

AS Level in Art and Design H200/01–H206/01 Externally set task

June 2017

**To be given to candidates on or after
1 January 2017**

Time allowed: 10 hours



INSTRUCTIONS TO TEACHERS

- The 10 hours supervised time can be scheduled at any time provided that at least one session is at least 2–3 hours in duration.
- Time given to candidates for preparatory work can be determined by centres.

INSTRUCTIONS TO CANDIDATES

- There are seven themes in this paper. You may choose any theme.
- From your chosen theme, choose **one** option **(a)**, **(b)**, **(c)**, **(d)** or **(e)**.
- All options are available for all specialisms.
- During the 10 hours supervised time, you are required to demonstrate your ability to refine your ideas and produce your outcome(s) that relate(s) to your preparatory work.

INFORMATION

- The total mark for your preparatory work and outcome(s) is **80**.
- The marks for each theme are shown in brackets [].
- You will be given a period of time to plan and prepare your work before the 10 hours of supervised time.
- This document consists of **20** pages.

Guidance for Candidates

You must choose **one** theme and respond to **one** of the options **(a)**, **(b)**, **(c)**, **(d)** or **(e)**.

You will need to produce preparatory work relevant to your chosen specialism(s). If you have entered for the Art, Craft and Design – Combined Specialisms (H200) qualification, you must provide evidence of working in at least two different specialisms. However, your final outcome(s) may be in one or more than one of your chosen specialisms.

In options **(d)** and **(e)** the type of outcome is specified.

Your preparatory work must be used to inform the outcome(s) during the 10 hours supervised time. Your preparatory work should not be amended or developed further during or after the 10 hours of supervised time. You should not bring any additional work into the supervised sessions.

Your centre will advise you of the duration of the preparatory period and the dates of the 10 hours supervised time.

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

- recorded your experiences and observations
- researched and explored your ideas
- used appropriate materials and techniques
- shown connections between your work and that of other practitioners
- selected and presented your preparatory studies and refined these into your outcome(s)
- ensured that written text is legible and spelling, punctuation and grammar are accurate so that your meaning is clear
- presented information in a form that suits its purpose
- identified and referenced all collected or sourced materials
- used appropriate subject vocabulary and language.

Methods of working could include as appropriate:

- working from observation and experience
- exploring the qualities of materials, processes and techniques
- developing ideas in a personal, imaginative or representational way
- researching, relating and showing analysis of context and/or practitioners.

Your work will be assessed against the following Assessment Objectives.

| | Assessment Objective | Marks |
|------------|--|-----------------|
| AO1 | Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding | 20 marks |
| AO2 | Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops | 20 marks |
| AO3 | Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress | 20 marks |
| AO4 | Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements | 20 marks |

Theme 1

Workshop

The 'Workshop' has been a source of inspiration for artists, designers and craftspeople in many interesting and unusual ways.

Respond to **one** from (a), (b), (c), (d) and (e).

(a) Studio, factory, laboratory, workplace, foundry, worker, employee, craftspeople...

(b)



(c) Visit a public workplace, factory or environment which is typical of a 'workshop' and use this as your starting point. Based on research obtained from this visit, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of an exhibition celebrating 'The Workshop'.

(d) The following can be used as a definition for the word 'workshop':

- a room or building where things are made or repaired using machines and/or tools
- a meeting of people to discuss and/or perform practical work in a subject or activity
- a room, area, or small establishment where manual or light industrial work is done
- a seminar or meeting emphasising interaction and exchange of information among a small number of participants.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for a mural to be located at a youth employment or opportunities event to be held locally on the theme of 'The Workshop'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Dame Laura Knight, Ruby Loftus, 1943
- Andy Warhol – Factory photographs
- Barbara Hepworth Museum and Sculpture Garden, View of the studio, Tate Gallery online
- Ken Howard, The Studio, 1981
- Jim Dine, Ten Winter Tools, 1973
- Andreas Gursky, Siemens Karlsruhe, 1990
- John Everett Millais, Christ in the House of his Parents, 1849–50
- Walter Gropius, Workshop wing of the Bauhaus, 1925/26.

