



Oxford Cambridge and RSA

Accredited

GCSE (9–1) in Art and Design
J170/02–J176/02 Externally set task
Sample Question Paper

Version 2.2

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

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

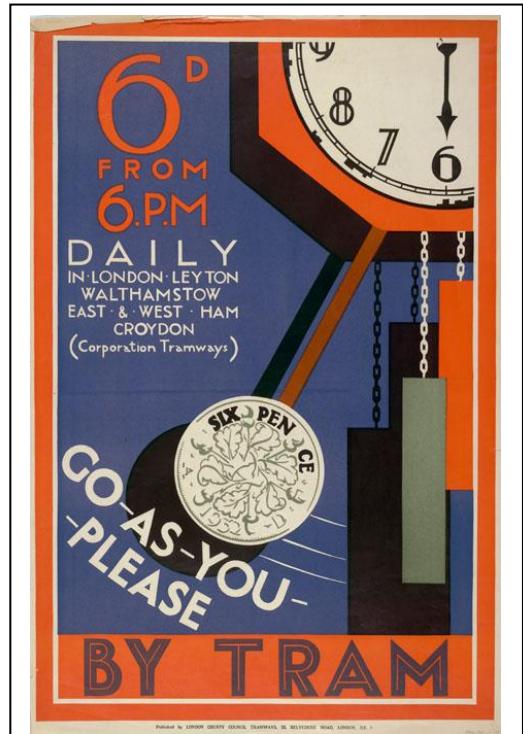
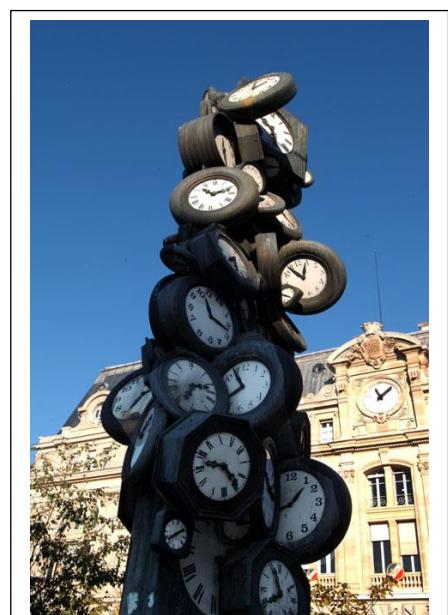
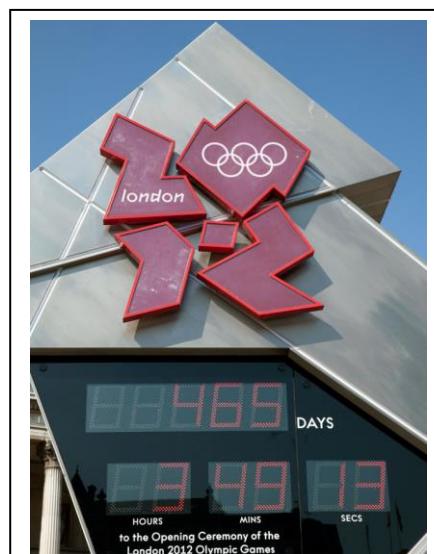
Timepiece

'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.

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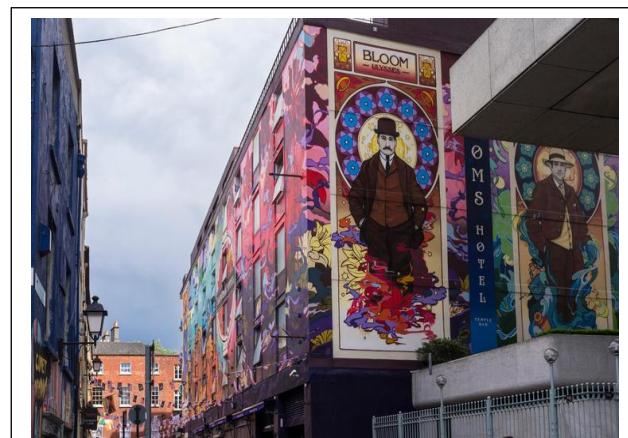
Theme 2**Floral**

'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.

