

**Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education**

ART AND DESIGN

1910-1915

ART: Fine Art

1010-1015

ART: Graphic Design

ART: Photography

ART: Textiles

ART: Three Dimensional Design

FULL COURSE AND SHORT COURSE

The 10-hour examination can be conducted at the discretion of the Centre between 1 March and 5 May.

The examination paper should be given to candidates up to six weeks before the 10-hour examination.

Specimen Paper 2003

Additional materials: None

TIME 10 hours

INSTRUCTIONS TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.
- Choose one starting point from those provided on pages 3 and 4.
- Guidance on using the starting points is provided on page 2.

INFORMATION FOR CANDIDATES

- During the preparation time it is important that you discuss with your teacher the direction and progression of your work for further advice and guidance. All studies in preparation for your examination should be your own work. They should be taken into the examination to help you bring your work to a successful conclusion and be submitted with your final examination work.
- You can start your studies as soon as you receive this paper.
- Ten hours are allowed for your examination. The work produced during the supervised test must be your own unaided work.

GUIDANCE TO CANDIDATES

You should select one of the starting points on page two. Each starting point can be interpreted in a number of ways by using your own ideas from observation and direct personal experience. All the starting points give you an opportunity to work in a number of ways with materials with which you are familiar. Select one that appeals to your knowledge and imagination and also that you can use firsthand sources, objects and other supporting information.

Here are some examples of different approaches you can use to direct your work from one of the starting points:

- as imaginative or invented ideas, or as experiments with materials and techniques;
- as observational studies where analysis of what you see gives you the opportunity to develop representational or abstract images;
- as a design study making your own images or objects from personal ideas.

From the starting points your preparatory ideas, planning and developments may be presented through sketchbook work, study sheets or experimental investigations in any form, using processes, materials and techniques suitable for the chosen Area of Study:

- Fine Art.
- Graphic Design.
- Photography.
- Textiles.
- Three-dimensional Design.

To summarise; marks are awarded on how you respond to the following - you must therefore demonstrate through your work as a whole that you have:

for Objective Assessment One

- recorded your observations, experiences as visual studies;
- explored your own ideas imaginatively as visual studies.

for Objective Assessment Two

- reacted to art, craft or design by showing the relationship of investigations and research to the development of your own work.

for Objective Assessment Three

- used suitable materials and techniques and explored their qualities;
- changed or modified work as it developed.

for Objective Assessment Four

- used your supporting studies to reach a conclusion (realisation);
- made connections with the work of others.

Starting Points

For each of the starting points, examples of some directions that you might consider are given. Add your own ideas and take into account the notes of guidance on page 1.

1 Different viewpoints

Perspective, focal points, unusual view points, looking up, looking down, looking through, landscapes, objects, spaces, structures, places, buildings, stairs, steps, reflections, magnifying, moral or social issue, point of view or comment.....

2 Based on trees

Tree trunks, branches, roots, logs, woodland, hedgerow, pollarded trees, spinney, avenue of trees, overlapping branches, arched branches, garden centre, woodland, timber yard, stacked plants, rough, textured smooth, patterned, rhythms, form.....

3 Reflections

In water, (lake, sea, pond, puddle), glass, mirror, shop window, metal surface, distortion, mirror image, contrast, lines, rhythms, movement, splash, ripple, flow.....

4 Image from a personal visit

Gallery visit, exhibition, display, event, sporting event, holidays, relatives, party, gathering, meeting, interesting places, concert, theatre.....

5 Spherical and cylindrical forms in relationship to one another

Domestic objects, still life, tubes, cylinders, balls, structures, engine, interlocking forms, illusion, stacked furniture, scaffolding joints, pipes and tubes at a builders yard.....

6 Hues, tones and tints

Colour, colour mixing, colour analysis, pattern, texture, colour gradation, high key colour, local colour, transparent colour, opaque colour, colour related to form, colour for different purposes.....

7 Decorative style

Related to a particular period through: design, architecture, fashion, objects, artefacts, ornamental, constructional pattern, imagery.....

8 Botanical connections

Flowers, plants, blooms, plant forms, exotic plants, botanical garden, greenhouse, garden centre, park, potted plants, water gardens, decorative qualities, representational qualities, abstract qualities.....

9 Person or people in a setting

Group, gathering, in a café, restaurant, club, public place, on a 'bus, in a train, in a car, a special place, theatre, cinema, group of friends, queue, interior or exterior environments, seen from an unusual viewpoint.....

10 Alphabet, letters, words text, message, image

Shapes, forms, patterns, decoration, communication of information, giving instruction, symbols.....

11 Mechanism

Machines, machine parts, interlocking forms, functional form, structure, moving parts, sequential activity.....

12 Knot, intertwine, fasten, loop, tie

Bring together, weave, tied as ornament, multidirectional, optical rhythm, interlocking, tactile, textural, twist together, coil.....

