



Oxford Cambridge and RSA

## A Level in Art and Design

H600/02–H606/02 Externally set task

June 2017

**To be given to candidates on or after  
1 February 2017**

**Time allowed: 15 hours**



### INSTRUCTIONS TO TEACHERS

- The 15 hours supervised time can be scheduled at any time provided that at least one session is at least 2–3 hours in duration.
- Time given to candidates for preparatory work can be determined by centres.

### INSTRUCTIONS TO CANDIDATES

- There are seven themes in this paper. You may choose any theme.
- From your chosen theme, choose **one** option **(a)**, **(b)**, **(c)**, **(d)** or **(e)**.
- All options are available for all specialisms.
- During the 15 hours supervised time, you are required to demonstrate your ability to refine your ideas and produce your outcome(s) that relate(s) to your preparatory work.

### INFORMATION

- The total mark for your preparatory work and 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 15 hours of supervised time.
- This document consists of **20** pages.

### 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.

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

Theme 1

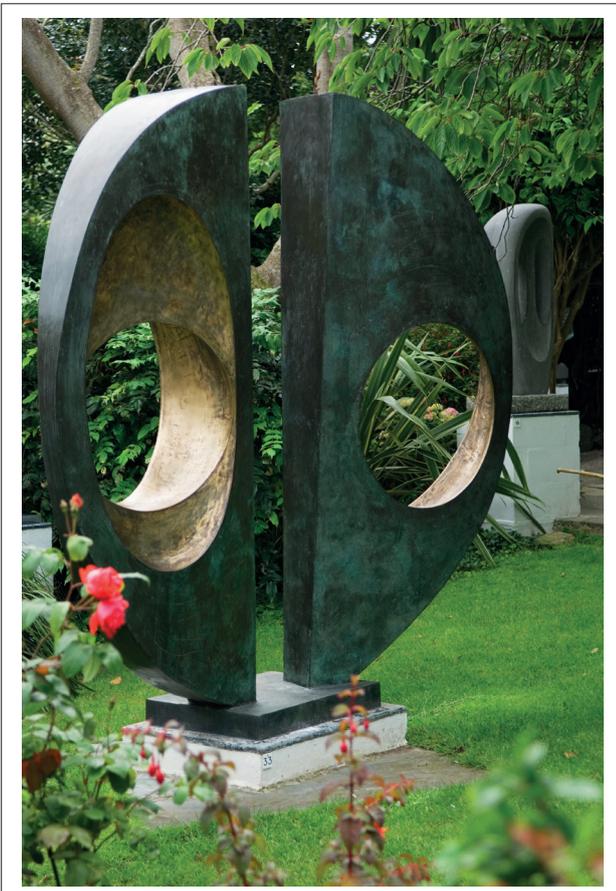
Paired

'Paired' elements, objects and people have been extensively explored and used by artists, designers and craftspeople.

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

(a) Two, couple, duo, twice, brace, match, combine, lookalike, unite, correlate...

(b)



**(c)**

*“And of everything We have created pairs, that you may remember (the Grace of Allah).”*

Qur’an, 51:49

**(d)** A zoological 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 zoological society’s head office. The zoological society wishes to highlight the conservation roles being undertaken by zoos as part of a modern ark initiative. 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 paired elements can be found in the work of practitioners such as:

Rogier van der Weyden, Vincent van Gogh, Diane Arbus, Kate Malone, Grenville Davey and Sophie Harley

**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 ‘Paired’. You should include written analysis of key works and related promotional material.

**[80]**

## Theme 2

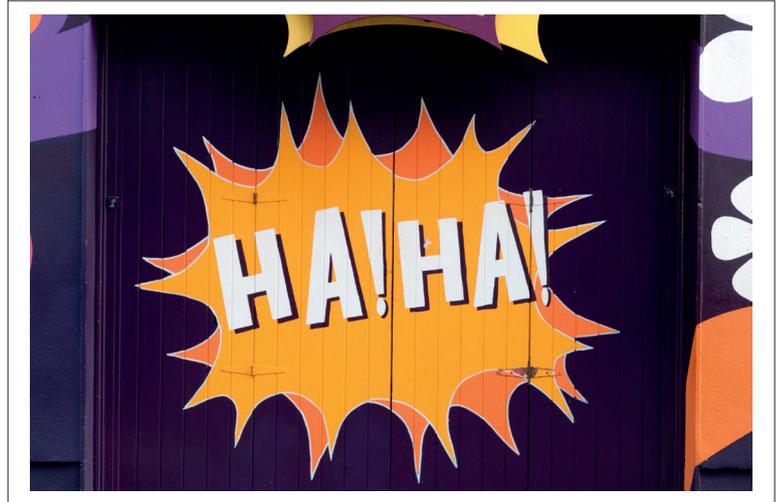
## Humour

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

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

(a) Joke, farce, wit, fun, comic, humorist, amusing, satire, jest, laughter...

