



**June 2014**

**Teachers are allowed prior access to this paper under secure conditions**

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

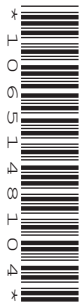
**GCSE ART AND DESIGN**

**A120/01–A127/01**      OCR-set Task

**Duration:** 10 hours

**Please refer to separate Instructions for Teachers (A120/01–A127/01/IT)**

**Marks must be submitted by 15 May.**



#### **INSTRUCTIONS TO TEACHERS**

- Art teachers are allowed brief access to the Assessment Material before it is released to candidates to ensure adequate resources are available. This must be done in the presence of the Examination Officer.
- The 10 hours of supervised time can then be scheduled at any time provided that at least one session is at least three hours in duration.
- Time given to candidates for preparatory work can be determined by centres.

#### **INSTRUCTIONS TO CANDIDATES**

- If you are taking Art and Design (A120), you **may** show evidence of one or more areas of study in your preparatory work; the outcome(s) may focus on just **one** of the chosen areas of study. You **must** choose a starting point from Sections 1 or 2.
- If you are taking 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 Sections 1 or 2.
- If you are taking Critical and Contextual Studies (A126) you **must** choose a task from Section 3.
- If you are taking Applied Art and Design (A127) 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 supervised period to plan and prepare your work. You will be given a period of time for your preparatory work. The work done during this period must 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 and produce your outcome(s) that relate(s) to your preparatory work.
- This document consists of **12** pages. Any blank pages are indicated.

## Guidance for Candidates

You are required to select a starting point, task or brief from the relevant section of this paper.

You will need to produce preparatory work relevant to your endorsement. The preparatory work can be used to inform the final outcome(s) during the 10 hours supervised time period.

You will then have 10 hours of supervised time in which to produce and present your outcome(s). Your centre will advise you of the dates of the 10 hours supervised time.

**Once the 10 hours supervised time has started you are not permitted to continue on your preparatory work.** This is kept securely with your outcome(s) and submitted at the end of the 10 hours supervised time.

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 outcome(s).

When communicating in writing you are expected to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that your meaning is clear
- present information in a form that suits its purpose
- use a suitable structure and style of writing.

Methods of working could include as appropriate:

- working from 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 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 marks]**
- AO2** refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes **[25 marks]**
- AO3** record ideas, observations and insights relevant to their intentions in visual and/or other forms **[25 marks]**
- 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 marks]**

**SECTION 1 – Written Starting Points**

For each of the starting points, examples of some directions that you may explore are given. You can add your own ideas.

**1 Sandwich**

Bread, fillings, club, wrap, bagel, baguette, burrito, roll, open, homemade, shop bought, hot or cold...

**2 Spill, drop or break**

Fall, leak, splatter, escape, split, fracture, shatter, pieces, splash, smash, damage...

**3 Present**

Gift, souvenir, reward, wrapping, bow and ribbon, packaging, labels, surprise, unusual, personal, special occasions...

**4 Weave**

Intertwine, knit, crisscross, zigzag, plait, merge, twist, meander, construct, put together...

**5 Chrome**

Shine, reflective, mirror, polish, trim, machine, vehicle, electroplate, man-made...

**6 Headdress**

Fascinator, hat, hood, cap, helmet, turban, scarf, crown, tiara, veil, bonnet, boater, panama, carnival...

**7 Dental care**

Teeth, mouth, clean, floss, brush, paste, wash, pick, hygiene, dentist, orthodontist, false teeth...

**8 Mobile**

Moving, swinging, changing, fluid, flexible, travelling, portable, fluctuation, drifting, nomadic...



## SECTION 2 – Visual Starting Points

You can choose to respond to either the theme, the statement, the images, or a combination of these.

### 9 Profile

The work of artists, designers and craftspeople have used profiles of heads in a variety of interesting or unusual ways.



Image A



Image B



Image C



Image D



Image E



Image F



## 10 Montage

Montage and the general bringing together of elements, images or materials have been widely used by artists, designers and craftspeople.



Image G



Image H



Image I



Image K



Image J

**SECTION 3 – Critical and Contextual Studies**

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

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

- 11 Geometric patterns** have often inspired the work of artists, designers and craftspeople such as Piet Mondrian, Wyndham Lewis, Barbara Hepworth, Victor Vasarely, Peter Randall-Page, Orla Kiely, Elizabeth Fritsch and Charles Sheeler.

