

## AS Level in Art and Design H200/01–H206/01 Externally set task

June 2019

**To be given to candidates on or after  
1 January 2019**

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 2–3 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 10 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 theme 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 **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 (H200) 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 10 hours 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 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 written text 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

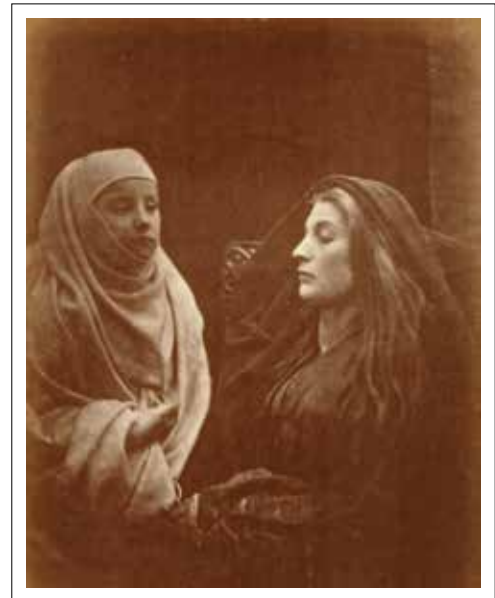
## Brown

The colour 'Brown' has been interpreted or used by artists, designers and craftspeople in many interesting or unusual ways.

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

(a) Beige, chestnut, bronzed, brunette, mahogany, sepia, auburn, umber...

(b)



(c) Visit a public building, museum, antique store or craft centre which has examples of works in which 'brown' is a dominant colour in its collection and use this as your starting point. Based on research obtained from this visit, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of an exhibition celebrating the colour 'Brown'.

(d) Brown can be defined as:

- a dark burnished colour
- a colour produced by mixing red, yellow, and blue
- a brown item, in particular the colour of wood or rich soil
- a word used when toasting or finishing food.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for an arts festival to be held locally on the theme of 'Brown'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context, or source relevant to this theme.

- Lascaux cave paintings, France
- Bernard Leach, 'Spherical Vase', c.1927
- Pablo Picasso, 'Still Life with Chair Caning', 1912
- Jean-Baptiste-Siméon Chardin, 'House of Cards', c.1737
- Maria Martins, 'The Impossible III', 1946
- Mary Quant, 'Ensemble (hessian dress, jumper & hat)', 1965
- Dennis McNulty and Larry Bill, 'Megafobia' wooden rollercoaster, 1996
- Richard Long, 'River Avon Mud Circles', 2004
- Egon Riss, 'Penguin Donkey', 1939
- Andrea del Sarto, 'Study of the Head of a Young Woman', c.1523.

Include a written preface for the festival considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the festival.

[80]

## Theme 2

## Botany

'Botanic forms' have been a source of inspiration for artists, designers and craftspeople.

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

(a) Plant, vegetable, floral, herbal, natural, agricultural, horticultural, botanical...

(b)



(c) Visit a public garden, a garden centre or a place associated with the cultivating and display of plants and 'botanic forms' and use this as your starting point. Based on research obtained from this visit, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of an exhibition celebrating 'Botany'.

(d) The following can be used as a definition for the word 'botany':

- something that can be related to plants
- the plant life of a particular region or time
- the scientific study of plants, including their growth, structure, physiology, reproduction, and pathology, as well as their economic use and cultivation by humans.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for an art, craft or design piece to be displayed at a local museum on the theme of 'Botany'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Charlotte Day, 'Lush Cosmetics', logo, packaging, display and editorial designs, 2016
- Michael Landy, 'Creeping Buttercup' from the 'Nourishment Portfolio', 2002
- Stella de Libero, 'Flower Wedding Dress', from 'The Lilac' collection, 2012
- William Pegg, 'Soup Tureen Cover and Stand', 1796
- Richard Doyle, 'Feasting and Fun among the Fuchsias' from 'In Fairyland, a series of Pictures from the Elf World', 1870
- Joseph Mallord William Turner, 'Leaves of Burdock', c.1799–1800
- Richard Redgrave, 'Well Spring' vase, 1847
- Rachel Ruysch, 'Flowers in a Vase', c.1685
- Alexander McQueen, 'Flower Dress' from 'Sarabande', spring/summer 2007
- Eliot Hodgkin, 'Undergrowth', 1941
- Portmeirion®, 'Botanic Garden' collection, since 1972
- Barbara and Zafer Baran, 'Dianthus # 135', from 'The Flower Cabinet', 2003
- Marianne North, 'Painting number 775; A West Australian Banksia', at Kew Gardens.

