



Oxford Cambridge and RSA

A Level in Art and Design

H600/02–H606/02 Externally set task

June 2019

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

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.

	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

Plastic

'Plastic', both as a material and a concept has been extensively explored and utilised by artists, designers and craftspeople.

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

(a) Polymer, synthetic, artificial, manufactured, moulded, modelled, formed, pliable, rigid, resilient...

(b)



(c)

“A substance hard as horn, but as flexible as leather, capable of being cast or stamped, painted, dyed or carved.”

From a guide to the International Exhibition of 1862 in London, at which *Parkesine*, an early form of plastic, won a bronze medal for British inventor Alexander Parkes.

(d) A marine conservation organisation 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 marine conservation organisation head office. The marine conservation organisation wishes to highlight the impact of single use plastic on the ecology of the world’s oceans. The final piece should fit onto a wall 5m × 5m. You are required to produce scaled designs that explore the theme using appropriate materials.

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

Paco Rabanne, Karim Rashid, Huang Xu, Aurora Robson, and Denise Julia Reytan.

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

[80]

Theme 2

Silver

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

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

(a) Metallic, shiny, reflective, shimmering, precious, argentine, achromatic, silver anniversary, silver screen...

(b)



(c)

*Slowly, silently, now the moon
 Walks the night in her silver shoon;
 This way, and that, she peers, and sees
 Silver fruit upon silver trees;
 One by one the casements catch
 Her beams beneath the silvery thatch;
 Couched in his kennel, like a log,
 With paws of silver sleeps the dog;
 From their shadowy cote the white breasts peep
 Of doves in a silver-feathered sleep;
 A harvest mouse goes scampering by,
 With silver claws, and silver eye;
 And moveless fish in the water gleam,
 By silver reeds in a silver stream.*

Walter de la Mare, *Silver*, published 1913.

(d) A silversmith society, formed to advance the study of silver from all periods, places and forms, 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 use and portrayal of silver or silver qualities can be found in the work of practitioners such as:

Pieter Claesz, Cecil Beaton, Alvin and Lula Begay, Cornelia Parker and Amit Aggarwal.

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 'Silver'. You should include written analysis of key works and related promotional material.

[80]

Theme 3

Archaeology

'Archaeology' and archaeological finds have been a popular source of inspiration for artists, designers and craftspeople.

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

(a) Archaeologist, excavation, discovery, artefact, treasure, remains, ancient, antique, history, culture...

(b)



(c)

*I met a traveller from an antique land
 Who said: Two vast and trunkless legs of stone
 Stand in the desert. Near them on the sand,
 Half-sunk, a shatter'd visage lies, whose frown
 And wrinkled lip and sneer of cold command
 Tell that its sculptor well those passions read
 Which yet survive, stamp'd on these lifeless things,
 The hand that mocked them and the heart that fed;
 And on the pedestal these words appear:
 'My name is Ozymandias, king of kings:
 Look on my works, ye Mighty, and despair!
 Nothing beside remains. Round the decay
 Of that colossal wreck, boundless and bare,
 The lone and level sands stretch far away.*

Percy Bysshe Shelley, *Ozymandias*, published 1818.

(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 archaeological treasures. You need to produce design proposals and mock-ups in suitable materials.

(e) The portrayal and use of archaeology and archaeological finds can be found in the work of practitioners such as:

Damien Hirst, *Treasures from the Wreck of the Unbelievable*, Campo Santo Productions LLC, *In The Valley of the Gods*, Mary Katrantzou, *New Classical Collection*, Spring/Summer 2017, Claire Lovett, *Pompeii and Herculaneum Collection for the British Museum* and Xia Nan, *The Lanterns of the Terracotta Warriors*.

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 'Archaeology'. You should include written analysis of key works and related promotional material.

