



Oxford Cambridge and RSA

A Level in Art and Design

H600/02–H606/02 Externally set task

June 2018

**To be given to candidates on or after
1 February 2018**

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

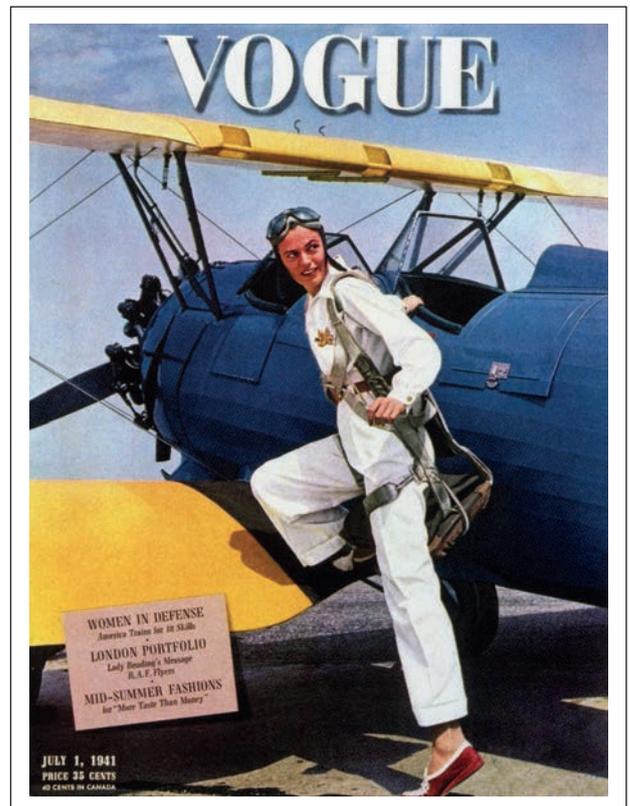
Flight

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

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

(a) Plane, aviator, avian, aerospace, take-off, wing, glide, hover, soar, flutter, air travel...

(b)



(c)

“Feathers shall raise men even as they do birds towards heaven: – That is by letters written with their quills.”

Leonardo da Vinci, *The Notebooks of Leonardo*, Edward MacCurdy, 1939

(d) An aviation society 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 aviation society headquarters. The design should be based on the theme of ‘Flight’. The final piece should fit onto a wall 5 m × 5 m. You are required to produce scaled designs that explore the theme using appropriate materials.

(e) The depiction of flight can be found in the work of practitioners such as:

Étienne-Jules Marey, Sybil Andrews, Tim Tolkien, Karl Longbottom and Annemieke Mein

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

[80]

Theme 2

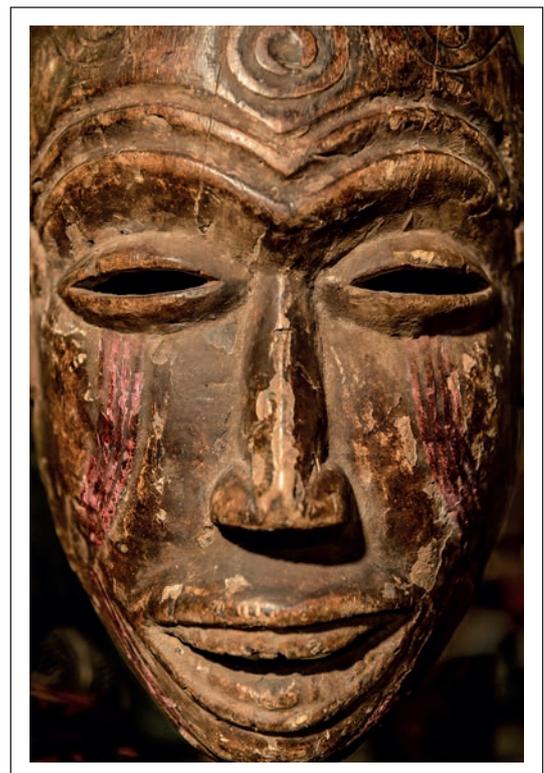
Apertures

'Apertures' have been a popular source of inspiration for artists, designers and craftspeople.

