

Pearson Edexcel Level 1/Level 2 GCSE (9–1)

June 2019

Period of sustained focus: 10 hours

Paper Reference **1AD0/02**

Art and Design

Component 2: Externally Set Assignment

You do not need any other materials.

Instructions to teachers

This paper should be given to the teacher-examiner AS SOON AS IT IS RECEIVED in the centre in order to plan for the candidates' preparatory study period. The paper will also be available on the Pearson Edexcel website each year in January.

The paper may be given to candidates any time after its release, at the centre's discretion. Candidates then undertake investigations and development under informal supervision. There is no prescribed time limit for the preparatory study period.

The final ten-hour period of sustained focus may take place over multiple sessions (a maximum of four within three consecutive weeks) and must be conducted under formal supervision. The ten-hour period of sustained focus should not include teacher direction, demonstration, preparation of workspaces or materials, clearing or storage of work.

Instructions to candidates

This paper contains the theme and suggested starting points to be used in the preparatory study period and the period of sustained focus. You are advised to read the whole paper.

This paper contains the Externally Set Assignment for the following:

1AD0/02	Art, Craft and Design
1FA0/02	Art and Design (Fine Art)
1GC0/02	Art and Design (Graphic Communication)
1TE0/02	Art and Design (Textile Design)
1TD0/02	Art and Design (Three-dimensional Design)
1PY0/02	Art and Design (Photography)

Turn over ►

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Candidate guidance

Your teacher will be able to teach, guide and support you as you prepare your personal response. You may also complete preparatory work without direct supervision.

The preparatory study period

The preparatory study period begins when you receive this paper and continues up until the start of the period of sustained focus.

You should develop your response to the theme in a personal and creative way, developing, refining and recording your ideas towards the final outcome(s).

The period of sustained focus

The period of sustained focus consists of **ten hours** working under supervised examination conditions in an appropriate studio setting. Teachers will be able to support you with matters such as working space, materials and equipment. However, teachers will not be able to give you feedback about your work in progress or suggest how you might improve or develop your outcome(s).

During the ten-hour period of sustained focus, you will produce your final outcome(s), based on your preparatory studies, in response to the Externally Set Assignment theme. The period of sustained focus may take place over more than one session. You will not be able to access any of your work outside of these sessions. Once the ten-hour supervised sustained focus period has ended, you will not be able to add to or alter any of your work.

Your teacher will inform you of the dates and times when you will complete your ten hours of unaided work for the Externally Set Assignment.

The Externally Set Assignment is worth 40% of the GCSE.

Exploring and developing the theme

Your work for this Externally Set Assignment should be based on the theme given in this paper.

The theme this year is:

Reflection

You should discuss your ideas with your teacher before deciding how to respond to the theme. Your work will be marked according to how well you have shown evidence of the four Assessment Objectives.

The four Assessment Objectives are:

- develop ideas through investigations, demonstrating critical understanding of sources
- refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes
- record ideas, observations and insights relevant to intentions as work progresses
- present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

You should use the knowledge, skills and understanding you have learnt to show your progression along your creative journey.

Suggested starting points

The starting points on the following pages are suggestions to help you think about possible ideas, ways of working and your personal creative approach to this year's theme. You should read through **the whole paper** before you start your preparatory work, as any section may provide you with ideas.

You may prefer to use a starting point of your own and explore and respond to other artists, designers and craft workers to help you develop your response to the theme '**Reflection**'.

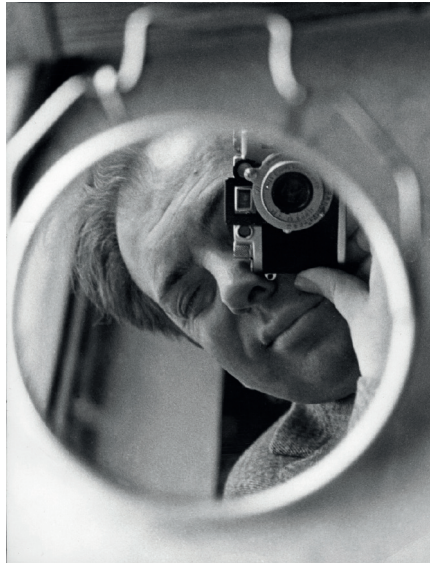
Further contextual references for this paper can be found at:

<http://qualifications.pearson.com/en/home.html>

Reflection – people

Reflection can be explored through the way a material or technique is used.

Ando Gilardi has used a mirror to frame his shot when making a self portrait.



Ando Gilardi
Self Portrait
photograph

Piet Van Den Boog has applied oil paint using expressive brush strokes and rust to create this portrait.



