



Oxford Cambridge and RSA

To be given to teachers and candidates
on or after 2 January 2025

GCSE (9–1) in Art and Design

J170/02–J176/02, Externally set task

June 2025

Time allowed: 10 hours



INSTRUCTIONS

- Choose **one** theme.
- From your theme, choose **one** starting point
- You must demonstrate your ability to refine your ideas and produce artefact(s)/products(s)/personal outcome(s) that relate(s) to your preparatory work.

Candidates 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. Those titles must be included in your preparatory work.

INFORMATION

- The total mark is **80**.
- The marks for each question are shown in brackets [].
- You will have time to plan and prepare your work before the ten hours of supervised time.
- This document has **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), 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

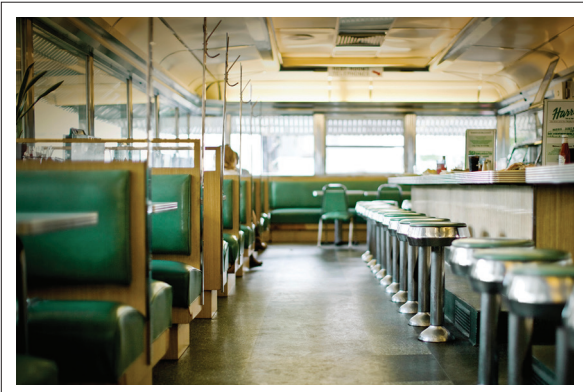
Dining Rooms

'Dining Rooms' 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) Table, chairs, plates, cutlery, glasses, mealtime, eating, table cloth, table manners, formal dining, social occasion...

(b)



- (c) In **Fine Art**, dining rooms have featured in the work of many artists. Examples of this can be found in the work of Edouard Vuillard, Leroy Campbell, Marie-Louise Roosevelt Pierrepont, Florencia Del Fabbro and Alice Mumford.
- (d) In **Graphic Communication**, dining rooms have provided a theme for the work of many designers. The still life illustrations of Angelo Dolojan explore objects that relate to the theme. Brand identification and marketing designs for celebrity chef restaurants including Gordon Ramsay Group, Pharmacy 2 and London Steakhouse Company all provide examples of the theme.
- (e) In **Photography**, dining rooms provide photographers and film makers opportunities to record social interactions, family events and celebrations. Sarah Jones, Jan Groover and Elliott Kaufman use still-photography, whilst contemporary television soap dramas and film sets, such as Titanic, often use the dining room as a main focal point during filming.
- (f) In **Textile Design**, dining rooms have inspired both interior and fashion designers. William Morris created block print designs for both table linen and dining room wallpaper, whilst contemporary designers Le Jacquard Français and Orla Kiely use colour and pattern in their designs. Fashion designers Anthony Sinclair and Tom Ford have also considered the theme when creating designs for formal dinner wear.
- (g) In **Three-Dimensional Design**, dining rooms have provided a theme for the creation of objects with both function and form. The Art Deco movement, the furniture and interior designs of Le Corbusier, Alex Dauley and Ikea all provide examples. The designers for Cream Cornwall, Fornasetti and Alessi have all created a range of tableware and cutlery associated with the theme.
- (h) In **Critical and Contextual Studies**, artists working in a variety of formats and approaches have used dining rooms as a thought-provoking starting point for their work. Patrick Caulfield, John Holyfield and Jonathan Leaman have responded to this theme in different ways. Da Vinci's 'The Last Supper' and Edward Hopper's 'Nighthawks' also provide opportunities for critical investigation.

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Theme 2

Movies

'Movies' 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) Cinema, motion-picture, film-industry, studio, set design, costumes, lighting, acting, film stars, camera, cinematography...

