

Guidance for Candidates

You must choose **one** theme and respond to **one** of the options **(a)**, **(b)**, **(c)**, **(d)** or **(e)**.

You will need to produce preparatory work relevant to your chosen specialism(s). If you have entered for the Art, Craft and Design – Combined Specialisms (H600) qualification, you must provide evidence of working in at least two different specialisms. However, your final outcome(s) may be in one or more than one of your chosen specialisms.

In options **(d)** and **(e)** the type of outcome is specified.

Your preparatory work must be used to inform the outcome(s) during the 15 hours supervised time. Your preparatory work should not be amended or developed further during or after the 15 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 15 hours supervised time.

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

- recorded your experiences and observations
- researched and explored your ideas
- used appropriate materials and techniques
- shown connections between your work and that of other practitioners
- selected and presented your preparatory studies and refined these into your outcome(s)
- ensured that any extended response is legible and spelling, punctuation and grammar are accurate so that your meaning is clear
- presented information in a form that suits its purpose
- identified and referenced all collected or sourced materials
- used appropriate subject vocabulary and language.

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, relating and showing analysis of context and/or practitioners.

Your work will be assessed against the following Assessment Objectives.

	Assessment Objective	Marks
AO1	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	20 marks
AO2	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	20 marks
AO3	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	20 marks
AO4	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	20 marks

Theme 1

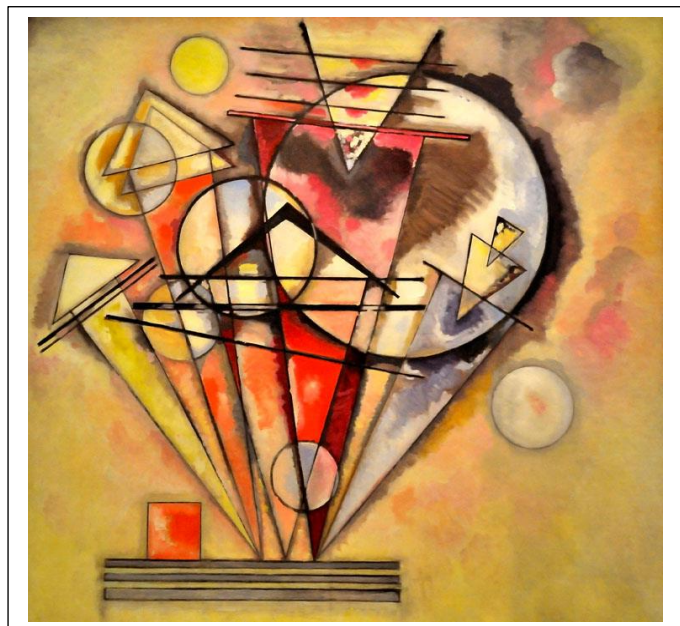
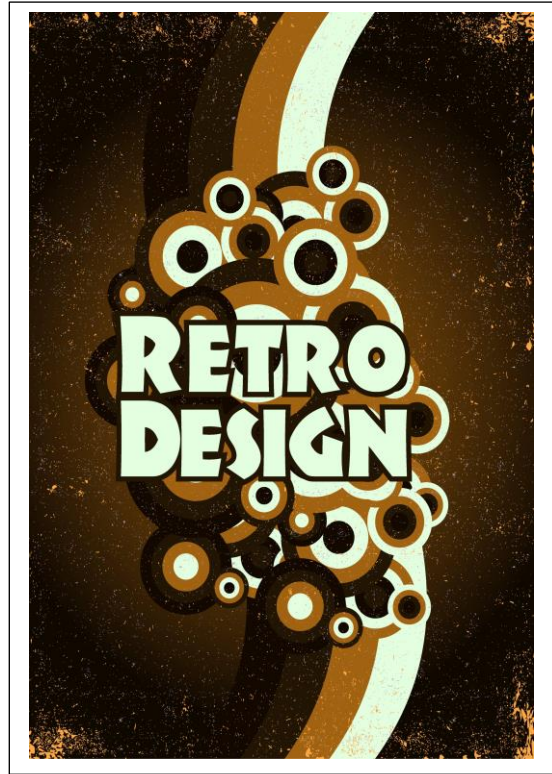
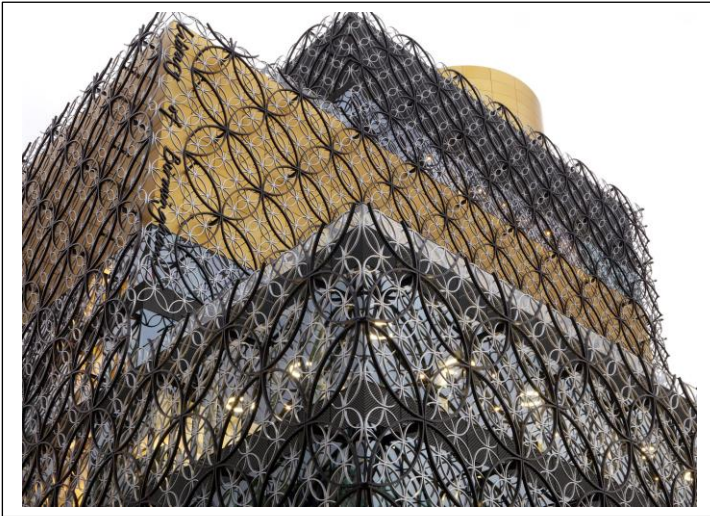
Circles and Curves

