

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), in your preparatory work you can choose to show evidence of more than one title. Your artefact(s)/product(s)/personal outcome(s) can focus on one or more titles but must not focus on any titles not included in your preparatory work.

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.

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

Theme 1

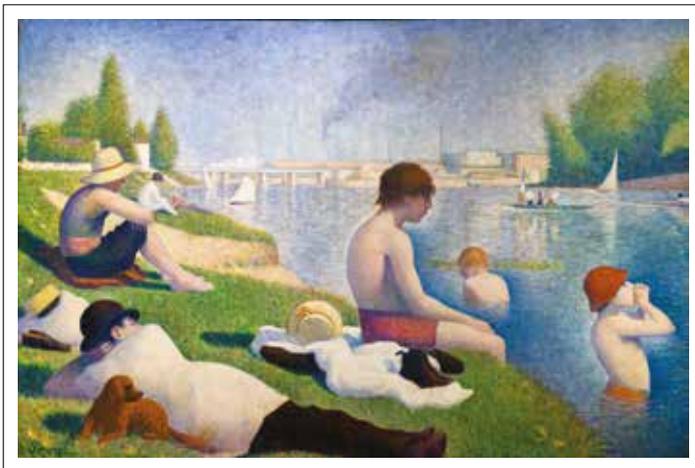
Hot weather

'Hot weather' has 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) Heatwave, sunshine, temperature, melting, ice cream, sun hat, sunglasses, swimming pool, desert, drought, global warming...

(b)



- (c) In **Fine Art**, hot weather has featured in the work of many artists. Examples of this can be found in the work of Georgia O’Keeffe, Georges Seurat, David Hockney and Simon Hennessey.
- (d) In **Graphic Communication**, hot weather has been interpreted in the work of many designers and provides a source of information that can be used to create a variety of design ideas. Weather forecast apps for mobile devices, meteorological website design and travel agent logos use hot weather symbolism in their imagery.
- (e) In **Photography**, hot weather provides photographers and filmmakers opportunities to record the environmental world around them. Examples of this can be found in the photography of Ansel Adams, Ivan Slosar, Sebastiao Salgado and NASA satellite imagery of the sun.
- (f) In **Textile Design**, hot weather has inspired the work of both interior and fashion designers. Quiksilver and Billabong create designs for surf and beachwear. Examples can also be found in the environmentally inspired textiles of Vicki Murdoch.
- (g) In **Three-Dimensional Design**, hot weather has provided a theme for the creation of objects with both function and form. El Lissitzky ‘Victory over the Sun’ and Peter Marino’s designs for the Louis Vuitton store in Paris both use the subject as inspiration. The theme was also central in ancient Aztec artefacts.
- (h) In **Critical and Contextual Studies**, artists working in a variety of formats and approaches have used hot weather as a thought-provoking starting point for their work. Examples can be found in the work of the St Ives School, Dame Barbara Hepworth and the seascapes of Joseph Mallord William Turner.

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Theme 2

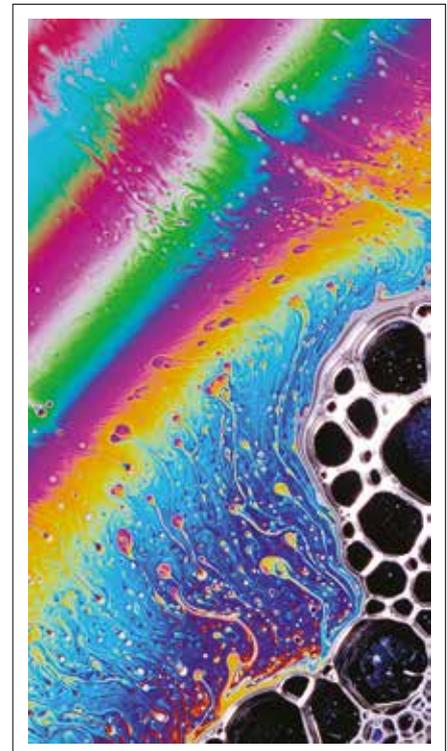
Laundry

The washing of clothes has 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) Washing, soap, pegs, basket, washing machine, laundrette, folded, washing powder, bubbles, clothes line, ironing...

