



Oxford Cambridge and RSA

GCSE (9–1) in Art and Design

J170/02–J176/02 Externally set task

**To be given to candidates on or after
2 January 2018**

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 hours in duration.
- Time given to candidates for preparatory work can be determined by centres.

INSTRUCTIONS TO CANDIDATES

- **There are five themes in this paper. You may choose any theme.**
- From your chosen theme choose any starting point from **(a)** to **(h)**.
- If you are taking Art, Craft and Design (J170), you **may** show evidence of one or more titles in your preparatory work; the artefact(s)/product(s)/personal outcome(s) may focus on just **one** title.
- During the 10 hours of supervised time, you are required to demonstrate your ability to refine your ideas and produce your artefact(s)/product(s)/personal outcome(s) that relate(s) to your preparatory work.

INFORMATION

- The total mark for your preparatory work, artefact(s)/product(s)/personal outcome(s) is **80**.
- The marks for each question 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 **16** pages.

Guidance for Candidates

You must choose **one theme** and produce both preparatory work and one or more artefact(s)/product(s)/personal outcome(s) based on your investigations of a relevant starting point from options **(a)** to **(h)**.

You will need to produce preparatory work relevant to your chosen specialism but you may use any starting point from which to begin your investigations.

If you are taking Art, Craft and Design (J170), you **may** show evidence of **one or more** titles in your preparatory work; the artefact(s)/product(s)/personal outcome(s) may focus on just **one** title.

Your preparatory work must be used to inform the artefact(s)/product(s)/personal outcome(s) during the 10 hours of 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 of supervised time.

You must demonstrate in both your preparatory work and artefact(s)/product(s)/personal outcome(s) 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 artefact(s)/product(s)/personal outcome(s)
- identified and referenced all collected or sourced materials.

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 and showing critical understanding of sources.

Your work will be assessed against the following Assessment Objectives.

	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

Theme 1

Hinge

'Hinges and moveable joints' have 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) *Joint, opening, closing, movement, rotate, revolve, turning point, mechanism, swivel, axis, pivot...*

(b)



- (c) In **Fine Art**, hinges and moveable joints feature in the work of many artists. These provide opportunities to study shape, form and structure but can also convey ideas about how hinges and moveable joints enable movement. Joseph Cornell, Lin Emery and Alexander Calder have all responded to this theme in different ways.
- (d) In **Graphic Communication**, hinges and moveable joints are integral in the work of many designers. Contextual material which could be investigated could include the pop-up books of David Hawcock and Matthew Reinhart and the packaging designs of Burgopak.
- (e) In **Photography**, hinges and hinged elements are popular subject matter for photographers and film makers. Examples of this can be found in the work of Lee Friedlander, Paul Strand and André Vicente Gonçalves.
- (f) In **Textiles Design**, interpretations of hinges and moveable joints have often featured in designs for both fashion and interiors. Examples of this can be seen in the work of Sophie Hulme, Kate Spade and Terry Lischka.
- (g) In **Three-Dimensional Design**, hinges and moveable joints have been used in three-dimensional designs. Examples of this can be found in the 'Anglepoise' lamp designed by George Carwardine and ceramics of Maria Kristofersson.
- (h) In **Critical and Contextual Studies**, artists, designers and photographers working in two and three dimensions have used hinges or hinged elements to display their work in a folded or concertina format. Examples can be found in the work of Louisa Boyd and Juanan Requena.

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Theme 2

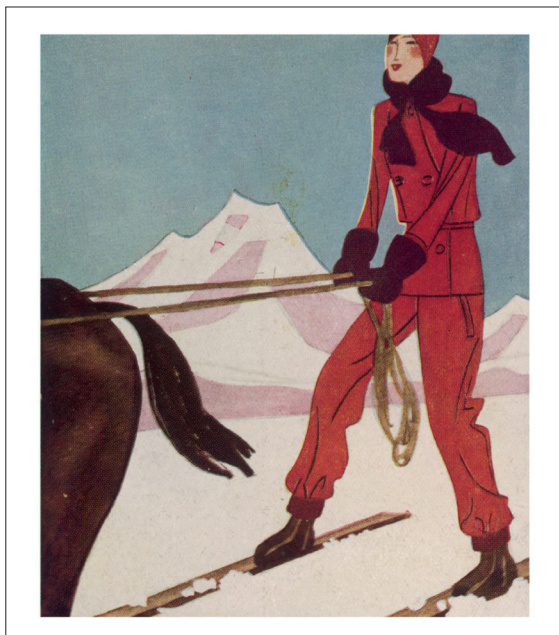
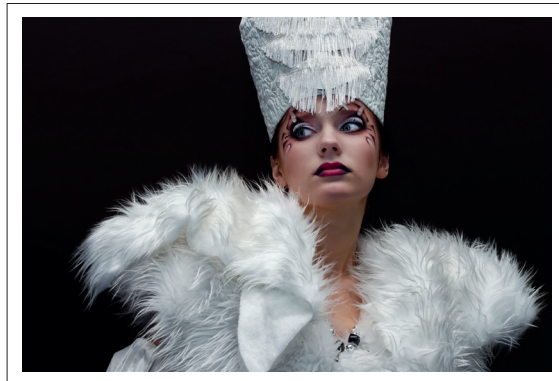
Frozen