'Circles and curves' have been extensively used by artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) or (e).

(a) Round, spherical, rotund, circular, arc, bend, twist, loop, coil, spiral...

(b)



(c)

“An attempt at visualising the Fourth Dimension: Take a point, stretch it into a line, curl it into a circle, twist it into a sphere, and punch through the sphere.”

Albert Einstein, 1879–1955

(d) A mathematical society is offering commissions for art, design, digital presentation and craft in response to the following brief.

Explore, develop and produce a design for a mixed-media artwork to be displayed in the entry area of the mathematical society headquarters. The design should be based on ‘circles and curves’. The final piece should fit onto a wall 5 m × 5 m. You are required to produce scaled designs that explore the theme using appropriate materials.

(e) The use of circles and curves can be found in the work of practitioners such as:

Kenneth Noland, Bridget Riley, Frank Lloyd Wright, Jean Paul Gaultier and Vladimir Tatlin

Either

- (i)** In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

- (ii)** Design an exhibition of selected practitioners on the theme of ‘circles and curves’. You should include written analysis of key works and related promotional material.

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Theme 2

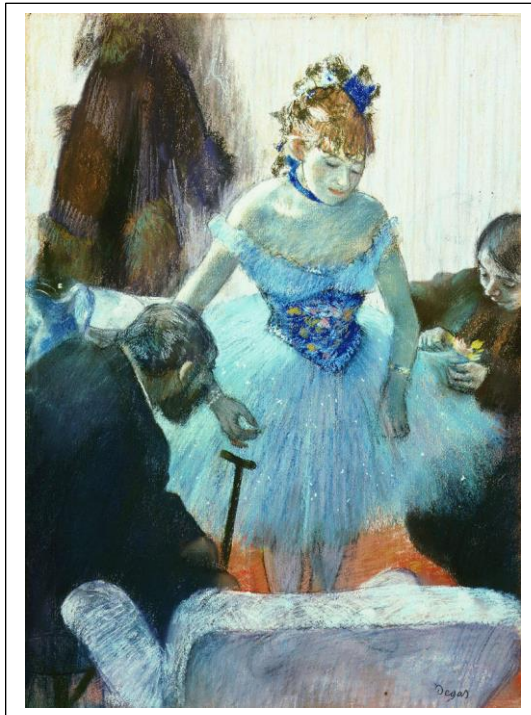
Backstage

The theatre has been a popular source of inspiration for artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) or (e).

(a) Actor, drama, performance, production, crew, behind the scenes, in the wings, play a part...

(b)



(c)

“I think theatre ought to be theatrical ... you know, shuffling the pack in different ways so that it's – there's always some kind of ambush involved in the experience. You're being ambushed by an unexpected word, or by an elephant falling out of the cupboard, whatever it is.”

Tom Stoppard interviewed by Elizabeth Farnworth for The MacNeil/Lehrer NewsHour, 10 March 1999.

(d) A ballet company is offering commissions for art, design, digital presentation and craft in response to the following brief.

Explore, develop and produce a design for a mixed-media artwork to be displayed in the entry area of a theatre. The design should be based on 'Backstage at the Ballet'. The final piece should fit onto a wall 5 m × 5 m. You are required to produce scaled designs that explore the theme using appropriate materials.

