

AS Level in Art and Design H200/01–H206/01 Externally set task June 2018

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

Time allowed: 10 hours



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 theme 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.

	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

Spinning

‘Spinning’ has been a source of inspiration for artists, designers and craftspeople.

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

(a) Pirouetting, winding, coiling, curling, twisting, rotating, revolving, turning...

(b)



(c) Visit a local or national collection, exhibition or performance, which shows examples of spinning 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 either a craft or dance studio entitled 'Spinning'.

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

- the act or process of twisting fibers into yarn or thread
- to turn around rapidly, as on an axis
- a rapid turning or whirling motion
- the turning about on one foot or on the points of the toes, as in ballet dancing.

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 displayed at an art and craft festival on the theme of 'Spinning'. You may choose to select from the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Renato Giuseppe Bertelli, Continuous Profile of Mussolini, 1933
- Naum Gabo, Linear Construction No. 2, 1970–1971
- John Mason, Blue Figure, 2000
- Matthew Chambers, Ceramic works, 2016
- Fiona Cabassi, Heide Store Installation, 2012
- Alexander Calder, The Spinner, 1966
- Alexander Rodchenko, Spatial Construction no. 12, 1920
- Damien Hirst, Beautiful, pop, spinning ice creamy, whirling, expanding painting, 1995
- Sonia Delaunay, Rythme Coloré (Coloured Rhythm), 1946, in "Color Moves: The Art and Fashion of Sonia Delaunay,"
- Matthew Cooper, Illustration for the pop band Caribou, 2010.

Include a written preface for the mural considering its themes and meaning. You must also include plans for the display of information, at least one poster design and three possible alternative designs for the mural.

[80]

Theme 2

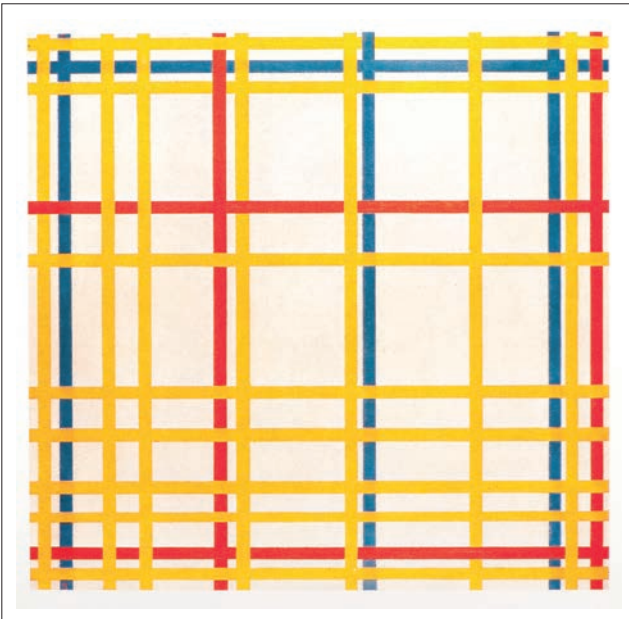
Lattice

'Latticework' has often been used by artists, designers and craftspeople.

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

(a) Framework, trellis, matrix, mesh, web, grille, network, pierced screen...

(b)



(c) Visit a local or national collection, place of interest, monument or building at which lattice and latticework can be used as a starting point. Based on research obtained from 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 design studio celebrating 'Latticework'.

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

- the structure of crossed wooden or metal strips usually arranged to form a diagonal pattern of open spaces between strips
- a window, gate, or the like consisting of such a structure
- an arrangement in space of isolated points in a regular pattern
- a partially ordered set.

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 art piece to be located in or on a public building on the theme of 'Latticework'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Christine Restall, Fantastical Landscapes
- Adelaïde Alsop Robineau, storage vessels with lattice designs
- Phyllida Barlow, Scaffolding Installations for the Tate Britain, 2014
- Al Loving, Wall Hangings
- Saul Bass, 'Vertigo' Film poster design, 1958
- Charles Rennie Mackintosh, Textile Designs
- Yves Saint Laurent, Dress, Part of the 'Mondrian Collection', 1965–1966
- Herzog and de Meuron, Design for Beijing Olympic Stadium, 2008
- Anish Kapoor and Cecil Balmond, ArcelorMittal Orbit, Queen Elizabeth Olympic Park, 2012
- Francine Houben of Mecanoo architecten, Library of Birmingham, 2013.

Include a written synopsis of your inspiration and themes used in the art piece which can be published on-site next to the finished work. You must also include plans for the design of the art piece, location research and three possible alternative designs.

