

**GCSE**

**A120-A127**

**Art and Design**

Unit 2 (A120-A127): Art and Design OCR-set Task

**Specimen Paper**

Supervised Time: 10 Hours

**Additional materials: none**

## INSTRUCTIONS TO TEACHERS

- This paper is to be given to candidates on the 1 January or as soon as possible after this date.
- Time given to candidates for preparatory work can be determined by centres.
- The 10-hour supervised set task can then be scheduled at any time provided that at least one session is at least three hours in duration. The marks must be submitted by the deadline of 15 May.

## INSTRUCTIONS TO CANDIDATES

- If you are taking Art and Design (A120), you must show evidence from at least two areas of study combined in your preparatory work; your outcome(s) may focus on just one of your chosen areas of study. You **must** choose a starting point from Section 1 or 2.
- If you are taking an endorsed qualification in Fine Art, Graphic Communication, Photography – Lens- and Light-based Media, Textile Design or Three-dimensional Design (A121-A125) your work **must** be appropriate to the endorsement you are entered for. You **must** choose a starting point from Section 1 or 2.
- If you are taking Critical and Contextual Studies (A126) you **must** choose a question from Section 3.
- If you are taking Applied (A127) you must produce work in 2D and 3D; this can be as part of your preparatory work or as part of your outcome(s). You **must** choose a brief from Section 4.

## INFORMATION FOR CANDIDATES

- Your preparatory work and outcome(s) will be marked out of a total of **100** marks.
- You have time before the 10 hour examination to plan and prepare your work. The work done during this period should be with you when the 10 hours of supervised time begins.
- During the 10 hours of supervised time you are required to demonstrate your ability to develop your work into a composition or design, and produce your outcome(s) that relate(s) to your preparatory work and brings it to a successful conclusion.

This document consists of **13** printed pages and **3** blank pages.

## Guidance for Candidates

You are required to select a starting point, question or brief from the section of this paper that is relevant to the GCSE that you are taking. You are then required to produce preparatory work in the preparatory time; you must have your preparatory work with you when the supervised time begins. You will then have 10 hours of supervised time in which to produce your outcome(s).

The starting points are arranged into four sections:

Section 1: Written starting points

Section 2: Visual starting points

Section 3: Critical and Contextual Studies

Section 4: Applied

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

- recorded your experiences and observations
- researched and explored your ideas
- used suitable materials and techniques
- shown connections between your work and that of other artists, designers or craftspeople
- selected your preparatory studies and developed them into your realised outcome(s).

Methods of working could include as appropriate:

- working from direct observation and experience
- exploring the qualities of materials, processes and techniques
- developing a theme in a personal or imaginative way
- relating to the work of artists, designers or craftspeople
- identifying and responding to a set brief or problem and offering possible solutions or lines of enquiry.

Candidates will be assessed on their ability to do the following:

- AO1** develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding [25]
- AO2** refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes [25]
- AO3** record ideas, observations and insights relevant to their intentions in visual and/or other forms [25]
- AO4** present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements [25]

SPECIMEN

## Section 1: Starting Points

### 1. Skyline or Rooftops

Smoking chimneystacks, chimney pots, ridge tiles, aerials, tiles, sloping roofs, pagodas, temples, satellite dishes, pylons, telegraph poles and wires, steeples or spires, weathervanes....

### 2. Loads of Rubbish

Exhaust fumes, bottle banks, fly tipping, waste, recycling, newspapers, food leftovers, beach litter, scrap-yard, skips, refuse collection...

### 3. Clocks and Watches

Alarm clock, astronomical clock, cuckoo clock, digital watch, timepiece, egg timer, pendulums, clockwork, stop watch, sundial, wristwatch, clock face, movements...

### 4. Camping

Tents, stoves, sleeping bags, outdoor cooking, barbecues, camp fires, water carriers, trailer tents, awnings, camp site shop, folding chairs, windbreakers, maps and compass...