(e) The portrayal of theatrical subject matter can be found in the work of practitioners such as:

Laura Knight, Kara Walker, James Ensor, Henri de Toulouse-Lautrec and Catherine Martin

Either

- (i)** In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

- (ii)** Design an exhibition of selected practitioners on the theme of 'Backstage at the theatre'. You should include written analysis of key works and related promotional material.

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Theme 3

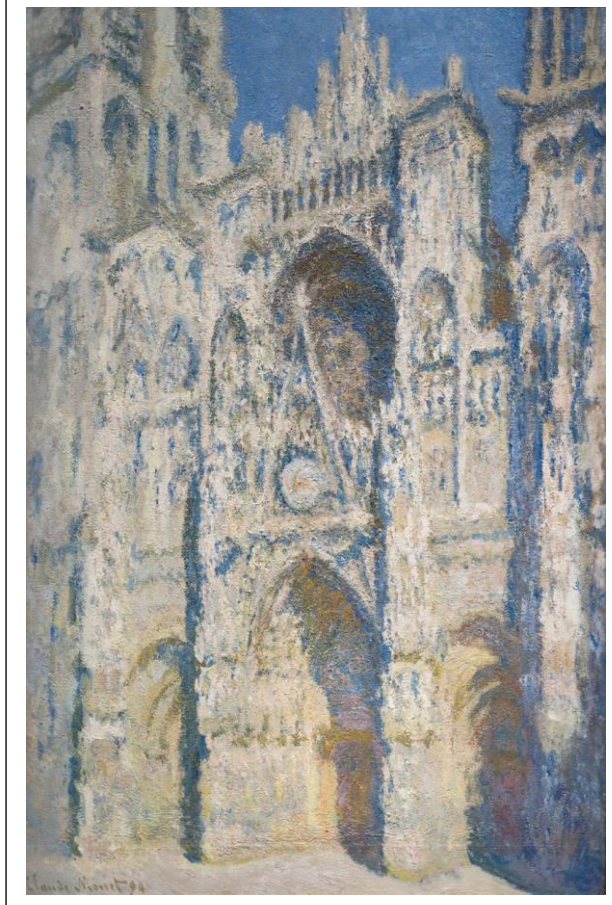
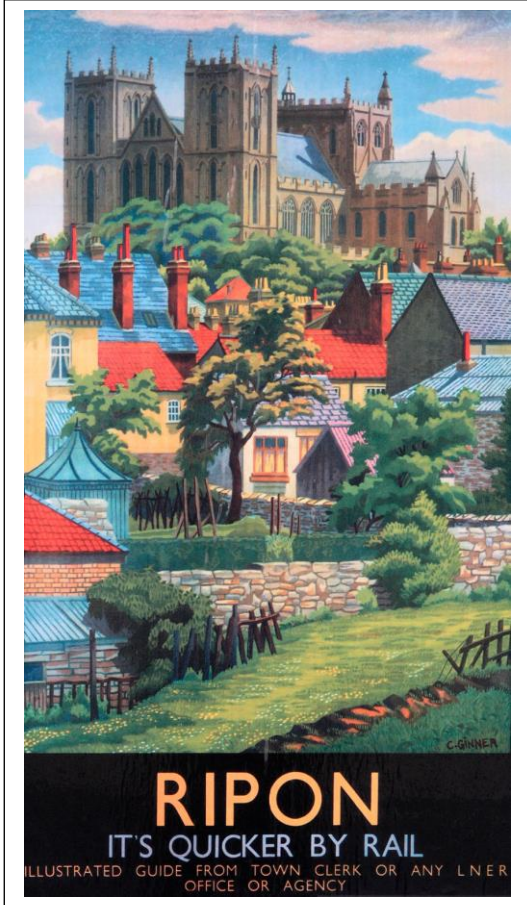
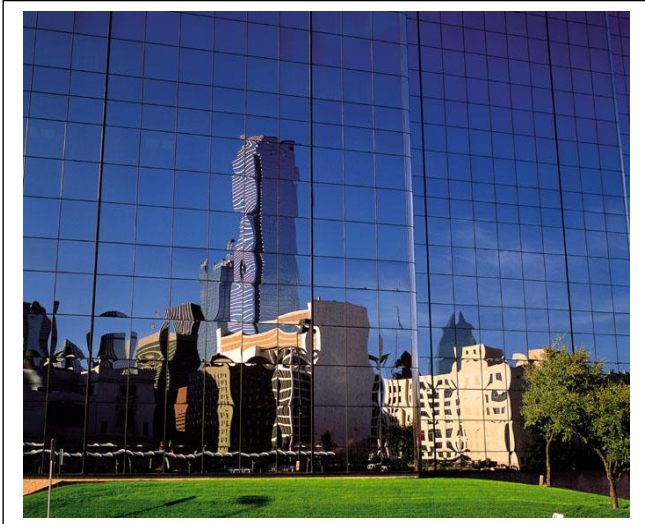
Architectural Façades