(b)



**(c)**

*“There is a thin line that separates laughter and pain, comedy and tragedy, humour and hurt.”*

Erma Bombeck, U.S. Humourist, 1927–1996

**(d)** A comedy club is offering commissions for art and design inspired by comedy theatre and performance in response to the following brief.

Explore, develop and produce artwork for promotional materials that will be used to celebrate and promote the club’s identity and events. You should explore the imagery most suitable for the theme and produce appropriate outcomes. You must produce artwork for a range of promotional materials, such as posters, leaflets and website and one finished mock-up in an appropriate medium.

**(e)** The portrayal of humorous subject matter and comedy can be found in the work of practitioners such as:

Judith Leyster, William Hogarth, The Dadaists, Beryl Cook, Jean-Charles de Castelbajac, Aardman Animations and Miraphora Mina and Eduardo Lima (MinaLima Design)

**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 ‘Humour’. You should include written analysis of key works and related promotional material.

**[80]**

## Theme 3

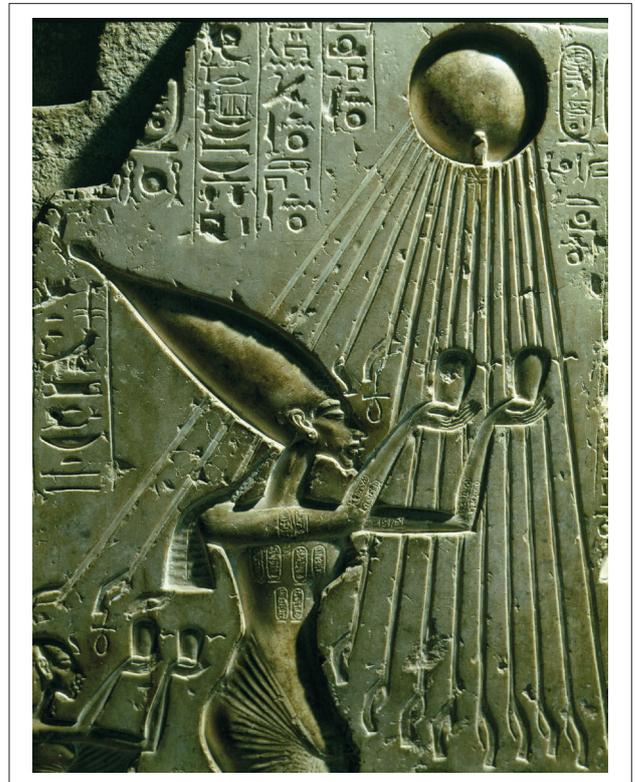
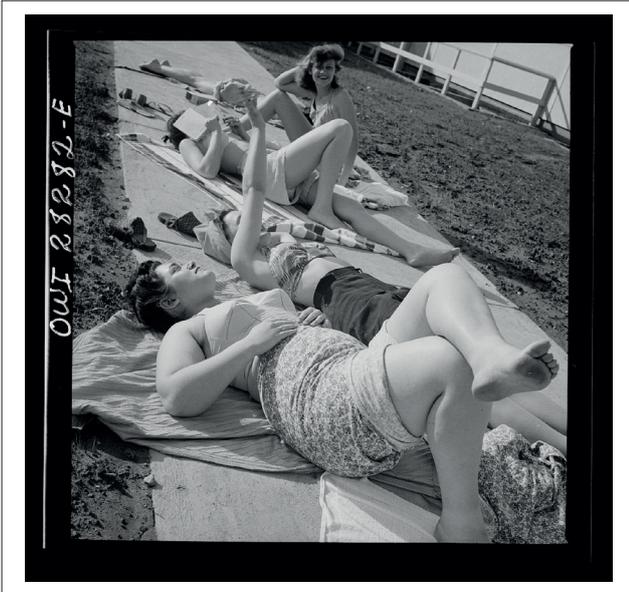
## The Sun

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

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

(a) Sunshine, solar, star, sun god, daylight, flare, bask, dawn, sunset, astral...

(b)



**(c)**

*“Through the closed blinds the golden sun  
 Poured in a dusty beam,  
 Like the celestial ladder seen  
 By Jacob in his dream.”*

Henry Wadsworth Longfellow, *A Glean Of Sunshine*, 1866

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

Explore, develop and produce designs for a mural, large relief or sculptural piece to celebrate the advancement of solar power. The artwork will be displayed in the entry area of the company headquarters. You should explore the imagery most suitable for the theme and produce design proposals and mock-ups in suitable materials.

