

**To be given to candidates on or after
1 January 2016**

Time allowed: 10 hours



- 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.

- 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.

- 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

Linear

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

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

(a) Lines, strips, slivers, shards, straight, columns, lined-up, horizontal, vertical ...

(b)



- (c) Visit a public building, museum, art gallery or craft centre that has examples of works in which 'the use of lines' is clearly evident 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 use of lines in art, craft and design'.
- (d) The following can be used as a definition for the word 'linear':
- arranged in or extending along a straight or nearly straight line
 - consisting of or predominantly formed using lines or outlines
 - involving one dimension only
 - able to be represented by a straight line on a graph
 - progressing from one stage to another in a single series of steps.

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 arts festival to be held locally on the theme of 'Lines'. 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.
- Emile-Antoine Bourdelle, Sketch of Isadora Duncan Dancing, 1911
 - Bridget Riley, Movement in Squares, 1961 or Shadow play, 1990
 - Lyonel Feininger, Sailboats, 1929
 - Bauhaus designs
 - Clarice Cliff 'Bizarre'
 - Barbara Hepworth, Wave, 1943–44
 - Richard Long, Sahara Line, 1988
 - Dan Flavin, 'Monument' for V Tatlin, 1966–69
 - Alexander Wang, fashion designer
 - Saint Laurent, designs, e.g. Cage Heels.

Include a written preface for the festival considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the festival.

[80]

Theme 2

Trade

'Trade' has been portrayed by artists, designers and craftspeople.

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

(a) Exchange, market, commerce, transact, swap, import, export, traffic ...

(b)



- (c) Visit a car boot sale, market, retail outlet or a suitable location and use this as your starting point. Based on research obtained from and relating to 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 a local or national 'trade show'.
- (d) The following can be used as a definition for the word 'trade':
- the action of buying and selling goods and services
 - the people engaged in a particular area of business
 - exchange something for something else, typically as a commercial transaction
 - a skilled job, typically one requiring manual skills and special training
 - give and receive opinions or looks.

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 commercial building such as a bank or shopping centre on the theme of 'Trade'. 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.
- Rembrandt, The Syndics of the Drapers' Guild, 1662
 - Gérard de Lairese, Allegory of the Freedom of Trade, 1672
 - Thomas Waterman Wood, Neglecting Trade, 1883
 - Alphonse Mucha, Chocolat Masson, 1897
 - L.S. Lowry, Market Scene, Northern Town, 1939
 - Wolfgang and Christoph Oester, Am Saumarkt, Sculpture of livestock traders, Ulm, Baden-Wuerttemberg, Germany
 - Posters for World's Fair, British Empire Exhibition and similar e.g. Adolfo de Carolis, Esposizione internazionale dell'industria e del lavoro, Turin, 1911
 - Andy Warhol, 200 One Dollar Bills, 1962
 - Andreas Gursky, 99 Cent, 1999.

Include a written synopsis of your inspiration and themes used for 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

Clown

‘Clowns’ and associated items have been portrayed by artists, designers and craftspeople.

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

(a) Joker, comedian, entertainer, jester, comic, wit, wag, buffoon, make-up, costume ...

(b)



- (c) Visit a gallery, museum, circus, toy store or collection which includes clowns or associated garments or artefacts 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 international circus.
- (d) The following entries can be found for the word 'Clown':
- a comic entertainer, usually grotesquely costumed and made up, appearing in the circus
 - a performer who elicits an amused response
 - someone who plays jokes or tricks
 - a person who acts in a comic or buffoon-like manner
 - a coarse, clumsy rude person.

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 'Clowns'. 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.
- Paul Cézanne, Harlequin, 1888–90
 - Pierre-Auguste Renoir, The Clown, 1868
 - Pablo Picasso, Two Clowns, 1901
 - Bernard Buffet, Jo Jo The Clown, 1968 and Le Clown Militaire, 1998
 - Brian Nicholson, Charlie Cairoli statue, Blackpool Tower
 - Karen Segall, designs inspired by Angela Carter's 1984 novel 'Nights at the Circus'
 - Space-Age Clown Locks in 'Alien Dolls' by Paco Peregrin & Kattaca
 - Murano glass, clown figurines
 - Barnum and Bailey, circus posters.