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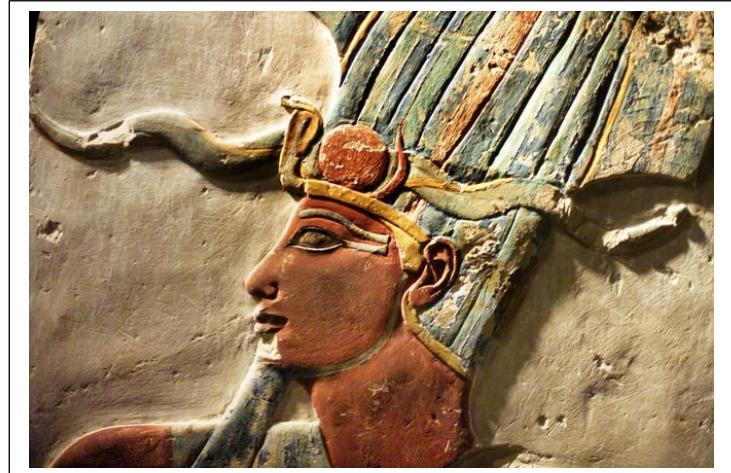
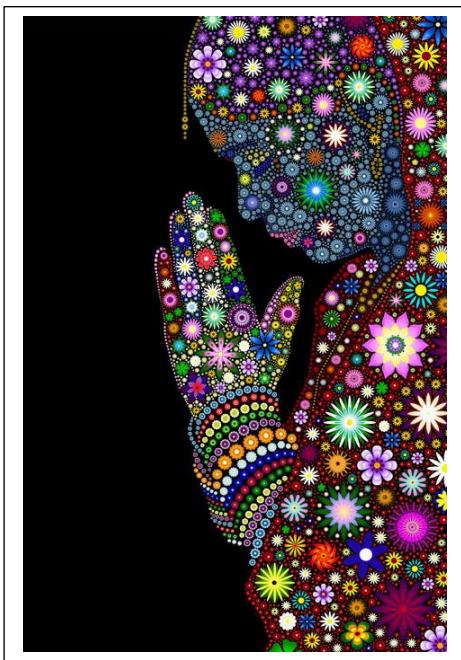
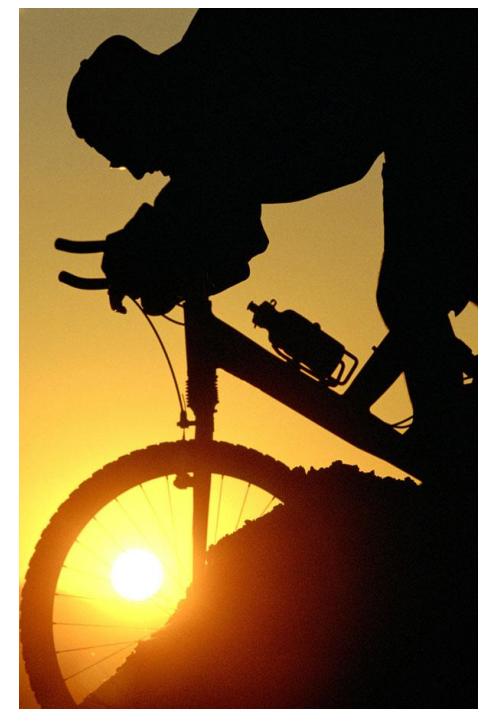
Theme 3**Profile**

'Profiles or side views' 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) *Outline, shape, silhouette, shadow, sideways, indirect, contour, outline, view point, mug shot...*

(b)



(c) In **Fine Art**, 'profiles' has featured in the work of many artists and it has a particular significance in how we represent the subject. It provides opportunities to study shape, form and structure but can also convey ideas about how people are portrayed. Leonardo da Vinci, Giovanni Bellini and James Abbott McNeill Whistler have responded to this theme in different ways.

(d) In **Graphic Communication**, 'Portraits in profile' is a common theme often used to explore work displayed in a portrait gallery. Contextual material investigated could include work by Henri de Toulouse-Lautrec and the papercuts of Robert Ryan.

(e) In **Photography**, profiles or profile studies are used by photographers to show alternative viewpoints in portraiture. Examples of this can be found in the work of Hugo Rittson-Thomas and the use of 'contre-jour' in filmmaking.

(f) In **Textile Design**, the idea of the 'profile' has often featured in fashion design using the corset, crinoline or bustle. Designers such as Vivienne Westwood also created the 'mini-crini' in the mid-1980s.

(g) In **Three-Dimensional Design**, the 'profile' is an important consideration in three-dimensional design. Examples of this can be found in the products produced by Wedgwood, Ferrari, Apple, Dyson, KitchenAid and Coca Cola.

(h) In **Critical and Contextual Studies**, artists working in two and three dimensions have portrayed their subject matter in profile. Étienne de Silhouette, Edward Hopper and Antony Gormley have all responded to profiles in different ways.

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Theme 4

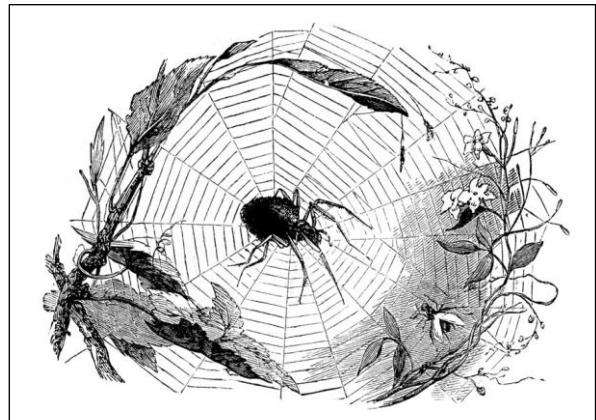
Spiders

'Spiders' has been 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) *Arachnophobia, webs, bodies, creature, bite, prey, insect, symbolism, legs, folklore, creepy-crawly...*

(b)



(c) In **Fine Art**, the portrayal of spiders and their webs has featured in the work of many artists and it has a particular significance in certain superstitions or phobias. Alexander Calder, Louise Joséphine Bourgeois and Odilon Redon, have responded to this theme in different ways.