'Architectural façades' have been a popular source of inspiration for artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) or (e).

(a) Outlook, frontage, face, fascia, external, viewpoint, front elevation, on the outside...

(b)



(c)

“Architects, painters, and sculptors must recognise anew and learn to grasp the composite character of a building both as an entity and in its separate parts. Only then will their work be imbued with the architectonic spirit which it has lost as ‘salon art’. Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith.”

Walter Gropius, *Programm des Staatlichen Bauhauses in Weimar*, April 1919.

(d) A postal company is offering commissions for art and design inspired by the façades of buildings to be used on a set of four postage stamps in response to the following brief.

Explore, develop and produce designs for a set of four postage stamps that will be produced to celebrate architectural façades. You should explore the imagery most suitable for the theme and produce appropriate outcomes. You must produce designs for all four postage stamps and one finished mock-up in an appropriate medium.

(e) The portrayal of architectural façades can be found in the work of practitioners such as:

Giovanni Battista Piranesi, Amanda Levete, John Piper, Andreas Gursky and Eric Ravilious

Either

- (i)** In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

- (ii)** Design an exhibition of selected artists on the theme of ‘architectural façades’. You should include written analysis of key works and related promotional material.

[80]

Theme 4

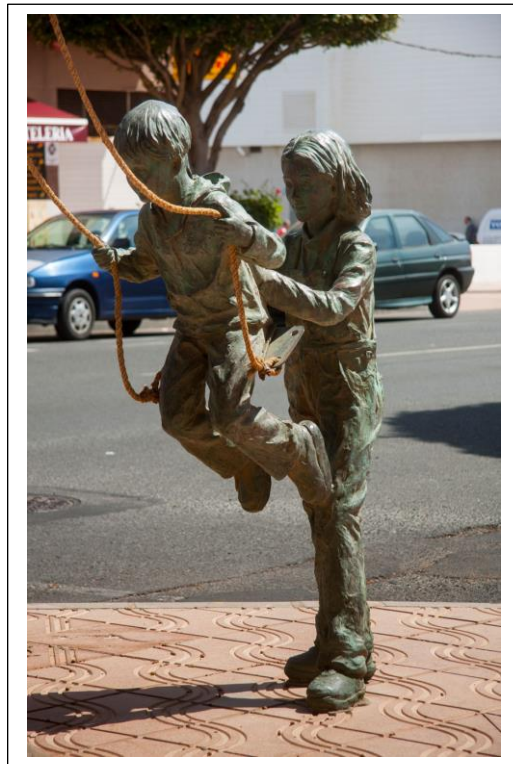
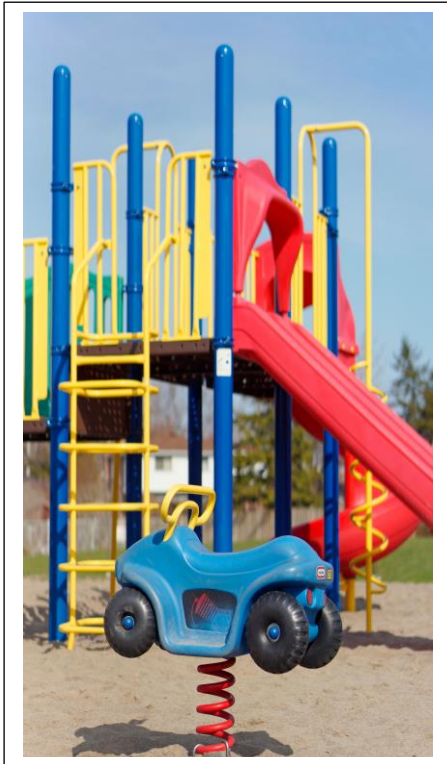
Children Playing

'Children playing' has been a popular source of inspiration for artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) or (e).