(b)



- (c) In **Fine Art**, movies have featured in the work of many artists providing opportunities to depict the theme in a variety of ways. William Roberts, Richard Hamilton, Mary Blair and Greg Breda have responded to the theme, whilst Kieran Belshaw and Ken Taylor have created original artwork used for movie posters.
- (d) In **Graphic Communication**, movies have provided designers opportunities to communicate visual ideas, messages and other marketing products. The film 'Helvetica', about graphic design and typography could be investigated, whilst other examples include the collages of Sir Eduardo Paolozzi, Mimmo Rotella and the movie poster designs of Saul Bass, Brent Rollins and Diwakar Karkare.
- (e) In **Photography**, movies have provided photographers opportunities to experiment with artistic and technical imagery. Examples of which can be found in the work of August Sander, Robert Richardson and Nigel Henderson. Mandy Walker and Charlotte Bruus Christensen, have also responded to the theme in a variety of movies.
- (f) In **Textile Design**, designers such as Colleen Atwood, Walter Plunkett and Judianna Makovsky have created costumes for movies. Movies have also provided inspiration for fashion designers creating specific garments for iconic movies such as the James Bond franchise, *Barbarella* and *Breakfast at Tiffany's*.
- (g) In **Three-Dimensional Design**, movies have provided inspiration for a range of merchandise and marketing products associated with film. The Star Wars media franchise and the series of Harry Potter films also include set designs by John Barry, Christine Jones and Norman Stuart Craig.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have used the theme of movies, in the creation of their work. Peter Blake, Tim Okamura and Salvador Dali have responded to this theme in different ways. Francisco Goya, Nick Gentry and M. C. Escher's work has also provided inspiration for a number of movies.

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Theme 3

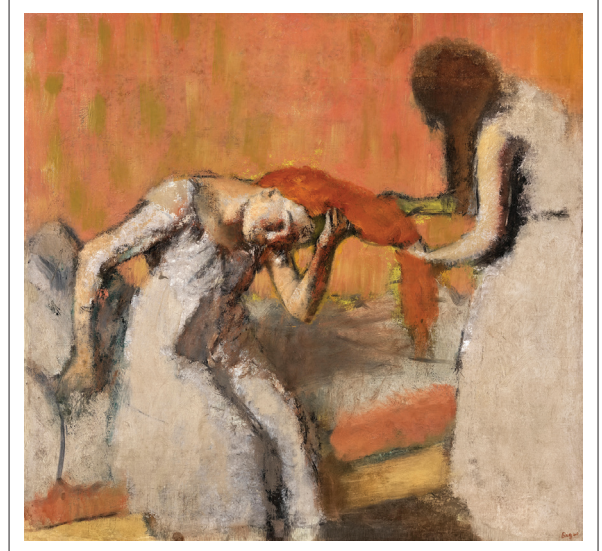
Hair

'Hair' has been interpreted or portrayed 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) Brush, hair-dryer, hair-dresser, barbers, scissors, hair style, wig, shampoo, fur, follicle, root...

(b)



- (c) In **Fine Art**, hair has featured in the work of many artists. The theme creates opportunities to study texture and colour. Examples of this can be found in the work of Dante Gabriel Rossetti, Nettie Wakefield, Chris Ofilii and Christian Chapman who have all responded to the theme in various ways.
- (d) In **Graphic Communication**, designers and illustrators have often used the theme of hair to inspire both packaging and product designs. Contextual materials which could be investigated might include Gerrel Saunders' 'Skull Girl' animation, David Callow's hair typography, the logo and branding for hair care products, salons and barbershops.
- (e) In **Photography**, hair has been represented and explored in the work of many photographers. Lee Jeffries, J. D. Okhai Ojeikere, Nagi Noda and Joel Santos have recorded portrait imagery associated with the theme, whilst film makers Alex Styles and Simon Songhurst have both created a range of images for fashion clients.
- (f) In **Textile Design**, hair often features in designs for both fashion and costume. Alix Bizet, Sheena Liam and Emma Yeo have created design ideas and millinery on the theme. Examples of the theme can also be found in traditional Native American and Ukrainian headdress.
- (g) In **Three-Dimensional Design**, objects, artefacts and products have often been designed around the theme of hair. Examples can also be found in the work of Kerry Howley, Victorian plaited hairwork jewellery and the sculptural designs of Yuanxing Liang, Yuni Kim Lang and Jessica Wohl.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to hair in different ways. Contextual material investigated could include Peter Paul Rubens' 'Samson and Delilah', John Everett Millais' 'The Bridesmaid', drawings by Hong Chun Zhang and illustrations by Saitemiss.