Consider the starting points carefully before making your final choice.

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MARK SCHEME

Specimen Paper 2003

	AO1	AO2	AO3	AO4
Marks for each objective	Record observations, experiences, ideas in forms appropriate to intentions	Analyse images, objects, and artefacts to understand context.	Develop and explore ideas; using media, processes and resources reviewing, modifying and refining work as it progresses.	Present a personal response and realising intentions, and making informed connections with the work of others
1-5	Candidates record from observation, make use of visual elements and use media with uneven levels of skill and understanding. From the source material, ideas are suggested but intentions are not clear. Secondary sources may dominate practical work and may not be relevant or helpful.	Some evidence is provided of looking at art, craft and design through images, objects and artefacts. Analysis and evaluation is attempted but relevance of purpose and meaning is unclear. Contexts are explored but the manner in which understanding informs the use of visual language in the practical work is uneven.	Ideas are developed in simple forms. Use of processes, materials and techniques often vary in quality of application and control. Simple images attempt to establish a relationship between ideas, materials, methods and intended outcomes through reviewing, modifying or refining work.	A response is presented but intentions are unclear and may not be realised. Connections are made to the work of others but are limited in appropriateness.
6-10	Candidates record from observation and experience selectively; show some understanding when using visual elements; demonstrate some ability to control media. Ideas intended for the development of intentions from source material are undertaken with some understanding. Secondary research reinforces development of practical work.	Evidence is provided of an attempted response to art, craft and design through images, objects or artefacts. Analysis and evaluation is undertaken and contributes to some understanding of purpose and meaning. Some understanding of context relates to and informs the practical work and subsequent use of visual language.	Some ability is demonstrated in the development of and exploration of ideas. Use of processes, materials and techniques are considered and relate to the work. Some control is apparent. A growing relationship between the use of media, ideas, methods and potential outcomes is evident in attempts to review, modify and refine their work.	A personal response is presented that attempts the realisation of intentions with some success. Some appropriate connections are made to the work of others.
11-15	Recording from observation and experiences is responsive and promotes the selection and application of media with growing skill and control. Careful consideration is given to the use of visual elements. A considered application of ideas appropriate to the development of intentions is undertaken. Relevant research from differing sources contributes to the development of practical work.	Evidence of response to art, craft and design through images, objects and artefacts is considered and appropriate. Analysis contributes with purpose and meaning, providing positive evaluation. Understanding of context informs the practical work, encouraging development of visual language.	Ideas are explored and developed creatively. Application of processes, materials and techniques are well considered and controlled. An ordered attempt is made to develop a relationship and sense of purpose between materials, ideas and potential outcomes through reviewing, modifying and refining work.	Intentions are realised through the presentation of a considered and appropriate personal response. Considered and appropriate connections are made to the work of others.

	AO1	AO2	AO3	AO4
Marks for each objective	Record observations, experiences, ideas in forms appropriate to intentions	Analyse images, objects, and artefacts to understand context.	Develop and explore ideas; using media, processes and resources reviewing, modifying and refining work as it progresses.	Present a personal response and realising intentions, and making informed connections with the work of others
16-20	Recording from observation and experience is well considered; selection and application of media is appropriate and skilfully controlled. Visual elements are integral to development Relevant and well considered ideas are developed in forms appropriate to intentions. Additional research from differing sources informs and extends the development of practical work.	Responses to art, craft and design through images, objects and artefacts are relevant and well considered. Analysis and evaluation provide a relevant contribution with purpose and meaning. Understanding and interpretation of relevant contexts contributes strongly to the practical work encouraging independent development of visual language.	Ideas are well considered, and are explored and developed creatively. Application of processes, materials and techniques are used with skill and control. The relationship and sense of purpose between materials, ideas, methods and potential outcomes is well developed.	Intentions are realised through the presentation of a well developed and effective personal response. Well informed and confident connections are made with the work of others.
21-25	Recording and interpreting from observation and experience is exceptional. Selection and application of media is sensitively made and skilfully used. Emphatic use is made of visual elements. Strong ideas are competently developed, appropriately informing intentions. Relevant research from differing sources makes a significant contribution to the development of practical work.	Response to art, craft and design through images, objects and artefacts are relevant and effectively used. Analysis and critical evaluation contribute significantly to the clarity of purpose and meaning. Perceptive understanding of contexts informs practical applications inventively with emphatic independent use of visual language.	Exploration and development of ideas are inventively and creatively sustained. Processes, materials and techniques are used perceptively and skilfully controlled. The relationship between materials, ideas, methods and potential outcomes is confident and decisive.	Intentions are realised in a competent and coherent manner and presented as a strong personal response. Well informed and perceptive connections are made with the work of others.

