

**Teachers are allowed prior access to this paper  
under secure conditions  
To be given to candidates on or after 1 January**

**GCSE ART AND DESIGN**

**A120–A127 OCR-set Task**

**JUNE 2012**

**SET TASK**

**Duration: 10 hours**

**Please refer to separate instructions for Teachers (A120-A127/IT)**

**Marks must be submitted by 15 May.**



### **INSTRUCTIONS TO TEACHERS**

- Art teachers are allowed brief access to the Assessment Material before it is released to candidates to ensure adequate resources are available. This must be done in the presence of the Examination Officer.
- The 10 hours of supervised time can then be scheduled at any time provided that at least one session is at least three hours in duration.
- Time given to candidates for preparatory work can be determined by centres.

### **INSTRUCTIONS TO CANDIDATES**

- If you are taking Art and Design (A120), you **may** show evidence of one or more areas of study in your preparatory work; the outcome(s) may focus on just **one** of the chosen areas of study. You **must** choose a starting point from Section 1 or 2.
- If you are taking an endorsed qualification in Fine Art, Graphic Communication, Photography – Lens and Light-based Media, Textile Design or Three-dimensional Design (A121–A125) your work **must** be appropriate to the endorsement you are entered for. You **must** choose a starting point from Section 1 or 2.
- If you are taking Critical and Contextual Studies (A126) you **must** choose a starting point from Section 3.
- If you are taking Applied Art and Design (A127) you **may** produce work in 2D and 3D; this can be as part of your preparatory work or as part of your outcome(s). You **must** choose a brief from Section 4.

### **INFORMATION FOR CANDIDATES**

- Your preparatory work and outcome(s) will be marked out of a total of **100** marks.
- You have time before the 10 hour examination to plan and prepare your work. You will be given a period of time for your preparatory work. The work done during this period should be with you when the 10 hours of supervised time begins.
- During the 10 hours of supervised time you are required to demonstrate your ability to develop your work into a composition or design, produce your outcome(s) that relate(s) to your preparatory work and bring it to a successful conclusion.
- This document consists of **12** pages. Any blank pages are indicated.

## Guidance for Candidates

You are required to select a starting point or brief from the relevant section of this paper.

You will need to produce preparatory work relevant to your endorsement. The preparatory work can be used during the 10 hours supervised time period.

You will then have 10 hours of supervised time in which to produce and present your outcome(s). Your centre will advise you of the dates of the 10 hours supervised time.

Once the 10 hours supervised time has started you are not permitted to continue on your preparatory work. This is kept securely with your outcome(s) and submitted at the end of the 10 hours supervised time.

The starting points are arranged into four sections:

- Section 1: Written starting points
- Section 2: Visual starting points
- Section 3: Critical and Contextual Studies
- Section 4: Applied.

You must demonstrate in both your preparatory work and your outcome(s) that you have:

- recorded your experiences and observations
- researched and explored your ideas
- used suitable materials and techniques
- shown connections between your work and that of other artists, designers or craftspeople
- selected your preparatory studies and developed them into your outcome(s).

When communicating in writing you are expected to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that your meaning is clear
- present information in a form that suits its purpose
- use a suitable structure and style of writing.

Methods of working could include as appropriate:

- working from direct observation and experience
- exploring the qualities of materials, processes and techniques
- developing a theme in a personal or imaginative way
- relating to the work of artists, designers or craftspeople
- identifying and responding to a set brief or problem and offering possible solutions or lines of enquiry.

Candidates will be assessed on their ability to do the following:

- AO1** develop their ideas through investigations, informed by contextual and other sources, demonstrating analytical and cultural understanding **[25 marks]**
- AO2** explore and refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes **[25 marks]**
- AO3** record ideas, observations and insights relevant to their intentions in visual and/or other forms **[25 marks]**
- AO4** present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate making connections between visual, written, oral or other elements. **[25 marks]**

## Section 1: Written Starting Points

### 1 Cityscape

High-rise buildings, steeples, industrial units, terrace houses, bridges, chimneys, shops, public buildings, billboards, street-lights, neon signs...

### 2 Star

Astronomy, sign, light, starry night, shooting star, symbol, starring role, superstar, celebrity, five star, achievement...

### 3 Cut and Paste

Re-arrange, insert, merge, abstract, add to, re-assemble, join together, make new, fix, unite, montage...