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

Golden

‘Gold’ has been portrayed or used by artists, designers and craftspeople in many different ways.

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

(a) Gold, gold-plated, gilt, gilded, first-class, precious, expensive, valued, treasured ...

(b)



- (c) Visit a gallery, museum, jeweller or collection which includes examples of 'gold' as a feature in art, craft or design 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 'Golden Images and Artifacts'.
- (d) The following entries can be found for the word 'Golden':
- coloured or shining like gold such as 'curls of glossy golden hair' or 'miles of golden sand'
 - made or consisting of gold
 - a very happy and prosperous period in time
 - a very favourable opportunity
 - of a rich and smooth nature such as 'a choir of golden voices'.

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 'Golden'. 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.
- Gustav Klimt, 'Judith', 1901
 - William McIlvaine, Panning Gold, California, 1849
 - Basilica di Santa Maria Maggiore in Rome
 - The Mask of Tutankhamun
 - The Queen's Bedchamber in the Versailles Palace
 - The Golden Temple in Amritsar
 - Gold Leaf was often used in Byzantine art
 - In Greek mythology, Jason and the Argonauts sailed to Colchis to find the Golden Fleece
 - The Golden Ratio is often used in art, graphic design, and architecture, as well as appearing in nature among living things
 - Ralph Lauren, gold dress from the Spring 2009 Collection.

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.

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Theme 5

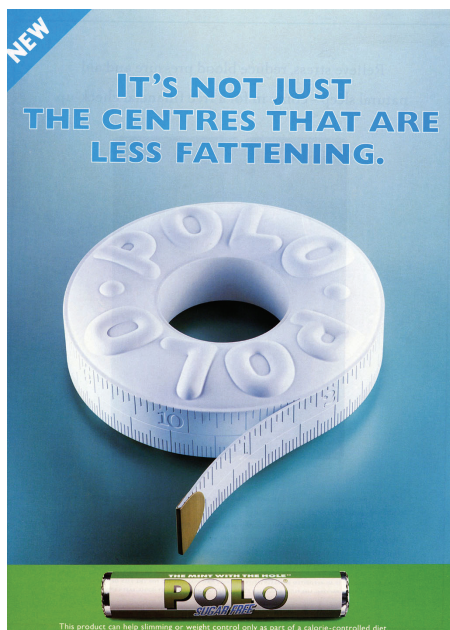
Holes

'Holes' are an 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) Cavities, hollows, voids, abyss, gaps, openings, punctures, tears ...

(b)



- (c) Visit an exhibition, gallery, museum, building or site-specific location which includes examples of art, architecture, craft or design showing the use of 'holes' as part of the composition 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 'The Hole in Art and Design'.
- (d) The following entries can be found for the word 'Hole':
- a hollow place in a solid body or surface
 - an aperture passing through something
 - a cavity or receptacle
 - a place or position that needs to be filled because someone or something is no longer there.

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 on the theme of 'Holes'. 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.
- Antonello da Messina, Saint Jerome in his Study, c. 1475
 - Salvador Dalí, "Soft Construction with Boiled Beans (Premonition of Civil War)", 1936
 - Barbara Hepworth, The Family of Man, 1970
 - Andy Goldsworthy, Horse Chestnut Tree – Torn Hole, 1986
 - Belleek porcelain baskets
 - Joe Hill's 3D Pavement Art
 - Disney Productions, The Black Hole.

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.