'Frozen elements' have been interpreted 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) Frost, ice, snow, freezing, cold, chilled, arctic, glacial, winter, snow flake, icicle, zero degrees...

(b)



- (c) In **Fine Art**, frozen elements have featured in the work of many artists and they have particular significance in how we represent landscape and winter. It provides opportunities to study shape, form and structure. Caspar David Friedrich, Berthe des Clayes and Lucien Pissarro have responded to this theme in different ways.
- (d) In **Graphic Communication**, designers have used frozen scenes to inspire their work. Contextual material which may be investigated could include the advertisement poster designs of Francisco Tamagno, Emil Cardinaux, Alex Walter Diggelmann and Johannes Handschin.
- (e) In **Photography**, frost, ice and snow have been interpreted by photographers, film makers and animators. Examples of this can be found in Walt Disney's animation 'Frozen' and in the work of Mo Devlin, Wilson A Bentley and Katerina Plotnikova.
- (f) In **Textile Design**, frozen and frozen elements have featured in textiles designs for both fashion and interiors. Valentin Yudashkin and Erika Turunen have responded to this theme in different ways.
- (g) In **Three-Dimensional Design**, freezing and frozen elements have inspired both the form and function of a range of three-dimensional designs. Examples of this of this can be found in the work of Anna Barlow, Lucy Quartermaine and Ali Alavi (Icicle Chair).
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have portrayed frozen and winter elements. David Trubridge, Sandra Meech and Andy Goldsworthy have responded to this theme in different ways.

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Theme 3

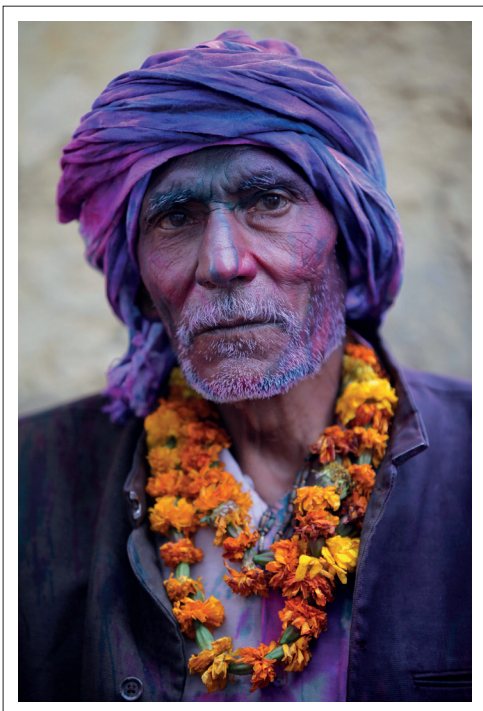
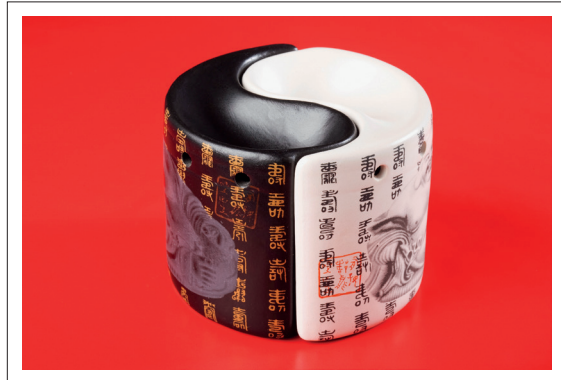
Contrast

'Contrast and contrasting elements' have 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) *Light and dark, unlike, range, variation, difference, opposite, conflicting, diversity, colour or tonal contrast...*

(b)