**(e)** The portrayal of the sun and sunlight can be found in the work of practitioners such as:

Joseph William Mallord Turner, Edward Hopper, Sally Hersh, Olafur Eliasson, Corianna and Brianna Dotson (Coco and Breezy)

**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 ‘The Sun’. You should include written analysis of key works and related promotional material.

**[80]**

## Theme 4

## Vertical Structures

'Vertical Structures' have been a popular source of inspiration for artists, designers and craftspeople.

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

(a) Tower, mast, pillar, pole, upright, steep, stacked, on end, plumb, perpendicular, top-down...

(b)



**(c)**

*“I ought to be jealous of the tower. She is more famous than I am.”*

Gustave Eiffel, French civil engineer and architect, 1832–1923

**(d)** An architectural society is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce artwork in response to local ‘vertical structures’. The artwork will be used in an illustrated guide to draw visitors’ attention to notable architecture. You need to produce design proposals and mock-ups in suitable materials.

**(e)** The portrayal and use of ‘vertical structures’ can be found in the work of practitioners such as:

Berenice Abbott, Alberto Giacometti, Bryan Newman, Adrian D. Smith, Noriko Tsuki and Philip Treacy

**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 ‘Vertical Structures’. You should include written analysis of key works and related promotional material.

**[80]**

## Theme 5

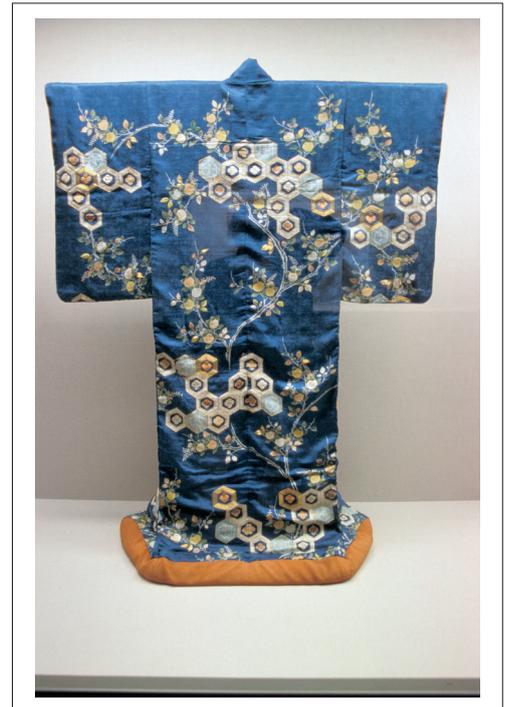
## Boxes

'Boxes' have featured both as inspiration and compositional structure in the work of artists, designers and craftspeople.

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

(a) Container, package, crate, carton, chest, booth, case, casket, frame, compartment...

(b)



(c)

*“But the various opinions of philosophers have scattered through the world as many plagues of the mind as Pandora’s box did those of the body; only with this difference, that they have not left hope at the bottom.”*

*A Trritical Essay upon the Faculties of the Mind*, Jonathan Swift, 1735

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

Explore, develop and produce a design for an illustrated poster to promote the museum’s collection of antique chests and boxes. You need to produce design proposals and mock-ups in suitable materials.

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

Georges Braque, Louise Nevelson, Joseph Beuys, Tomoko Fuse and Chiharu Shiota

**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 ‘Boxes’. You should include written analysis of key works and related promotional material.

[80]

