



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 2019**

**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.

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

## Theme 1

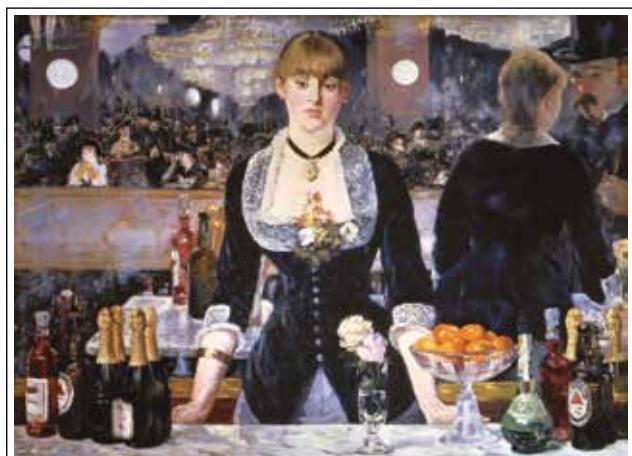
## Mirror

'Mirrors and reflections' 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)** Reflection, selfie, glass, water, window, shatter, crack, distort, impress, vanity, parallel...

**(b)**



(c) In **Fine Art**, mirrors and reflections, in all of their representations have featured in the work of many artists. The theme creates opportunities to study form and structure, but can also convey ideas of personality and character. Brendan Neiland, Richard Estes, Frida Kahlo and Edgar Degas have all responded to this theme in a variety of different ways.

(d) In **Graphic Communication**, mirrors and reflections provide design components in the work of many designers and offer source information that can be manipulated to convey a variety of design messages. Rolls Royce, Gucci, Chanel, Roxy and the animated DreamWorks logo all include mirrors and reflections in various aspects of their designs.

(e) In **Photography**, reflections provide photographers and film makers with a range of potential themes. Examples of this can be found in the work of Henri Cartier-Bresson, Susan Derges, Vivian Maier and Bing Wright.

(f) In **Textile Design**, mirrors and reflections have featured in designs for both interior and fashion industries. Examples of this can be found in the work of Yayoi Kusama, Yuka Mannami and the tapestries of Grayson Perry.

(g) In **Three-Dimensional Design**, mirrors and glass have provided both inspiration and material used in the creation of a range of designs. Examples of this can be found in the work of Constantin Brancusi, Anish Kapoor, Arik Levy, Dale Chihuly and Jeppe Hein.

(h) In **Critical and Contextual Studies**, artists working in two and three dimensions have manipulated mirrors and reflections as a thought provoking, contemplative starting point for their work. Examples can be found in the work of Diego Velázquez, Maurits Escher and Pablo Picasso.

[80]

## Theme 2

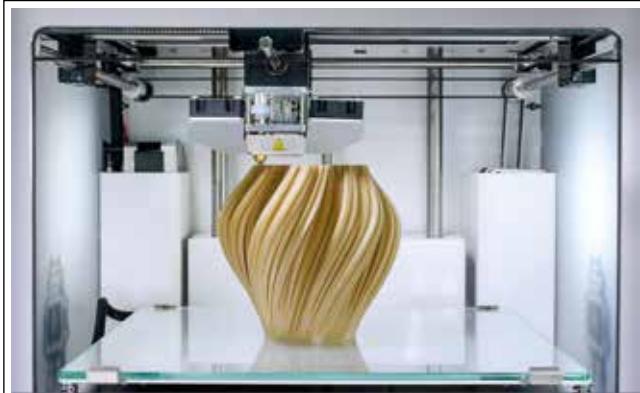
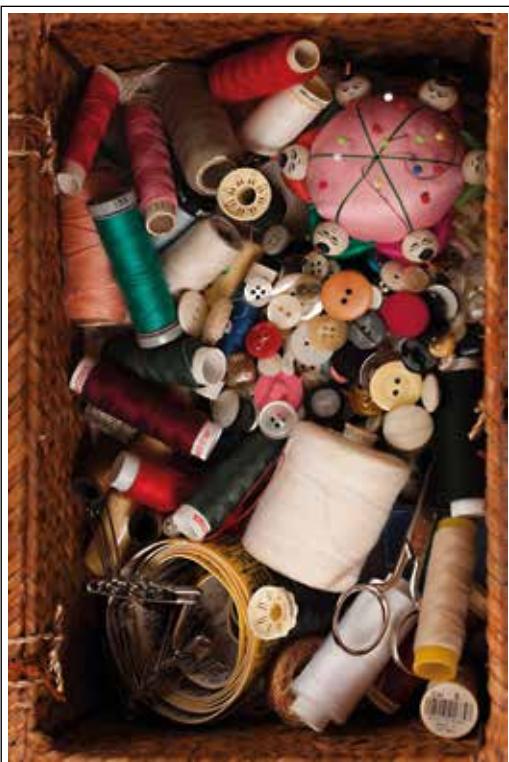
## Boxes

