



GCSE – **NEW**



W18-C650U20-1

C650U20-1 – C656U20-1



ART AND DESIGN

Component 2

Externally Set Assignment

This assignment paper must not be released to teachers or candidates until 2 JANUARY 2018

PREPARATORY STUDY PERIOD

*The internal start and finish dates of the preparatory study period are to be determined by the centre. The centre **must** take into account the scheduling of the **10 hour** sustained focus work and the **31 May** deadline for the submission of internally assessed marks to WJEC.*

SUSTAINED FOCUS WORK

10 hours under supervised examination conditions

- Sessions **must** be recorded by the centre.
- Work produced during this period **must** be clearly identified in the submission.
- Candidates should take all preparatory material into the supervised sustained focus work sessions.
- Candidates are **not** permitted to add to their preparatory or sustained focus work outside the designated 10 hours of supervised sessions.

ADDITIONAL MATERIALS

- Appropriate art, craft and design materials and equipment;
- Compulsory authentication documentation, which includes a creative statement.

INSTRUCTIONS TO CANDIDATES

- This paper contains **15** possible assignments. **Choose ONE assignment only.**
- There are **5** assignments based on themes, **5** assignments that include visual stimuli and **5** assignments based on written briefs, all of which cover the following titles:

Art, Craft & Design
Art and Design (Fine Art)
Art and Design (Graphic Communication)
Art and Design (Textile Design)
Art and Design (Three-Dimensional Design)
Art and Design (Photography)
Art and Design (Critical & Contextual Studies).

INSTRUCTIONS TO CANDIDATES (CONTINUED)

Chosen Titles

- If your chosen title is Art, Craft and Design, you may work in any discipline(s) associated with any of the other listed titles.
- If you have chosen any of the other titles, you **must** work in the disciplines related to your title. For example, if you are entered for Textile Design, you should work predominantly through the medium/discipline of Textiles.
- If your work is mainly digital, for example in Graphic Communication or Photography, you are reminded that you **must** provide clear evidence of creative thinking through every significant stage of the development process.
- You may devise briefs or client driven scenarios for any of the assignments, which may be applied in the context and discipline you are working within. In such circumstances, you should consult with your teacher, to assure the suitability of such briefs and access to resources, etc.
- If you are entered for Three-Dimensional Design you should take account of utilitarian and functional, as well as aesthetic considerations. Outcomes may take the form of finished pieces, prototypes or full size or scale models. They can be one-off pieces or capable of small batch or mass production.

Preparatory Study and Sustained Focus Periods

- The preparatory study period and sustained focus work will be monitored by the centre to ensure that all of your work is entirely your own. You **must** take all preparatory material, which you are considering submitting, to the place where you will be working when you begin the 10 hour focus period. You will not be allowed to add to your preparatory work once the 10 hour sustained focus work has begun.
- The 10 hour sustained focus period **must** be properly planned. This advance planning should be undertaken by each candidate in close consultation with the teacher. The planned period(s) **must** take account of organisational factors that might include resources, equipment, workspace that will be required and the time taken to carry out the various procedures and associated processes such as washing, printing, cleaning, drying and firing etc. As necessary, the 10 hour period should be split into shorter periods to allow supplementary work, such as the preparation of screens, the drying of clay work and the cutting of mount boards to take place outside the 10 hour period.
- The 10 hour sustained focus period should make best use of a range of your abilities so that it is a valid test of important competencies and represents a suitably high level of challenge. It is **not** desirable that narrow or relatively undemanding tasks such as the labelling or mounting of work or digital printing of photographs should occupy much, or any, of the time allocated.
- Once you have started your sustained focus work under supervised examination conditions, the work you produce, including all of your preparatory material will be retained by the centre. You will **not** have access to any of this work outside the designated sustained focus work sessions.
- At the conclusion of the preparatory and focus periods of work you should select, present and evaluate your material and submit it for marking by the centre. Your response should enable you to demonstrate your ability to develop a sustained line of reasoning that is relevant, well-evidenced and coherent.
- You are not allowed access to any other student's preparatory materials.