### 4 Street Art

Mosaics, murals, pavement art, graffiti art, posters, light show, advertising, performance artists, sculptures...

### 5 Dried Flowers or Seed Pods

Floral, pressed, arranged, collected, foliage, pattern, petals, waterless, shrivelled, shrunken...

### 6 Olympic

Tradition, event, competition, game, opponent, contender, participant, athlete, player, winner, taking part, medals...

### 7 Giants

Botanical, structural, human, animal, mythical, huge, massive, enormous, oversized, gigantic...

### 8 Gather

Assemble, collect, converge, cluster, crowd, mass, harvest, pick, clasp, embrace, pleat, corrugate, scrunch up...

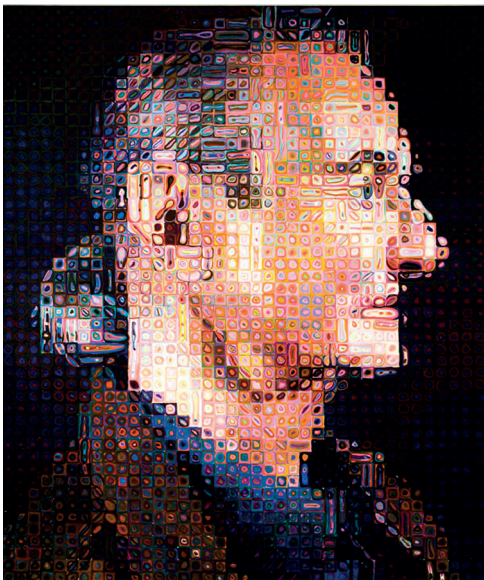


**Section 2: Visual Starting Points**

Candidates can choose to respond to the theme, the statement, the images, or a combination of these.

**9 New Media**

Artists' work, such as in the examples below, uses photography, computer programmes and other media, processes and digital techniques to show ideas.

**Image A****Image B****Image C****Image D**

## 10 Portraying Animals

Animals have been a popular source of inspiration for artists, designers and photographers.



Image E



Image F



Image G



Image H

### Section 3: Critical and Contextual Studies

A response should be made to **one** of the three starting points set out in this section.

Your response to any of the starting points in this section **must** contain your own 2D or 3D work (this may be specified for particular starting points) along with some written analysis or supporting text.

- 11** Representations of war has been an important theme used by artists to portray people and conflict. Examples are 'We are Making a New World' by Paul Nash, 'The Defence of Sevastopol' by Alexander Aleksandrovich Deineka, 'The Battle of San Romano' by Paolo Uccello, 'Guernica' by Pablo Picasso and 'Après le 11 Sept 2001' by Chéri Samba.

From your research develop **one of the following outcomes:**

**Either:** Compare two artists who show different ways of exploring these ideas.

**Or:** Plan an exhibition of selected works that show war as the main theme.

- 12** Interpretations of dreams, nightmares or the subconscious are found in the work of Surrealist artists such as Ernst, Miró, de Chirico, Delvaux, Dali, Magritte, Lam, Matta and Varo.

From your research develop **one of the following outcomes:**

**Either:** Make a series of 2D studies that compares the styles or approaches of two artists.

**Or:** Produce a series of prints, a 3D piece or painted details that explore the theme.



- 13 Still life, the painting or portrayal of ordinary objects, is evident in works by Braque, Cézanne, Picasso, Van Gogh, Ozenfant, Morandi, Chardin and Caulfield.

Using **one** of the following images as a starting point develop the theme in **one** of the following ways:

- a collage, assembled or mixed media piece of work
- a small illustrated booklet that shows how Still life evolved in Western Art
- a guide to an exhibition showing how three artists approach Still life in different ways.



