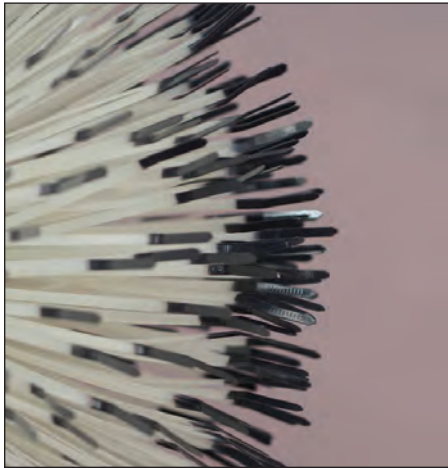


1. Out and About

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



2. Flow



3. Spiky Forms



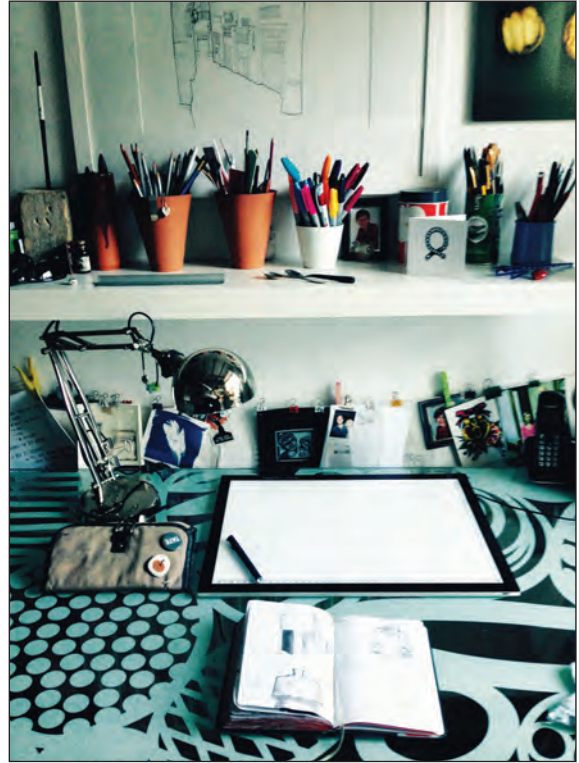
4. Pick 'n' Mix



5. History in the Making



6. Construct



7. Personal Space

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. Develop a response to the theme of dressing up.

Things you may wish to consider:

- *reasons for dressing up as part of cultural, occupational and religious activities;*
- *how objects and spaces are dressed e.g. theatre sets, interior design, window dressing, upcycling;*
- *how dressing up reflects, enhances or changes the wearer's personality and/or behaviour.*

9. Explore how the written word can provide a creative starting point.

Things you may wish to consider:

- *a starting point is considered to be 'a place that marks the beginning of a journey' or 'a basis for an introduction to study, discussion, or further development'; for example "To begin at the beginning ..." (Dylan Thomas, Under Milk Wood);*
- *imagery is often inspired by the written word, with many artists, designers and craftspeople making personal and alternative interpretations;*
- *many artworks from different times and cultures have utilised key words, phrases and letters to convey messages to audiences.*

10. Develop your own version of *trompe l'oeil*.

Things you may wish to consider:

- *the term trompe l'oeil is derived from the French, meaning "to deceive the eye"; it describes the technique of using realistic imagery to create an optical illusion of depth;*
- *a similar technique called forced perspective is used in photography, filmmaking and architecture where optical illusions are used to make an object appear further away, closer, larger or smaller than it actually is;*
- *since the 1920s trompe l'oeil has been a recurring trend seen within the fashion industry, with designers producing innovative clothing and accessories which fool the viewer.*

11. Consider what or how others see.

Things you may wish to consider:

- *we may choose to see the world differently to others by opting for different viewpoints, such as from the level of a snail or a bird;*
- *the alternative viewpoints used by Hundertwasser or the multiple viewpoints seen in the work of Picasso;*
- *we may also see the world differently due to physiological characteristics and/or visual impairments.*

12. Develop your own personal archive.

Things you may wish to consider:

- *in general, archives consist of records that have been selected for long-term preservation on the grounds of their enduring cultural value;*
- *primary source documents that have accumulated over the course of an individual's life. This could be your own life, a family member's life or even an artist or designer's life that you admire;*
- *your personal response may draw upon typography and images taken from letters, poems, papers, diary entries, drawings, paintings, photographs, and /or digital files.*

13. Explore tactility.

Things you may wish to consider:

- *artists, designers and craftworkers often ask the viewer to rely on vision to appreciate their artwork. Some challenge us and invite us to use other senses;*
- *a creative response where consideration has been made to the surface of the final piece;*
- *the relationship between texture and the other formal elements.*

14. Study the creative possibilities of ephemera and generate an original interpretation.

Things you may wish to consider:

- *the term ephemera describes collectable items that were originally expected to have only short-term usefulness or popularity such as tickets, programmes, posters and labels;*
- *the difference between rubbish and ephemera relies on its associated owner, for example a pile of clutter thrown out by the artist Francis Bacon was salvaged and sold at auction;*
- *in some contemporary practice ephemeral art is impermanent, it does not last and the emphasis is not on producing an artwork but rather on the process of its creation.*

END OF PAPER



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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;	<input type="checkbox"/>
	• carry out investigations which are sustained (not in bits & pieces) and focused (concentrated only on information relevant to my study);	<input type="checkbox"/>
	• 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;	<input type="checkbox"/>
	• apply contextual understanding in ways which inform my own approach;	<input type="checkbox"/>
	• analyse my sources by finding relationships between different aspects and comparing and contrasting these;	<input type="checkbox"/>
	• ask the right sorts of questions and search for relevant answers, distinguish between different kinds of information and present considered points of view;	<input type="checkbox"/>
AO2	• experiment with resources, processes and the formal elements, conveying a sense of purpose;	<input type="checkbox"/>
	• select materials and suitable ways of using them so that they match my intentions;	<input type="checkbox"/>
	• explore stimulating sources for innovative possibilities and draft my initial ideas;	<input type="checkbox"/>
	• generate coherent evidence of each stage of the creative process;	<input type="checkbox"/>
	• review my work regularly to improve and refine it where necessary;	<input type="checkbox"/>
	• skilfully handle materials, techniques and processes to produce outcomes of quality;	<input type="checkbox"/>
AO3	• apply myself thoroughly to suitable methods of research and enquiry;	<input type="checkbox"/>
	• thoughtfully gather, select, organise and convey the findings of my research;	<input type="checkbox"/>
	• effectively record ideas, observations and insights in line with my intentions;	<input type="checkbox"/>
	• use a suitable range of recording methods and good recording skills;	<input type="checkbox"/>
	• reflect on my work and progress to deepen my understanding;	<input type="checkbox"/>
	• transfer ideas and skills to new situations and look for meaning and purpose in my studies;	<input type="checkbox"/>
AO4	• present ideas and outcomes which are truly my own;	<input type="checkbox"/>
	• generate responses that are well informed and have meaning for myself and others;	<input type="checkbox"/>
	• clearly communicate and successfully realise my intentions;	<input type="checkbox"/>
	• integrate sound contextual understanding in the outcomes of my work;	<input type="checkbox"/>
	• present my work in logical order, making clear connections between the various parts;	<input type="checkbox"/>
	• select a particularly interesting and appropriate form of presentation.	<input type="checkbox"/>

‘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**