

GCSE (9–1)

Sample SAM Taster Booklet

ART AND DESIGN

J170–J176 – Externally set task
For first teaching in 2016



GCSE (9–1)

ART AND DESIGN

Our new GCSE (9–1) Art and Design specifications provide a dynamic, contemporary and exciting opportunity for learners to engage with the wide range of Art and Design titles and areas of study. The Externally set task enables learners to use the skills, knowledge and understanding acquired during the Portfolio component. Our Specimen Assessment Materials (SAMs) taster booklet introduces you to the style of assessment for our new qualification. This booklet also introduces you to how candidates may approach a starting point, research techniques, refine ideas and select and present for assessment. Exemplar guidance is also given to how these relate to the new Assessment Objectives.

This booklet features two exemplar starting points, the Assessment Objectives they target and an outline of the approach taken.

The complete set of sample assessment materials is available on the [OCR website](http://www.ocr.org.uk).

SUBJECT SPECIALIST SUPPORT

OCR Subject Specialists provide information and support to schools including specification and non-exam assessment advice, updates on resource developments and a range of training opportunities.

You can contact our Art and Design Subject Specialists for specialist advice, guidance and support.

Meet the team at www.ocr.org.uk/artanddesignteam

CONTACT THEM AT:

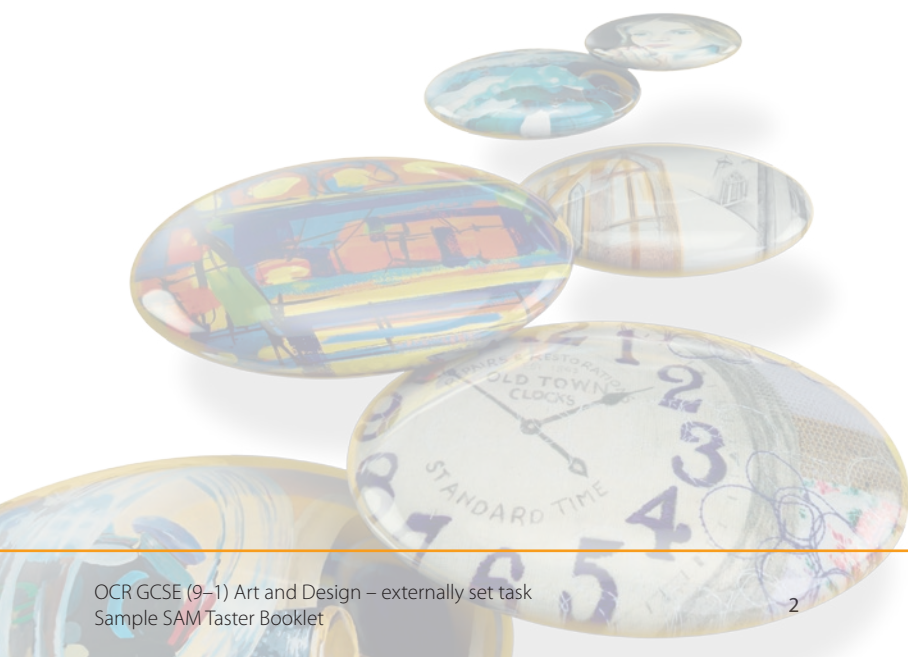
01223 553998

art&design@ocr.org.uk

@OCR_ArtDesign

WHAT TO DO NEXT

- Sign up for regular updates, including news of our autumn calendar of events: <http://www.ocr.org.uk/updates>
- Book onto a free GCSE reform training event to help you get to grips with the new qualification: <https://www.cpdhub.ocr.org.uk/>
- View our new range of resources that will grow throughout the lifetime of the specification: www.ocr.org.uk/artanddesign



INTRODUCING THE EXTERNALLY SET TASK

To support teachers in their guidance and learners in their responses to the starting points we have selected two exemplar starting points from our accredited Specimen Assessment Materials, to highlight opportunities through practical work and its relationship to the assessment objectives.

In addition, our publishing partner **Thames & Hudson** have also published **The Thames & Hudson Introduction to Art** which is a comprehensive guide to the visual arts and may be used to assist the development of skills, knowledge and understanding whilst studying for the OCR GCSE (9–1) Art and Design qualifications.

The grid below shows the four Assessment Objectives for the new GCSE (9–1) Art and Design specifications.

	Assessment Objective	Marks
AO1	Develop ideas through investigations, demonstrating critical understanding of sources.	20 marks
AO2	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	20 marks
AO3	Record ideas, observations and insights relevant to intentions as work progresses.	20 marks
AO4	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.	20 marks

In supporting the production of Art and Design work, candidates are given the following guidance in the Externally set task paper:

You must demonstrate in your preparatory work that you have:

- recorded your experiences and observations
- researched and explored your ideas
- used appropriate materials and techniques
- shown a critical understanding of sources
- selected and presented your preparatory studies and refined these into your work
- identified and referenced all collected or sourced materials.

THEME 1 TIMEPIECE

'Clocks and Watches' has been interpreted or used by artists, designers and craftspeople in many interesting or unusual ways.