From your research develop **one** of the following outcomes:

**Either:** Compare **two** artists who show different ways of exploring geometric patterns.

**Or:** Plan an exhibition of selected works that show geometric patterns in art, design or craft as the main theme.

- 12 Couples** are often found as subject matter in the work of artists such as Gustav Klimt, Edvard Munch, Mary Cassatt, Jean-François Millet, Paul Gauguin and David Hockney.

From your research develop **one** of the following outcomes:

**Either:** Make a series of 2D studies that compares the styles or approaches of **two** artists who have used couples as their subject matter.

**Or:** Produce a series of prints, a 3D piece or painted details that explore couples as a theme.



- 13 Trees** have often been portrayed by artists, designers and craftspeople in a variety of unusual and interesting ways.

Develop the theme in **one** of the following ways:

- a collage, assembled or mixed media piece of work
- a small illustrated booklet that shows how designers use images of trees
- a guide to an exhibition showing how three artists portray trees in their work.



Image L



Image M

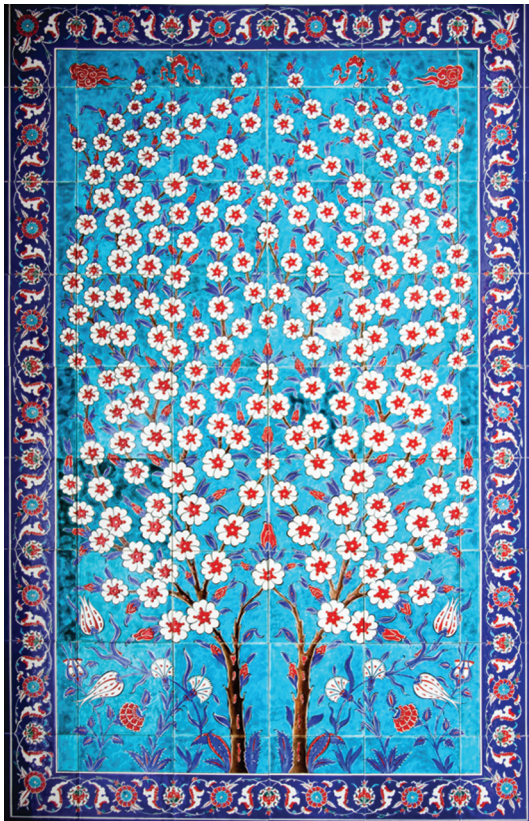


Image N



Image O



Image P



Image Q



**SECTION 4 – Applied****14** A national theatrical trust has decided to celebrate the theatre and public performance.

The primary aim of the scheme is to sponsor artists, designers and craftspeople to produce work that will be located in an appropriate situation, using materials and processes in keeping with the theme and potential outcomes.

The brief also requires the artists, designers or craftspeople to propose a suitable location for the work, such as outside a theatre or the reception area of the venue.

The trust will look for the following qualities in the proposed artworks:

- location and scale
- materials used in construction or making
- links to the chosen production or theatre
- creative responses to the theme.

The following images are provided to illustrate existing artwork that has been produced in response to similar briefs.



**Image R**



**Image S**



Image T



Image U



Image V

A national theatrical trust is offering commissions for art, design, digital presentation and craft work in response to the following briefs.

A response should be made to **one** of the briefs below.

- (a) Explore, develop and produce designs for a mixed media artwork to be displayed in the entry area of a local theatre. The designs should be based on a play and show your interpretation. The final piece should fit onto a wall 5 m × 5 m. Materials should not protrude more than 200 mm from the surface. You are required to produce scaled designs that explore the theme using appropriate materials.
- (b) Explore, develop and produce designs for a piece of 3D artwork to be displayed in the entry area of the 'Big Top' that celebrates circus life. The chosen design must fit into a 10 m × 10 m space.
- (c) Explore, develop and produce designs for a mural to be situated either inside or outside the National Ballet theatre that explores the history and tradition of ballet. You need to produce client design proposals and mock-ups in suitable materials.
- (d) Explore, develop and produce designs for a set of four postage stamps that will commemorate Shakespearian theatre. The designs, which can take the form of prints or graphic designs, should explore the imagery most suitable for a Shakespearean theme. You need to produce designs for all four postage stamps and one finished mock-up in an appropriate medium.
- (e) Explore, develop and produce designs for an artwork, either in 2D or 3D, which explores the street performer and concepts of performance in a public space. You should produce design proposals, which should include examples of finished artwork or a scale model.
- (f) Explore, develop and produce designs for an illustrated poster promoting a musical production. The poster is to be displayed locally and nationally. You should produce design proposals that include examples of finished artwork.



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