[80]

Theme 4

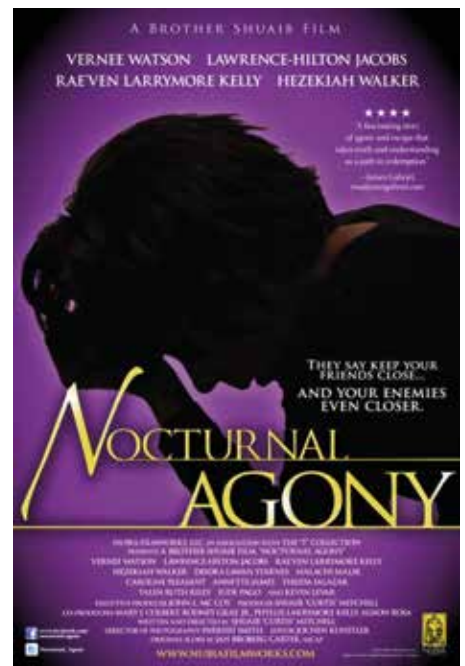
Nocturnal

'Night-time' has been a popular source of inspiration for artists, designers and craftspeople.

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

(a) Nightlife, after dark, nightclub, nocturnal creatures, darkness, sundown, hours of darkness, night sky, through the night...

(b)



(c)

*“Most glorious night!
Thou wert not sent for slumber!”*

Lord Byron, *Childe Harold’s Pilgrimage, Canto III*, written and published 1816.

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

Explore, develop and produce artwork in response to theme of ‘nocturnal’. The artwork will be used to create promotional materials advertising an extended night transport service and highlighting how the new service will enable access to evening venues and events. You will need to produce design proposals and mock-ups in suitable materials.

(e) The portrayal and use of nocturnal themes can be found in the work of practitioners such as:

Archibald John Motley Jr, Nick Turpin, Sarah Burton, *Autumn/Winter 2016 Nocturnal Collection*, Virginie Morgand, *Brightest London Campaign* and Richard Allen Freiwald.

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

[80]

Theme 5

Musical Instruments

'Musical Instruments' have featured in the work of artists, designers and craftspeople.

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

(a) Brass, string, woodwind, percussion, keyboard, performance, solo, group, sound, construction...

(b)



(c)

“Colour is the keyboard, the eyes are the harmonies, and the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.”

Wassily Kandinsky, artist, 1866–1944.

(d) A well-established musical instrument store 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 store’s identity, events and products. 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 and design of musical instruments can be found in the work of practitioners such as:

Hiren Roy, Susanne Clark, Robby Cuthbert, Charles Peterson, Christie Wright and Arjen Noordeman.

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

[80]

Theme 6

European

'Europe and European cultures' have been a popular source of inspiration for artists, designers and craftspeople.

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

(a) European continent, countries, cities, culture, people, languages, food, history, conflict, union, trade...

(b)



(c)

“We are asking the nations of Europe between whom rivers of blood have flowed, to forget the feuds of a thousand years and work for the larger harmonies on which the future depends.”

Winston Churchill, British statesman, 1948.

(d) A European cultural organisation 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 organisation building. The design should be based on the theme of ‘European’. 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) Europe has a rich history of art, craft and design. Examples from different cultures might include:

The Italian Renaissance, Romanticism, Arts and Crafts Movement, Bauhaus, Polish School of Posters.

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 from European art and design. You should include written analysis of key works and related promotional material.

[80]

Theme 7

Street

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

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

(a) Street lighting, art, culture, protest, party, shopping, community, thoroughfare, pavement...

(b)



(c)

“There was electricity in the air. Strangers were dancing and kissing each other, especially soldiers who were on leave. Later we lit a bonfire in the middle of the street. It burned for most of the night until the fire brigade came and put it out. It left a hole in the middle of the road.”

Clive Cunningham, recounting V.E. celebrations in Hull to Vanessa Barford for the BBC, 2010.

(d) A local 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 the theme of ‘Street’. The artwork will be used to highlight to visitors the changing history of a local ‘main’ or ‘high’ street in the form of an illustrated guide, which may/may not be interactive in some way. You need to produce design proposals and mock-ups in suitable materials.

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

Henri Cartier-Bresson, Gordon Cullen, Shamsia Hassani, Juliana Santacruz Herrera and Ouigi Theodore.

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

[80]

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