



June 2015

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

A120/01–A127/01 OCR-set Task

Duration: 10 hours

Please refer to separate Instructions for Teachers (A120/01–A127/01/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 Sections 1 or 2.
- If you are taking 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 Sections 1 or 2.
- If you are taking Critical and Contextual Studies (A126) you **must** choose a task from Section 3.
- If you are taking Applied Art and Design (A127) 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 supervised period to plan and prepare your work. You will be given a period of time for your preparatory work. The work done during this period must 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 and produce your outcome(s) that relate(s) to your preparatory work.
- This document consists of **12** pages. Any blank pages are indicated.

Guidance for Candidates

You are required to select a starting point, task 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 to inform the final outcome(s) 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 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 and offering possible solutions or lines of enquiry.

You will be assessed on your 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** 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

For each of the starting points, examples of some directions that you may explore are given. You can add your own ideas.

1 Imagine

Picture, visualise, dream, invent, daydream, pretend, conceive, make believe...

2 Jumble

Heap, muddle, clutter, mess, mixture, tangle, disarranged, junk, odds and ends...

3 Hands

Fingers, clasped, pointing, gesturing, clapping, waving, holding, giving, touching...

4 The Gym

Fitness centre, exercise, sports, leisure, aerobics, work out, training, treadmill, rowing machines...

5 Time

Moment, instant, period, era, age, generation, schedule, clock, watch, timepiece...

6 Hair

Head, body hair, facial hair, moustache, locks, tresses, curls, mane, whiskers, hair care...

7 Leaves

Foliage, vegetation, plants, trees, veins, shapes, structure, colour, curl, dried...

8 Text

Words, writing, script, font, symbols, characters, letters, print, calligraphy...

SECTION 2 – Visual Starting Points

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

9 Figures in motion

The works of artists, designers and craftspeople have often used or represented figures in motion.



Image A



Image B

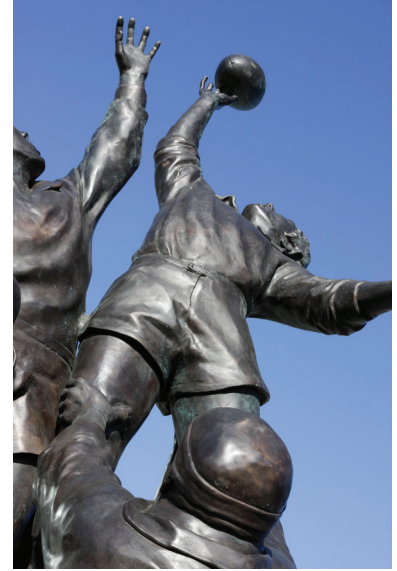


Image C

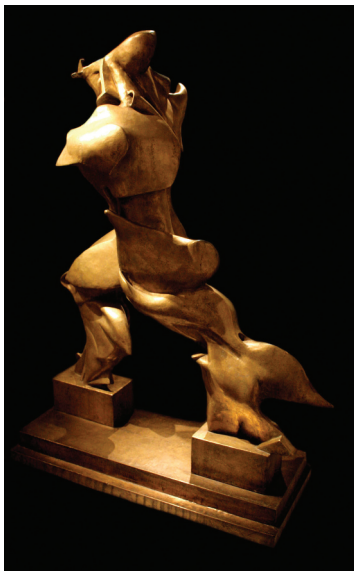


Image D



Image E



Image F

10 Perspective

The use of perspective is an important element used by artists, designers and craftspeople.



Image G



Image H



Image I



Image J



Image K

SECTION 3 – Critical and Contextual Studies

A response should be made to **one** of the three tasks set out in this section. Your response to any of the tasks in this section **must** contain your own 2D or 3D work (this may be specified for a particular task) along with some written analysis or supporting text.

- 11 Seascapes** are often as important as the subject matter in the work of artists, designers and craftspeople such as J.M.W. Turner, Claude Monet, Gustav Courbet, Winslow Homer, Caspar David Friedrich, Tom Purvis and Amanda Richardson.

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

Either: Compare **two** artists who show different ways of exploring seascapes as a theme.

Or: Plan an exhibition of selected works that show seascapes in art, design or craft as the main theme.

- 12 Prints and printmaking** is important in the work of artists, designers and craftspeople such as Albrecht Dürer, Katsushika Hokusai, Eric Ravilious, Andy Warhol, Käthe Kollwitz and Sonia Delaunay.

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 or printed details that explore the theme.

- 13 Consumer goods** have often been portrayed by artists, designers and craftspeople in a variety of unusual and interesting ways.

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 poster designers use consumer goods in their work
- a guide to an exhibition showing how **three** artists portray consumer goods in their work.



Image L



Image N



Image P



Image M



Image O



Image Q

SECTION 4 – Applied

- 14 A national equine society has decided to celebrate the role, tradition and history of horses in our society.

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 for the work, such as outside an agricultural showground or the reception area of an equestrian centre.

The trust will look for the following qualities in the proposed artworks:

- location and scale
- materials used in construction or making
- links to the equine subject matter
- creative responses to the theme.

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



Image R



Image S



Image T



Image U



Image V

The society is offering commissions for art, design, digital presentation 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 entry area of a racecourse. The designs should be based on horse racing and show your interpretation of the sport. The final piece should fit onto a wall 5 m × 5 m. Materials should not protrude more than 200 mm 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 piece of 3D artwork that commemorates the skills and bond of horse and rider. The artwork is to be displayed in the entry area of a national riding school. The chosen design must fit into a 10 m × 10 m space.
- (c) Explore, develop and produce designs for a mural that explores the history and traditions of the horse in agriculture. The mural should be situated either inside or outside a museum dedicated to the history of farming. 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 to celebrate horses. You should explore the imagery most suitable for the theme and produce outcomes that may take the form of printmaking or graphic design. You must submit designs for all four postage stamps and one finished mock-up in an appropriate medium.
- (e) Explore, develop and produce designs for an artwork, either in 2D or 3D, which commemorates the donkey as a beast of burden. You should produce design proposals, which should include examples of finished artwork or a scale model.
- (f) Explore, develop and produce designs for an illustrated poster promoting an exhibition celebrating the achievements of British equine sports. The poster is to be displayed locally and nationally. You should produce design proposals that include examples of finished artwork.

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