[80]

Theme 3

Housekeeping

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

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

(a) Housework, cleaning, tidying, laundering, domiciliary, factotum, spring-cleaning...

(b)



(c) Visit a gallery, museum or collection which includes items or artefacts associated with housekeeping 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 a museum exhibition celebrating 'Housekeeping'.

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

- the undertaking of domestic tasks
- the maintenance of a house or domestic establishment
- the management, care or servicing of property and equipment of an industrial or commercial organisation
- the department of a hotel that is responsible for cleaning guests' bedrooms.

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 art, craft or design piece to be displayed at a local museum on the theme of 'Housekeeping'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Jennifer Collier, 'Singer' Sewing Machine
- Pablo Picasso, Woman Ironing, 1904
- Berthe Morisot, Hanging the Laundry out to Dry, 1875
- Mona Hatoum, No Way III, 1996
- James Rosenquist, Dishes, 1964
- Storage Jar (Pithos) with Octopus Design 1450–1400 BC (Ashmolean Museum Collection)
- Kitchen Sink Realism Posters of the 1950s and 1960s e.g. Look back in Anger
- Dirndl clothing, traditional dress worn in Germany and Austria
- Constant Puyo, Photograph of a French maid, 1906
- Dyson designs for vacuum cleaners
- Upstairs Downstairs, Original Television Drama Series created by London Weekend Television, 1971–1977.

Include a written guide to the art, craft or design piece considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the museum exhibit.

[80]

Theme 4

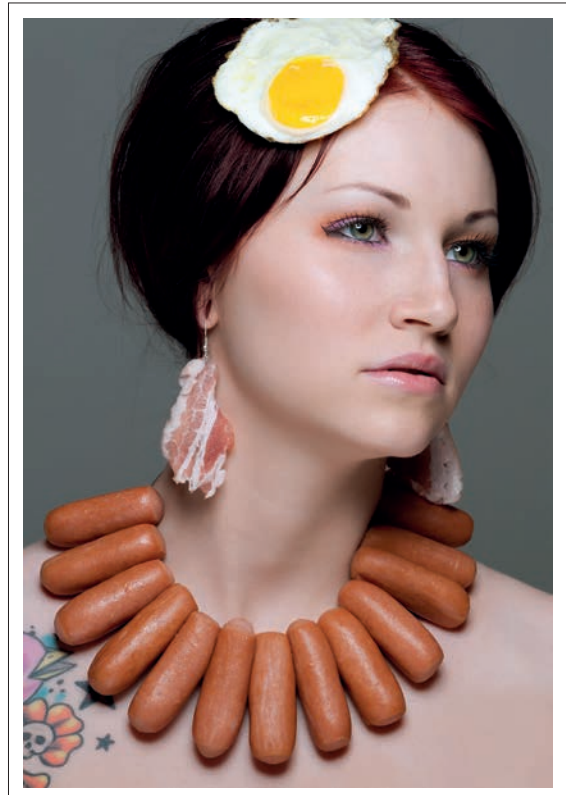
Breakfast

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

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

(a) Morning, continental, full English, cereals, snack, hot, cold, healthy options...

(b)



- (c) Visit a coffee shop, café or food retailer 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 inside or outside a coffee shop or café celebrating 'Breakfast'.
- (d) The following can be used as a definition for the word 'breakfast':
- a meal eaten in the morning
 - the first meal of the day
 - to eat or supply with breakfast
 - breakfast cereal, continental breakfast, full English breakfast.

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 gallery on the theme of 'Breakfast'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.
- Jean-Baptiste-Siméon Chardin, Still life of Kitchen Utensils, 1733–1734
 - Édouard Vuillard, Breakfast, 1894
 - Wayne Thiebaud, Breakfast, 1995
 - Henri Cartier-Bresson, Brasserie Lipp, 1969
 - Breakfast at Tiffany's, Film poster series, 1961
 - Packaging design for 'Kellogg's Cereals', 1906–2017.

Include a written guide to the exhibition considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the exhibition.

