



Oxford Cambridge and RSA

# AS Level in Art and Design

## H200/01–H206/01 Externally set task

### Sample Question Paper

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

Time allowed: 10 hours



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#### 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 question 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

## Red

'The colour red' 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) Hot, glowing, inflamed, angered, danger, cherry, scarlet, alert, political...

(b)



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

**(d)** Red can be defined as:

"Red is the color of blood, rubies and strawberries. It is the color of the wavelength of light from approximately 620–740 nm on the electromagnetic spectrum. Next to orange at the end of the visible spectrum, red is commonly associated with danger, sacrifice, passion, fire, beauty, blood, anger, Christmas, socialism, communism, and in China and many other cultures, with happiness."

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 'Red'. You may choose to select from the following artists/artworks as a source of inspiration. Alternatively, you may wish to research different context relevant to this theme.

- 'The Bison', cave painting Altamira, Spain, c. 15–16,500 B.C.
- Picasso's 'Rose Period'
- Josef Albers, 'Homage to the Square/Red Series', 1968
- Egon Schiele, 'Kneeling Female in Orange–Red Dress', drawing, 1910
- Georgia O'Keeffe, Red Poppy No VI, 1928
- Protest and propaganda posters: Soviet 1920s and 30s – Mikail Cheremnykh, Gustav Klutssis, Demitri Moor, V.V. Mayakovsky and V.N. Deni
- National Socialist propaganda of the same period e.g. by Ludwig Hohlwein similarly used two-colour red and black printing
- Golden Globe winning film, 'Red', 2010, directed by Robert Schwentke, starring Bruce Willis, Helen Mirren, Morgan Freeman, John Malkovich, Mary–Louise Parker
- Julia Roberts' iconic red silk opera gown in 'Pretty Woman' – costume designer Marilyn Vance
- Italian designer Valentino Garavani – his premier red creation – a cocktail dress with a skirt of tulle roses named Fiesta – debuted in his first collection in 1959
- Sang de boeuf or flambé glazes, originally Ming and Qing dynasties Chinese – and replicated by industrial 'art' potters, notably Bernard Moore and William Howson Taylor (Ruskin Pottery, West Smethwick)
- The 'Indian Red' and sophisticated lustered tiles, rice dishes, chargers, vases of William de Morgan
- Robert Indiana, 'Love, Avenue of the Americas/ 6th Avenue', New York.

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

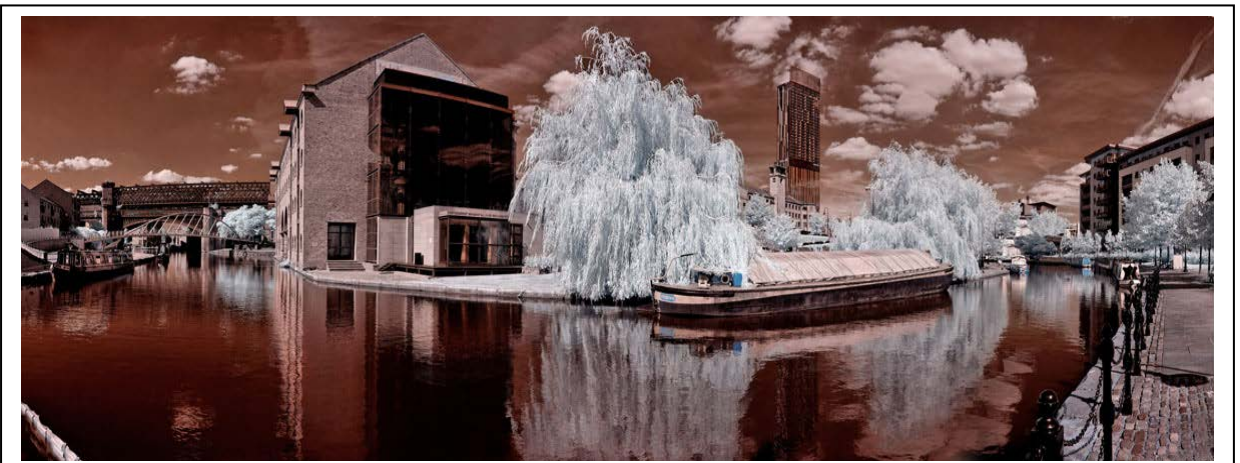
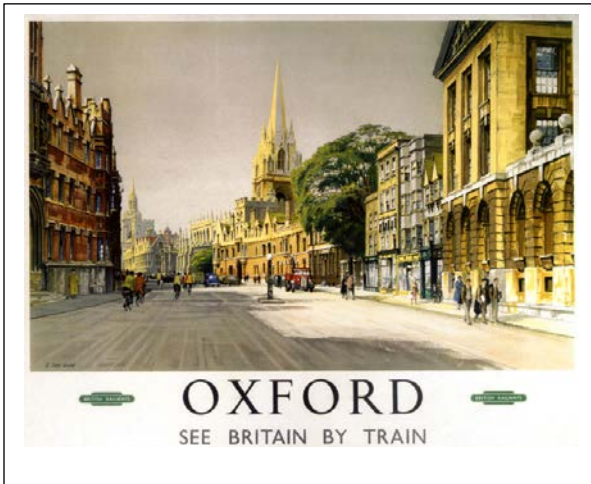
## Cityscape