(a) Pastime, games, hobby, leisure, entertainment, recreation, compete, try to win, have fun...

(b)



(c)

Fred Rogers, American children's television host, 1928-2003. The Fred Rogers Company.

This item has been removed due to third party copyright restrictions.

The extract opens with 'When children pretend' and finishes at 'can be a superhero'.

For other examples of this type of question please see our past papers, available through our website and Interchange. Alternatively, see our ExamBuilder platform for the full list of relevant mock questions.

(d) A children's society is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce designs for a mural that explores the history and traditions of children's games. The mural should be situated either inside or outside a 'museum of childhood'. You need to produce design proposals and mock-ups in suitable materials.

(e) The portrayal of children playing can be found in the work of practitioners such as:

Adam Emory Albright, Sarah Beeton, John Everett Millais, William Bromley and Bert Hardy

Either

- (i)** In a medium of your own choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

- (ii)** Design an exhibition of selected practitioners on the theme of 'children playing'. You should include written analysis of key works and related promotional material.

[80]

Theme 5

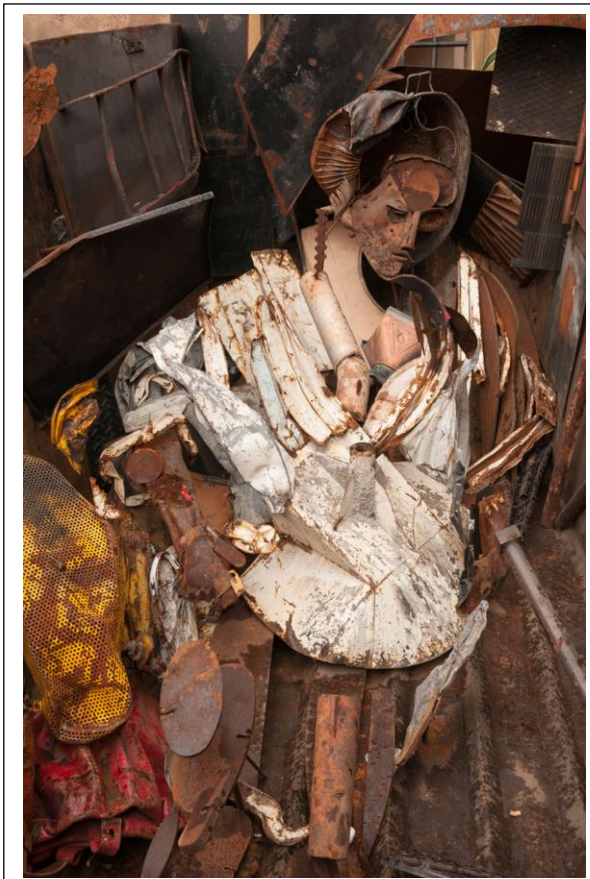
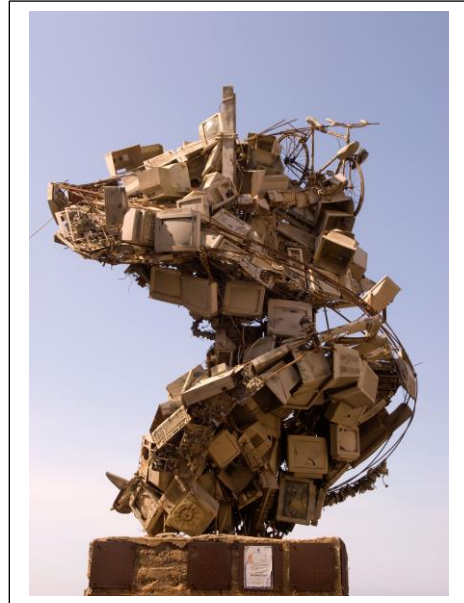
Recycled materials

'Recycled materials' have been used in the work of artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) or (e).

(a) Used, reclaim, reprocess, salvage, regenerate, ecological, green, second-hand, cast-off...

