



Oxford Cambridge and RSA

To be given to teachers and candidates on or after 1 January 2020

AS Level in Art and Design

H200/01–H206/01 Externally set task

June 2020

Time allowed: 10 hours



INSTRUCTIONS

- Choose **one** theme.
- From your theme, choose **one** option.
- You must demonstrate your ability to refine your ideas and produce your outcome(s) that relate(s) to your preparatory work.

INFORMATION

- The total mark is **80**.
- The marks for each theme are shown in brackets [].
- You will have time to plan and prepare your work before the ten hours of supervised time.
- This document has **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.

	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

Agriculture

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

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

(a) Farming, urban farms, working the land, ploughing, cultivation, crofting, tilling, agribusiness...

(b)



(c) Visit an urban or country farm, a museum associated with agriculture or an outlet connected to 'agriculture' 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 urban farm celebrating 'Agriculture'.

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

- something that can be related to farming
- the raising of livestock and the rearing of animals to provide food, wool, and other products
- the science, art, or practice of cultivating the soil and the production of crops
- the preparation and marketing of the resulting products.

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 farm shop on the theme of 'Agriculture'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research different practitioners, context or sources relevant to this theme.

- Aelbert Cuyp, 'The Large Dort', c.1650
- Carolyn Massey, 'Farm Fashion' from Spring/Summer 2011 collection
- Steven Meisel, 'Living Green' photoshoot, for 'Vogue Italia', February 2008
- Pieter Bruegel (also Brueghel) the Elder, 'The Harvesters', 1565
- James Ravilious, 'Wilfred Pengelly setting up stooks', 1974
- John Thirsk, 'Deer House, Bishop Auckland', 1971
- Henry George Gawthorn, poster for the 'National Service Women's Land Army' titled; 'God Speed The Plough And The Woman Who Drives It', 1917
- Clare Leighton for Josiah Wedgwood & Sons Ltd, 'New England Industries' plate depicting 'Farming', c. 1950
- Oleg Mikhailovich Sawostjuk, 'Let us bring in a rich harvest of new territory!', 1927
- George Clausen, 'Winter Work', 1883–4
- Thomas Parr, 'Staffordshire Cow Creamer with Milkmaid', c.1850
- Dorothea Lange, 'Carrot Pullers', 1937
- Edgar Hunt, 'Farmyard Friends', 1919
- Sir Stanley Spencer, 'Rickett's Farm, Cookham Dene', 1938
- Frederick William Whisstock, 'Nestle™ Home Farm' (model farm set), 1936–1938
- Edward Bawden for Dovecot Studios, 'Farmyard', 1950.

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 piece.

[80]

Theme 2

Tower

A 'Tower' can be designed, created or represented by artists, designers and craftspeople in many different ways.

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

(a) Structure, column, pillar, turret, steeple, belfry, spire, obelisk, campanile...

(b)



(c) Visit an industrial site, a city or location where a 'tower' can be observed 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 'Towers'.

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

- a building or part of a building that is exceptionally high in proportion to its width and length
- a tall, narrow building, either free-standing or forming part of a building such as a church or castle
- a tall, slender structure used for observation, signalling, or pumping
- to soar upwards or reach a great height.

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 in the entrance of a high towered building on the theme of 'Towers'. 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.

- Martha Daniels, 'Green Tower', 1999–2000
- Thomas Cole, 'Romantic Landscape with Ruined Tower', 1832–36
- Constantin Brâncuși, 'Endless Column, version I', 1918
- Robert (Bob) Mangold, 'Anemotive Tower', 1962
- Lisa Jenni, 'City in the Rain', 2006
- Andreas Gursky, 'Copan', 2002
- Greta Fitchett, 'Hong Kong Reflections', 2010
- Cildo Meireles, 'Babel', 2001
- Robert Race, 'New York-Return Flight One Pound'(Automaton), 1994
- Olive Margaret Parsons, 'Beddington Cooling Towers, Surrey, No. 1', 1983
- Cesar Pelli, 'Petronas Towers, Kuala Lumpur: blue towers with red and blue sky', 1998
- Vladimir Tatlin, 'Tatlin's Tower', or the project for the 'Monument to the Third International', 1919–20
- Charles Sheeler, 'Skyscrapers', 1922
- Herbert (Bert) Flugelman, 'The Dobell Memorial', 1979.

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 piece.

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Theme 3

Bottles

'Bottles' are designed, created or represented by artists, designers and craftspeople in many unusual ways.

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

(a) Container, glass, plastic, hot water bottle, decanter, perfume, carafe, demijohn...

(b)



(c) Visit a gallery, a design museum or an archaeological collection which includes 'bottles' 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 'Bottles'.