Preparation for assessment

- You are required to explain how you have dealt with the assignment in the 'My Creative Statement' document. This should be presented with your work, as it may be beneficial to the moderation process and will be referred to when it is assessed.
- Remember to **sign and date** the **authentication** section of the 'My Creative Statement' document to verify that you are submitting entirely your own work or give appropriate exceptions.
- Each piece of work **must** be clearly identified with centre and candidate names and numbers. The work you produce during the sustained focus periods must be identified in the submission.

INFORMATION FOR CANDIDATES

- The Externally Set Assignment is worth 40% of the total marks for GCSE.
- The outcome does not have to be a finished piece of work but you should have completed enough to demonstrate your ability to take the assignment through to a resolved conclusion. If you are entered for more than one title you **must** undertake a different assignment for each one.
- All second-hand source material must be properly acknowledged. Do not plagiarise and remember to use support material inventively and resourcefully. If you are including work which is **not** entirely your own, such as quotes and images produced by others, it is **essential** that each of these is specifically identified and acknowledged within your work, or as an exception in the authentication documentation. Failure to disclose exceptions can have serious consequences.
- You should record your ideas, observations, insights and independent judgements, not only in visual terms, but also through written commentary. You may use annotation or more extended forms of writing to show how you have met any one, or any combination, of the assessment objectives. Your style of writing should be suitable for purpose, legible, clear and coherent and you should use specialist vocabulary where appropriate.

GUIDANCE FOR CANDIDATES

- Your work will be marked against the four assessment objectives (see the table below). There is also helpful guidance in the 'Assessment Objective Checklist for Students' and the indicative content, relating to the kinds of evidence you should provide for each assessment objective specific to the title you are entered for. You will find the 'Assessment Objective Checklist for Students', indicative content documents and mark schemes in the Sample Assessment Materials, and as separate documents, available on the website. The assessment objectives checklist and indicative content apply to both your Portfolio and the Externally Set Assignment. You should refer to this information at the start and during the process of your work. You should check that you have provided evidence across the assessment objectives and that this is clearly demonstrated and presented in your assignment.

AO1 Critical understanding	Develop ideas through investigations, demonstrating critical understanding of sources.
AO2 Creative making	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
AO3 Reflective recording	Record ideas, observations and insights relevant to intentions as work progresses.
AO4 Personal presentation	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Themes

The following five thematic assignments are designed for you to explore your own ideas. Your ideas should be informed by investigative, contextual study of historical and contemporary art, craft and design as well as from your own personal research and other references.

Select ONE of these themes and make a visual and/or tactile response that shows you have explored and experimented with a range of materials and processes that are relevant to your chosen area of study.

On the last page of this assignment paper there is a list of artists, craftspeople and designers. This list may provide some useful starting points for your research and creative ideas, which might relate to your chosen Theme, Visual Assignment or Written Brief. However, you do not have to use this list and may prefer to choose appropriate references of your own.

You should develop your assignment in the form of a personal response, a specific design brief or another suitable approach.

If you do not want to work with any of these themes, go on to the following section, Visual Assignments.

1. Messages
2. Wild
3. In between
4. Ordinary
5. Connections

Visual Assignments

The following five images and prompts are designed for you to explore your own ideas. Your ideas should be informed by investigative, contextual study of historical and contemporary art, craft and design as well as from your own personal research and other references.

Select ONE of these assignments to make a visual and/or tactile response that shows you have explored and experimented with a range of materials and processes that are relevant to your chosen area of study.

On the last page of this assignment paper there is a list of artists, craftspeople and designers. This list may provide some useful starting points for your research and creative ideas, which might relate to your chosen Theme, Visual Assignment or Written Brief. However, you do not have to use this list and may prefer to choose appropriate references of your own.