Include a written guide to the art, craft or design piece considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the museum exhibit.

[80]

## Theme 3

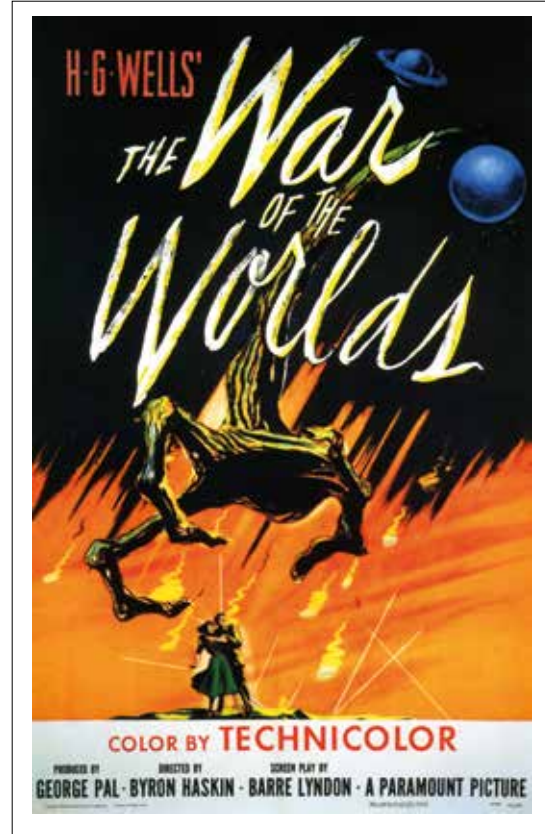
## Conflict

A 'Conflict' has often been the starting point for artists, designers and craftspeople.

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

(a) War, argument, quarrel, clash, disagreement, mismatch, dispute, be at odds...

(b)





(c) Visit a gallery, war museum or collection which includes items or artefacts associated with 'conflict' and use this as your starting point. Based on your research, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft piece to be displayed at an exhibition titled 'Conflict'.

(d) The following can be used as a definition for the word 'conflict':

- a competitive action against two opposing sides
- a serious disagreement or argument, typically a protracted one
- a serious incompatibility between two or more principles
- a clash of shapes and colours.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for an exhibition to be held at a local gallery on the theme of 'Conflict'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Hannah Höch, 'Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany', 1919–1920
- Franz Marc, 'Fate of the Animals', 1913
- George Bellows, 'Club Night', 1907
- Kerry Roper, 'Con Amor', 2010
- Roger Fenton, 'Valley of the Shadow of Death', 1855
- Erich Heckel, 'Zwei Verwundete (Two Wounded Men)', 1915
- Jacob Halder, 'Armor Garniture' of George Clifford Third Earl of Cumberland (1558–1605), 1586
- Charles Sargeant Jagger, 'The Great Western Railway War Memorial', 1922
- Christopher Richard Wynne Nevinson, 'La Mitrailleuse', 1915
- Don McCullin, 'Northern Ireland, The Bogside, Londonderry', 1971, printed 2013
- Alfred Leete, 'Your Country Needs You', the original British Army recruitment poster, 1914.

Include a written guide to the exhibition considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the exhibition.