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

- a glass, ceramic or plastic container with a narrow neck, used for storing drinks or other liquids
- a rigid or semi-rigid container usually with no handle
- a large metal cylinder holding liquefied gas.

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 'Bottles'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research different practitioners, context or sources relevant to this theme.

- Claude Monet, 'Still Life with Bottle, Carafe, Bread, and Wine', 1862–63
- Cildo Meireles, 'Insertions into Ideological Circuits: Coca-Cola Project', 1970
- John Habraken, 'WOBO Bottle', 350 mm version, 1963
- 'Carafe' wallpaper designed by June Lyon, for John Line & Sons, London, 1956
- Pierre Roy, 'Still Life with Bottles and Breton Bonnets', 1924
- Alan Bennett, 'Klein Bottle', 1995
- Peter John Ferguson, 'Chianti and Apples', 1958
- Rupert Shephard, 'A Penicillin Factory: Girls Filling Bottles', 1945
- Christian Lacroix, 'Prêt-à-Porter', limited edition bottle for 'Évian', 2008
- 'Grey Matelassé Perfume Bottle Dress' by MONNALISA®
- Edith E. Foster, 'Boots and Bottles', 1959
- Henri Cartier-Bresson, 'Cases of Coca-Cola Bottles on Bank of River, with Sailing Vessels', 1940s
- Graham Underhill, 'Arrangement before a Void', 2008
- Nigel Henderson, 'Photograph of a photogram of a milk bottle', 1949–51
- Roy Adzak, 'Cut Bottle Relief', 1966.

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

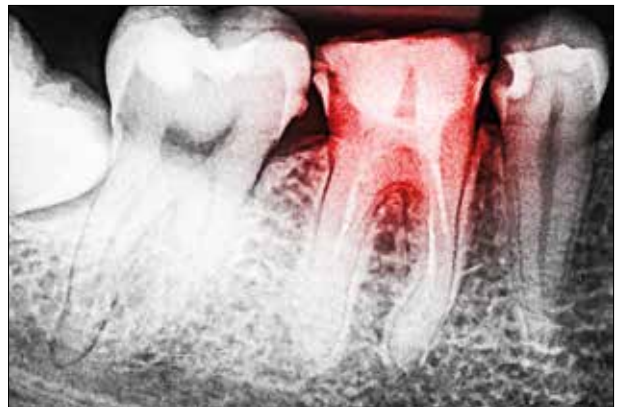
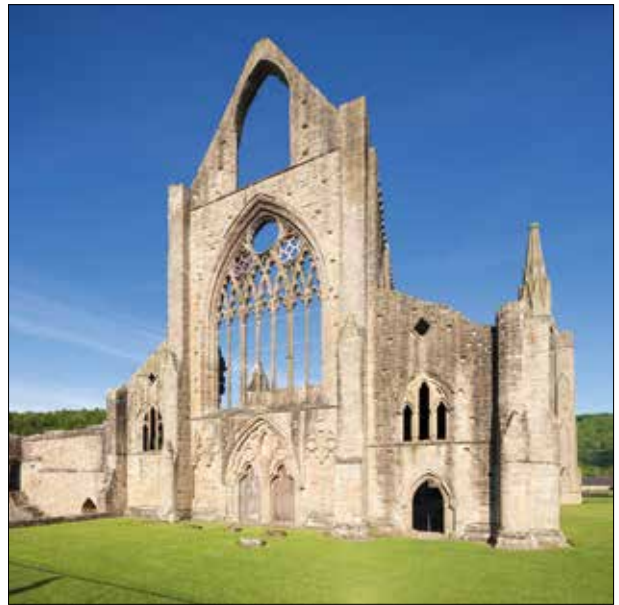
Decay

'Decay' has been portrayed by artists, designers and craftspeople in many interesting and unusual ways.

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

(a) Rot, breakdown, crumble, perish, decompose, degrade, deteriorate, wither...

(b)



(c) Visit a recycling centre or a location where signs of 'decay' or 'decaying 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 'Decay'.

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

- to fall into ruin
- the decline in one's health, strength or vigour
- the decomposition or rotting of something natural, e.g. vegetation
- to decrease gradually in size, quantity, activity or area.

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 the portrayal of 'Decay' 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 different practitioners, context or sources relevant to this theme.

- Heikki Leis, 'Afterlife', 2005–2016
- Josiah Wedgwood and Sons, 'Ruined Column Vases', 1786–1795
- Camilo José Vergara, 'The Frost house stripped bare', 1994, from the book 'American Ruins', published by Monacelli Press, 1999
- Sam Taylor-Johnson, 'Still Life', 2001
- Yves Marchand and Romain Meffre, 'The Ruins of Detroit', published by Steidl, 2010
- Susan Hotchkis, 'Rust-rose', 2016
- Keith Arnatt, 'Pictures From a Rubbish Tip', 1988–9
- Armita Raafat, 'Three Walls', 2010
- Tomás Sánchez, 'Al Sur del Calvario (At the South of the Calvary)', 1994
- Leonardo Drew, 'Number 77', 2000
- Hubert Robert, 'View of the Grande Galerie in Ruins', 1796
- Walter W. Goddard, 'Neath Abbey', 1895
- Leonard Appelbee, 'The Dead Tree', 1947
- Valerie Hegarty, 'In the Woods, Of the Woods', 2009.