(d) In **Graphic Communication**, designers have used spiders to raise the profile of the Natural History Museum's exhibitions. Contextual material investigated could include work by William Wallace Denslow and other graphic design practitioners.

(e) In **Photography**, spiders are popular subject matter for photographers and film makers. Examples of this can be found in the films Spider-Man, Lord of the Rings: Return of the King (Shelob) and Charlotte's Web.

(f) In **Textile Design**, spiders and spider webs have featured in textile fabric designs for both fashion and interiors. Designers such as Anouk Wipprecht, Doo-Ri Chung and Christopher Kane have used spiders for inspiration.

(g) In **Three-Dimensional Design**, spiders are used as inspiration for a range of three-dimensional designs. Examples of this can be found in the work of Bruno Freire, Jennifer Herwitt and Lucy Q.

(h) In **Critical and Contextual Studies**, photographers and artists working in two and three dimensions have portrayed spiders and their webs in their work. Marlin Peterson and Thomas Shahan have responded to this theme in different ways.

[80]

Theme 5

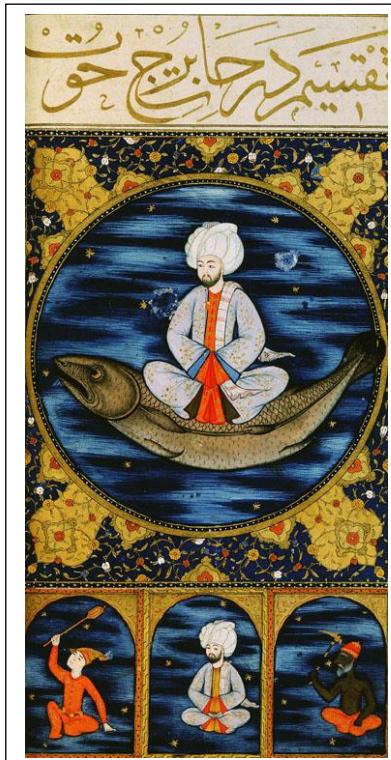
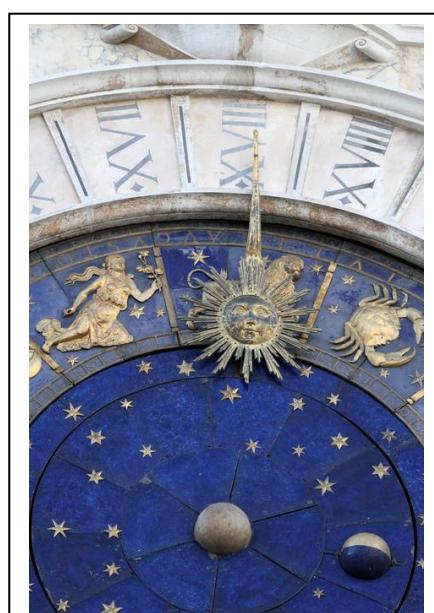
Star Signs

'Star signs or the Zodiac' 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) *Zodiac, symbols, astrological calendar, astrologer's chart, birth sign, horoscope, characteristics, personalities, predictions...*

(b)



(c) In **Fine Art**, star signs and the Zodiac, 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. Susan Seddon Boulet, Giusto de' Menabuoi and Giovanni Battista Tiepolo have responded to this theme in different ways.

(d) In **Graphic Communication**, the Society of Astrologers have used Graphic Designers to raise their profile. Contextual material investigated could include work by Virgil Finlay and other graphic design practitioners.

(e) In **Photography**, star signs and the Zodiac have been interpreted by photographers. Examples of this can be found in the work of Tim Gutt's Vogue Zodiac Photo Shoot, Matt Irwin and Antonella Arismendi.

(f) In **Textile Design**, star signs and the Zodiac have often featured in textile fabric designs for both fashion and interiors. Designers such as Thomas Sabo (Zodiac Charms), Valentino (Zodiac Bags) and Elsa Schiaparelli (Zodiac Collection) have looked at the zodiac for inspiration.

(g) In **Three-Dimensional Design**, star signs or astronomical subjects have been used in three-dimensional designs over time. Examples of this can be found in the Astronomical Clock Chartres Cathedral, Hampton Court's Astronomical Clock and the Oppenstein Brothers Memorial Park in Kansas City.

(h) In **Critical and Contextual Studies**, photographers and artists working in two and three dimensions have portrayed star signs and the zodiac in their work. Albrecht Dürer, Robert Fludd and Malika Favre have all responded to this theme in different ways.

[80]

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Summary of updates

Date	Version	Details
August 2021	2.2	Updated copyright acknowledgements.

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