**[80]**

## Theme 4

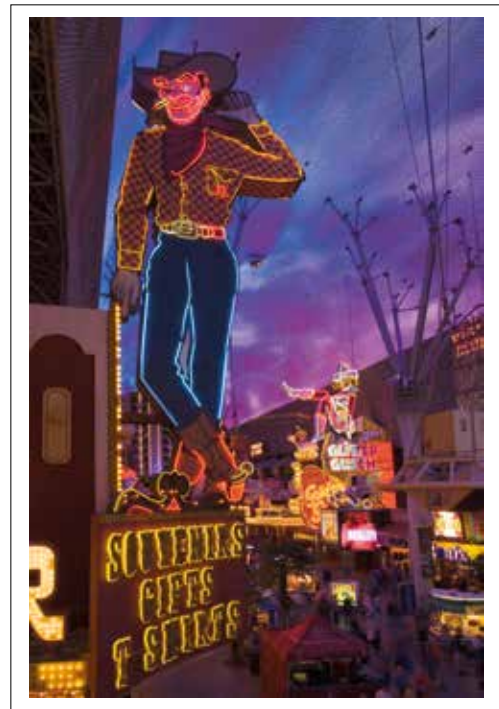
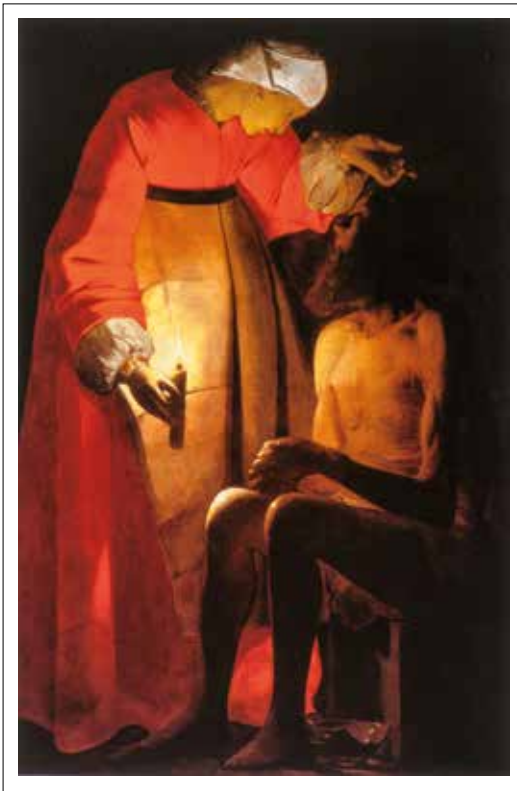
## Light

'Light and illumination' have been portrayed or utilised by artists, designers and craftspeople in many interesting and unusual ways.

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

(a) Lighting, shine, glow, glare, radiance, dazzle, brilliance, luminescence...

(b)



(c) Visit a museum, retail outlet, craft centre or a place associated with 'lighting products' and use this as your starting point. Based on research obtained from this visit, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of an exhibition celebrating 'Light and Illumination'.

(d) The following can be used as a definition for the word 'light':

- the natural agent that stimulates sight and makes things visible
- the radiance or illumination from a particular source
- the understanding of a problem or mystery; e.g. intellectual or spiritual enlightenment or the condition of being illuminated
- an area of something that is brighter or paler than its surroundings.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for an exhibition to be held at a local art gallery exploring 'Light and Illumination' in art, craft and design. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Marie-Denise Villers, 'Portrait of Charlotte du Val d'Ognes', 1801
- Paul Strand, 'Abstraction, Porch Shadows, Connecticut', 1916
- Edward Hopper, 'Room in Brooklyn', 1932
- Alfred Stieglitz, 'Equivalents', from 1925 to 1934
- Barbara Klemm, 'Fritz Klemm', later gelatin silver print, 1968
- Ying Gao, '(No) where (Now) here', 2013
- Georges Seurat, 'The Artist's Mother', 1882–83
- André Kertész, 'The Fork', 1928
- Dan Flavin, 'Monument 1 for V. Tatlin', 1964
- Russell Drysdale, 'The Station Yard', 1943
- Edward Steichen, 'The Brass Bowl', from Camera Work 14, 1906
- George Carwardine, 'The Anglepoise® lamp', 1932
- 'The Third Man', starring Joseph Cotton, directed by Carol Reed, 1949.

Include a written guide to the exhibition considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the exhibition.