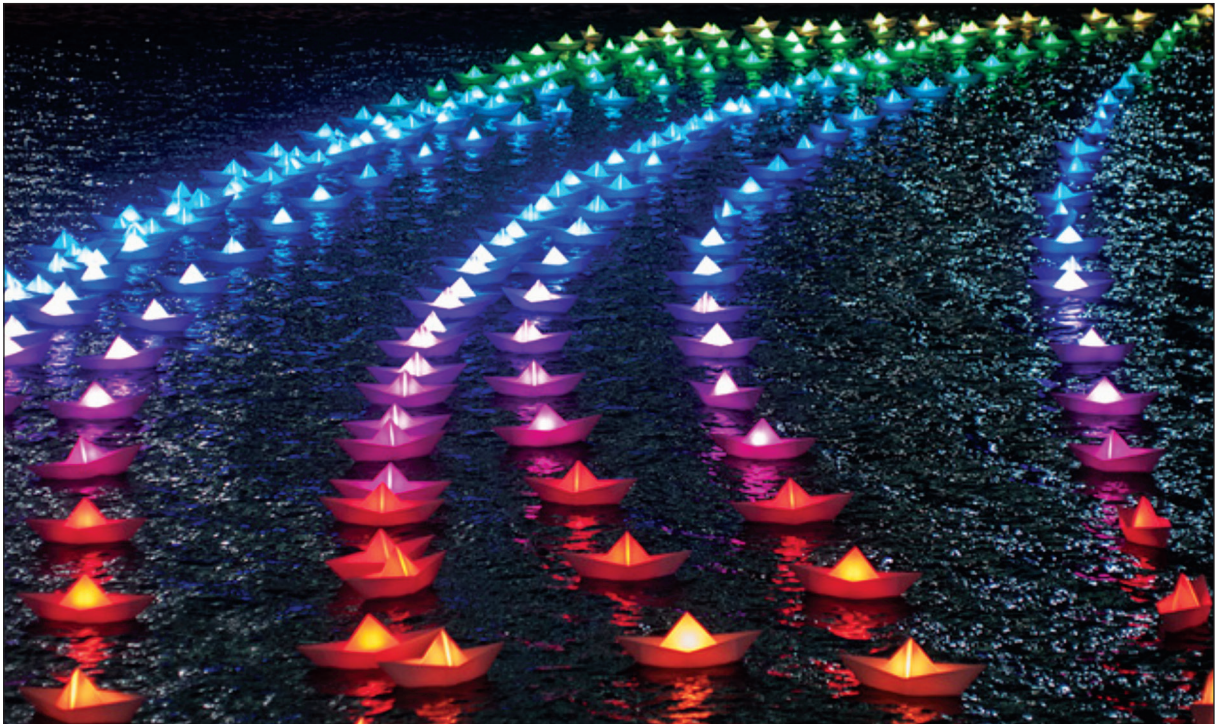
The images are not intended to be copied but should act as a *stimulus* to encourage you to develop your own ideas. You should develop your assignment in the form of a personal response, a specific design brief or another suitable approach.

If you do not want to work with any of these, go on to the following section, Written Briefs.

6.



Transept of Ewenny Priory – Joseph Mallory William Turner:
with grateful acknowledgement to the National Museum of Wales.



Voyage: A Fleet of 300 Illuminated Boats in Canary Wharf by Aether & Hemeraby.
Photograph with kind permission from Sean Batten.

You may wish to consider how travel can inspire spectacular outcomes.

7.



Image above – with grateful acknowledgement to Hamish Gane



You may wish to respond to the idea of 'looking through'.

8.



With grateful acknowledgement to the artist, Kevin Sinnott

You may take inspiration from memories or ideas about play.

9.



You might wish to make a creative response to a limited colour range.

10.



You may wish to investigate and experiment with symmetry.

