



GCSE



W19-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 2019

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 (available online).

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 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 2 pages 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. Conflict
2. Playing with colour
3. The wonders of nature
4. Networks
5. Close observation

Visual Assignments

The following five pages of 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 2 pages 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.

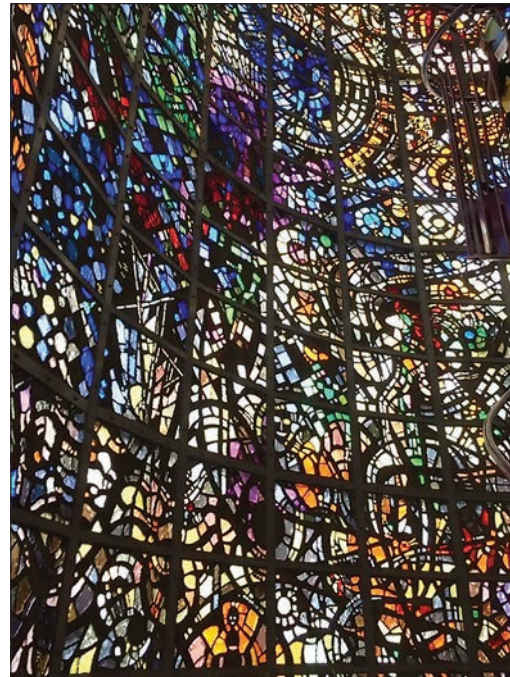
The images are not intended to be copied but should act as a *stimulus* to encourage you to develop your own ideas. You should develop your assignment in the form of a personal response, a specific design brief or another suitable approach.

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

6.



With kind permission of Arnolfini



Craftspeople across cultures delight in revealing their skill and imagination. The above images might inspire you to create your own highly decorative work developed from first hand sources.

7.



You may take inspiration from the idea of repetition or duplication.

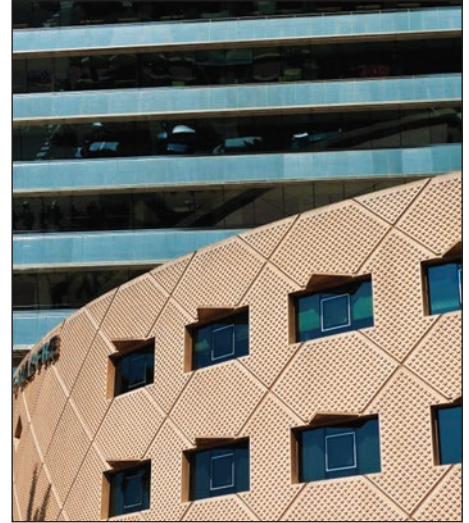
8.



Dawn Woolley from the exhibition *Consumed: Stilled Lives*

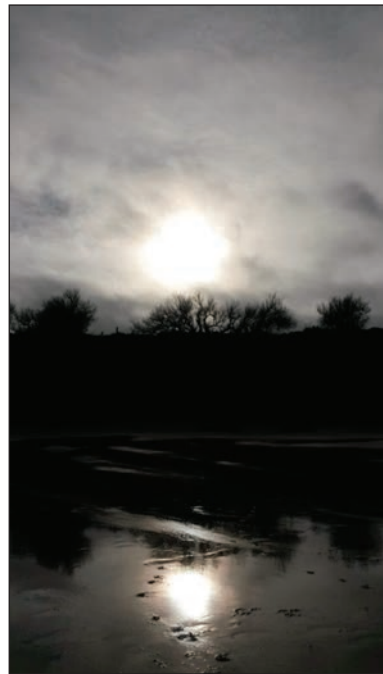
You may wish to consider the relationship between food and art.

9.



You might like to explore architecture, old and new, to gain inspiration from its form, lines, patterns and/or texture.

10.



You may wish to consider the effects of light and shade.

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 2 pages 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.

Investigate symbolic objects or places

This subject has been a rich source in the creative practice of countless artists, designers and craftspeople. Such work might, for example, involve the making of a good luck charm, votive offering, mascot or talisman; the creation of a reliquary or vessel to contain a holy or precious object; or perhaps a religious carving, built environment, memorial or shrine. Take inspiration from the idea of significant or symbolic things or spaces and develop your own art, craft or design response that may take any form.

12.

Skeleton

A skeleton is an internal or external framework of bone, cartilage, or other rigid material supporting or containing the body of an animal or plant. It can also refer to a very thin or emaciated person or the remaining part of something after its life or usefulness is past. Another meaning is the supporting framework or basic structure of, for example, a building, ship, machine, a story – or perhaps the idea of a ‘skeleton in the cupboard’.

Develop your ideas from these or other appropriate starting points.

13.

Explore coverings, clothing and packaging

Artists, designers and craftspeople have long been fascinated and inspired by clothing and how fabrics and materials can be used to transform people, buildings and objects from something ordinary into something quite extraordinary. Patterns can disguise and camouflage; fabrics can perform in different ways when wrapped around things and coverings can also tell stories or convey particular ideas, which may impress or impact upon the viewer in other ways.

You might like to take inspiration from one of these aspects to develop your own personal creative response based on your observations and research.

14.

Movement

Explore how artists, designers and makers have visually communicated kinetic energy or motion before the invention of film and video

Develop your own response to movement in a medium of your choice.

15.

Negative space

Negative Space is defined as the space around or between things.

Explore this notion and how it can be used to dramatic effect in art, craft or design, paying particular consideration to the visual elements: space, form and composition.