## Theme 6

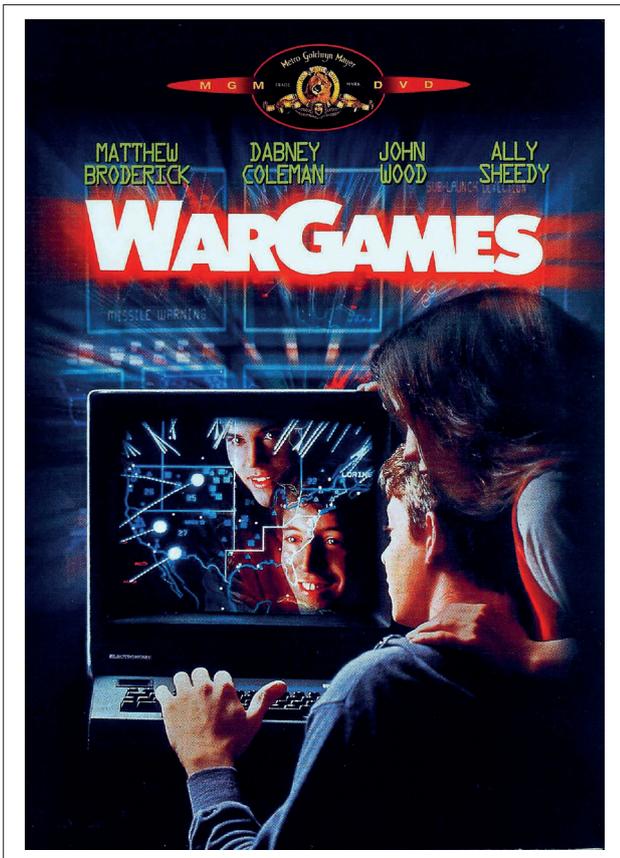
## The Information Age

The growth of 'the information age' has been a popular source of inspiration for artists, designers and craftspeople.

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

(a) Radio, telegram, television, telephone, computer, satellite, World Wide Web, broadcast, transmission ...

(b)



**(c)**

*“My main hobby in my schooldays was, as with many other boys of my generation, the making of radio receiving sets.... It was... as near magic as anyone could conceive, in that with a few mainly home-made components simply connected together one could conjure speech and music out of the air.”*

R V Jones, physicist and intelligence expert, 1978

**(d)** A Media and Communications Department at a university is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce a design for a large artwork to be displayed in the entry area of the university main department building. The design should be based on ‘the information age’. The final piece can be for a wall or free standing. You are required to produce scaled designs that explore the theme using appropriate materials.

**(e)** The portrayal of the information age and use of technology associated with the information age can be found in the work of practitioners such as:

Vera Molnár, Roy Ascott, Ulla Wiggen, Rafael Lozano-Hemmer, Mark Hansen and Ben Rubin, Jonathan Ive and Anouk Wipprecht

**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 ‘The Information Age’. You should include written analysis of key works and related promotional material.

**[80]**

## Theme 7

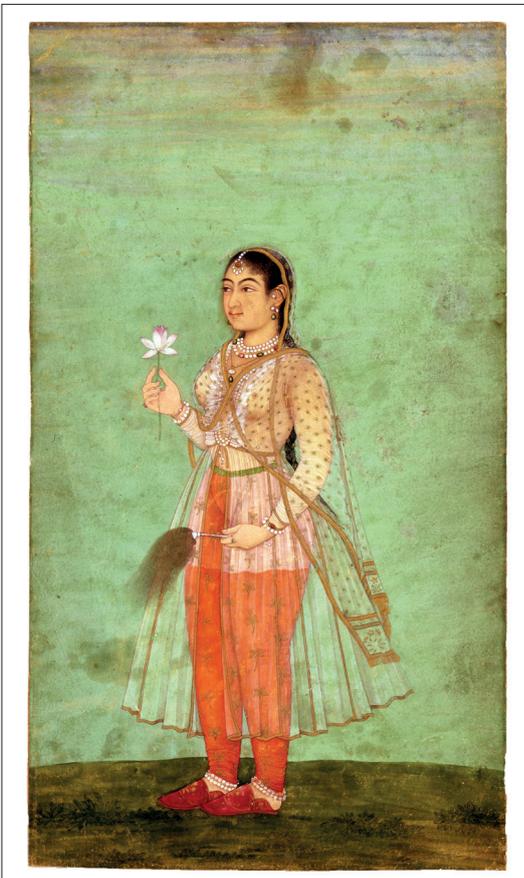
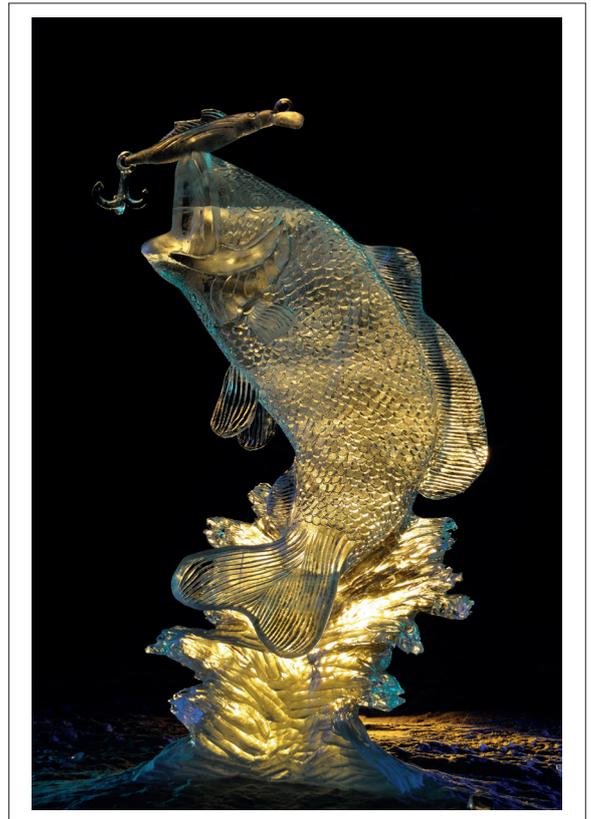
## Translucent

