



GCSE – **NEW**

3650U20-1 – 3656U20-1



**ART AND DESIGN**

**Unit 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;
- 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 title(s).
- 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.

<b>AO1</b> <b>Critical understanding</b>	Develop ideas through investigations, demonstrating critical understanding of sources.
<b>AO2</b> <b>Creative making</b>	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
<b>AO3</b> <b>Reflective recording</b>	Record ideas, observations and insights relevant to intentions as work progresses.
<b>AO4</b> <b>Personal presentation</b>	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. Shades of White
2. Revealing
3. Neighbourhood
4. Repeating
5. Abandoned

## 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.

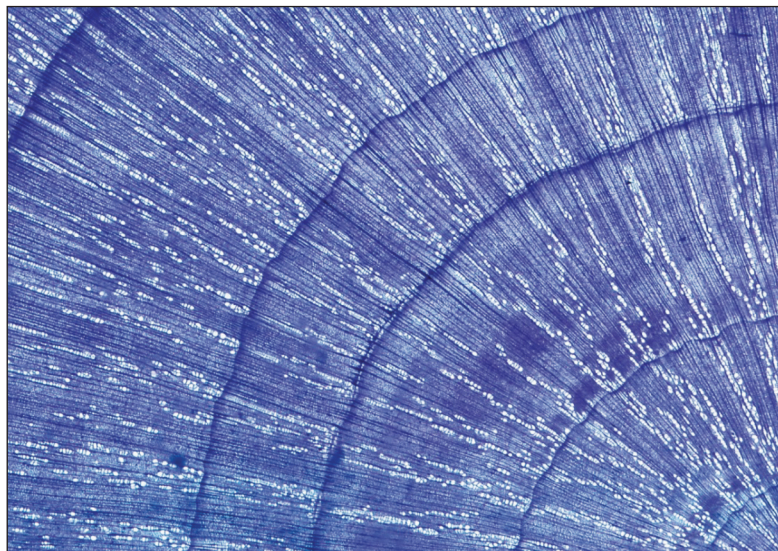
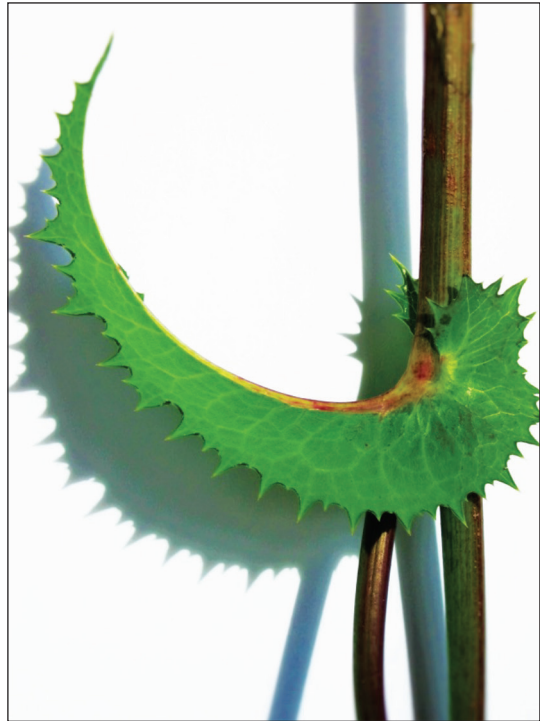
**Select ONE of these assignments to make a visual and/or tactile response that shows you have explored and experimented with a range of materials and processes that are relevant to your chosen area of study.**

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.

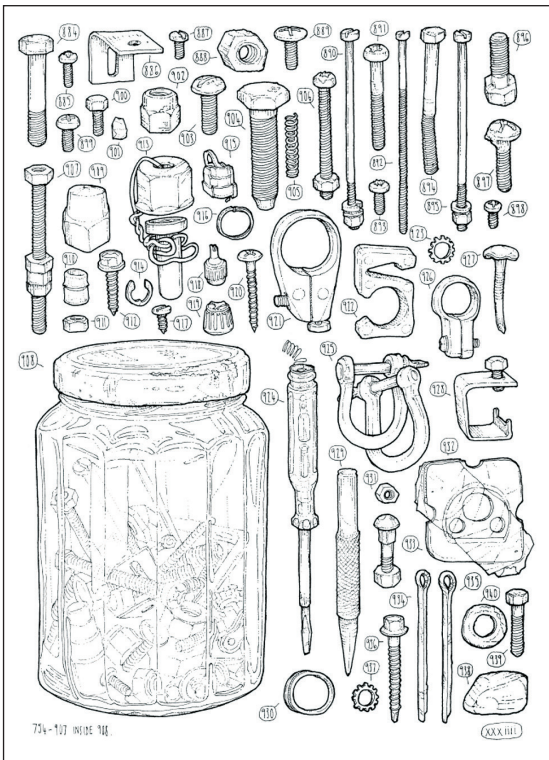
**If you do not want to work with any of these, go on to the following section, Written Briefs.**

6.