Include a written preface for the employment event considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising employment or opportunities in a 'workshop'.

[80]

Theme 2

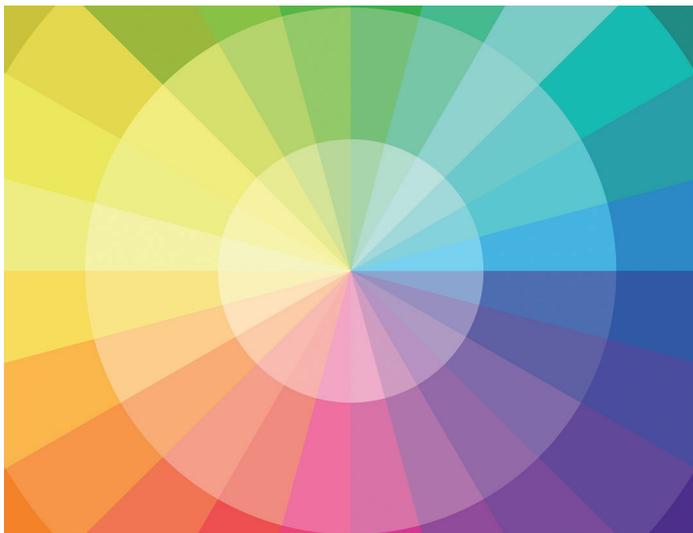
Foundations

'Foundations or supporting structures' have often been a starting point for artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) and (e).

(a) Buildings, support, roots, base, substructure, prop, underpinning, groundwork...

(b)



(c) Visit a place of interest, monument or building where foundations or supporting structures can be used as a starting point or stimulus. Based on research obtained from this visit, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft or textile piece to be displayed in the entry area of an architectural practice celebrating 'Foundations'.

(d) The following can be used as a definition for the word 'foundations':

- the basis or groundwork of anything
- creams or powders used as a base to even out facial skin tone before applying other cosmetics
- the lowest load-bearing part of a building, typically below ground level
- underlying basis or principle
- to have justification or reasons.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for a mural to be located in or on a public building such as a civil engineering office on the theme of 'Foundations'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Robert Smithson, Spiral Jetty, 1970
- Joseph Stella, New York Interpreted V: The Bridge, 1922
- Julie Mehretu, Stadia 1, 2004
- Friedensreich Hundertwasser, Die Sonnenblumen und die, 1949
- George Bellows, New York, 1911
- Minaret and Great Mosque of al-Muttawakkil, Samarra, Iraq c.848–52
- Jacques Doucet, Evening Dress, 1890s
- Colosseum, Rome, 70–80 AD.

Include a written synopsis of your inspiration and themes used in the mural which can be published on site next to the finished work. You must also include plans for the design of the mural, location research and three possible alternative designs for the mural.

[80]

Theme 3

Carrier

'Carrying and load bearing' have been a source of inspiration portrayed by artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) and (e).

(a) Shipper, handler, courier, transporter, messenger, delivery, cargo, package bearer...

(b)

Supermarket Shopper, 1970
(polyester resin figure and
various media). Item removed
due to third party copyright
restrictions.



(c) Visit a post office, logistics depot or courier associated with transportation or the movement of goods and use this as your starting point. Based on research obtained from this visit, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft piece to be displayed at a post office celebrating 'Carriers'.