'Boxes and containers' have been depicted 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)** Container, lunch, package, chest, crate, wrap, gift, compartment, empty, collection, chamber, space...

**(b)**



- (c) In **Fine Art**, boxes, space and containers have featured in the work of many artists creating composition, structure and also a means of framing work. Examples can be found in the work of Charles Sheeler, Joseph Cornell, Cornelia Parker and Louise Nevelson.
- (d) In **Graphic Communication**, designers have often used boxes and framing as a valuable compositional tool. Examples of this in practice can be seen in Microsoft, Dominos Pizza, Lego, Facebook, Adobe and BBC logos.
- (e) In **Photography**, boxes have provided opportunities to experiment with the formal elements of composition, framing and light. Thomas Richard Williams, Katherine D Crone, Andreas Gursky and Paul Winstanley have manipulated these elements in their work.
- (f) In **Textile Design**, boxes and containers used by artists and designers can be found in the work of Lijlija Armstrong, Marian Jazmik, Mary Morris, Paco Rabanne and Gareth Pugh. These provide examples of fashion design, interior decoration and textile art.
- (g) In **Three-Dimensional Design**, the use of boxes and containers has evolved to provide inspiration for both function and form over time. Decorative surface and pattern can be found in the work of Catherine Brennon and Claire Read. Rachel Whiteread and Alois Kronschlaeger provide further examples of the theme.
- (h) In **Critical and Contextual Studies**, photographers and artists working in two and three dimensions have used boxes, containers and space in the creation of their work. Barbara Kruger, Jane and Louise Wilson, Damien Hirst and Sol LeWitt have all responded to this theme in different ways.

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## Theme 3

## Birds

'Birds' have been interpreted or represented 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)** Egg, nest, feather, wing, talon, flight, aviary, captivity, freedom, glide, uplift, soar...

**(b)**



- (c) In **Fine Art**, birds are represented 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 Sue Pegg, Bridget Farmer, John James Audubon and Yu Jigao who have all responded to the theme in various different ways.
- (d) In **Graphic Communication**, designers and illustrators have portrayed birds in many different ways. Contextual material that could be investigated could include the multi-media compositions of Peter Phillips and book cover designs by Olly Moss. The logos for Angry Birds, Twitter and Lufthansa also use birds in their designs.
- (e) In **Photography**, birds have been interpreted by photographers in a variety of ways. Nature photographers such as, Rathika Ramasamy, Bence Máté and Jari Peltomäki contrast with images of mechanical flight including the work of Benedict Redgrove, Andy Rouse and amateur drone photography.
- (f) In **Textile Design**, designers have been influenced and inspired by the theme of birds in their work for both fashion and interiors. Examples can be found in the work of Anne Kelly, Kit Miles, Abigail Brown, Mister Finch and Cas Holmes.
- (g) In **Three-Dimensional Design**, birds are used as inspiration for a range of three-dimensional designs. David Oliveira, Elisabeth Frink, Anna Wili Highfield, Margaret Hine and Barbara Kobylinska have all incorporated birds in some or all of their work.
- (h) In **Critical and Contextual Studies**, artists and designers working in two and three dimensions have portrayed birds in their work. Contextual material investigated could include work by Rene Magritte, Henri Matisse, Alfred Hitchcock and the various depictions of the birds in historical cultures.

