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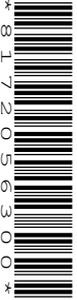
To be given to teachers and candidates on or after 1 February 2020

A Level in Art and Design

H600/02–H606/02 Externally set task

June 2020

Time allowed: 15 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 question are shown in brackets [].
- You will have time to plan and prepare your work before the fifteen 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 (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

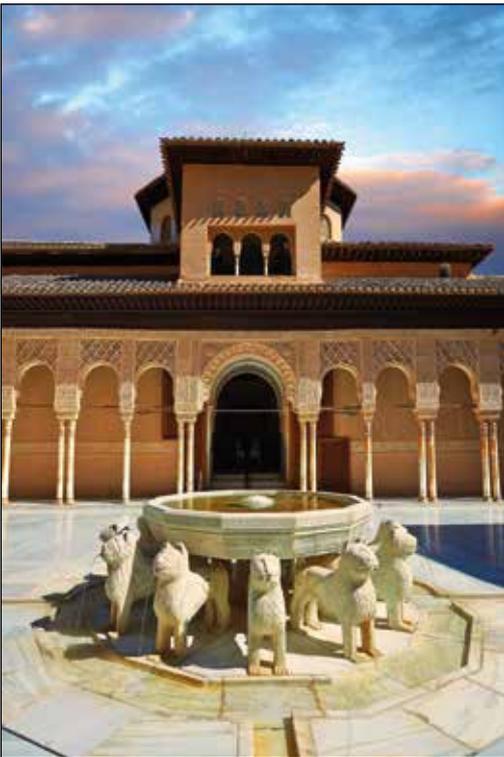
Symmetry

'Symmetry', both observed in nature and as a means of design has been extensively explored and utilised by artists, designers and craftspeople.

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

(a) Reflection, rotation, translation, harmony, balance, rhythm, similarity, regularity, order, consonance...

(b)



(c)*“Tyger! Tyger! burning bright**In the forests of the night,**What immortal hand or eye**Could frame thy fearful symmetry?”*William Blake, *Songs of Experience* “*The Tiger*” 1794.**(d)** A natural history museum is offering commissions for art, design, digital presentation or craft in response to the following brief.

Explore, develop and produce artwork in response to ‘symmetry in nature’. The artwork will be used to highlight to visitors relevant objects in the museum collection in the form of an illustrated companion guide. You need to produce design proposals and mock-ups in suitable materials.

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

Jamie Okuma, Ernst Heinrich Philipp August Haeckel, Wes Anderson, M.C. Escher, Anila Quayyum Agha and Kelly Hoppen.

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

[80]

Theme 2

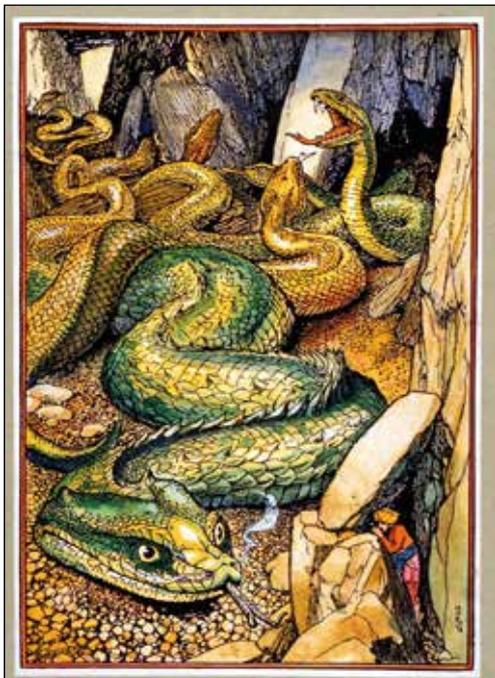
Serpentine

Serpents and all things 'serpentine' have been a popular source of inspiration for artists, designers and craftspeople.