'Cityscapes' have been portrayed by artists, designers and craftspeople.

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

(a) Panorama, townscape, vista, view, scene, urban, built-up, skyline...

(b)



**(c)** Visit a viewpoint of a city or townscape accessing a suitable location either from within or outside it and use this as your starting point. Based on research obtained from and relating to this visit, develop and produce designs for either an artwork, information panels, photographic series, 3D or craft or textile piece to be displayed in the entry area of a town or city hall.

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

- photograph or painting of a city; view of a city
- a cityscape is the urban equivalent of a landscape. Townscape is roughly synonymous with cityscape, though it implies the same difference in urban size and density (and even modernity) implicit in the difference between the words city and town. In urban design the terms refer to the configuration of built forms and interstitial space. In the visual arts a cityscape (urban landscape) is an artistic representation, such as a painting, drawing, print or photograph, of the physical aspects of a city or urban area
- a viewpoint toward a city or other heavily populated area; "the dominant character of the cityscape is its poverty".

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 located in or on a public building such as a Town Hall on the theme of 'Cityscape'. You may choose to use some of the following artists/artworks as a source of inspiration. Alternatively, you may wish to research your own selected practitioners or context relevant to this theme.

- Heinz Schulz–Neudamm – original movie poster for Fritz Lang's 'Metropolis' (MOMA, New York)
- Clare Lane – 'Blackburn Royal Infirmary' triptych
- Wilhelmina Barns-Graham – 'St Ives No. 3', 1985
- Joseph Stella – 'New York Interpreted V: The Bridge' 1922
- Julie Mehretu – 'Stadia 1', 2004
- Jeanette Barnes – 'London Olympic Park', 2012
- Canaletto – 'The Thames and the City on Lord Mayors Day', 1752
- Leon Kossoff – 'Hackney with German Hospital', 1972
- Louis Lozowick – 'New York', 1925
- Craigie Horsfield – 'Carrer Muntaner', 1996
- Laura Barnard – Cityscape illustrator
- Michael Heizer – 'City', work in progress, c.1972–.

Include a written synopsis of your inspiration and themes used in 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 for the mural.

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## Theme 3

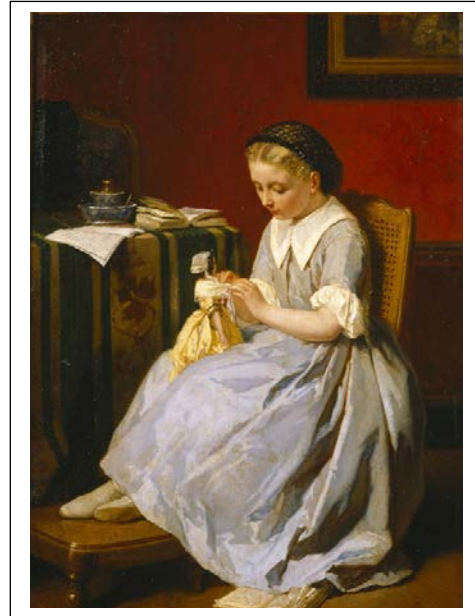
## Dolls

'Children's dolls' and associated items have been portrayed by artists, designers and craftspeople.