Respond to **one** of the following: **(a)**, **(b)**, **(c)**, **(d)**, **(e)**, **(f)**, **(g)** or **(h)**.

(a) Alarm clock, astronomical clock, digital watch, egg timer, pendulums, clockwork, sundial, wristwatch, clock face, movements, watchmaker, passage of time...

(b)



- (c) In **Fine Art**, the passage of time, often measured by timepieces, in all of its representations, has featured in the work of many artists and it has a particular significance in certain societies or cultural events. It provides opportunities to study form and structure but can also convey ideas about changes in history. Claude Monet, Auguste Rodin and Andy Warhol have responded to this theme in different ways.
- (d) In **Graphic Communication**, designers have often used Victorian timepieces and their restoration to inspire their work. Contextual material which could be investigated could include work by Wolfgang Weingart and other graphic artists.
- (e) In **Photography**, the 24-hour sequence of film clips, time-lapse or motion studies are used by photographers to show change or movement in time. Examples of this can be found in the work of Christian Marclay, Eadweard James Muybridge and Harold Eugene Edgerton.
- (f) In **Textile Design**, designers using and interpreting timepieces or the passage of time have often featured in their textile designs for both fashion and interiors. Designers such as John Galliano, Vivienne Westwood and Calvin Klein have looked back in time for inspiration.
- (g) In **Three-Dimensional Design**, clock and watch design has evolved in both function and form over time. Examples of this evolution can be found in the Sundial, Hourglass, Water clock, Mechanical clocks, Pendulum clock and Digital clock.
- (h) In **Critical and Contextual Studies**, photographers and artists working in two and three dimensions have used watches, clocks and other timepieces to represent time or the passage of time. René Magritte, Claes Oldenburg and Annie Leibovitz have all responded to this theme in different ways.

Copyright acknowledgment:**(b) From Theme: Timepieces clockwise from top right:**

Paris clock sculpture with St Lazare rail station beyond © Justin Kase Ztwoz / Alamy; London County Council (LCC) Tramways poster, 1933. © Heritage Image Partnership Ltd / Alamy; 'The Persistence of Memory' by Salvador Dali, © Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2015, image supplied by Alamy; Ascot Berkshire June race-goer at the Royal Ascot horse race meeting at Ascot Racecourse in Berkshire in 1995 © David Levenson / Alamy; London Olympics countdown clock in Trafalgar Square © Jeffrey Blackler / Alamy

The following examples show how two candidates have responded in Art, Craft and Design and Photography to similar starting points.

AO1: DEVELOPED IDEAS

In the examples below, learners have developed their ideas showing critical understanding of sources and artists. This is shown through written and visual analysis which should support the production of practical work.



AO2: REFINED WORK

In the examples below, learners are exploring and refining their ideas by selecting and experimenting with appropriate media, materials, techniques and processes in Art, Craft and Design and Photography. The refinement of ideas should inform work and intended outcomes.



AO3: RECORDED IDEAS, OBSERVATIONS AND INSIGHTS

In the examples below, learners have recorded their experiences and observations using photography and drawing from sources. The selection and quality/accuracy of observations impacts directly on the work produced in response to the requirements of AO2 and AO4.

**AO4: PRESENTED A PERSONAL AND MEANINGFUL RESPONSE**

In the examples below, learners have realised their intentions in the 10-hour supervised time period and have demonstrated their understanding of visual language in the selection and presentation of their 'Externally set task'. Learners should always select and present work that represents the best of their achievement.



THEME 2 FLORAL

'Flowers and floral arrangements' has been interpreted or used by artists, designers and craftspeople in many interesting or unusual ways.

Respond to **one** of the following: **(a)**, **(b)**, **(c)**, **(d)**, **(e)**, **(f)**, **(g)** or **(h)**.

(a) Flower, blossom, bud, petal, bloom, coloured, display, cluster, array, arrangement, bouquet, wreath, florist...

(b)



- (c) In **Fine Art**, the portrayal of flowers, in all of its representations, has featured in the work of many artists and it has a particular significance in certain societies or cultural events. Georgia O’Keeffe, Eugène Henri Cauchois and Pierre-Joseph Redouté have responded to this theme in different ways.
- (d) In **Graphic Communication**, designers produce graphic work to raise the profile of flower shows with reference to the beauty form and structure of flowers or floral subject matter. Contextual material investigated could include work by Alphonse Mucha as well as other artists and designers.
- (e) In **Photography**, floral subjects are used by photographers to show beauty and the natural form. Examples of this can be found in the work of Karl Blossfeldt, Albert Renger-Patzsch and Nick Knight.
- (f) In **Textile Design**, flowers and floral subject matter has often featured in textile fabric designs for both fashion and interiors. Designers such as Betsey Johnson, Mary Katrantzou and William Morris have looked at floral forms for inspiration.
- (g) In **Three-Dimensional Design**, floral subject matter has evolved in both function and form over time. Examples of this evolution can be found in the work of Paul Cummins, Dale Chihuly, Louis Majorelle, Louis Comfort Tiffany, Hector Guimard and the architect Alfred Wagon.
- (h) In **Critical and Contextual Studies**, there are many methods of visualisations for timelines in art, craft or design. Historically, timelines were static images, and generally drawn or printed on paper. Timelines relied heavily on graphic design and the ability of the artist to visualise the data. Timelines can also be digital and interactive, created with computer software.