Piet van den Boog
The Face Forgives the Mirror
painting

Artists sometimes depict people who are described as daydreaming, contemplative or pensive. A self-portrait can reflect an artist's own physical appearance and/or emotions.

The human figure has inspired artists, craft workers and designers. **Rosie James** has used delicate threads to outline figurative shapes in a crowd.

In her sculpture **Käthe Kollwitz** has reflected the strong emotion people feel as they protect others.



Rosie James

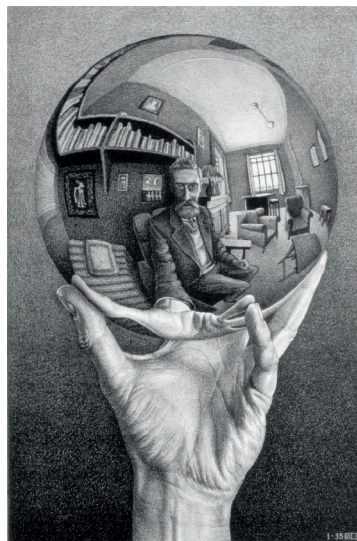
Tourists Contemplating the British Museum
textile



Käthe Kollwitz

Tower of the Mothers
sculpture

A reflective or mirrored surface can show an accurate or distorted image. In his print **M. C. Escher** uses a sphere to show himself and his surroundings.



M. C. Escher

Hand with Reflecting Sphere
print

Here are some other suggestions that may stimulate your ideas:

- meditative
- impulsive
- likeness
- shimmer
- exaggerated

Using one of the above starting points, or starting points of your own, develop your ideas to produce a personal response to the theme '**Reflection**'.

Reflection – man-made

Mass-produced objects can be used to create imaginative still life images. **Kate Brinkworth** has focused on the reflective qualities of glass.



Kate Brinkworth
Golden Coca-Cola
painting

Old possessions can trigger memories of the past. **Dieter Klein's** photograph shows a variety of discarded objects.



Dieter Klein
Peugeot, 1928
photograph

Artists, designers and craft workers often embrace new technology.

The design of the Wassily Chair reflects the **Bauhaus** idea of simplified form and mass production.

The invention of the 3D printer inspired the fashion design group **threeASFOUR** to produce a dress that reflects their interest in technology.

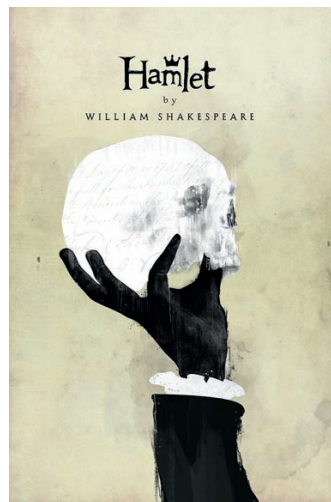


Marcel Breuer
Wassily Chair
product design



threeASFOUR
Quantum Vibrations Collection
fashion design

Artists, designers and craft workers can use music, literature, and film as a source of inspiration for their artwork.



Chris Hall
Hamlet (2013)
graphic design

Here are some other suggestions that may stimulate your ideas:

- narratives
- replica
- neglect
- recycled
- deflect

Using one of the above starting points, or starting points of your own, develop your ideas to produce a personal response to the theme '**Reflection**'.

Reflection – environment

Artists, designers and craft workers use light and colour to illuminate spaces and enhance our environment. In her photograph **Catherine Yass** captures the light reflecting in an empty hospital corridor.



Catherine Yass
Corridors
photograph

The dome of the Reichstag building in Berlin uses mirrors and glass to create an amazing 360-degree view of the city.



Norman Foster
Reichstag Dome
architecture

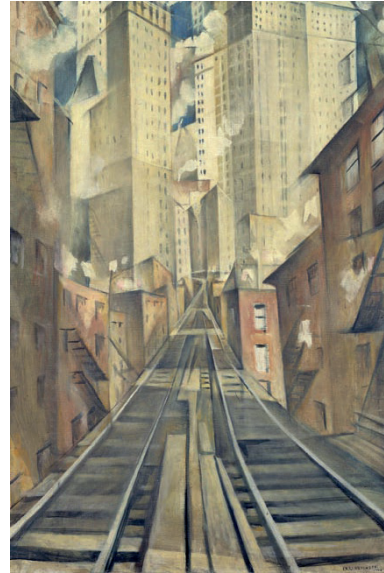
Reflective materials in the environment provide visual inspiration.

Murals can reflect historical, political, social and community events.

A visit to a particular place can be a source of inspiration. **Katharine Morling** made a series of ceramic containers after a visit to a museum. **Christopher Nevinson's** painting is a reflection on life in the city.