You may wish to take inspiration from close examination of elements that can be found in Nature; such as the structures, colours and shapes of organic forms.

7.



With grateful acknowledgement to Lee John Phillips (images bottom left and right)

You may wish to respond creatively to collections or paraphernalia.

8.



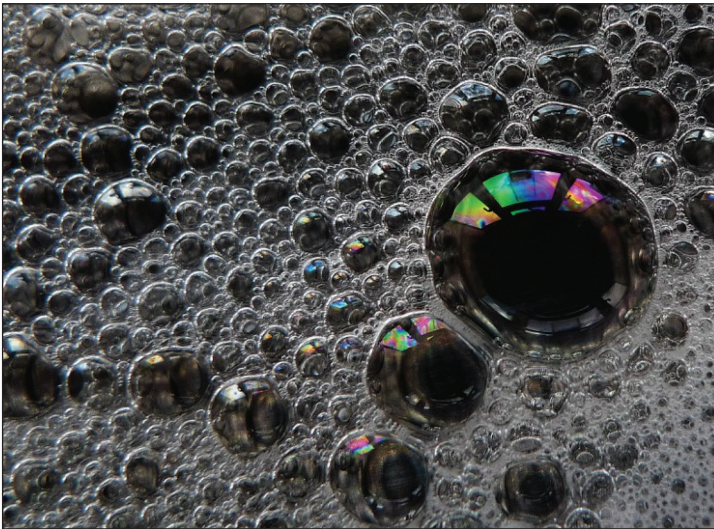
*Paul Cabuts, Powerlines; with grateful acknowledgement to the artist.*



You may wish to explore the vertical and horizontal shapes that can be found within the built environment.



9.



You may take inspiration from water in its many forms.

10.



You may wish to think about standing out from the crowd.

### 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 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 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.

### Ordinary lives

Before people travelled to faraway places, led fast, exotic lifestyles and surrounded themselves with the latest and greatest consumer products, artists, designers and craftworkers had to make do with their immediate surroundings for inspiration, no matter how basic they were.

Today we can so often overlook the real beauty and honesty to be found in the ordinary people we know, the ordinary objects we use and the ordinary places that we inhabit.

Can you look around and find inspiration in this idea to inform and inspire your creative response?

12.

### Document your response to a piece of music

Throughout history, many artists, designers and craftspeople have made work in response to their favourite music.

You could take your inspiration from a specific era or genre of music, or a musical performance that you have studied. Use it as a context for your own work that could be spontaneous, or a highly considered solution, such as a design brief.

13.

### Investigate relationships between humans and animals

Throughout history humans have exploited animals for food, clothing and sport; however we have also cultivated strong working relationships with some species.

Take inspiration from this idea and develop your own art, craft or design work to explore such relationships.

14.

**Consider image and text combinations**

Adding words to pictures that are drawn, printed, constructed and/or photographed, together with the use of digital technologies has resulted in the creation of some powerful and thought provoking works. This is evident within all areas of Art, Craft and Design.

Make use of your research to produce an outcome that explores the possibilities of combining both image/s and text, with consideration for functionality and/or aesthetics. For example, t-shirts, web design, posters, articles, brochures or information displays, as well as paintings, sculptures and photographs.

15.

**Explore the idea of doors, entrances or portals**

Many creatives, such as street artists, illustrators, sculptors and printmakers have often used doors or doorways as recurring motifs, or a source of inspiration for their work.

Old, new, decaying, decorated, mysterious...the door can be a fascinating object in its own right or it has the potential to be a portal that can take you to a different world on an imaginative journey.

Explore and investigate this idea to develop your own creative response.

You might like to consider using a door to work on or transform it into a three dimensional piece; or perhaps you could use it as a framing device?