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

(a) Opening, gap, break, fissure, ajar, slot, chink, pinhole, rift, rupture, crevice...

(b)



(c)

*“To get back up to the shining world from there
My guide and I went into that hidden tunnel,*

*And following its path, we took no care
To rest, but climbed: he first, then I — so far,
through a round aperture I saw appear*

*Some of the beautiful things that Heaven bears,
Where we came forth, and once more saw the stars.”*

Dante Alighieri, *Inferno*.

(d) A photographic society is offering commissions for art, design, digital presentation and craft in response to the following brief.

Explore, develop and produce a design for a mural, large relief or sculptural piece to be displayed in the entry area of the society headquarters. The design should be based on the theme of ‘Apertures’. You should explore the imagery most suitable for the theme and produce design proposals and mock-ups in suitable materials.

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

Henry Moore, Lucio Fontana, Rosa Elena Egipciaco, Nancy Breslin and Doris Salcedo

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

[80]

Theme 3

Boundaries

'Boundaries' have been a popular source of inspiration for artists, designers and craftspeople.

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

(a) Barrier, edge, hedge, fence, wall, border, trench, barricade, perimeter, brink, hem...

(b)



(c)

“I picture the vast realm of the sciences as an immense landscape scattered with patches of dark and light. The goal towards which we must work is either to extend the boundaries of the patches of light, or to increase their number. One of these tasks falls to the creative genius; the other requires a sort of sagacity combined with perfectionism.”

Denis Diderot, *Thoughts on the Interpretation of Nature*, 1754

(d) A geographical society is offering commissions for art and design highlighting shifting ‘boundaries’ caused by global warming.

Explore, develop and produce a design for an artwork which highlights an aspect of shifting geographic ‘boundaries’. You need to produce design proposals and mock-ups in suitable materials.

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

Victor Horta, Ivor Abrahams, Richard Long, Ana Teresa Fernández, Nora Fok and Barbara Kasten

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

[80]

Theme 4

The Moon

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

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

(a) New moon, blue moon, moonlight, lunar, crescent, planetoid, orbit, voyage to, phases of...

(b)



(c)

“In descriptions of Nature one must seize on small details, grouping them so that when the reader closes his eyes he gets a picture. For instance, you’ll have a moonlit night if you write that on the mill dam a piece of glass from a broken bottle glittered like a bright little star, and that the black shadow of a dog or a wolf rolled past like a ball.”

Anton Chekhov, in a letter to his brother, translated by Avrahm Yarmolinsky, *The Unknown Chekhov*, 1954

(d) A postal company is offering commissions for art and design inspired by ‘the moon’ to be used on a set of four postage stamps in response to the following brief.

Explore, develop and produce designs for a set of four postage stamps that will be produced to celebrate ‘the moon’. You should explore the imagery most suitable for the theme and produce appropriate outcomes. You must produce designs for all four postage stamps and one finished mock-up in an appropriate medium.

(e) The portrayal of ‘the moon’ can be found in the work of practitioners such as:

Samuel Palmer, Ansel Adams, Paul Roden and Valerie Lueth, and AllCity Media

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

[80]