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

(a) Snake, viper, reptile, basilisk, dragon, meandering, twisting, coiling, sinuous, winding...

(b)



(c)

“All games have morals; and the game of Snakes and Ladders captures, as no other activity can hope to do, the eternal truth that for every ladder you climb, a snake is waiting just around the corner; and for every snake, a ladder will compensate.”

Salman Rushdie, *Midnight’s Children*, 1981.

(d) A snake preservation and research society, formed to advance the study and appreciation of snakes, is offering commissions for art and design in response to the following brief.

Explore, develop and produce artwork for promotional materials that will be used to celebrate and promote the society’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 serpents and serpentine qualities can be found in the work of practitioners such as:

Bernard Palissy, Huang Yong Ping, Camille Cortet, Mark Laita, Niki de Saint Phalle and Kate MccGwire.

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

[80]

Theme 3

Electricity

'Electricity' and electrical technology has been a popular source of inspiration for artists, designers and craftspeople.

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

(a) Power, current, static, lightning, voltage, charge, energy, spark, electronic, electrical, electron...

(b)



(c)

“Electric power is everywhere present in unlimited quantities and can drive the world’s machinery without the need of coal, oil, gas, or any other of the common fuels.”

Nikola Tesla, Serbian-American inventor and engineer, 1856–1943.

(d) A science 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 products representing innovation in the generation and use of electrical power. You need to produce design proposals and mock-ups in suitable materials.

(e) The exploration and utilisation of electricity can be found in the work of practitioners such as:

Ryan Genz and Francesca Rosella (Cutecircuit), Dieter Rams, Semyon Davidovich and Valentina Khrisanovna Kirlian, Deedee Morrison and Simon Stålenhag (*The Electric State*).

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

[80]

Theme 4

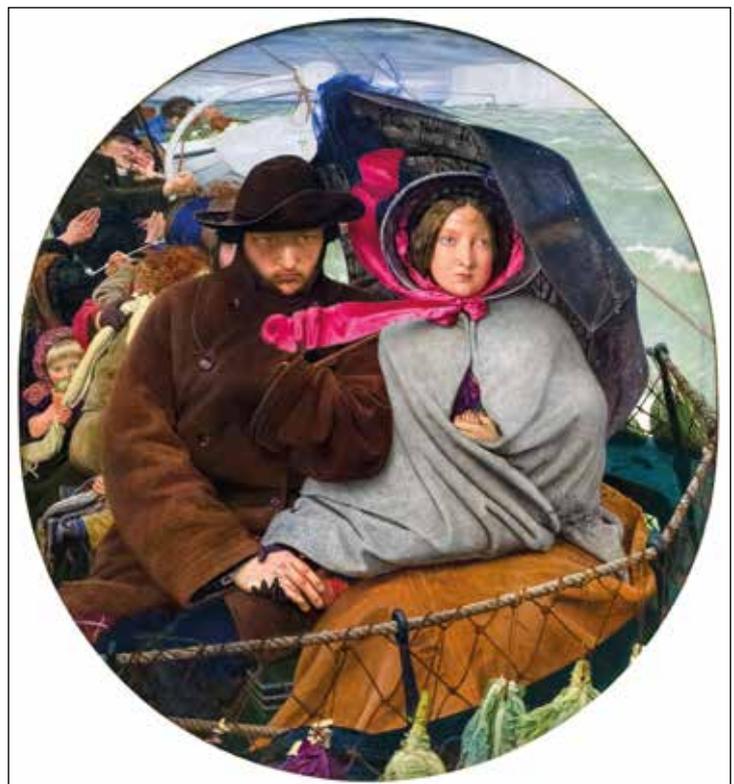
Nostalgia

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

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

(a) Historic, the past, childhood, vintage, retro, sentimental, yearning, memory, evocative...

(b)



(c)

“One is always at home in one’s past...”

Vladimir Nabokov, *Speak, Memory*, 1951.