(b)



- (c) In **Fine Art**, laundry has featured in the work of many artists, providing opportunities to depict the theme in a variety of ways. Examples can be found in the work of Edgar Degas, Natalia Goncharova, Catherine Kehoe and Albert Rutherston.
- (d) In **Graphic Communication**, laundry has provided a theme for designers to communicate visual ideas, messages and products. Examples can be found in the Robert Opie collection of packaging and branding, laundry care guides on garments and washing powder packaging.
- (e) In **Photography**, laundry has provided photographers opportunities to experiment with recording still-life compositions, interior design and fashion photography. Jeff Wall, Steven Pippin and Nigel Henderson have recorded this theme in a variety of different approaches.
- (f) In **Textile Design**, interpretations of laundry have often featured in designs for both fashion and interiors. Examples can be found in the work of Cat Rowe, Teresa Cole, and the collaborative work of Damien Hirst and Alexander McQueen. The quiltmakers of Gees Bend also use the laundry theme in the creation of their recycled textile designs.
- (g) In **Three-Dimensional Design**, the washing of clothes is used as inspiration and design brief for a range of products. Decorative surface and pattern can be found in the work of Claes Oldenburg and Guerra de la Paz, whilst Dyson provides examples of innovative product designs for household laundry appliances.
- (h) In **Critical and Contextual Studies**, photographers and artists working in two and three dimensions have used the theme of laundry, in the creation of their work. Joseph Beuys, Gerald Moira, Stuart Walton and William de Leftwich Dodge have all responded to this theme in different ways.

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Theme 3

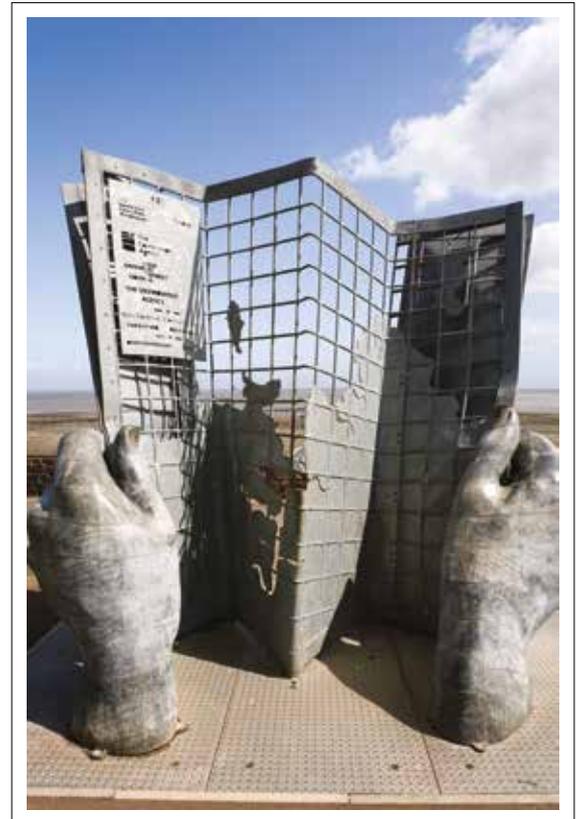
Maps

'Maps' 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) Road map, journey, treasure, compass, atlas, satellite, survey, drawing, contour lines, constellation, geography...

(b)



- (c) In **Fine Art**, maps have provided inspiration for many artists' work. Examples of this can be found in the work of Matthew Cusick, Mark Powell, Nikki Rosato and Karen O'Leary who have all responded to the theme in various different ways.
- (d) In **Graphic Communication**, designers and illustrators have often used maps to inspire both function and form in their work. The Transport for London tube map originally created by Fred Stingemore and later interpreted by Simon Patterson demonstrates function and art in the theme.
- (e) In **Photography**, maps have been represented and explored in the work of many photographers. Richard Long documented journeys through maps, photography and land art. Fay Godwin and Luis Dilger have also recorded imagery associated with the theme.
- (f) In **Textile Design**, maps are often featured in designs for both fashion and interior design. Examples can be found in the work of Mary Bryning, Susan Stockwell, Eszter Bornemisza and Neil Bottle.
- (g) In **Three-Dimensional Design**, maps are often used to create design ideas. Carla Erásquin Bayona and Jennifer Collier use maps in their three-dimensional creations. Examples can also be found in the GPS products of Garmin and Suunto.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to maps in different ways. Contextual material investigated could include work by Aboriginal land artists, the Boyle Family, the prints of Öyvind Fahlström and the book *Walking and Mapping: Artists as Cartographers (2013)* by Karen O'Rourke.

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Theme 4

Confectionery

'Confectionery' has 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) Sugar, sweets, honey, lollipop, chocolate, candy floss, sweet shop, pick and mix, wrappers, treat, tooth decay...

