



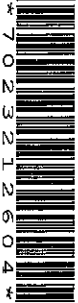
Oxford Cambridge and RSA

## GCSE (9–1) in Art and Design

J170/02–J176/02 Externally set task

**To be given to candidates on or after  
2 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 hours in duration.
- Time given to candidates for preparatory work can be determined by centres.

### INSTRUCTIONS TO CANDIDATES

- **There are five themes in this paper. You may choose any theme.**
- From your chosen theme choose any starting point from **(a)** to **(h)**.
- If you are taking Art, Craft and Design (J170), you **may** show evidence of one or more titles in your preparatory work; the artefact(s)/product(s)/personal outcome(s) may focus on just **one** title.
- During the 10 hours of supervised time, you are required to demonstrate your ability to refine your ideas and produce your artefact(s)/product(s)/personal outcome(s) that relate(s) to your preparatory work.

### INFORMATION

- The total mark for your preparatory work, artefact(s)/product(s)/personal 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 10 hours of supervised time.
- This document consists of **16** pages.

## Guidance for Candidates

You must choose **one theme** and produce both preparatory work and one or more artefact(s)/product(s)/personal outcome(s) based on your investigations of a relevant starting point from options **(a) to (h)**.

You will need to produce preparatory work relevant to your chosen specialism but you may use any starting point from which to begin your investigations.

If you are taking Art, Craft and Design (J170), you **may** show evidence of **one or more** titles in your preparatory work; the artefact(s)/product(s)/personal outcome(s) may focus on just **one** title.

Your preparatory work must be used to inform the artefact(s)/product(s)/personal outcome(s) during the 10 hours of 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 of supervised time.

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

- recorded your experiences and observations
- researched and explored your ideas
- used appropriate materials and techniques
- shown a critical understanding of sources
- selected and presented your preparatory studies and refined these into your artefact(s)/product(s)/personal outcome(s)
- identified and referenced all collected or sourced materials.

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 and showing critical understanding of sources.

Your work will be assessed against the following Assessment Objectives.

	<b>Assessment Objective</b>	<b>Marks</b>
<b>AO1</b>	Develop ideas through investigations, demonstrating critical understanding of sources.	<b>20 marks</b>
<b>AO2</b>	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	<b>20 marks</b>
<b>AO3</b>	Record ideas, observations and insights relevant to intentions as work progresses.	<b>20 marks</b>
<b>AO4</b>	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.	<b>20 marks</b>

## Theme 1

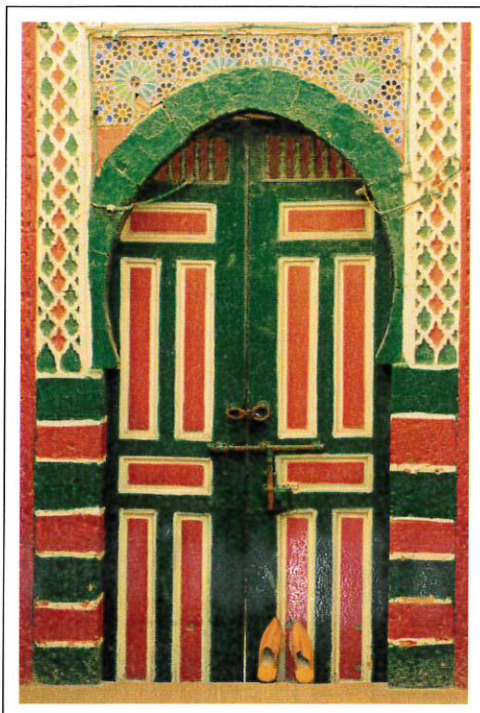
## Hinge

'Hinges and moveable joints' have been interpreted or used by artists, designers and craftspeople in many interesting or unusual ways.

Respond to **one** of the following: (a), (b), (c), (d), (e), (f), (g) or (h).

(a) *Joint, opening, closing, movement, rotate, revolve, turning point, mechanism, swivel, axis, pivot...*

(b)



- (c) In **Fine Art**, hinges and moveable joints feature in the work of many artists. These provide opportunities to study shape, form and structure but can also convey ideas about how hinges and moveable joints enable movement. Joseph Cornell, Lin Emery and Alexander Calder have all responded to this theme in different ways.
- (d) In **Graphic Communication**, hinges and moveable joints are integral in the work of many designers. Contextual material which could be investigated could include the pop-up books of David Hawcock and Matthew Reinhart and the packaging designs of Burgopak.
- (e) In **Photography**, hinges and hinged elements are popular subject matter for photographers and film makers. Examples of this can be found in the work of Lee Friedlander, Paul Strand and André Vicente Gonçalves.
- (f) In **Textiles Design**, interpretations of hinges and moveable joints have often featured in designs for both fashion and interiors. Examples of this can be seen in the work of Sophie Hulme, Kate Spade and Terry Lischka.
- (g) In **Three-Dimensional Design**, hinges and moveable joints have been used in three-dimensional designs. Examples of this can be found in the 'Anglepoise' lamp designed by George Carwardine and ceramics of Maria Kristofersson.
- (h) In **Critical and Contextual Studies**, artists, designers and photographers working in two and three dimensions have used hinges or hinged elements to display their work in a folded or concertina format. Examples can be found in the work of Louisa Boyd and Juanan Requena.

[80]