Image I



Image J

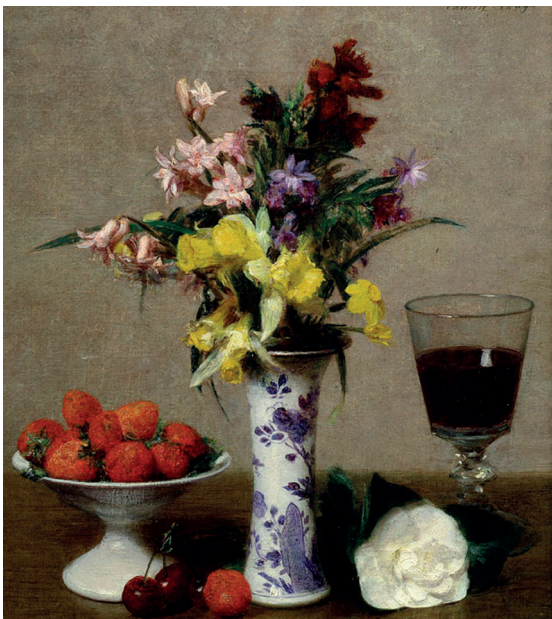


Image K

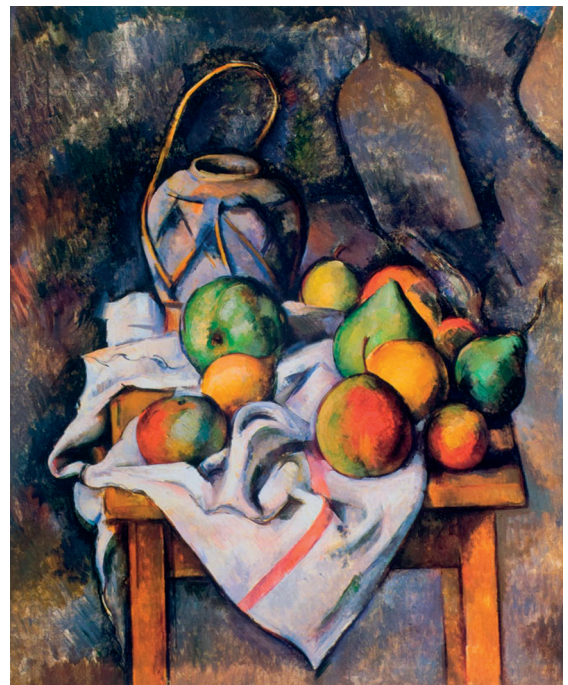


Image L

### Section 4: Applied

**14** A tourist board has decided to celebrate the myths, legends and folklore of the United Kingdom.

The primary aim of the scheme is to sponsor artists, designers and craftspeople to produce work that will be located in an appropriate situation, using materials and processes in keeping with the theme and potential outcomes.

The brief also requires the artists, designers or craftspeople to propose a suitable location, such as town centres, airports, ports, train and bus stations, country and urban parks, regional tourist attractions and public buildings.

The tourist board will look for the following qualities in the proposed artworks

- location and scale
- materials used in construction or making
- links to the chosen myth, legend or folklore
- creative responses to the theme.

The following images are provided to illustrate existing artwork that has been produced in response to similar briefs.

Walter Molino, The Loch Ness Monster, Domenica del Corriere, 1961.

Removed due to third party copyright restrictions.



**Image M**

**Image N**





Image O



Image P



Image Q



Image R



Image S



Image T

The tourist board is offering commissions for art, design and craft work in response to the following briefs. A response should be made to **one** of the briefs below.

- (a) Explore, develop and produce designs for a mixed media artwork to be displayed in the entrance area of a country or urban park. The designs should be based on the appropriateness of the chosen myth, legend or folklore to the location. The final piece is to be fitted to a wall and should not exceed 5m × 5m. Materials should not protrude more than 200mm. from the surface. You are required to produce scaled designs that explore the theme using appropriate materials.
- (b) Explore, develop and produce designs for a 3D artwork to be displayed in the immediate vicinity of a public building that portrays the myth, legend or folklore. The chosen design must fit into a 10m × 10m space.
- (c) Explore, develop and produce designs for a mural to be situated either inside or outside an airport terminal, bus or train station or ferry port that explores the myth, legend or folklore you have chosen. You need to produce client design proposals and mock-ups in suitable materials.
- (d) Explore, develop and produce designs for a set of four postage stamps that will be produced as a commemorative issue. The designs, which could take the form of prints, should explore the imagery associated with the myth, legend or folklore selected. You need to produce designs for all four postage stamps and one finished mock-up in appropriate media.
- (e) Explore, develop and produce designs for a 2D or 3D artwork inspired by the myth, legend or folklore that best represents the United Kingdom. You should produce design proposals, which should include examples of finished artwork and a scale model.
- (f) Explore, develop and produce designs for an illustrated brochure promoting a commemorative or celebratory public work of art inspired by a local myth, legend or folklore. The artwork is to be located within your community. You should produce design proposals that include examples of finished artwork.

**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.