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## Theme 4

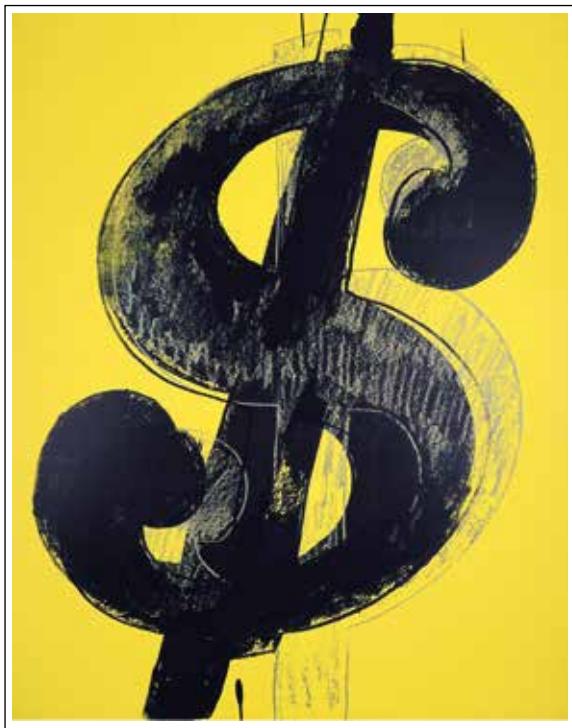
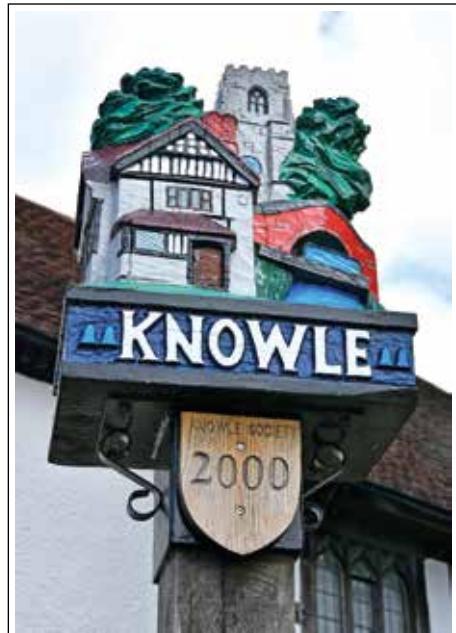
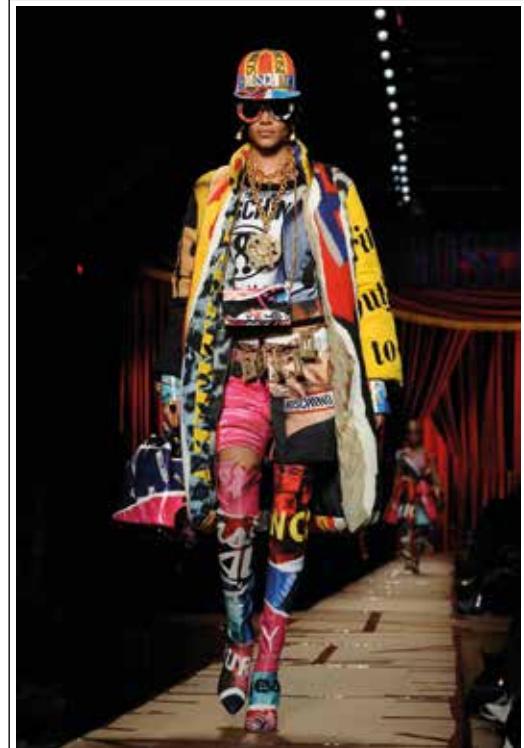
## Signs

'Signs and symbols' 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) Signal, flag, badge, object, emblem, motif, stencil, logo, typography, gesture, character, representation...