(d) The following can be used as a definition for the word 'carrier':

- a person or thing that carries something
- a large plastic or paper bag with handles, used to carry things that you have bought, especially one given to you in a shop
- an individual or company, such as a railroad or shipping line, engaged in transporting passengers or goods for profit
- a frame, usually made of metal, attached to a vehicle for carrying items.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for an exhibition to be held at a local art gallery or museum on the theme of 'Carriers'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Yinka Shonibare, *Vasa in a Bottle*, 2004
- Olivia Parker, *Pods of Chance*, 1977
- Nadia Flower, packaging and illustrations of handbags
- Lisa Milroy, *Lightbulbs*, 1991
- Janet Fish, *Two Red Glasses*, 1978
- Thomas Naethe, ceramic vessels
- Angie Lewin, *Meadow II*, from 'Plants and Places' published by Merrell 2010
- Hussein Chalayan, *Coffee Table Skirt*, 2000
- Cyril Edward Power, *Whence and Whither*, 1930
- Thomas Heatherwick, *Rolling Bridge*, 2004
- Kenneth Rowntree, *Full Measure*, 1956, textiles design.

Include a written guide to the exhibition including themes and relevant historical and/or cultural research. You must also include plans for the display of information and at least one poster design advertising the exhibition.

[80]

Theme 4

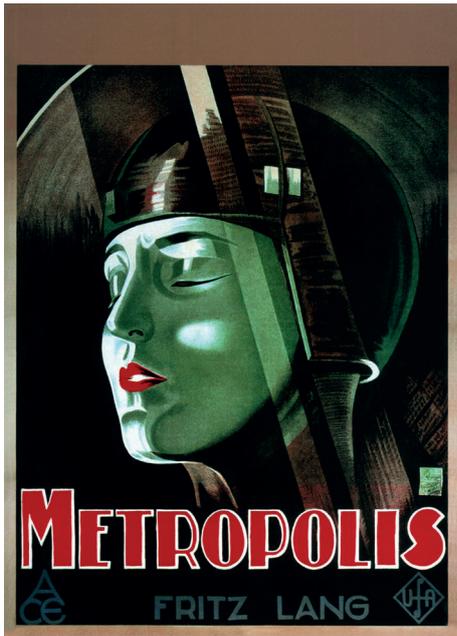
Robotic

'Robotic objects' have been portrayed or used by artists, designers and craftspeople in many different ways.

Respond to **one** from (a), (b), (c), (d) and (e).

(a) Mechanical, motorised, mechanised, computer, automaton, android, programmed...

(b)



(c) Visit a local or national gallery, science museum or toy collection which includes examples of robotic or mechanised objects or subject matter and use this as your starting point. Based on your research, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of an exhibition celebrating 'Robotics in Art and Design'.

(d) The following can be used as a definition for the word 'robotic':

- a machine that resembles a human and does mechanical, routine tasks on command
- a machine controlled by a computer that is used to perform jobs automatically
- someone who does things in a very effective way but never shows their emotions
- any machine or mechanical device that operates automatically with humanlike skill
- resembling or characteristic of a robot, especially in being stiff or unemotional.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for an exhibition to be held at a local museum on the theme of 'Robotic'. You may choose to use some of the following artists/artworks as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Eduardo Paolozzi, *The Metallization of a Dream*, 1963
- Fernand Léger, *Ballet Mécanique*, 1924
- *The Iron Giant*, Book Cover/Film Poster, Warner Brothers 1999
- Naum Gabo, *Head Number 2*, 1964
- M.C. Escher, *Depth*, 1955
- Edward Wadsworth, *Typhoon*, illustration, 1914
- Benedict Campbell, illustrations of robotic humans
- Margaret Bourke-White, *Machine Dance*, Moscow Ballet School, 1931
- *Ex Machina*, film poster 2015
- C-3PO, a protocol android, Star Wars Franchise, Lucasfilm Ltd. 1977.

Include a written guide to the exhibition including themes and relevant historical and/or cultural research. You must also include plans for the display of information and at least one poster design advertising the exhibition.