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

Anthony Ames, Susan Austin, Jean-Michel Basquiat, Vanessa Bell, Pierre Bonnard, Keith Bowen, Charles Burton, Patrick Caulfield, Evan Charlton, David Cox, Ogwyn Davies, Tim Davies, Edgar Degas, Swci Delic, Emrys Edwards, David Garner, Tony Goble, Andy Goldsworthy, Heather Hanson, Amie Haslen, Harry Holland, Edward Hopper, James Dickson Innes, Christo Javacheff, Gwen John, Frida Kahlo, Anish Kapoor, Mary Kelly, Käthe Kollwitz, Wyndham Lewis, Michael Landy, John Macfarlane, Jeremy Mann, Henri Matisse, Tom Mckinley, Claude Monet, Sigrid Muller, David Nash, Philip Nichol, Claes Oldenburg, John Piper, Peter Prendergast, Paula Rego, Ceri Richards, David Roberts, John Singer Sargent, Kevin Sinnott, Stanley Spencer, Anj Smith, Graham Sutherland, Henry Tonks, JMW Turner, Andy Warhol, Richard Wilson, Lois Williams, Motoi Yamamoto or Francisco de Zurbarán.

Graphic designers and illustrators

Janet Ahlberg, Saul Bass, Marian Bantjes, Andre Bergamin, Benedict Blathwayt, Quentin Blake, Mark Bonner, Raymond Briggs, Neville Brody, David Carson, Paul Catherall, Lauren Child, Jean Charle, Caroline Church, Lucille Clerc, Michael Craig Martin, Elfen Design, Lola Dupre, Sara Fanelli, Alan Fletcher, Milton Glaser, Ernst Haeckel, Mairi Hedderwick, Dan Hillier, Sterling Hundley, David Juniper, Peter Kennard, Takahiro Kimura, Michael Landy, Emma Levey, Domenic Lippa, Lauren Mortimer, Ian Naylor, James Nunn, Linda Nye, Paul Priestman, Jamie Reid, Eberhard Reimann, Chris Riddell, Gerald Scarfe, Paula Scher, Karolin Schnoor, Maurice Sendak, Jim Sutherland, Tiafi Design, Jessica Walsh or Xue Wawa.

Textile and fashion designers

Becky Adams, Jeanette Appleton, Piers Atkinson, Cristóbal Balenciaga, Richard Box, Michael Brennand Wood, Caroline Broadhead, Cefn Burges, Claire Cawte, Alice Fox, Suzie Freeman, Marie-Jeanne Lecca, Valentino Garavani, Julia Griffiths-Jones, Guerrilla Crochet, Anya Hindmarch, Ray Holman, Cas Holmes, Nathan Jenden, Helen Jones, Stephen Jones, Christopher Kane, Rei Kawakubo, Mariko Kusumoto, Julien Macdonald, Isobel Marant, Marimekko, Sian Martin, Stella McCartney, Alexander McQueen, Sandra Meech, Eleri Mills, Alexandra Moura, Serena Partridge, Eleanor Pritchard, Prinkie Roberts, Jenny Rolfe, Carolyn Saxby, Emma J. Shipley, Malone Souliers, Debbie Smyth, Jenny Tiramani, Philip Treacy, Carola Van Dyke, Iris Van Herpen, Sophia Webster, Cynth Weyman, Matthew Williamson or Jessica Zoob.

Three-dimensional designers and makers

Jonathan Adams, Billy Adams, Celia Allen, Artichoke, Florence Balducci, Jan Beeny, Alexander Calder, Clare Collinson, Simon Costin, Wouter Dam, Lowri Davies, Richard Deacon, Tara Donovan, Ann Catrin Evans, Nora Fok, Norman Foster, Lonneke Gordijn & Ralph Nauta, Christopher Guy, Carol Gwizdak, Zaha Hadid, Molly Hatch, Thomas Heatherwick, Joris Laarman, Shaun Leane, Barkow Leibinger, Anna Lewis, Gillian Lowndes, Gordon Matta Clark, Jen Mills, Amanda Moffat, William Morris, Ingrid Murphy, Isamu Noguchi, Ted Noten, Magdalene Odundo, Margaret de Patta, Grayson Perry, Lorenzo Quinn, Frank Roper, Jessica Rosenkrantz and Jesse Louis-Rosenberg, Paula Rylatt, Pippa Small, Simon Starling, Studio Drift, Julie Taymor, Edmund de Waal, Hans Wegner, Meri Wells or Fred Woell.

Photographers, film-makers and animators

Ansel Adams, Eve Arnold, Richard Avedon, Frédéric Back, Mark Baker, Elina Brotherus, Arian Camilleri, Henri Cartier-Bresson, Larry Chait, Chen Chieh-Jen, Gerald Conn, Richard Condie, Nick Danziger, Chris Dorley-Brown, Michael Dudok de Wit, Naoya Hatakeyama, Aaron Huey, David Hurn, Karen Ingham, Jasper James, Dorothea Lange, Caroline Leaf, Annie Leibovitz, Joe Magee, Raffaella Mariniello, Norman McLaren, Don McCullin, Norman McGrath, Mathew Merrett, Hayao Miyazaki, Terry Morris, Mike Mort, Eadweard Muybridge, Kenneth Onulak, Lyle Owerko, Martin Parr, Nick Park, Joanna Quinn, Michelle Sank, Helen Sear, Cindy Sherman, Gregory Thielker, Jerry Uelsmann, Levi Van Veluw, Gillian Wearing, David Wilson or Dawn Woolley.

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