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

(a) Toys, ceramic, wooden, dressed, painted, themed, commercial, cultural...

(b)





(c) Visit a gallery, museum, toy store or collection which includes dolls or associated artefacts 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 international auction house at the same time as a major sale of 'Children's Dolls and associated items'.

(d) The following entries can be found for the word 'Doll':

- a child's usually small toy having the likeness of a human
- a pretty child
- an attractive person
- a sweetheart or darling
- a helpful or obliging person
- to dress oneself smartly and often ostentatiously, especially for a special occasion
- to add embellishing details in order to make much more attractive.

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 museum on the theme of 'Dolls'. You may choose to use some of the following artists/artworks as a source of inspiration. Alternatively, you may wish to research different practitioners or context relevant to this theme.

- Anne Sanders Wilson, 'Paper Dolls', manuf. 1832, V&A
- Lawrence Scarfe, 'The Bethnal Green Museum' (for London Transport, 1964), London Transport Museum
- Peter Blake, 'The Toy Shop', assemblage, 1962, Tate
- Queen Mary's Dolls House – Windsor Castle
- Tim Walker, 'Dreamscapes', Bowes Museum, 2013
- Tracey Emin, 'May Dodge, My Nan', 1963–93, Tate Modern

Include a written guide to the exhibition including themes and relevant historical and/or cultural research. You must also include plans for the display of information and at least one poster design advertising the exhibition.

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## Theme 4

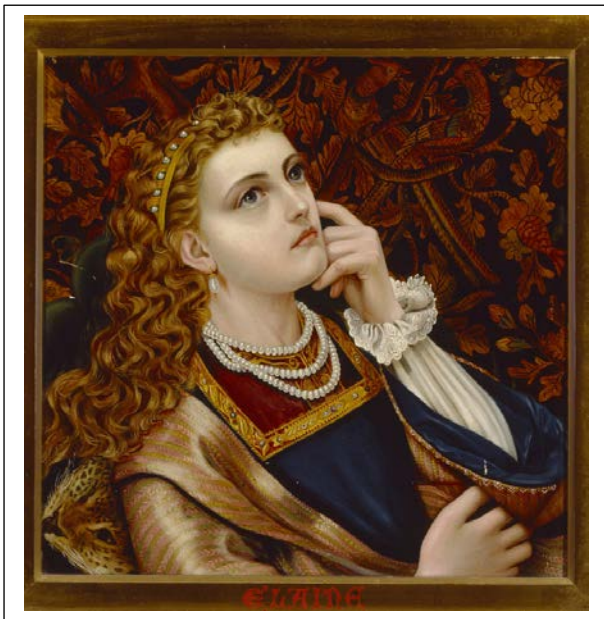
## Hair

'Hair' has been portrayed or used by artists, designers and craftspeople in many different ways.

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

(a) Locks, tresses, curls, flowing, cropped, styled, set, spiked, coloured...

(b)



(c) Visit a gallery, museum, hair salon or collection which includes examples of the use of hair in artwork 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 in the entry area of an exhibition celebrating 'British Hair Week'.

(d) The following entries can be found for the word 'Hair':

- definition – any of the numerous fine, usually cylindrical, keratinous filaments growing from the skin of humans and animals; a pilus
- idioms: 'to get in someone's hair', 'hair of the dog', 'let one's hair down', 'split hairs'.

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 museum on the theme of 'Hair'. You may choose to use some of the following artists/artworks as a source of inspiration. Alternatively, you may wish to research a different practitioner relevant to this theme.