[80]

Theme 5

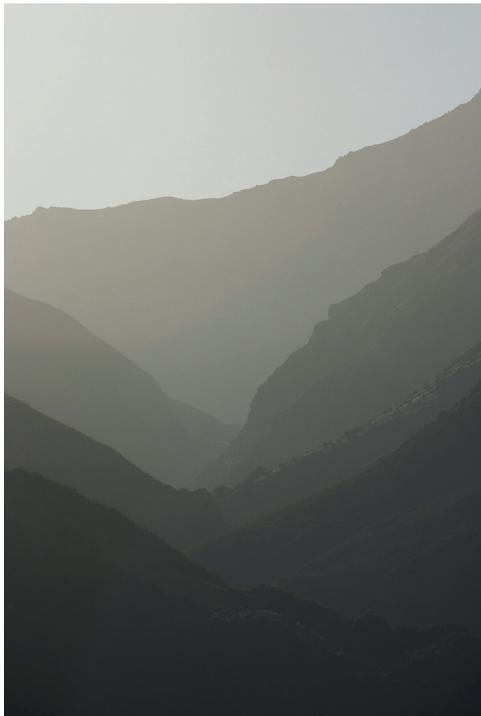
Tonal

'Tone' is a formal element of art, craft and design. It is central to the work of artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) and (e).

(a) Tone, hue, accent, emphasis, shade, tint, inflection, modulation...

(b)



(c) Visit an exhibition, art gallery, craft centre or museum which has examples of art, craft and design with an emphasis on ‘tone and tonal values’ and use this as your starting point. Based on your research, develop and produce designs for an artwork, photographic series, 3D or craft piece to be displayed in the entry area of an exhibition titled ‘Tonal’.

(d) The following can be used as a definition for the word ‘tonal’:

- to give the desired tone to a painting, drawing, etc.
- photography - to change the tonal value of a print
- the particular quality of brightness, deepness, or hue of a shade of a colour
- the general effect of colour or of light and shade in a picture
- relating to the tone of a piece of music.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for an exhibition to be held at a local art gallery exploring the use of ‘Tone’ in art and design. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Andy Goldsworthy, Land Art, 1986–2008
- Alessandro Mendini, Proust Chair, 1978
- Pierre Cordier, Chemigram 20/3/92, “from La Suma of Jorge Luis Borges”, 1992
- Hiroshi Sugimoto – Seascapes
- Alan Kitching – Typographic designs
- Gerhard Richter, Townscape Paris, 1968
- Benita Otte, wall hangings, 1922–1924
- Hans Coper, ceramic vessels
- Charlie Chaplin, Modern Times, a comedy film, 1936
- Marcel Duchamp, Nude Descending a Staircase, No. 2, 1912
- Harry Gordon, Poster Dress, 1968.

Include a written guide to the exhibition including themes and relevant historical and/or cultural research. You must also include plans for the display of information and at least one poster design advertising the exhibition.

[80]

Theme 6

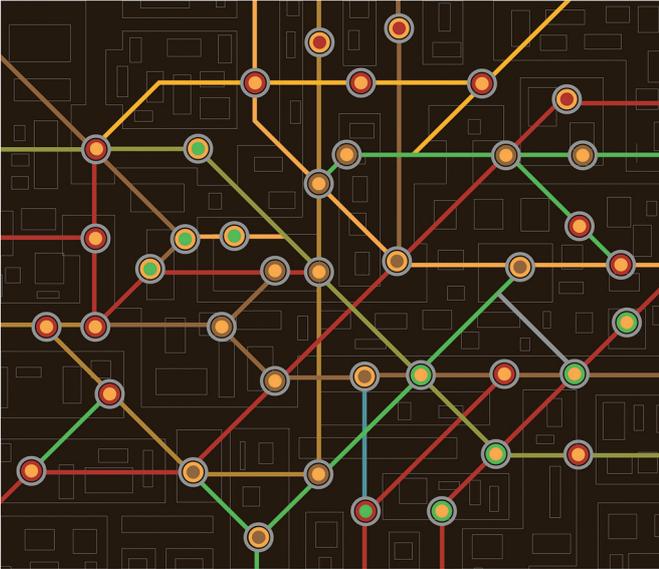
Interchange

'Interchanges' have been portrayed by artists, designers and craftspeople in many different ways.