### 5. Theatrical characters

Harlequin, dame, clown, cameo, pantomime horse, Punch, hero, villain, ugly sister, wicked witch, puppets, dancers, ventriloquist and dummy...

### 6. In the sky

Sunsets, sunrise, phases of the moon, rainbows, clouds, stars, red skies, sky traffic – aeroplanes, helicopters, jet stream, kites, balloons, creatures in flight...

### 7. Celebrations and festivals

Diwali, Christmas, New Year's Eve, Eid, Chinese New Year, Easter, Passover, Mothers' Day, Valentines' Day, Halloween, birthdays, weddings, new baby, music festivals, art festivals...

### 8. Local museums

Local history, local people, exhibits, rare or precious objects, pots, paintings, books, bookshop or gift shop, display cases, subdued lighting...

## Section 2: Visual Starting Points

### Expressive hands

Many artists such as the examples shown below... have used hands as a powerful motif



Image A - © Foundation Oskar Kokoschka / 2008 DACS  
Digital Image © 2008, The Museum of Modern  
Art/Scala, Florence



Image B - COPYRIGHT © Museo Thyssen-  
Bornemisza, Madrid



Image C



Image D



Image E

## The Swinging Sixties

Candidates can choose to respond to either the theme, the statements, the images, or a combination of these.

The sixties were an exciting, revolutionary, turbulent time of great social and technological change: unforgettable fashion, new musical styles, flower power, freedom, space exploration and important artists.



Image F



Image G



Image H © 2008 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York / DACS, London



Image I

### Section 3: Critical and Contextual Studies

A response should be made to **one** of the three questions set out in this section.

Your response to any of the questions in this section **must** contain your own 2D or 3D work (this may be specified for particular questions) along with some written analysis or supporting text.

**11** Explore the works of Henry Moore and Alberto Giacometti and from your research develop one of **the following outcomes**:

**Either:**

A comparison of their style and techniques with 3D work and a supporting text.

**Or:**

Plan an exhibition based on six of their essential works.

**12** Investigate the work of The Impressionists and from your research develop one of the following **outcomes**:

**Either:**

Make a series of 2D studies that reveal how the artists changed brushwork and colour in the pursuit of light and the fleeting moment.

**Or:**

Design and produce a pamphlet that charts the life and works of one Impressionist artist.

**13** Using the following three images of Van Gogh's Old Shoes as a starting point, develop the theme in **one** of the following ways:

- A clay or assemblage 3D work.
- An illustrated journal.
- A guide to an exhibition in a digitally produced form such a DVD or CD-ROM.



Image J





Image K - Van Gogh, A Pair of Shoes, Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)



Image L

[Turn over

## Section 4: Applied

**Handy Housing** started as a small local housing charity that specialised in partnership starter homes, in urban and rural settings.

Its primary goal is to provide the opportunity for people who would struggle to enter the home owner market. It gives opportunities for prospective clients to buy up to 50% of a property while retaining an equal share of the property, hence the charity's name **Handy Housing**.

Many of the new developments are conversions of industrial buildings such as warehouses, cotton mills, power stations and breweries. **Handy Housing** look for three things when choosing sites for development, which are:

- solidity of construction, usually brick and iron work with strong architectural features and links to industrial archaeology
- flexibility of internal space
- a good infrastructure such as transport links, schools, amenities etc.



Image M



Image N



Image O

The charity are offering commissions for art and craft work, as well as inviting designers to submit designs for the following brief:

1. Explore, develop and produce designs for mixed-media artwork to be displayed in the visitors' reception area. Its theme should be based on the charity's name and explore a wide range of possible outcomes. The final piece should fit onto a curving wall 2.5 m x 5m. Material should not protrude more than 100mm from the surface.

You should present a client proposal and scaled artwork.

2. Explore, develop and produce designs for a child's play sculpture in a suitable material that explores the idea of co-operation and construction. It must fit into a 5 x 8 metre space. A child should not be able to climb higher than 2m from the ground when using the play sculpture.