(b)



- (c) In **Fine Art**, signs and symbols feature in the work of many artists, with particular significance in certain societies and cultural history. *Vanitas*, Native American and Indian Art feature many signs with symbolic meaning. Signs and symbols can also be found in the work of Corita Kent, Robert Mars and Roy Lichtenstein.
- (d) In **Graphic Communication**, evidence of signs and symbols are ever present in our personal online world and in the space that surrounds us. Massimo Vignelli and Peter Saville use signs and symbols in their traditional forms of graphic communication. Creative agencies such as Child and Metajive use signs and symbols in their website and app designs.
- (e) In **Photography**, signs and symbols are represented in the work of many photographers. Saul Leiter, Martin Parr, Francesco Pignatelli and David Hockney have recorded imagery that incorporates signs and symbols. Signs and symbols also appeared frequently in the photography used to create many Pop Art photomontages.
- (f) In **Textile Design**, signs and symbols often feature in textile designs for both fashion and interiors. Many non-western cultures and societies give particular reference to signs and symbols in their designs, including the motifs of Indian textile dyeing, symbolism of Mexican embroidery and contemporary Ghanaian textile design.
- (g) In **Three-Dimensional Design**, signs and symbols are used to provide inspiration for a range of three-dimensional products and designs. Examples of this can be found in the work of Vivianna Torun, Barber Osgerby, the Lenart Studio and the stage designs of Es Devlin.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to signs and symbols in different ways. Art and artefacts to be investigated could include Egyptian hieroglyphs, Hindu iconography, the work of Marcel Duchamp and Peter Blake.

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## Theme 5

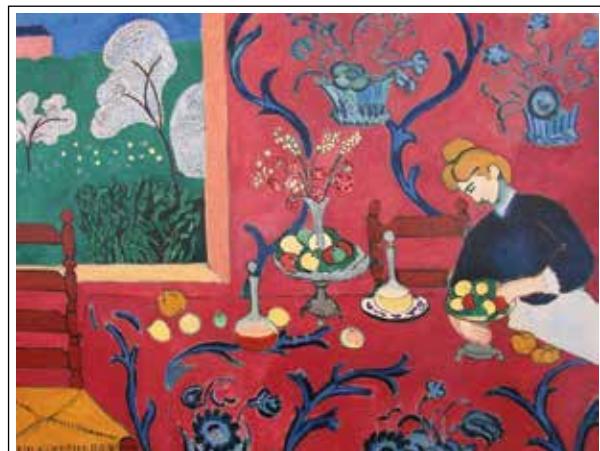
## Dwellings

'Dwellings' 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)** Home, house, garden, habitat, residence, birthplace, family, roots, estate, retreat, security, domestic...

**(b)**



(c) In **Fine Art**, dwellings have featured in the work of many artists and has particular significance in creating personal identity in many cultures and societies. Johannes Vermeer, Vincent Van Gogh, John Virtue, Chelsea Bentley James, Ian Murphy, Laura Oldfield Ford and Jeffrey Smart Baisden have responded to this theme in different ways.

(d) In **Graphic Communication**, dwellings are integral to the work of many designers. The theme is important in the creation of many products, illustrations, app design and other media marketing material. Examples can be found in the work of Lieke Van der Vorst, Charlotte Mann, Michael Craig-Martin.

(e) In **Photography**, dwellings provide popular subject matter for many photographers and film makers. The theme provides opportunities for social documentary, personal reflection and recording of society's customs and beliefs. Examples can be found in the work of Sarah Jones, Martin Parr and Mary Ellen Mark.

(f) In **Textile Design**, the theme of dwelling offers designers opportunities to work in both fashion and interiors. Examples can be found in the work of John Henry Dearle, Sheila Hicks, Harriet Popham, Alexandra Kehayoglou, Billie Zangewa and Anni Albers.

(g) In **Three-Dimensional Design**, dwellings are used as inspiration for a range of three-dimensional designs. Examples of this can be found in the work of Peter Fritz, Alyssa Dennis, Paul Davies, Mies van der Rohe, EVOL and Alberto Alessi.

(h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to dwellings in different ways. Examples can be found in the work of Pierre Bonnard, Bauhaus, Bloomsbury group, Alighiero Boetti and Patrick Caulfield.

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