## 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

Elizabeth Blackadder, Peter Blake, Keith Bowen, Brendan Burns, Charles Burton, Paul Cézanne, Joseph Cornell, David Cox, Fred Cuming, Ogwyn Davies, Paul Davies, Tim Davies, James Donovan, David Garner, Andy Goldsworthy, Antony Hall, Amie Haslen, Felice House, Ken Howard, James Dickson Innes, Augustus John, Gwen John, Mary Lloyd Jones, Me Kyeoung Lee, Angus McEwan, John Macfarlane, Édouard Manet, Kerry Morrison, Emmanuelle Moureaux, Sigrid Muller, David Nash, Nika Neelova, Philip Nicol, Wassily Kandinsky, Gareth Parry, John Petts, John Piper, Peter Prendergast, David Roberts, Kevin Sinnott, Anj Smith, Joanne Tinker, Joe Wardell, or Lois Williams.

### Graphic designers and illustrators

Janet Ahlberg, Saul Bass, Marian Bantjes, Benedict Blathwayt, Quentin Blake, Jo Brocklehurst, Neville Brody, David Carson, Paul Catherall, Lauren Child, Caroline Church, Lucille Clerc, Michael Craig-Martin, Sara Fanelli, Alan Fletcher, Joe Magee, Milton Glaser, Ernst Haeckel, Mairi Hedderwick, Dan Hillier, David Juniper, Peter Kennard, Kuziola, Michael Landy, Alexei Lyapunov and Lena Ehrlich (People Too), Emma Levey, Domenic Lippa, Teesha Moore, Lauren Mortimer, Ian Naylor, James Nunn, Linda Nye, Jamie Reid, Eberhard Reimann, Paula Scher, Maurice Sendak, Jim Sutherland, Tiafi Design, Andreas Vesalius, Jessica Walsh or Xue Wawa.

### Textile and fashion designers

Becky Adams, Piers Atkinson, Richard Box, Michael Brennand-Wood, Cefyn Burgess, Claire Cawte, Alice Fox, Susie Freeman, Marie-Jeanne Lecca, Julia Griffiths-Jones, Guerrilla Crochet, Anya Hindmarch, Ray Holman, Cas Holmes, Nathan Jenden, Helen Jones, Stephen Jones, Kate Lambert, Siân Martin, Julien Macdonald, Alexander McQueen, Sandra Meech, Eleri Mills, Erdem Moralioglu, Alexandra Moura, Isabel Marant, Issey Miyake, Moki Mioke, Serena Partridge, Prinkie Roberts, Jenny Rolfe, Carolyn Saxby, Emma J. Shipley, Debbie Smyth, Jenny Tiramani, Philip Treacy, Iris Van Herpen, Sophia Webster, Cynth Weyman or Matthew Williamson.

### Three-dimensional designers and makers

Jonathan Adams, Artichoke, Billy Adams, Celia Allen, Jan Beeny, Clare Collinson, Simon Costin, Stuart Craig, Wouter Dam, Lowri Davies, Richard Deacon, Tara Donovan, Ann Catrin Evans, Nora Fok, Laura Ford, Lonneke Gordijn & Ralph Nauta, Carol Gwizdak, Zaha Hadid, Mackinnon & Saunders, Molly Hatch, Thomas Heatherwick, Basil Jones and Adrian Kohler, Joris Laarman, Shaun Leane, Barkow Leibinger, Gillian Lowndes, Kate Malone, Jen Mills, Amanda Moffat, Ingrid Murphy, Isamu Noguchi, Ted Noten, Margaret de Patta, Rebecca Rendell, Frank Roper, Jessica Rosenkrantz and Jesse Louis-Rosenberg, Paula Rylatt, Hiroshi Shinno, Simon Starling, Studio Drift, Julie Taymor, Edmund de Waal or Fred Woell.

**Photographers, film-makers and animators**

Ansel Adams, Eve Arnold, Richard Avedon, Frédéric Back, Mark Baker, Richard Brandon Yates, Elina Brotherus, Arian Camilleri, Henri Cartier-Bresson, Larry Chait, Chen Chieh-Jen, Nick Danziger, Chris Dorley-Brown, Michaël Dudok de Wit, André Vicente Gonçalves, Naoya Hatakeyama, Aaron Huey, Jasper James, Penny Jenz, Margarita Kareva, Dorothea Lange, Annie Leibovitz, Raffaella Mariniello, Norman McLaren, Norman McGrath, Georges Méliès, Mathew Merrett, Kirsty Mitchell, Hayao Miyazaki, Mike Mort, Igor Morski, Kenneth Onulak, Oleg Oprisco, Lyle Owerko, Martin Parr, Nick Park, Joanna Quinn, Helen Sear, Gregory Thielker, Jerry Uelsmann, Levi Van Veluw, David Wilson or Gillian Wearing.

**END OF PAPER**