- Tamara de Lempicka – 'The Brilliance', 1932
- Edgar Degas – 'The Bather Series', 1834–37
- Edvard Munch – 'Madonna', 1894–95
- Lucien Freud – 'Head on a Green Sofa', 1960–61
- 'Hair', the musical, original 1968 poster (Biltmore Theatre, Broadway), psychedelic graphics
- Aubrey Beardsley, 'The Toilette of Salomé' ('Salomé', Oscar Wilde), 1907
- Heinrich Kühn, 'Girl with Mirror', Manhattan Photogravure Company, c. 1906, Musée d'Orsay
- LaVer, hair dress, 2010 collection (see also Lady Gaga, Paul O'Grady show, performing 'Hair', wearing dyed hair dress by Charlie Le Mindu, June 2011)
- Nick Cave, 'Mating Season' (a long row of rabbit-headed figures created from human hair)
- Gregory Dean (stylists, see 'Hair Sculpture')
- Alexander Archipenko, 'Woman combing her hair', bronze, 1915, Tate

Include a written guide to the exhibition including themes and relevant historical and/or cultural research. 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

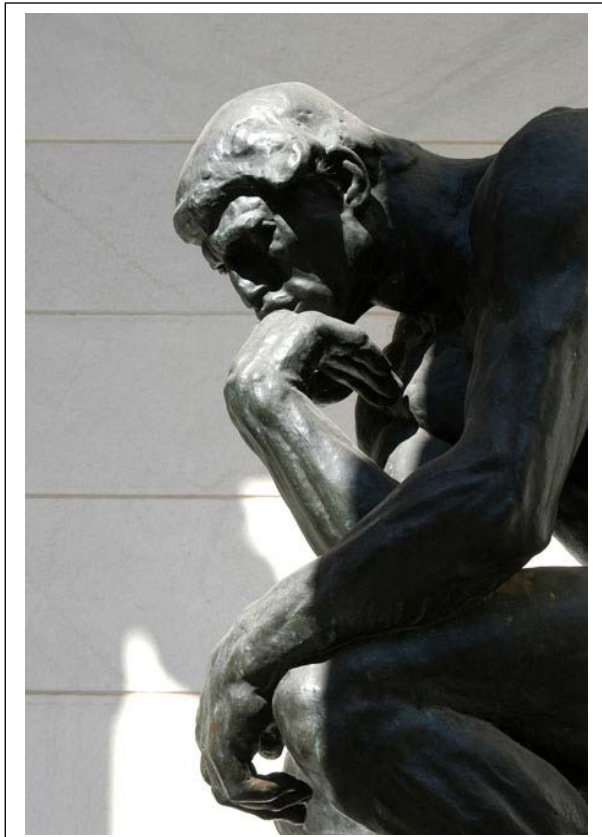
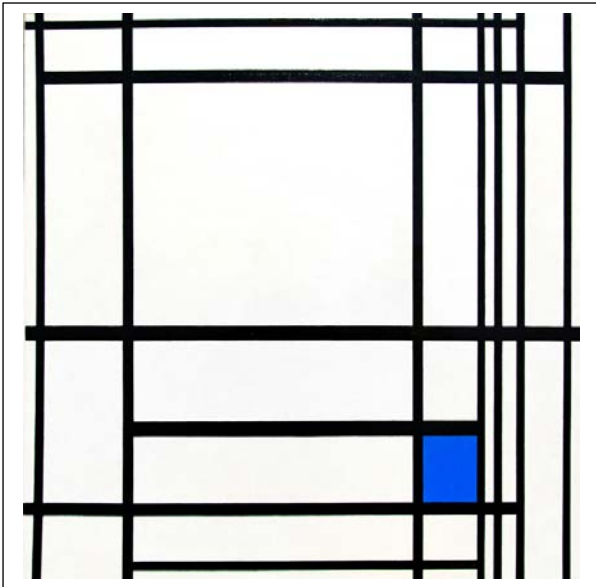
## Composition

'Composition' is a formal element of art, craft and design. It is central to the work of artists, designers and craftspeople.

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

(a) Arrangement, organisation, structure, pose, assembly, grid, layout...

(b)



**(c)** Visit an exhibition, site-specific work or place of national interest which includes examples of artworks emphasising the use of composition and use this as your starting point. Based on your research develop and produce designs for an artwork, photographic series, 3D or craft piece to be displayed in the entry area of an exhibition titled 'The Art of Composition'.