(b)



(c)

“Even though it was the 70s, we [Vivienne Westwood and Malcolm McLaren] found old stocks of clothes that had never been worn from the 50s and took them apart. I started to teach myself how to make clothes from that kind of formula.”

Vivienne Westwood

(d) A local recycling organisation is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce a design for an artwork which highlights the use of recycled materials. You need to produce design proposals and mock-ups in suitable materials.

(e) The use of recycled materials can be found in the work of practitioners such as:

Phyllida Barlow, Joseph Cornell, John Chamberlain, Tomoko Takahashi and Ryan Novelline

Either

- (i)** In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

- (ii)** Design an exhibition of selected practitioners on the theme of ‘recycled materials’. You should include written analysis of key works and related promotional material.

[80]

Theme 6

Urban Gardens

'Urban gardens' have been a popular source of inspiration for artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) or (e).

(a) Orchard, allotment, park, common, botanical garden, rockery, public park, backyard...

(b)



(c)

Colour in the Garden:

“I am strongly of the opinion that possession of plants, however good, does not make a garden; it only makes a collection.

The duty we owe to our gardens is to so use the plants that they shall form beautiful pictures; and that, while delighting our eyes.

Paint upon a palette, delighting our eyes with soul-satisfying pictures, a treasure of well set jewels a sympathy with growing things, fashioned into a dream of beauty, a place of perfect rest and refreshment of mind and body. This sense of beauty is a gift of God.

To devise these living pictures with simple well-known flowers seems to me to be the best thing to do in gardening.”

Gertrude Jekyll, *Colour in the Flower Garden*, Country Life Library, 1908

(d) A national gardening society is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce a design for a mixed-media artwork to be displayed in the entry area of the garden society headquarters. The design should be based on ‘Urban gardens’. The final piece should fit onto a wall 5 m × 5 m. You are required to produce scaled designs that explore the theme using appropriate materials.

(e) The portrayal of gardens can be found in the work of practitioners such as:

Ogata Korin, Patrick Blanc, Claude Rogers, Stanley Spencer and John Brookes

Either

- (i)** In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

- (ii)** Design an exhibition of selected practitioners on the theme of ‘urban gardens’. You should include written analysis of key works and related promotional material.

[80]

Theme 7

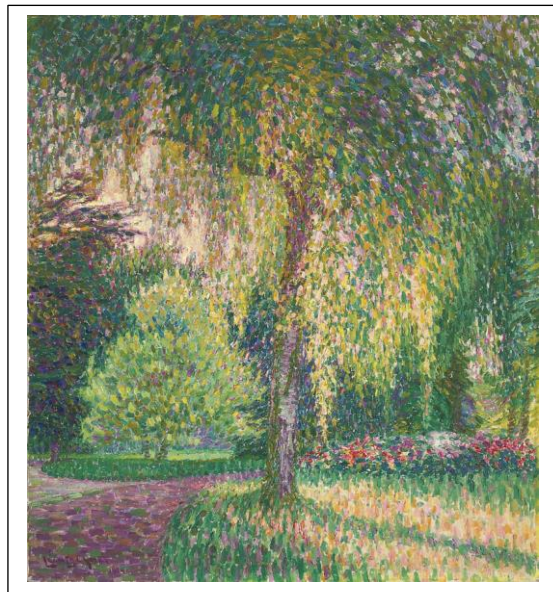
Pointillism

'Pointillism' techniques have been widely used by artists, designers and craftspeople.

Respond to **one** from (a), (b), (c), (d) or (e).

(a) Feature, spot, dot, pixel, style, mark, pattern, technique, design, adapt...

(b)



(c)

“Artists like Vincent Van Gogh, although not a pointillist, used pointillist techniques in some of his works. Instead of dots of color, he used dabs and strokes, and his method does not appear to have the same methodic constraint as Seurat’s.

Van Gogh wrote to his brother Theo, ‘I often think of his [Seurat’s] method, though I do not follow it at all; but he is an original colourist, and Signac too, though to a different degree, their stippling is a new discovery, and at all events I like them very much. But I myself – I tell you frankly – am returning more to what I was looking for before I came to Paris. I do not know if anyone before me has talked about suggestive colour, but Delacroix and Monticelli, without talking about it, did it.’”

Herschel B. Chipp, *Theories of Modern Art: A Source Book by Artists and Critics*, University of California Press, 1968

(d) A national arts organisation is offering commissions for art, design or craft in response to the following brief.