You need to produce a design proposal and scaled maquette.

3. Explore, develop and produce designs for decorative iron work such as balustrades, stair rails and internal gates. They should explore imagery based on the former industrial use of the building.

You need to produce client design proposals and mock ups in suitable materials.

4. Explore, develop and produce designs for a suite of four small prints 200mm x 300mm using three colours. The prints should explore imagery based on the former industrial use of the building.

You need to produce designs for four prints and one finished print.

5. Explore, develop and produce designs for the interior of one room within the new development's show home.

You need to produce a design proposal, which should include examples of finished art work and a scale model.

6. Explore, develop and produce designs for a full colour A4 gate-fold brochure to promote the development. It should include illustrations and a location map.

You need to produce a design proposal with examples of finished art work.

### **Guidance to candidates**

You should develop a range of ideas in response to your chosen brief. You must work to the deadline agreed with your teacher.

Your outcomes can be made in any suitable material or combinations of media. All your work should be a direct response to the themes and constraints laid out in your chosen brief.

You will need to research ideas for the brief by looking into the visual aspects of social, economic, political, religious or cultural contexts and by gathering information that relates to the theme of the brief. These could come from:

- Housing charities and companies involved in redevelopment, for example:

<http://www.urbansplash.co.uk/us.php>

<http://england.shelter.org.uk/policy/index.cfm>

- Urban and rural industries, urban industrial archaeology.
- Direct observation of different types of working buildings in urban and rural settings.
- Patterns and motifs found in industrial architecture's brick and iron work.
- Famous landmark buildings that have been converted from industrial use.
- Research into artists, craftspeople and designers who have explored the theme.
- Primary sources in the community such as playgrounds, children's entertainment play centres, visitors' centres.
- Contemporary design in the built environment.
- Magazines, menus, leaflets.
- Electronic sources such as CD-ROMs or the internet.

For the **briefs 1 and 2** you could gather information on:

- contemporary arts using mixed media
- art for open spaces
- CGI and digital media
- contemporary public sculpture
- interactive and kinetic sculpture
- museum and art galleries.

For the **briefs 3 and 4** you could gather information on:

- contemporary and traditional iron and metal work
- contemporary and craft magazines
- contemporary and traditional print making
- museum and art galleries.

For the **briefs 5 and 6** you could gather information on:

- interior design
- textile and surface pattern
- architectural design magazines and websites
- modern typography and illustration
- social and domestic housing.

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*Copyright Acknowledgements:**Sources*

**Image A** - © Foundation Oskar Kokoschka / 2008 DACS, Digital Image © 2008, The Museum of Modern Art/Scala, Florence

**Image B** – Christ Among the Doctors, © Fundacion Coleccion, Thyssen, Bornemisza, Madrid. Albrecht Durer (1506)

**Image C** - © Arnulf Rainer, Finger-painting, 1975

**Image D** – PCL/ Alamy

**Image E** – 81a/Alamy

**Image F** –Roy Lichtenstein, David Kilpatrick/ Alamy

**Image G** - Mondrian Cocktail Dress, by Yves Saint Laurent. Paris, France, mid-20th century, © V&A Images

**Image H** - © 2008 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York / DACS, London

**Image J** – Van Gogh, Shoes, (1888), © Metropolitan Museum of Art, New York City

**Image K** – **Vincent van Gogh (1853-1890)**, A pair of shoes (F 0255), Paris, 1886, oilpaint on canvas- 72 x 55 cm, Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)

Inventory number: s 0011 V/1962

**Image L** – Van Gogh, Three Pairs of Shoes, (1886), © Fogg Art Museum, Harvard University

**Image M** – Balcony Panel by Robert Adams (1775)

**Image N** – Malvern Railway Station Detail, photograph by Joan Gay (1909-1999)

**Image O** – Sunflower Ornament by Thomas Jeckyll (1876)

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