**(d)** The following entries can be found for the word 'Composition (Visual Arts)':

- In the visual arts – in particular painting, graphic design, photography, and sculpture – composition is the placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work. It can also be thought of as the organization of the elements of art according to the principles of art.
- The term composition means 'putting together', and can apply to any work of art, from music to writing to photography, that is arranged or put together using conscious thought. In the visual arts, composition is often used interchangeably with various terms such as design, form, visual ordering or formal structure, depending on the context. In graphic design for press and desktop publishing composition is commonly referred to as page layout.

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 on the theme of 'Composition'. You may choose to use some of the following artists/artworks as a source of inspiration. Alternatively, you may wish to research a different practitioner relevant to this theme.

- Stuart Davis – '6th Avenue EI', 1939
- Richard Diebenkorn – 'Ocean Park No. 66', 1973
- Paula Scher – Graphic Designer, 1948-
- Callum Innes – 'Exposed Painting Cadmium Red Deep', 2006
- Lyonel Feininger – 'Photographs', 1929–39
- Jan Dibbets – 'Octagon Tryptich', 1986
- Henri Cartier Bresson – 'Behind the St. Lazare station, Paris', 1932
- Andreas Gursky – 'Paris Montparnasse', 1993
- Hiroshi Sugimoto – 'Sea of Japan, Rebun Island', 1996
- Mike and Doug Starn – 'Horses', 1985–86
- Victor Horta – 'Tassel House', 1892–93
- Vaughan Oliver – 'Doolittle – Pixies Album Cover', 1989
- Fiona Rae – 'Untitled (Sky Shout)', 1997
- Blinky Palermo – 'Untitled', 1967
- Robert Smithson – 'Spiral Jetty', 1970

Include a written guide to the exhibition including themes and relevant historical and/or cultural research. You must also include plans for the display of information and at least one poster design advertising the exhibition.

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## Theme 6

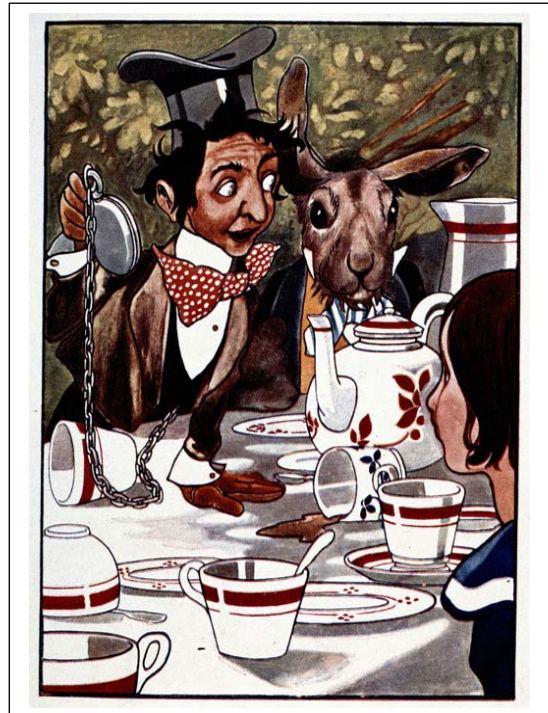
## Tea

'Tea' has been portrayed by artists, designers and craftspeople in many different ways.

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

(a) Drink, infusion, cultural, teatime, afternoon tea, tea service, teapot and cups...

(b)



- (c) Visit a gallery, café, museum, craft centre or coffee/tea shop 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 in the entry area of a Gallery exhibition celebrating 'A lovely cup of tea'.
- (d) The following can be used as a definition for the word 'Tea':
- *tea*, beverage produced by steeping in freshly boiled water the young leaves and leaf buds of the tea plant, *Camellia sinensis*. Two principal varieties are used, the small-leaved China plant (*C. sinensis sinensis*) and the large-leaved Assam plant (*C. sinensis assamica*). Hybrids of these two varieties are also grown. The leaves may be fermented or left unfermented.

Informal associations:

- 'Tea and sympathy', 'afternoon tea', 'high tea'.