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

Explore, develop and produce artwork for promotional materials that will be used to celebrate and promote the market’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 nostalgia and nostalgic themes can be found in the work of practitioners such as:

Vittorio Bertazzoni (FAB28 refrigerator, Smeg), John Stezaker, Cath Kidston, Ciaran Glöbel and Katie Almond.

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

[80]

Theme 5

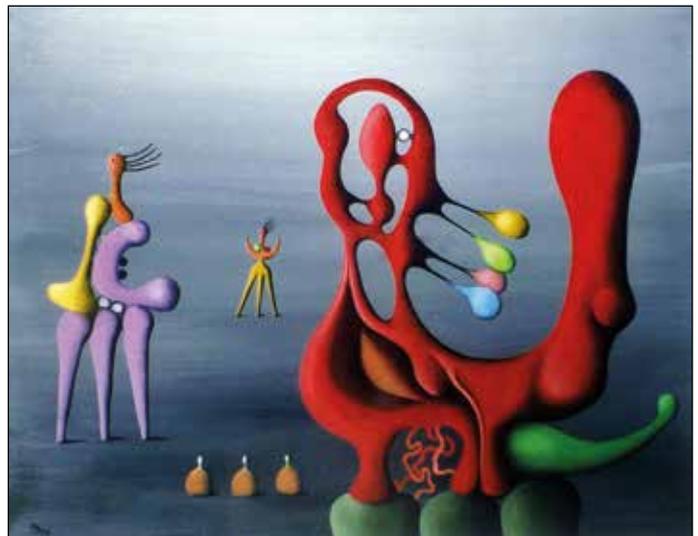
Biomorphic

'Biomorphism' has featured in the work of artists, designers and craftspeople.

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

(a) Organism, organic, biological, abstracted, curved, fluid, irregular, living, natural...

(b)



(c)

“[The] artist makes himself so familiar with the ways of nature – particularly the ways of growth – that he can out of the depth and sureness of that knowledge create ideal forms which have all the vital rhythm and structure of natural forms.”

Herbert Read, *Monograph on the Artist Henry Moore*, 1934.

(d) A biological sciences 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 biology department building. The design should be based on theme of ‘biomorphism’. 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 and design of biomorphic forms can be found in the work of practitioners such as:

Kay Sage, Jennifer McCurdy, Karl Blossfeldt, Jessica Rosenkrantz, Antoni Gaudi and Ross Lovegrove.

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

[80]

Theme 6

Cinematic

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

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

(a) Cinema, movie, film industry, pictorial, filmic, theatrical, screen, photographic, spectacular, kinematical...

(b)



(c)

“Of all the arts, for us, the cinema is the most important.”

Vladimir Lenin, *Conversation with A.V.Lunacharsky*, 1919.

(d) A postal company is offering commissions for art and design inspired by the theme of ‘Cinema’ 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 the British film industry. 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) ‘Cinematic’ approaches and themes can be found in the work of practitioners such as:

Gillian Hyland, Akiko Stehrenberger, Edith Head, Alfred Hitchcock and W.M. Namjoshi (Raj Mandir Cinema, Jaipur).

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

[80]

Theme 7

Headwear

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

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

(a) Hat, cap, fascinator, veil, headband, hood, helmet, turban, decorative, protective, celebratory, religious...

(b)



(c)

“When you’re given a headdress, there’s a responsibility that comes with that, and often those responsibilities are a direct tie and connection to who you are, your identity, your place within the context of nationhood.”

Chief Isadore Day Wiindawtegowinini, explaining the responsibility that comes with his ceremonial headdress to Lenard Monkman for CBC news, 2016.

(d) A local 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 artwork which highlights a forthcoming exhibition celebrating ‘headwear’ through the museum’s collection of art and/or artefacts. You need to produce design proposals and mock-ups in suitable materials.

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

Philip Treacy, Anya Caliendo, Shadi Ghadirian, Johnson Donatus Aihumekeokhai Ojeikere and Isis Shiffer.

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

[80]

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