Katharine Morling
Upon Reflection
ceramics



Christopher Nevinson
The Soul of the Soulless City
painting

Some maps can provide more than just geographical information. **Hennie Haworth's** hand-drawn map incorporates information about the city.



Hennie Haworth
Map
illustration

Here are some other suggestions that may stimulate your ideas:

- facade
- demonstration
- polished
- radiate
- positive and negative

Using one of the above starting points, or starting points of your own, develop your ideas to produce a personal response to the theme 'Reflection'.

Reflection – natural world

The light reflecting from the sun and moon can make places look dramatically different as the day becomes night. **Alice Gur-Arie** has captured the reflected light from a harvest moon.



Alice Gur-Arie
Harvest Moon
photograph

Wildlife habitats are a source of inspiration for artists, designers and craft workers. **John Ruskin's** painting is made up of a range of carefully observed marks, depicting the delicate ferns and flowing water.



John Ruskin
Rocks and Ferns in a Wood at Crossmount, Perthshire
painting

Reflective qualities of water seen in the natural world can provide a rich source of visual imagery.

Animals, insects and birds often closely resemble others in their species. In this painting by **John James Audubon** the bright birds appear almost identical to one another.

Repeating patterns inspired by nature have been used to create this intricately embroidered Kimono.

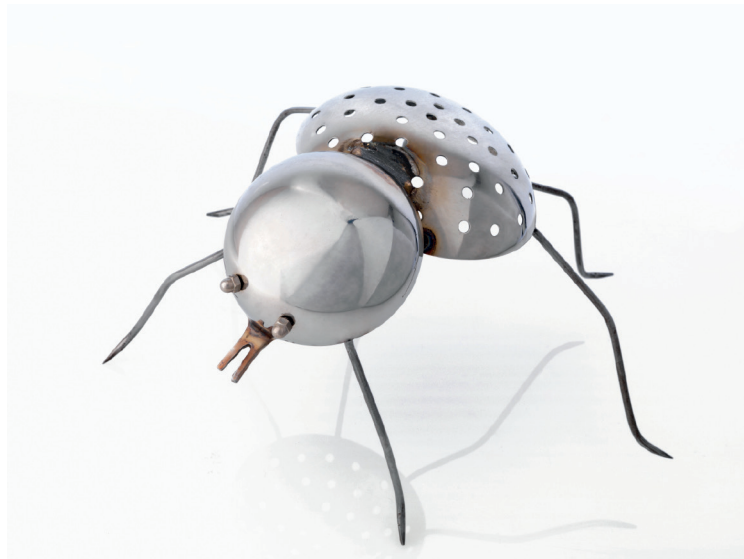


John James Audubon
Carolina Parakeet
painting



Woman's Kimono
Edo Period (1600-1868)
textile

Artists and designers imaginatively reuse objects. In this sculpture, **Lawrie Simonson** has been inspired by the shape of metal objects to mimic the form of an insect.



Lawrie Simonson
The Insect
sculpture

Here are some other suggestions that may stimulate your ideas:

- echoes
- time of day
- shadow
- erosion
- life cycle

Using one of the above starting points, or starting points of your own, develop your ideas to produce a personal response to the theme '**Reflection**'.

Ando Gilardi, self portrait, c.1957 (b/w photo) / Photo © Fototeca Gilardi/Ando Gilardi / Bridgeman Images

By permission of: Piet van den Boog

Source from: <https://www.mrxstitch.com/rosie-james/rosie-james-tourists-contemplating-the-british-museum/>

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M.C. Escher's 'Hand with Reflecting Sphere' © 2018 The M.C. Escher Company - The Netherlands. All rights reserved. www.mcescher.com

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Image: 'The Soul of the Soulless City ('New York - an Abstraction', © Christopher Richard Wynne Nevinson, Tate Gallery

©? ? Hennie Haworth

Harvest Moon, 2016 (photograph), Gur-Arie, Alice / Private Collection / Bridgeman Images

Study of rocks and ferns in a wood at Crossmount, Perthshire, 1843 (w/c on paper), Ruskin, John (1819-1900) / Abbot Hall Art Gallery, Kendal, Cumbria, UK / Bridgeman Images

Carolina Parakeet, from 'Birds of America', 1829 (coloured engraving), Audubon, John James (1785-1851) / Victoria & Albert Museum, London, UK / Bridgeman Images

Woman's Kimono, Edo Period (1600-1868) (silk with metallic threads), Japanese School, (19th century) / Indianapolis Museum of Art at Newfields, USA / John Herron Fund / Bridgeman Images

The Insect, 1996 (metal), Simonson, Lawrie (Contemporary Artist) / Private Collection / Bridgeman Images