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 museum on the theme of 'Tea'. You may choose to use some of the following artists/artworks as a source of inspiration. Alternatively, you may wish to research different practitioners or context relevant to this theme.
- Edward Burra – 'The Snack Bar', 1930
  - Jean Baptiste Simeon Chardin – 'White Teapot with Grapes, apple, chestnuts, knife and bottle', 1764
  - Gavin Hamilton (1723–98), 'An Elegant Family Taking Tea', Private Collection
  - Jean Metzinger, 'Le Goûter' ('Tea-time'), c.1911, Philadelphia Museum of Art
  - Stefan Wermuth, Reuters photojournalist, 'Bacon, Beans and a Tea To Go', series featuring 'roadside tea stops'
  - Mizuno Toshikata (1866–1908), 'Japanese Tea Ceremony', series of woodblock prints, V&A
  - Edward Bawden, advertisement series for Twinings, 1930s
  - Charlotte Farmer, illustrator, 'Tea pots', 'Royal Tea', 'Time for Tea' for New House Textiles
  - Object – 'Luncheon in Fur', 1936
  - Eric Ravilious, 'Afternoon Tea' for Josiah Wedgwood, 1936 (see also 'Tea at Furlongs', print after watercolour, 1939; 'Tea in the Garden', 1936, relief b&w print – woodblock/linocut)
  - Bernard Leach, 'Tea Bowl', 1955, Tate

Include a written guide to the exhibition including themes and relevant historical and/or cultural research. You must also include plans for the display of information and at least one poster design advertising the exhibition.

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## Theme 7

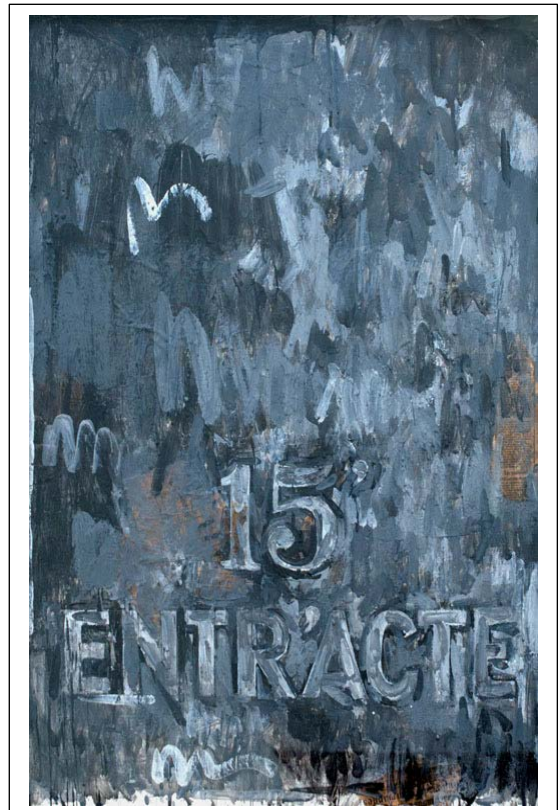
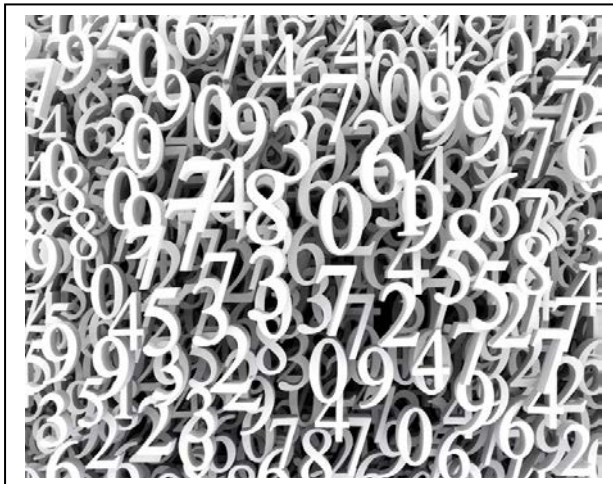
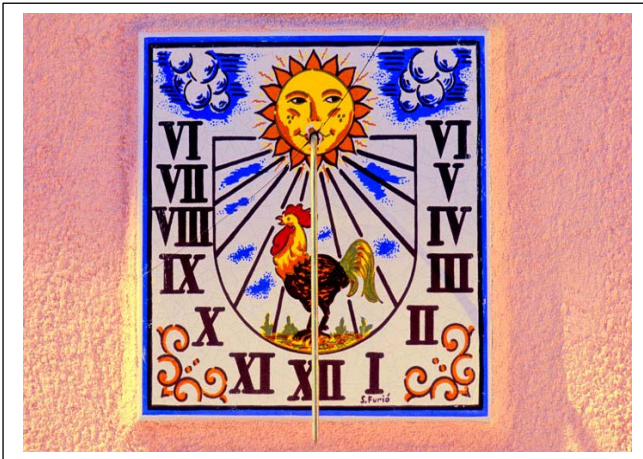
## Numbers