Explore, develop and produce a design for an illustrated poster promoting an exhibition celebrating the achievements of ‘pointillist’ artists. You should produce design proposals that include examples of finished artwork.

(e) The use of ‘pointillist’ techniques can be found in the work of practitioners such as:

Camille Pissarro, Maximilien Luce, Chuck Close, Clare Ellis and Sabyasachi

Either

- (i)** In a medium of your choice, make several studies which explore this theme and produce a commentary on your selected context and techniques.

Or

- (ii)** Design an exhibition of selected practitioners on the theme of ‘pointillism’. You should include written analysis of key works and related promotional material.

[80]

Summary of updates

Date	Version	Change
September 2020	1.10	Updated copyright acknowledgements.

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Copyright Information:

(b) From Page 4, clockwise from top right:

Vector retro poster with circles © Ingram Publishing / Alamy; 'On the points' by Vassily Kandinsky, © CubolImages/Alamy; Moving sculpture by Cesar Manrique, © Ian Shaw / Alamy; The new Library of Birmingham, Centenary Square, Birmingham, © Biscuit/Tom Alamy

(b) From Page 6, clockwise from top right:

Chinese opera singer making her face up in preparation for her performance in Singapore © Maurice Joseph / Alamy; 'Ballerina in Dressing Room', pastel c. Edgar Degas, © The Art Archive / Alamy; Costumed carnival dancers wait backstage in Merida, Venezuela Artist unknown © Aurora Photos / Alamy; Poster for The Chief Thing, play by Nikolai Evreinov, Artist: Sudeykin, Sergei Yurievich © Heritage Image Partnership Ltd / Alamy.

(c) Elizabeth Farnsworth, Interview with Tom Stoppard, PBS News Hour, 10 March 1999. Reproduced with permission from PBS.

(b) From Page 8, clockwise from top right:

Gable with lettering Meran Hotel in Art Nouveau style, Wenceslas Square, Prague © imagebroker / Alamy; 'La cathédrale de Rouen, la porte et la tour Saint-Roman , plein soleil harmonie bleue et or' by Claude Monet, © Masterpics / Alamy; LNER poster, Ripon, © northwestfocus / Alamy; Reflection of Dallas, Texas skyline in glass building, © Stock Connection Blue / Alamy

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(b) From Page 10, clockwise from top right:

'Children Playing' Kapiton Stephanovich Pavlov, © Heritage Image Partnership Ltd / Alamy; Sculpture of children playing on a swing "Cruce de Arinaga", © La vida Canaria / Alamy; 'Apple bobbing © Mouse in the House / Alamy; Children's playground slides, outdoor school grounds Artist unknown © Helen Sessions / Alamy

(c) © The Fred Rogers Company

(b) From Page 12, clockwise from top right:

Sculpture made from recycled computer materials, Al-Mina, Tripoli, Lebanon Artist unknown © Paul Doyle / Alamy; Recycled Art © John Elk III / Alamy; 2010 Earth Week, student models fashions made from recycled material at the University of Montana Artist Unknown © Environmental Stock Images by Streeter Photography / Alamy; Recycled, reused pottery, broken pots utilized to form a Hot Rod, Lochinver, Scotland Artist unknown © Conrad Ellas / Alamy

(c) Courtesy of © Vivienne Westwood

(b) From Page 14, clockwise from top right:

Topiary bushes © Kelly Rann / Alamy; Deckchairs in walled garden Artist unknown © Andreas von Einsiedel / Alamy; Painting on board on wall, Knaresborough, England Artist unknown © Purple Marbles / Alamy; 'Woman in a Garden', Claude Monet, © PAINTING / Alamy

(c) Jekyll, G. (1908). Colour in the Flower Garden. Reproduced with permission from Country Life.

(b) From Page 16, clockwise from top right:

'Hyde Park, London' by Léon de Smet, 1914, © Heritage Image Partnership Ltd / Alamy; "Girl in a blue headdress' Artist unknown © Mandy Collins / Alamy; Detail of Aboriginal mural, Alice Springs, Australia, Artist Unknown © Bill Bachman / Alamy; Southern Railway Winter Sport 1936, timetable cover for the forthcoming winter sport season train services to the Alps, Artist unknown © Lordprice Collection / Alamy

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