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Theme 6

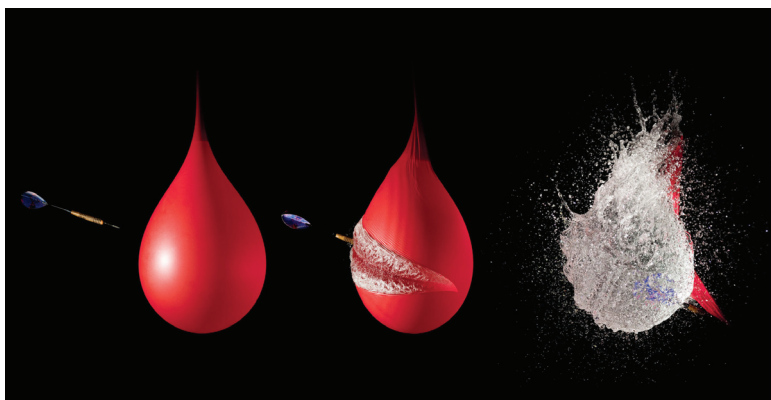
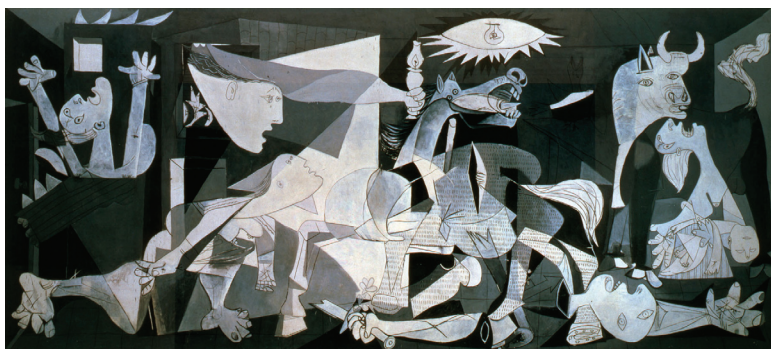
Narrative

'Narrative' has been portrayed by artists, designers and craftspeople in many different ways.

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

(a) Chronicle, history, description, account, tale, plot, sequence of events ...

(b)



- (c) Visit a gallery, library, museum, historical site or cultural centre 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 gallery exhibition celebrating 'The Narrative in Art, Craft and Design'.
- (d) The following can be used as a definition for the word 'Narrative':
 'any report of connected events, actual or imaginary, presented in a sequence of written or spoken words, or still or moving images. Narrative is found in all forms of human creativity, art, and entertainment, including speech, literature, theatre, music and song, comics, journalism, film, television and video, radio, gameplay, unstructured recreation, and performance in general, as well as some painting, sculpture, drawing, photography, and other visual arts (though several modern art movements refuse the narrative in favour of the abstract and conceptual), as long as a sequence of events is presented'.

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 'Narrative'. 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.
- Masaccio, The Tribute Money, 1425–8
 - Nicolas Poussin, The Contenance of Scipio, 1640
 - Théodore Géricault, The Raft of the Medusa, 1818–19
 - William Hogarth, monoscenic narrative
 - Victorian narrative painting genre: Sir Lawrence Alma-Tadema, Proclaiming Claudius Emperor Opus XLVII, c. 1867; Lady Butler (Elizabeth Thompson), Scotland Forever, 1881
 - Paula Rego, The Artist in Her Studio, 1993
 - Rodolphe Töpffer, caricatures, cartoons and illustrations
 - Eadweard Muybridge, The Horse in Motion, 1878
 - Grayson Perry, ceramic works.

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 7

Ruins

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

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

(a) Decay, collapse, deterioration, wreck, destruction, decline, destroy ...

(b)



- (c) Visit an architectural ruin, art collection, museum or place of specific interest 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 an English Heritage site celebrating 'Ruins'.
- (d) The following entries can be found for the word 'Ruins':
- the physical destruction or disintegration of something or the state of disintegrating or being destroyed
 - the remains of a building, typically an old one that has suffered much damage or disintegration
 - reduce an item, place or event to a state of decay, collapse, or disintegration
 - cause great and usually irreparable damage or harm to; have a disastrous effect on something.

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 public building on the theme of 'Local Ruins'. 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.
- Louis Daguerre, The Ruins of Holyrood Chapel, 1824
 - Caspar David Friedrich, The Abbey in the Oakwood, 1809–10
 - Edward Bawden, Royal Engineers' working party collecting material for bridge repairs and road making at the Porta Cybo, 1945
 - Tim Edensor, British Industrial Ruins
 - Whitby Abbey, North Yorkshire
 - Maria Grazia Chiuri and Pierpaolo Piccioli, 18th century tradition of the 'Grand Tour' designs, Spring 2014 collection for Valentino
 - Ruin Lust, an exhibition at Tate Britain from 4 March 2014. The exhibition is the widest-ranging on the subject to date and includes over 100 works by artists such as J.M.W. Turner, John Constable, John Martin, Eduardo Paolozzi, Rachel Whiteread and Tacita Dean.

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 design of the mural, location research and three possible alternative designs for the work.

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