'Translucent' qualities of materials have been widely exploited by artists, designers and craftspeople.

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

(a) Semi-transparent, see-through, misty, clear, crystalline, glaze, diaphanous, sheer, limpid, veiled...

(b)



**(c)**

*“There’s another world out there, just beyond the world we’re in. It’s just on the other side of that translucent, semitransparent surface.”*

Bill Viola, artist (born 1951)

**(d)** A large glass manufacturer 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 the manufacturer’s new range of ‘translucent’ glass, obscured with patterns taken from nature. You should produce design proposals that include examples of finished artwork.

**(e)** The use and exploration of ‘translucent’ qualities can be found in the work of practitioners such as:

John Sell Cotman, Louis Comfort Tiffany, Jane Reumert, Vera Wang, Do Ho Suh and Tim Walker

**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 ‘Translucent’. You should include written analysis of key works and related promotional material.

**[80]**





# OCR

Oxford Cambridge and RSA

## Copyright Information

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

Moccasins © Sabena Jane Blackbird / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); A pair of small Southern German pricket candlesticks, cast in one piece, c.1500 © INTERFOTO / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Sculpture by 20th Century British sculptress, Dame Barbara Hepworth, on display at the Barbara Hepworth Museum in St Ives © John Warburton-Lee Photography / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); The Cholmondeley Ladies © Steve Vidler / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com)

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

Door of Comedy Café © Alex Segre / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); THE KID (1921) CHARLIE CHAPLIN, JACKIE COOGAN © Moviestore collection Ltd / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Thirteen Laughing at Each Other by Juan Muñoz at the Guggenheim Museum Bilbao in Bilbao, Spain © Felix Choo / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Ancient Noh mask, Japan © pzechner / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com).

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

Sunlight Soap advertisement © Mary Evans Picture Library / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); King Akhenaten offers liberation to Sun God Aten © The Art Archive / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Venice Carnival Sun in Flames Masquerade © Sehenswerk / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Arlington Farms, war duration residence halls. Sunbathers on the sidewalk in the back of Idaho Hall at Arlington Farms © Library of Congress, Prints & Photographs Division, FSA/OWI Collection, LC-DIG-fsa-8d29470

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

Native American totem pole in Stanley Park (Vancouver, BC, Canada) © Dan Beckwoldt / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Postage stamp. Great Britain. Queen Elizabeth II. 1987. Studio Pottery. Pot by Lucie Rie © Stan Pritchard / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Kuwait Towers, Kuwait City © age fotostock / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Meindert Hobbema – The Avenue at Middelharnis, 1689 © classicpaintings / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com);

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

Uchikake decorative kimono, National Museum, Tokyo © Ian Leonard / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Musical box Scaramouche © jvphoto / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Andy Warhol original Brillo Pads boxes at the National Gallery of Canada Ottawa © jaxpix / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); La Veranda, 1948, Maria Helena Vieira da Silva (1908-1992) © Peter Horree / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com)

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

Vintage Radio Boombox on a white background © JAMES LANGE / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); THE GOSSIPS (1948) NORMAN ROCKWELL (1894-1978) NORMAN ROCKWELL MUSEUM STOCKBRIDGE MASSACHUSETTS © Albert Knapp / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); CuteCircuit clothing © Rachel Megawhat / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); MOVIE POSTER WAR GAMES; WARGAMES (1983) © AF Archive / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com)

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

FAIRBANKS, AK FEBRUARY 27: "Lure" Ice Sculpture, 2010 World Ice Art Championships February 27, 2010 in Fairbanks, Alaska © Gary Whitton / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Portrait of Anthony Gormley at the Blind Light Exhibition, Hayward Gallery © Arcaid Images / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); A Lady with Flower and Fly Whisk, c.1630. Artist: Indian Art © Heritage Image Partnership Ltd / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com); Gloria Swanson Portrait © cineclassico / Image supplied by Alamy, [www.alamy.com](http://www.alamy.com)

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.