Respond to **one** from (a), (b), (c), (d) and (e).

(a) Crossing, crossroad, junction, network, exchange, intersection, confluence, convergence...

(b)



(c) Visit a road interchange or public transport hub and use this as your starting point. Based on your research, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of a bus or train station celebrating 'Interchange'.

(d) The following can be used as a definition for the word 'interchange':

- a junction at which smaller roads meet a main road
- a place where streets, tracks or railroads cross
- to cause one thing to change places with another
- a station where passengers may change from one railway line or bus service to another.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for an art piece to be situated at or near a road, rail or bus location on the theme of 'Interchange'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Jean Tinguely, Heureka, 1964
- Jan Beaney, textiles
- Yves Saint Laurent, Mondrian Dress, 1965
- Lee Krasner, Between Two Appearances, 1981
- Donna Karan, reversible shearling coat, 2016 Collection
- Bill Jacklin, The March, Sixth Avenue I, 1986
- Fred Tomaselli, Gravity's Rainbow, 1999
- Ettore Sottsass, Carlton bookcase, 1981
- Harry Beck, Designs for the London Underground Tube map, 1931
- Piet Mondrian, Broadway Boogie Woogie, 1942–1943
- Snakes and Ladders, designs and packaging for board game.

Include a written guide to the art piece including themes and relevant historical and/or cultural research. You must also include plans for the display of information and at least one poster design advertising the art piece.

[80]

(c) Visit a local or national collection, museum, library or family archive and use this as your starting point. Based on your research, develop and produce designs for an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of a national archive celebrating 'Family'.

(d) The following can be used as a definition for the word 'family':

- a basic social unit consisting of parents and their children, considered as a group, whether dwelling together or not
- a social unit consisting of one or more adults together with the children they care for
- any group of persons closely related by blood, such as parents, children, uncles, aunts and cousins
- all those persons considered as descendants of a common ancestor
- a group of related things.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) A local community arts organisation has asked you to create designs for an interior wall of a community centre on the theme of 'Family'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Nicolas Poussin, *The Holy Family on the Steps*, 1648
- Diego Velázquez, *Las Meninas*, 1656
- Richard Billingham, *Untitled (NRAL 13)*, 1996
- Gary Hill, *Tall Ships*, 1992
- Taryn Simon, *A Living Man Declared Dead and other Chapters I – XVIII*, 2008–2011
- Don McCullin, *Kurdish refugees in front of Saddam Hussein's forces north to the Turkish border, Kirkuk region, Iraq*, 1991
- *The Finch Family, To Kill a Mockingbird*, 1962, Images from Universal Pictures
- Tom Wood (Yorkshire-based artist), *The Family*, 1985–1990
- Akio Takamori, *The Village People*, 2000.

Include a written synopsis of your inspiration and themes used in the designs which can be published on site next to the finished work. You must also include plans for the designs, location research and three possible alternative designs for the finished artwork.

[80]

OCR

Oxford Cambridge and RSA

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L'Atelier du Peintre - Workshop of the Painter by Jean Paptiste Lallemand 1716–1803 France, © Peter Horree / Alamy Stock Photo; A blacksmith's workshop depicted on traditional Portuguese Azulejo tiles on a building in Alfama, Lisbon, Portugal, Europe, © robertharding / Alamy Stock Photo; Workshop concept. Hand writing Workshop with blue marker, © Vmaster, Shutterstock Photo Library, www.shutterstock.com; Poterie Not Frères, Mas-Saintes-Puelles, Aude, Languedoc-Rousillon, France, © David Noton Photography / Alamy Stock Photo.

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