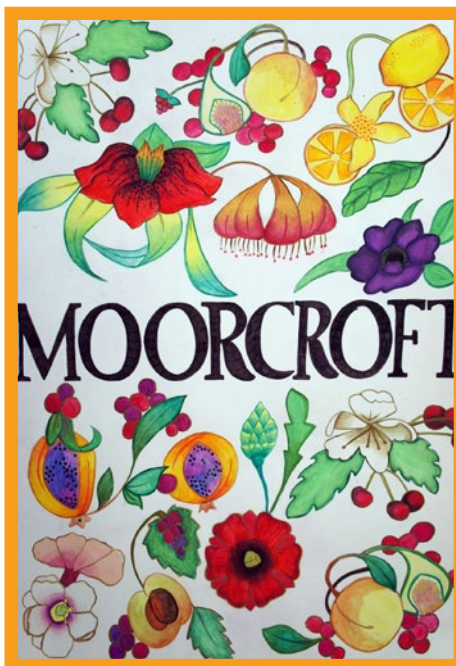
Copyright acknowledgment:**(b) From Theme: Floral, clockwise from top right:**

Dale Chihuly Macchia Forest Fairchild Tropical Botanic Garden © Randy Duchaine / Alamy; Murals on the walls of Blooms Hotel in Temple Bar area of Dublin, Ireland © Phil Crean A / Alamy; General view of the moat at the Tower of London with the poppies © Zefrog / Alamy; White Roses – Painting By Vincent Van Gogh © Art directors & Trip / Alamy; A woman wearing flowers in her hair © fstop Images GmbH / Alamy

The following examples show how two candidates have responded in Fine Art/Photography and in Critical and Contextual Studies to similar starting points.

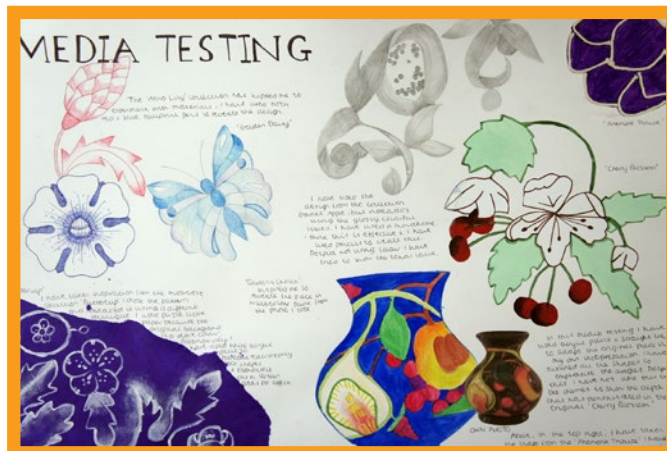
AO1: DEVELOPED IDEAS

In the examples below, learners have developed their ideas showing critical understanding of photographic sources and a study of Moorcroft Pottery. This is shown through written and visual analysis which should support the production of practical work.



AO2: REFINED WORK

In the examples below, learners are exploring and refining their ideas by selecting and experimenting with appropriate media, materials, techniques and processes in a combination of fine art/photography and drawing media. The refinement of ideas should inform work and intended outcomes.

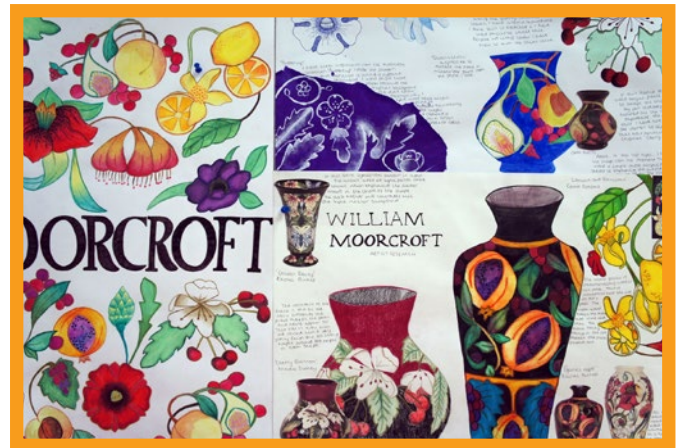


AO3: RECORDED IDEAS, OBSERVATIONS AND INSIGHTS

In the examples below, learners have recorded their experiences and observations by producing drawings which are to be used in a combined fine art/photographic context and for the Moorcroft study in a critical/contextual way. The selection and quality/accuracy of observations impacts directly on the work produced in response to the requirements of AO2 and AO4.

**AO4: PRESENTED A PERSONAL AND MEANINGFUL RESPONSE**

In the examples below, learners have realised their intentions in the 10-hour supervised time period and have demonstrated their understanding of visual language in the selection and presentation of their 'Externally set task'. Learners should always select and present work that represents the best of their achievement.



OCR customer contact centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk



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