- (c) In **Fine Art**, contrast has featured in the work of many artists and it has particular significance in certain societies or cultural events. It provides opportunities to study shape, tone and colour. Andy Warhol, Julian Opie, Jeong Seon and Bridget Riley have responded to this theme in different ways.
- (d) In **Graphic Communication**, designers have used contrasting elements to create striking and bold imagery. Contextual material investigated could include work by Jacqueline Casey, Aleksandr Rodchenko, Louise Fili, Muriel Cooper, Ikko Tanaka and other graphic design practitioners.
- (e) In **Photography**, contrast is an important visual element used by photographers, film makers and animators. Examples of this can be found in the work of Anna Atkins, Ansel Adams, Tim Burton and Nick Park.
- (f) In **Textiles Design**, contrast has often featured in textile designs for both fashion and interiors. Designers such as Kelly Wearstler, Mary Quant and Duro Olowu have used contrasting elements for inspiration.
- (g) In **Three-Dimensional Design**, contrast is an important consideration in three-dimensional design. Examples of this can be found in the products produced by Lego and K'NEX and in architectural designs such as Centre Pompidou.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to contrast and contrasting elements in different ways. Contextual material investigated could include work from the Cubist, Surrealist and Pop Art movements.

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Theme 4

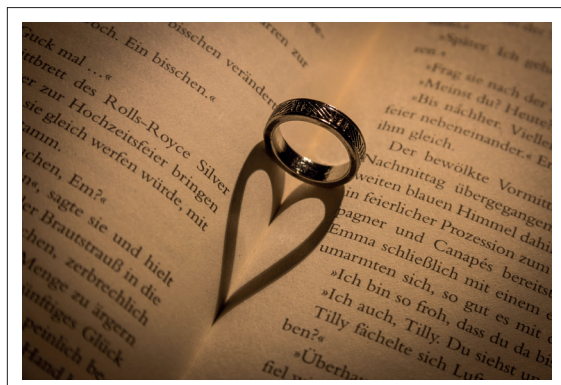
Ring

'Rings and circular formations' have 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) *Loop, circle, band, round, halo, coil, disc, circumference, spiral, curve, ring, eternity...*

(b)



- (c) In **Fine Art**, 'rings and circular formations' have featured in the work of many artists and they have particular significance in certain societies or cultural events. Examples of this can be found in the work of Mariko Mori, Sonia Delaunay, Judy Pfaff and Barbara Hepworth.
- (d) In **Graphic Communication**, designers have often used rings and circular formations in the creation of corporate logos. Examples include the London Underground Roundel, Audi, Chanel and Gucci logos.
- (e) In **Photography**, rings and circular formations have been interpreted by photographers. Examples can be found in the work of Alan Bur Johnson, Antonio Mora, Edward Weston and Shihya Kowatari.
- (f) In **Textiles Design**, rings and circular formations have featured in textile designs for both fashion and interiors. Examples can be found in the work of Lucienne Day, Issey Miyake, Juliana Sissons and Iris van Herpen.
- (g) In **Three-Dimensional Design**, rings and circular formations are used as inspiration for a range of three-dimensional designs. Examples of this can be found in George Nelson's furniture, Dorrie Nossiter's jewellery and Teresa Brooks' ceramics.
- (h) In **Critical and Contextual Studies**, artists and designers working in two and three dimensions have used rings and circular formations in their work. Examples of this can be found in the work of Paloma Picasso, Wayne Thiebaud and Yayoi Kusama.

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Theme 5

Horses

'Horses and equestrian activities' have been interpreted or portrayed 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) *Equine, stallion, thoroughbred, working horses, race horse, shire horse, miniature pony, show jumping, rodeo, circus...*

(b)



- (c) In **Fine Art**, horses have featured in the work of many artists and they have particular significance in certain societies or cultural events. Artists such as Marie-Rosalie Bonheur, George Stubbs, Franz Marc and Heather Jansch have responded to this theme in different ways.
- (d) In **Graphic Communication**, designers have portrayed horses and equine subject matter in many different ways. Contextual material investigated could include work by Aldo Cosomati, Oscar Rabe Hanson and other graphic design practitioners.
- (e) In **Photography**, horses are popular subject matter for photographers and film makers. Examples of this can be found in the films 'Flicka' and 'The Horse Whisperer' as well as the photographic work of Matthew Seed and Carol J. Walker.
- (f) In **Textiles Design**, horses and equestrian subject matter have often featured in textile designs for both fashion and interiors. Designers such as Noel Asmar, Cath Kidston and Jean-Louis Clerc have been influenced by equine subject matter.
- (g) In **Three-Dimensional Design**, horses are used as inspiration for a range of three-dimensional designs. Contextual material investigated could include the rocking horse designs of J. Collinson and Sons, Nendo and Front Design.
- (h) In **Critical and Contextual Studies**, artists and designers working in two and three dimensions have portrayed horses and equestrian subject matter in their work. Contextual material investigated could include the Gansu Flying Horse, the Dala Horse and the statue of Saint Wenceslas in Prague.

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