Theme 5

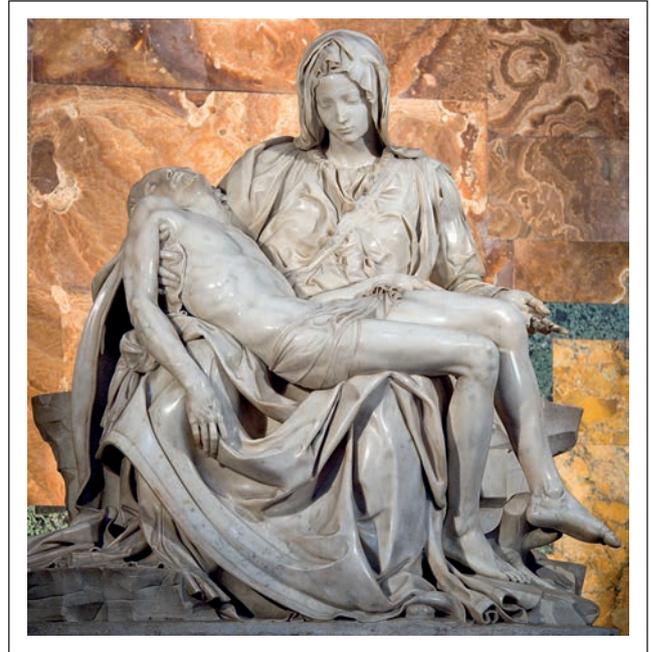
Mother

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

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

(a) Woman, mum, matron, ancestor, creator, origin, predecessor, forebear, matriarch...

(b)



(c)

“Motherhood: All love begins and ends there.”

Robert Browning, *The Inn Album*, 1875

(d) A 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 artwork which highlights a forth-coming exhibition celebrating motherhood through the museum’s collection of art and/or artefacts. You need to produce design proposals and mock-ups in suitable materials.

(e) Depictions of mothers and motherhood can be found in the work of practitioners such as:

Julia Margaret Cameron, Barbara Hepworth, Lucian Freud, David Hockney and Cecile Reinaud

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

[80]

Theme 6

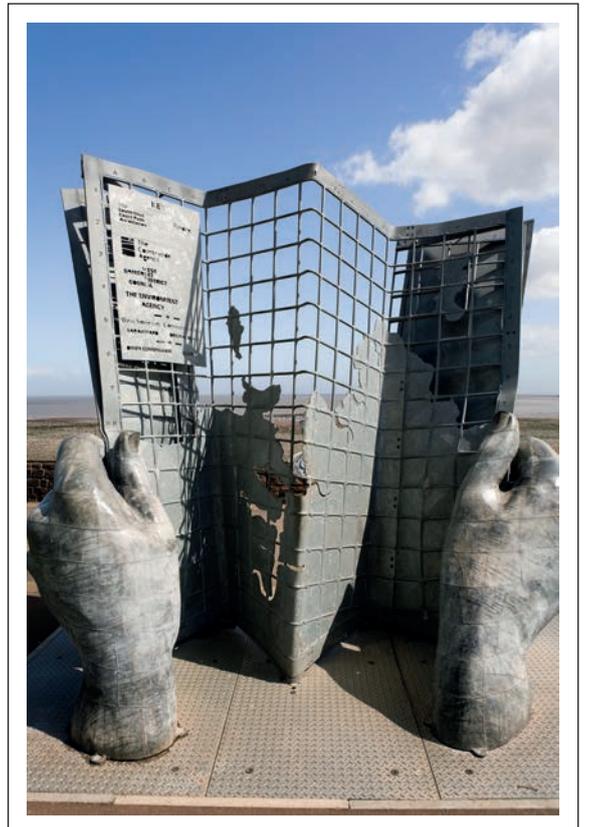
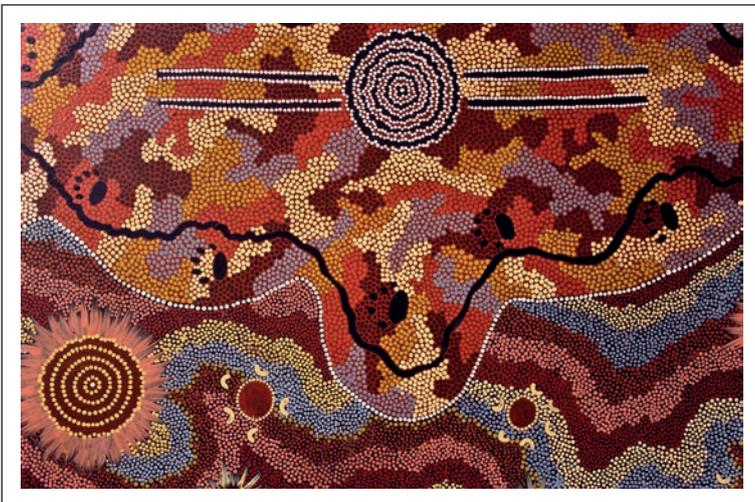
Maps

'Maps' have been a popular source of inspiration for artists, designers and craftspeople.