Written Briefs

The following five written briefs are designed for you to explore your own ideas. Your ideas should be informed by investigative, contextual study of historical and contemporary art, craft and design as well as from your own personal research and other references.

Select ONE of these briefs to make a visual and/or tactile response that shows you have explored and experimented with a range of materials and processes that are relevant to your chosen area of study.

On the last page of this paper there is a list of artists, craftspeople and designers. This list may provide some useful starting points for your research and creative ideas, which might relate to your chosen Theme, Visual Assignment or Written Brief. However, you do not have to use this list and may prefer to choose appropriate references of your own.

The main focus of the brief is the **title**. This is followed by optional guidance which you may wish to consider. You should develop your work in the form of a personal response, a specific design brief or another suitable approach.

If you do not want to work with any of these written briefs you may choose ONE assignment from either the Themes or Visual Assignments in this paper.

11.

Investigate the power of words

Many artists have been inspired by a great headline, an issue, or a hot political topic to inform their art. Powerful words can move people to create meaningful, controversial and personal responses which might reflect their beliefs and emotions.

Investigate artists, designers and makers who have been moved by the power of words and using a quote from a headline, song, piece of text or poem of your choice, set about developing your own response.

Words may become part of the actual outcome or act as a springboard to enable you to respond imaginatively and develop your own work.

12.

Make a creative response to our throwaway society

Artists, designers and makers have a long history of transforming the unwanted into art.

You could explore the diversity of using made or natural things by collecting them together in varying quantities, looking at scale and unusual formats, or by deconstructing and re-assembling them to transform them into something new.

Show a willingness to experiment with materials throughout your investigations.

13.

Local buildings

Local houses, communal spaces, places of worship, castles, offices, shops or any other constructions are often remembered and become important for personal reasons. These places may be recorded in a variety of media and include landmark buildings, or built environments you have visited, or simply your home.

Following thorough research make your own personal outcome in response to either the inside or outside of your chosen building.

14.

Document the experience of a celebration

Artists, designers and craftspeople often contribute to or document celebrations such as street parties, carnivals and festivals, as well as a variety of social, political and cultural events.

You could produce a visual record of a celebration that you have attended, or one that has been the most memorable of experiences. Or alternatively, you could focus on one that requires you to prepare constructed and/or designed inputs for the event, such as sculptures, puppets, props, sets, costume, banners, merchandise; or performance, advertising, branding, print or web design.

15.

Watercourses

Watercourses are a significant part of the landscape – think about rivulets, patterns on a sandy beach, rivers, streams, cascades, waterfalls, rapids, and water worn gorges. They are traditional elements of landscape painting and photographs; and they are a clear feature on many maps. Some watercourses are constructed – think about canals, aqueducts, pipelines and leats (watercourses that supply water to power machinery) and even sculptures.

Investigate a watercourse in your locality and develop a pictorial or design response appropriate to the title you have chosen.

Contextual references

From this list of artists, craftspeople and designers, you may find some useful starting points for your research and creative ideas, which might relate to your chosen Theme, Visual Assignment or Written Brief. However, you do not have to use this list and may prefer to choose appropriate references of your own.

Fine artists and printmakers

Doug Aitken, Kim Alsbrooks, Steve Asquith, Kader Attia, Peter Blake, Jess Bugler, Miguel Ángel Belinchón Bujes, Brendan Burns, Christo and Jeanne-Claude, Chuck Close, Jim Darling, Tim Davies, James Donovan, Fiona Emmott, Lucian Freud, Colin Gillespie Mitchell, Lucie Green, Pamela Hare, Anselm Kiefer, Angie Lewin, Richard Long, John Martin, John Macfarlane, Andrew McIntosh, Lisa Milroy, David Nash, Jenny Odell, Claes Oldenburg, Kip Omolade, Cornelia Parker, John Piper, Shani Rhys James, Bridget Riley, David Roberts, Terry Setch, Jamie Shovlin, Kevin Sinnott, Susan Stockwell, Graham Sutherland, David Tress, J.M.W. Turner, Redosking or Bedwyr Williams.