[80]

## Theme 5

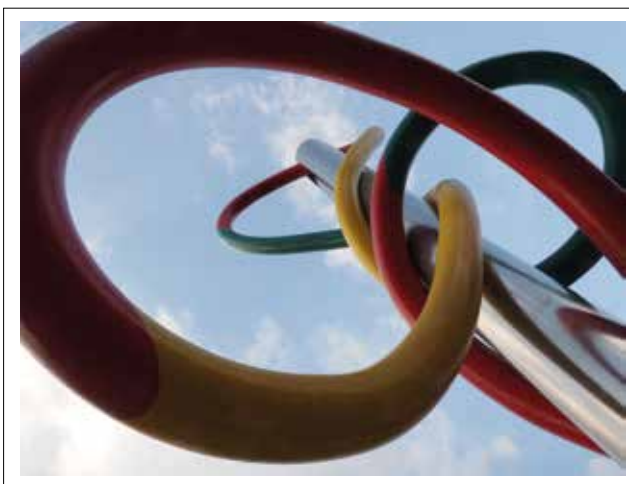
## Knots

'Knots' have been used or represented by artists, designers and craftspeople in many different ways.

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

(a) Knotted, tied, twisted, tangled, linked, intertwined, plaid, snarled...

(b)



(c) Visit a craft centre or a location where ‘knots’ or ‘knotted items’ can be found and use this as your starting point. Based on your research develop and produce designs for an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of an exhibition titled ‘Knots’.

(d) The following can be used as a definition for the word ‘knot’:

- a fastening made by tying a piece of string, rope, or something similar
- a tangled mass in something such as hair
- a hard mass formed in a tree trunk at the intersection with a branch, resulting in a round cross-grained piece in timber when cut through.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for a mural to be displayed in a museum on the theme of ‘Knots’. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context, or source relevant to this theme.

- John McConnell, Art Nouveau style logo for ‘Biba’, 1966
- Louise Bourgeois, ‘Knots’, 2006
- Christo, ‘Package on a Table’, 1961
- Iron Age jewellery e.g. ‘The Snottisham Great Torc’ 150 BC - 50 BC (British Museum)
- Meret Oppenheim, ‘My Nurse Maid’, 1936
- Versace, ‘Twisted Knot Chenille Dress’
- Andrew Rowe, ‘Kite Tail’, 2007
- Eva Hesse, ‘Untitled (Rope Piece)’, 1970
- Annette Messager, ‘Chance’, 2011–12
- Roy Lichtenstein, ‘Still Life with Net, Shell, Rope and Pulley’, 1972
- Ansel Adams, ‘Wood Detail (two knots in weathered boards)’, c.1956
- Cornelia Parker, ‘The Distance (A Kiss With String Attached)’, 2003
- John Makepeace, ‘Knot Chair’, c.1990.

Include a written guide to the mural considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the mural.

**[80]**

## Theme 6

## Industrial

'Industry' and industrial themes have been portrayed by artists, designers and craftspeople in many different ways.

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

(a) Manufacturing, mechanised, production, engineering, assembly, fabrication, construction, worker...

(b)



(c) Visit an industrial museum, heritage centre or a factory outlet connected to 'industry' and use this as your starting point. Based on your research obtained from this visit, develop and produce designs for an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of an exhibition at a local museum celebrating 'Industry'.

(d) The following can be used as a definition for the word 'industrial':

- trade or manufacture in general
- any general business activity e.g. commercial enterprise
- the ownership and management of companies e.g. factories
- systematic work or labour.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) Create designs for an art piece to be situated in or near to a factory or workplace on the theme of 'Industry'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Charles Sheeler, 'Suspended Power', 1939
- Diego Rivera, 'Detroit Industry', North Wall, 1933
- G.H Downing and Frank Murrier, 'Industries of the Potteries', 1981
- 'Industrial Revolution Sequence' from the London 2012 Olympic Games opening ceremony
- Adolph Menzel, 'The Iron Rolling Mill (Modern Cyclopes)', 1875
- Andreas Gursky, 'Amazon Warehouse', 2016
- Piet Zwart, 'Cable Machines', 1933
- Sebastien Boyesen, 'Mortal Coil', 2002
- Raf Simons, 'Orange Coat' from 'Popcorn Apocalypse' fall/winter 2018
- The 'industrial photographs' of Bernd and Hilla Becher
- Joseph Wright of Derby, 'An Iron Forge', 1772
- Maurice Broomfield, 'Assembling a Stator', English Electric Trafford Park Works, 1960
- 'Bottle Kiln Vase', designed by Philip Gibson for 'Cobridge', 1998
- Chris Wood, 'Keeper of the Collieries', 2016.