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Theme 4

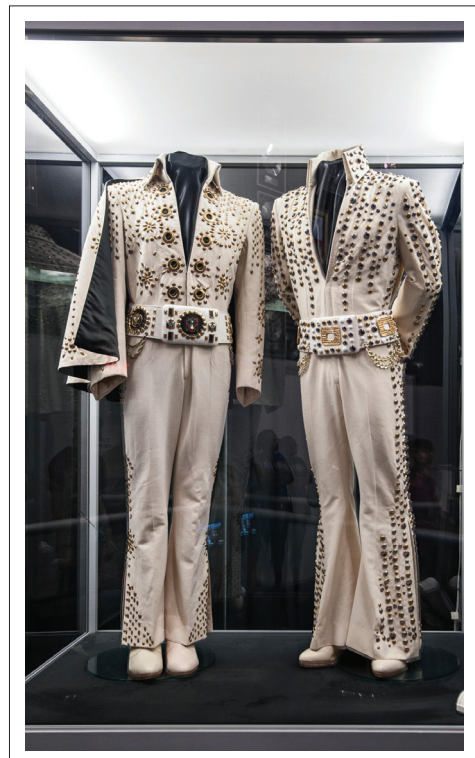
Music

'Music' 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) Instrument, vocal, orchestra, choir, dance, pop, band, performance, download, rhythm, harmony...

(b)



- (c) In **Fine Art**, music features in the work of many artists. Wassily Kandinsky, Edward Burra, Rebecca Horn, Ernie Barnes and Suzanne Clark have all used this theme to inspire their work.
- (d) In **Graphic Communication**, music has provided a theme for designers to communicate visual ideas and messages. Brian Cannon, Storm Thorgerson, Paula Scher and Peter Saville have created illustrations and designs for album covers. Examples of logos for music streaming services include Spotify, Apple Music and Deezer.
- (e) In **Photography**, music is represented in the work of many photographers. David Bailey, Irving Penn and Masayoshi Sukita recorded iconic images of musicians and performers. Michael Spencer Jones, Malick Sidibé and Pennie Smith have also recorded imagery associated with the theme.
- (f) In **Textile Design**, music has featured in textile fabric designs for both fashion and interiors. In the seventeenth century, European tapestries often portrayed music as a central theme of their design. The contemporary textile work of Faith Ringgold and costume designs by Maria Bjornson and Alexandra Byrne could also be investigated.
- (g) In **Three-Dimensional Design**, music is used as inspiration for a range of three-dimensional designs and products. Examples of this can be found in the architecture of the Sydney Opera House in Australia, Royal Albert Hall in London and the work of Julie Borden. Musical instrument designers could include Gibson, Fender and Steinway & Sons.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to music in different ways. Examples can be found in the work of Henri de Toulouse-Lautrec, Bartolomeo Bettera, Ben Nicholson and Cildo Meireles.

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Theme 5

Construction

'Construction' 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) Building site, scaffolding, concrete, crane, girders, shovel, bricks, hard hat, assemble, composition, structure...

(b)



- (c) In **Fine Art**, interpretation of construction has featured in the work of many artists. Naum Gabo, Barbara Hepworth, Gwyneth Leech, Jim Dine and The Singh Twins have responded to this theme in different ways.
- (d) In **Graphic Communication**, construction has been interpreted to create a range of logos and marketing material. Examples can be found in designs for JCB, CAT, Aggregate Industries and the logos of builders' merchants. Examples of the theme can also be found in architectural blue prints, plans and symbols.
- (e) In **Photography**, construction provides a range of subject matter for many photographers and film makers. Margaret Bourke-White and Ilit Azoulay have recorded imagery that interprets the theme. Charles Ebbets, Daniel Hewitt and Brendan Neiland have recorded and used images of construction and architecture in their work.
- (f) In **Textile Design**, the theme of construction has influenced and inspired the work for both fashion and interior designers. Examples can be found in the architectural work of Debbie Smyth, Do Ho Suh and Harriet Popham. Priyal Garg, Beate Karlsson and Issey Miyake both create designs for fashion and constructed weave.
- (g) In **Three-Dimensional Design**, construction has been used as inspiration for a range of three-dimensional designs. Examples of this can be found in the architectural design of Sir Norman Foster, Eladio Dieste, Charles LaVigne and Philip Cox. 3D concrete printers are used in sustainable construction techniques and Caterpillar Incorporation provide examples of products associated with the theme.
- (h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to construction in different ways. Examples can be found in the work of Kurt Schwitters, Moshe Safdie, Juan Gris, Cornelia Parker and Charlotte Posenenske.

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END OF QUESTION PAPER

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