Textiles and fashion designers

Jeanette Appleton, Piers Atkinson, Richard Box, Maria Grazia Chiuri, Danielle Clough, Audrey Critchley, Susie Freeman, Dolce and Gabbana, Valentino Garavani, Chloe Giordano, Cas Holmes, Alexandra Kehayoglou, Terézia Krnáčová, Julien Macdonald, Alexander McQueen, Sandra Meech, Alexandra Moura, Gareth Pugh, Naomi Renouf, Stella McCartney, Serena Partridge, Eleanor Pritchard, Adam Pritchett, Mary Quant, Cat Rabbit, Zandra Rhodes, Raquel Rodrigo, Prinkie Roberts, Jenny Rolfe, Emma J. Shipley, Iris Van Herpen, Lucy Sparrow, Sophia Webster, Ulla Stina Wikander or Matthew Williamson.

Graphic designers and illustrators

Janet Ahlberg, Marian Bantjes, Alfred Basha, Saul Bass, Quentin Blake, Benedict Blathwayt, Raymond Briggs, Neville Brody, David Carson, Paul Catherall, Lauren Child, Michael Craig-Martin, Lola Dupré, Alexei Lyapunov and Lena Ehrlich (People Too), Sara Fanelli, Alan Fletcher, Abram Games, Antanas Gudonis, Peter Gibson (Roadsworth), Milton Glaser, Ernst Haeckel, Mairi Hedderwick, Naohisa Inoue, Michael Johnson, David Juniper, Jim Kay, Peter Kennard, David Kindersley, Seb Lester, Emma Levey, Katherine McCoy, Edward McKnight Kauffer, Teesha Moore, Mark Oliver, Ruth Palmer, Michael Pederson, Lee John Phillips, Jamie Reid, Vorja Sánchez, Paula Scher, Karolin Schnoor, Maurice Sendak or Jim Sutherland.

Three-dimensional designers and makers

Aether & Hemera, Doug Aitken, Celia Allen, Alexis Arnold, Rupert Blanchard, Alison Britton, Sebastian Bergne, Alice Cicolini, Darryl Cox, Es Devlin, Haim Dotan, Ptolemy Elrington, Chris Gilmour, Lonneke Gordijn & Ralph Nauta, Bethan Gray, Wilfried Grootens, Irma Gruenholz, Carol Gwizdak, Zaha Hadid, Thomas Heatherwick, Adam Hillman, Hitomi Hosono, Kate Kato, Lene Kilde, Hew Locke, Rosh Mahtani, Owen Mann, Carol McNicoll, Charlene Mullen, Ingrid Murphy, Isamu Noguchi, Yusuke Oono, James Paulius, Maximo Riera, Ayumi Shibata, Phillip K Smith III, Rae Smith, Julie Taymor, Sheila O'Donnell and John Tuomey, Chris Wood or Floris Wubben.

Photographers, film-makers and animators

Ansel Adams, Wes Anderson, Amanita Design, Eve Arnold, Mark Baker, Sean Batten, David Burdeny, Craig Burrows, Nick Danziger, Brandon P Davis, Michael Dudok de Wit, Hamish Gane, Erik Madigan Heck, Hannu Huhtamo, Aaron Huey, Thomas Kellner, Gayle Chong Kwan, Dorothea Lange, Annie Leibovitz, Sharon Lockhart, Joe Magee, Raffaella Mariniello, Don McCullin, Mathew Merrett, Kirsty Mitchell, Hayo Miyazaki, Kenneth Onulak, Lyle Owerko, Martin Parr, Nick Park, Sang-Nam Park, Charles Pétillon, Christoffer Relander, Helen Sear, Makoto Shinkai, Jerry Uelsmann, Levi Van Veluw or Gillian Wearing.

END OF PAPER