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.

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Theme 5

Attach

'Attaching' items together is used or represented by artists, designers and craftspeople in many different ways.

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

(a) Join, glue, adhere, paste, pin, fasten, tack, connect, link, nail, appliqué...

(b)



- (c) Visit a science museum, a craft centre or a suitable location where there is evidence of two or more objects joined or 'attached' 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 'Attachments'.

(d)

"Fiction is like a spider's web, attached ever so slightly perhaps, but still attached to life at all four corners. Often the attachment is scarcely perceptible."

From an extended essay by Virginia Woolf titled; 'A Room of One's Own', first published in September 1929.

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 'Attachment'. 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.

- Christopher (Chris) Knight, 'Lest We Forget', 2010
- Alexander Calder, 'Antennae with Red and Blue Dots', 1953
- Lun*na Menoh, 'Looking for a Musical Instrument - wearing a paradox', 1989
- Thomas H Willis, 'The Mabel Ray', c.1890–1895
- Robert Rauschenberg, 'Canyon', 1959
- Rachel Kneebone, '399 Days', 2012–2013
- Marielle Baylis, 'Bed of Roses', 2002
- Kurt Schwitters, 'Last Birds and Flowers', 1946
- Tim Sterling, 'Besser Brick 3', 2018
- Canosan appliqué Askos, from 4th–3rd century BC.

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.

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Theme 6

Cycling

'Cycling' has inspired artists, designers and craftspeople in many different ways.

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

(a) Biking, sport, riding, leisure, fitness, travelling, touring, transport...

(b)



(c) Visit a velodrome, cycling centre or a retail outlet connected to 'cycling' 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 'Cycling'.

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

- a recreational activity involving the riding of a bicycle
- a mode of transport from one location to another
- an activity that involves the pursuit of other cyclists on a road or cycling track.

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 on or near a cycle route on the theme of 'Cycling'. 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.

- Ai Weiwei, 'Forever Bicycles', 2014
- 'The Star Bicycle Suit', trademarked/patented July 21st 1896
- Étienne-Jules Marey, 'Chronophotograph of a Man on a Bicycle', 1885–1890
- 'Victor Bicycles: Overman Wheel Company' advertising poster designed by William H. Bradley, 1896
- The 'Bike Jewellery' of Katie Wallace, 2014
- Henri Cartier-Bresson, 'Hyères, France', 1932
- Ronald Glendenning, 'Cycle Racing', c.1956
- Elizabeth Wright, 'B.S.A Tour of Britain Racer Enlarged to 135%', 1996–7
- William Eggleston, 'Memphis (Tricycle)', c.1969
- Benjamin (Ben) George Bowden, 'Bicycle of the Future', or 'Spacelander', 1946
- Robert Rauschenberg, 'Bicycle; National Gallery', 1992.

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

Blue

The colour 'Blue' 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) Navy, turquoise, cobalt, cyan, aquamarine, ultramarine, teal, azure, saxe...

(b)



(c) Visit a public building, museum, antique store or craft centre which has examples of works in which 'blue' 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 'Blue'.

(d) The colour 'Blue' can be defined as:

- a primary colour alongside red and yellow on the colour wheel
- a colour whose hue is that of the sky on a clear, bright day
- a word used to describe an animal of a smoky blue-grey colour, e.g. 'the blue whale'.

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 'blue'. 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 Kindness, 'The Big Fish', also called, 'The Salmon of Knowledge', 1999
- Edgar Degas, 'The Blue Dancers', 1897
- Vincent Van Gogh, 'Mademoiselle Ravoux', 1890
- 'Kéji Denim', autumn/winter 2015 collection, designed by Katie Green
- The 'Virgin and Child and the choir of angels' panel from the 'Wilton Diptych', c.1395–9
- Catherine Story, 'Blue Rosebud', 2009
- Thomas Gainsborough, 'The Blue Boy', c.1770
- John Piper, 'Harlaxton (Blue)', 1977
- Jane Ford Abersold, 'Blue Red Spangle', 1983
- 'Standing Hippopotamus' (popularly called "William"), c.1961–1878 BC
- James Abbott McNeill Whistler, 'Nocturne: Blue and Gold - Old Battersea Bridge', c.1872–5.

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.

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