'Numbers' have been portrayed by artists, designers and craftspeople in many different ways.

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

(a) Mathematical, arithmetic, geometric, algebraic, symbolic, re-occurring, sequence...

(b)





- (c) Visit a mathematical/ scientific establishment, art collection, museum, school or college department or place of specific interest 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 university mathematics faculty celebrating 'Numbers'.
- (d) In Chinese tradition, certain numbers are believed by some to be auspicious (吉利) or inauspicious (不利) based on the Chinese word that the number sounds similar to. The numbers 6, 8, and 9 are believed to have auspicious meanings because their names sound similar to words that have positive meanings.
- The number 6 represents wealth in Cantonese and is therefore considered good for business.
  - In regional dialects the words for 'eight' and 'fortune' are similar.
  - The number 9 was historically associated with the Emperor of China and also symbolizes harmony.

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) A local community arts organisation has asked you to create designs for an interior wall of a public building on the theme of 'Numbers'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research your own practitioners or context relevant to the theme.
- Dome above Mihrab, Great Mosque (Cordoba), 961–976
  - Decoration in the Alhambra, 1354–91
  - Robert Indiana, 'Numbers 1–0', Indianapolis Museum of Art, 1980–83
  - Anton Parsons, 'Numbers', Palmerston North
  - C. F. A. Voysey, 'Time & Tide Waits for No Man', clock, c.1895, V&A
  - Ruslan Khasanov, 'Dappled Light Typography'
  - Dayanta Pagoda (China)

Include a written synopsis of your inspiration and themes used in the designs 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 for the mural.

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

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

Sand sculpture of the skyline of Dubai, © Iain Masterton / Alamy; Ancient Moskow, Street in Kitay-gorod in the 17<sup>th</sup> century by Appolinari Mikhaylovich Vasnetsov, 1900, © Heritage Image Partnership Ltd / Alamy; Manchester Castlefield Panorama, © Redshift Photography / Alamy; Oxford in the 1930s as shown on a British railway poster, © Pictorial Press Ltd / Alamy; Modern buildings in London, © Dutourdumonde / Alamy

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

'Girl in blue, dressing a doll' by James Crayer, © The National Trust Photolibrary / Alamy; Vertical group of African Ndebele dolls, South Africa, © Eggimages / Alamy; Two Barbie dolls standing side-by-side, arms raised, © Robin Beckham / BEEPstock / Alamy; Russian nesting dolls with business people theme, © Fanatic Studio / Alamy

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

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

'Alice joining the tea party of the Mad Hatter and the March Hare', illustration by Charles Robinson, 1907, © The Art Archive / Alamy; Antique porcelain teapot, © I creative / Alamy; PG Tips tea bags, © Steve Stock / Alamy; 'Le Dejeuner' by Pierre Bonnard, 1932, © Peter Horree / Alamy

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

Pillowcases hand embroidered with clock face and Roman numerals, © Andreas von Einsiedel / Alamy; '15 Minutes Pause 1961' by Jasper Johns, © Peter Horree / Alamy; Abstract background made of numbers, © Jezper / Alamy; A city worker uses his smartphone by an art installation 'One Through Zero (The Ten Numbers)' by Robert Indiana, London, © RichardBaker / Alamy; Ceramic sundial at an Algarvian house, Portugal, © Cro Magnon / Alamy

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