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

(a) Diagram, atlas, plan, navigate, legend, topography, terrain, journey, connecting, route...

(b)



(c)

“Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting on a map (but they all look that) I would put my finger on it and say, ‘When I grow up I will go there.’”

Joseph Conrad, *Heart of Darkness*, 1899.

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

Explore, develop and produce a design for a mural, large relief or three-dimensional outcome to be displayed in the entry area of the cartography society headquarters. The design should be based on the theme of ‘Maps’. You are required to produce scaled designs that explore the theme using appropriate materials.

(e) The use and creation of ‘maps’ can be found in the work of practitioners such as:

Harry Beck, Jasper Johns, Linda Gass, Paula Scher and Susan Stockwell.

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

[80]

Theme 7

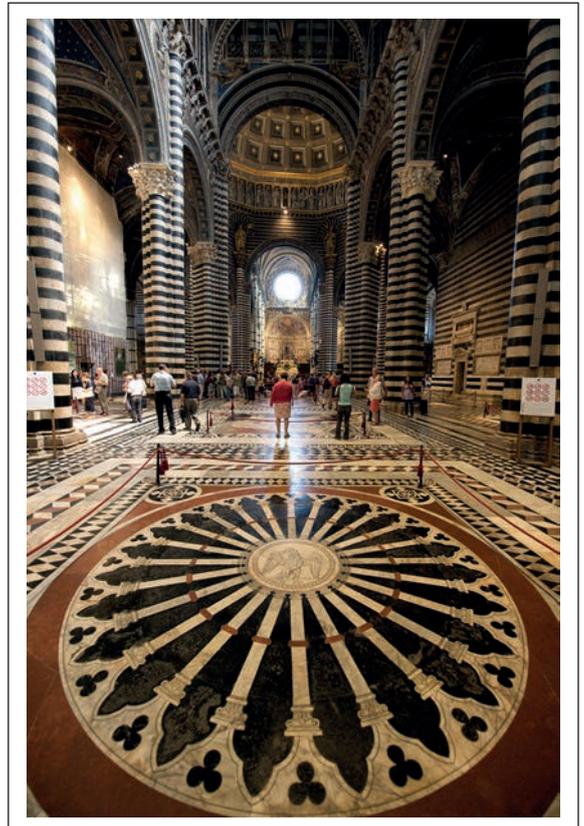
Black and White

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

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

(a) Contrast, monochrome, grey, tonal, opposing, polarities, clear-cut, night and day, dark and light...

(b)



(c)

“When you photograph people in colour, you photograph their clothes. But when you photograph people in black and white, you photograph their souls.”

Ted Grant, Canadian photographer.

(d) A film archive is offering commissions for art, design or craft in response to the following brief.

Explore, develop and produce artwork which will be used to highlight online access to a selection of the archive’s collection of ‘black and white’ films. You should produce design proposals that include examples of finished artwork.