(b)



- (c) In **Fine Art**, confectionery and sweets feature in the work of many artists. Cynthia Poole, Lisa Milroy and Wayne Thiebaud have all used this theme to inspire their work.
- (d) In **Graphic Communication**, confectionery has provided a theme for designers to communicate visual ideas and messages. Alex Testere and Holly Exley have all created illustrations and designs linked to confectionery. Mars, Twix and Snickers also provide examples of logos for the theme.
- (e) In **Photography**, confectionery is represented in the work of many photographers. Cindy Sherman, Wendy Van Santen and Chuck Ramirez have recorded imagery associated with the theme.
- (f) In **Textile Design**, confectionery has featured in textile fabric designs for both fashion and interiors. Lucy Sparrow, Kirsty Whitlock and the designs of Jeremy Scott have used the theme for inspiration.
- (g) In **Three-Dimensional Design**, confectionery is used as inspiration for a range of three-dimensional products and designs. Examples of this can be found in the work of Peter Anton, Kollektiv Plus Zwei and Kyle and Liz von Hasseln.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to confectionery in different ways. Investigations could include the design work associated with confectionery branding and the photorealism paintings of Sarah Graham and Nanda Palmieri.

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Theme 5

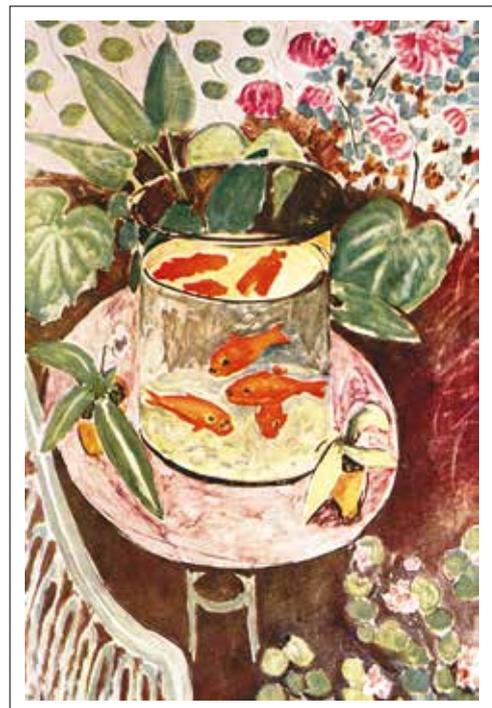
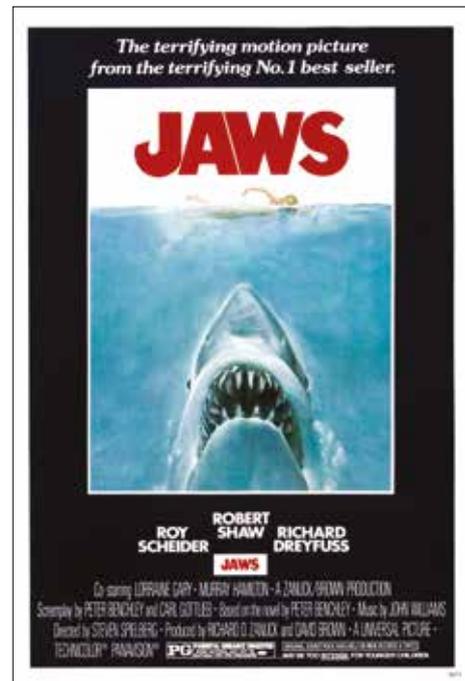
Aquatic life

'Aquatic life' has 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) Fish, bubbles, fish tank, seafood, jellyfish, seaweed, coral, aquarium, filter, ocean, submerged...

(b)



- (c) In **Fine Art**, aquatic life has featured in the work of many artists. Stanhope Forbes, Dame Barbara Hepworth and Eileen Agar have responded to this theme in different ways.
- (d) In **Graphic Communication**, aquatic life has been interpreted to create a range of illustrations, logos, brands and product packaging. Examples can be found in designs for Birds Eye, The Saucy Fish Co., the Miami Dolphins and Weird Fish.
- (e) In **Photography**, aquatic life provides a range of subject matter for many photographers and film makers. Jason deCaires Taylor, Andreas Franke, Shawn Heinrichs and Cody William Smith have all recorded imagery that interprets the theme.
- (f) In **Textile Design**, aquatic life subject matter has influenced and inspired the work for both fashion and interior designers. Examples can be found in the work of Iris van Herpen, Marian Jazmik, Sayuri Sasaki Hemann and the metal textile work of Kieta Jackson.
- (g) In **Three-Dimensional Design**, aquatic life has been used as inspiration for a range of three-dimensional designs. Examples of this can be found in the set design for the film 'The Life Aquatic', yacht design by Tim Heywood and jewellery creations by Van Cleef & Arpels.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to aquatic life in different ways. Examples can be found in the work of Sir Eduardo Paolozzi, the depictions of Poseidon in Greek mythology and the representation of Neptune in Roman mosaics.

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