[80]

Theme 5

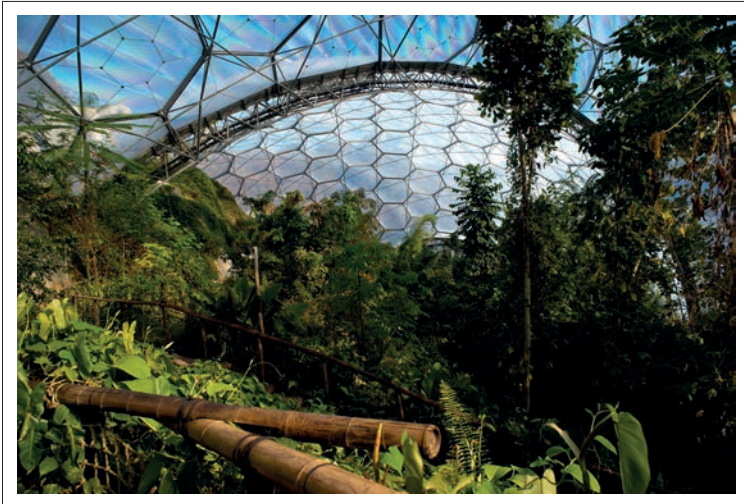
Green

'The colour green' has been interpreted by artists, designers and craftspeople in many interesting and unusual ways.

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

(a) Olive green, grassy, unripe, youthful, flourishing, healthy, organic, eco-friendly...

(b)



(c) Visit an exhibition, site-specific work or place of interest which includes examples of artworks on the theme of 'green' 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 an exhibition celebrating 'Green'.

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

- the colour of growing foliage
- not fully developed or perfect in growth or condition
- unripe; not properly aged
- unseasoned; not dried or cured
- the effect on the planet of human interference or mistreatment.

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 art piece to be displayed at a garden centre on the theme of 'Green'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Caroline Bell, Textile Artist, Leaf Imprint Works
- Toshiko Takaezu, Ceramic Artist, Glazed Works
- Ellsworth Kelly, Dark Green Curve 1, 1982
- Robert Smithson, Spiral Jetty, 1970
- Coca-Cola 'Life', Packaging and Advertising 2013–2017
- Alexander McQueen, Green Mix Bug Skull Scarf, 2005
- David Tress, Tywi Valley, 2000
- Staffordshire creamware pottery cauliflower teapot period c1760
- Romek Marber, Penguin Books, Crime Series.

Include a written guide to the artwork 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.

[80]

Theme 6

Stack

'Stacks, dumps or heaps' have been portrayed by artists, designers and craftspeople in many different ways.

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

(a) Heap, pile, load, mound, layer, tier, assemble, accumulation...

(b)



(c) Visit a local or national collection, gallery or site containing 'stacked items' 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 at an exhibition titled 'Stacked'.

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

- a more or less orderly pile or heap
- a large, usually conical, circular, or rectangular pile of hay or straw
- a set of shelves for books or other materials arranged compactly one above the other
- a number of chimneys or flues grouped together
- a vertical duct for conveying warm air.

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 displayed in a museum on the theme of 'Stacked'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Kirsty Whitlock, Textile Artist, work using discarded tickets
- Peter Voukos, Tientos, 1959
- Chakaia Booker, Acid Rain (Lluvia Ácida), 2001
- Nigel Hall, Southern Shade III, 2013
- Donald Judd, Untitled (Stack), 1967
- Tony Cragg, Stack, 1975
- Mimi Smith, Recycle Coat, 1993
- John Chamberlain, Nutcracker, 1960
- Claire Falkenstein, Sculptures and Jewellery
- Charles Jagger, Royal Artillery Memorial, 1921–1925.

Include a written guide to the mural considering its themes and meaning. You must also include plans for the display of information and at least one poster design advertising the mural.

[80]

Theme 7

Waterways

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

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

(a) Rivers, canals, streams, brook, estuary, branch, tributary, creek...

(b)



(c) Visit a river, canal or inland waterway 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 national waterways museum celebrating 'Waterways'.

(d) The following can be used as a definition for the words 'waterways':

- a river, canal or watercourse
- a navigable body of water, such as a river, channel, or canal
- a channel for vessels
- a small narrow river or continuous flow of liquid.

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 community arts organisation has asked you to create designs for an interior wall of a public building on the theme of 'Waterways'. You may choose to use some of the following as a source of inspiration. Alternatively, you may wish to research a different practitioner, context or source relevant to this theme.

- Sandra Meech, Textile Designs inspired by waterways
- James McNeill Whistler, The Grand Canal, Venice, c1880
- Michael Andrews, Source of the Thames, 1994–1995
- Mark Dion, Tate Thames Dig, 1999
- The Bridge on the River Kwai, Columbia Pictures, British Theatrical release poster, 1957
- E.H. Shepard, original illustrations for Wind In The Willows (Story by Kenneth Grahame), 1908
- Jerome K Jerome, Book Cover Images for 'Three Men in a Boat', 1889
- British Waterways, The Falkirk Wheel, 1999
- Ansel Adams, Snake River, 1942
- Inland Waterways Association, Promotional Material.

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 artwork, location research and three possible alternative designs.

[80]

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