(e) The use of ‘black and white’ can be found in the work of practitioners such as:

Günther Uecker, Bridget Riley, Glenn Ligon, Linda Colsh, Alexander McQueen and Kitamura Junko

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

[80]

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The classic 1/24th scale airfix Messerschmitt Me-109 plastic scale model kit – © CBW / Alamy Stock Photo, www.alamy.com; Vintage Vogue magazine cover – © Q68 / Alamy Stock Photo, www.alamy.com; Before the Parachute Opens. Artist: Crali, Tullio (1910-2000) – © Heritage Image Partnership Ltd / Alamy Stock Photo, www.alamy.com; London, UK. 12 March 2015. Hat with a nest and feathers. Press preview of the exhibition Alexander McQueen: Savage Beauty at the V&A in London – © Nick Savage / Alamy Stock Photo, www.alamy.com

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

Children watching an outdoor scene through a camera obscura. From A Ganot 'Natural Philosophy' London, 1887 – © World History Archive / Alamy Stock Photo, www.alamy.com; African tribal mask – © Mira / Alamy Stock Photo, www.alamy.com; Teniers, David the Younger (1610 - 1690), painting, Rocky Landscape, Museum Lazaro Galdiano, Madrid, Dutch, Flemish, 17th century – © INTERFOTO / Alamy Stock Photo, www.alamy.com; TORN BLUE DENIM JEANS KHARKIV UKRAINE 26 June 2012 – © Allstar Picture Library / Alamy Stock Photo, www.alamy.com

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The Balcony, Edouard Manet, 1868-1869; Razor wire – © I. Glory / Alamy Stock Photo, www.alamy.com; Mexico woman in traditional embroidered dress, Merida, Yucatan State, Mexico – © Keren Su/China Span / Alamy Stock Photo, www.alamy.com; Graffiti on original section of Berlin Wall at East Side Gallery in Friedrichshain in Berlin Germany – © Urbanmyth / Alamy Stock Photo, www.alamy.com

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

Dutch designer Iris van Herpen presents her fall/winter 2013/2014 collection during the Paris Haute Couture fashion week, in Paris, France, 1 July 2013 – © dpa picture alliance / Alamy Stock Photo, www.alamy.com; An Experiment on a Bird in the Air Pump, Joseph Wright 'of Derby', 1768; Richmond, Virginia, USA - November 20th, 2012: Cancelled Stamp From The United States Commemorating The First Moon Landing – © traveler1116, iStock, www.istockphoto.com; Evening view of the eight famous sites at Kanazawa in Musashi Province (Uyokanazawa hassshoyakei) #2 – © PARIS PIERCE / Alamy Stock Photo, www.alamy.com

From Page 12(b), clockwise from top right:

ITALY Lazio Rome Vatican City The Renaissance Pieta by Michelangelo in St Peter's Basilica. Mary holds Jesus after crucifixion – © Eye Ubiquitous / Alamy Stock Photo, www.alamy.com; Whistler's Mother, James Abbott McNeill Whistler, 1871; ROMANIA - CIRCA 1965: A stamp printed in the Romania, shows a European shorthair (Celtic shorthair), circa 1965 - © Sergey Kohl, Shutterstock Photo Library, www.shutterstock.com; Uros Indian Woman And Her Baby Being Carried In Traditional Papoose – © Sabena Jane Blackbird / Alamy Stock Photo, www.alamy.com

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

Historic Islamic compass for Mecca; 17th century sundial and Kiblah, Qiblah pointer – © Akademie / Alamy Stock Photo, www.alamy.com; Sculpture marking one end of the South West Coast Path National Trail on the seafont at Minehead, Somerset – © Stephen Dorey / Alamy Stock Photo, www.alamy.com; Aboriginal 'dot painting Australia – © Bill Bachman / Alamy Stock Photo, www.alamy.com; The Ambassadors, Hans Holbein, 1533

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

The Tournament, an installation consisting of giant chess pieces handcrafted by Spanish designer, Jaime Hayon – © Loop Images Ltd / Alamy Stock Photo, www.alamy.com; Italy, Tuscany, Sienna, historical centre UNESCO World Heritage, Duomo (Santa Maria Assunta Cathedral) – © Hemis / Alamy Stock Photo, www.alamy.com; Sharecropper 1952 Linoleum Elizabeth Catlett American United States of America – © Peter Horree / Alamy Stock Photo, www.alamy.com; My Fair Lady – © Photo 12 / Alamy Stock Photo, www.alamy.com

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