Include a written guide to the art piece considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the art piece.

[80]

Theme 7

Appliances

'Appliances' have been designed or portrayed by artists, designers and craftspeople in many different ways.

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

(a) Tool, machine, apparatus, implement, gadget, contraption, gizmo, electrical device...

(b)



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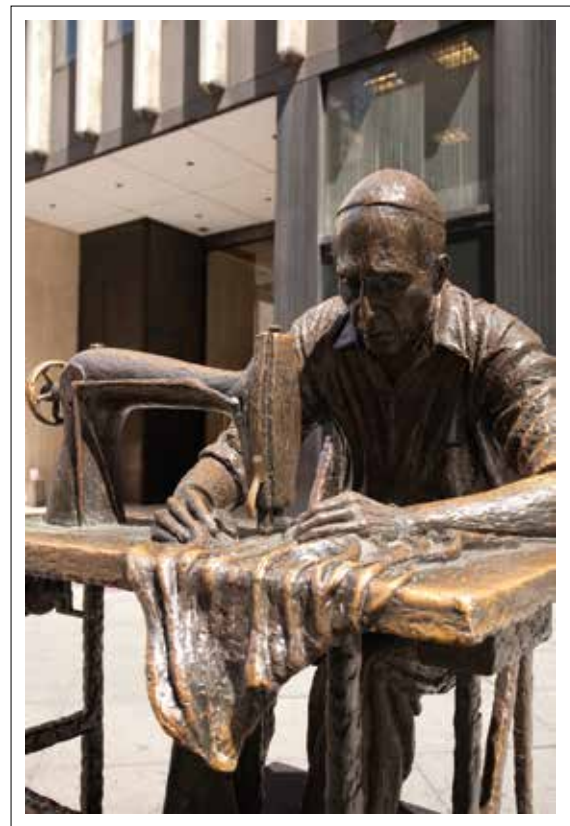
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(c) Visit a museum, a retail outlet or a location that displays work saving machines or ‘appliances’ and use this as your starting point. Based on your research develop and produce designs for an artwork, information panels, photographic series, 3D or craft piece to be displayed in the entry area of a good housekeeping show celebrating ‘Appliances’.

(d) The following can be used as a definition for the word ‘appliance’:

- a device, machine, or piece of equipment, especially an electrical one that is used in the house, such as a cooker or washing machine
- a device or piece of equipment designed to perform a specific task
- the action or process of bringing something into operation.

Using either part or all of the information above and your own research, you are required to create art, craft or design work related to this theme.

(e) An electrical retail company has asked you to create designs for a mural on an interior wall of a shop on the theme of ‘Appliances’. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- ‘The Washing Machine Dress’ by Philip Colbert for ‘The Rodnik Band’
- Richard Hamilton, ‘Just what is it that makes today’s homes so different, so appealing?’, 1956
- Bill Russell and Peter Hobbs, ‘K2 Kettle’, 1959
- Jacob Epstein, ‘Rock Drill’, 1913–1915
- François-Hubert Drouais, ‘Madame de Pompadour at her Tambour Frame’, 1763–4
- Man Ray, ‘The Gift’, 1921
- Nam June Paik, ‘TV Cello’, performance art with Charlotte Moorman, 1971
- Designs for the ‘Dyson Supersonic’™ hair dryer
- ‘Juicy Salif Citrus-Squeezer’, designed by Phillippe Starck for Alberto Alessi
- Claes Oldenburg, ‘Giant Soft Fan’, 1966–67
- ‘Kitchen Machine (model KM 32)’, designed by Gerd Alfred Müller and Robert Oberheim, 1957.

Include a written synopsis of your inspiration and themes used in the designs of the mural which can be published on site next to the finished work. You must also include plans for the design of the mural, location research and three possible alternative designs.

[80]





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