



GCSE

C650U20-1 – C656U20-1



ART AND DESIGN
Component 2
Externally Set Assignment

This assignment paper must not be released to teachers or candidates until 1 SEPTEMBER 2020.

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 **13 November 2020** deadline for the electronic submission of work to WJEC.*

SUSTAINED FOCUS WORK
10 hours under supervised examination conditions

- 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 (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 discipline 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 make sure such briefs are suitable and that you have access to appropriate 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 preparation of screens, drying clay work and 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 labelling, mounting of work, or printing digital 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 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 assessment process and will be referred to when it is externally marked.
- 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 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 the work of others 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. 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. Unexpected combinations
2. Refuge
3. Going for a walk
4. Macro
5. Beneath the surface

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.



A corner of the artist's room in Paris, Gwen John –
Image from *Amgueddfa Cymru* – National Museum Wales

You might explore how a human presence can be suggested through inanimate objects or places.

7.



Artist: Michael Brennand-Wood

White Lace - 2006

85cm x 85cm x 10 cm

Machine Embroidered Blooms, Thread, Toy Soldiers, Fabric, Collage, Resin & Acrylic Paint on Wood Panel

Artist statement: The work clearly has a military connection, the idea of soldiers becoming trapped in fields of conflict. When you make lace you entwine thread around a metal pin on a pattern, this makes the fabric. I'm using thread here, a symbol of entanglement; the pin is the toy soldier, the thread structure is symbolic of people becoming mired in situations, which spiral out of control. One definition of lace which I like is the *encirclement of space*, the space here, is territorial not decorative.

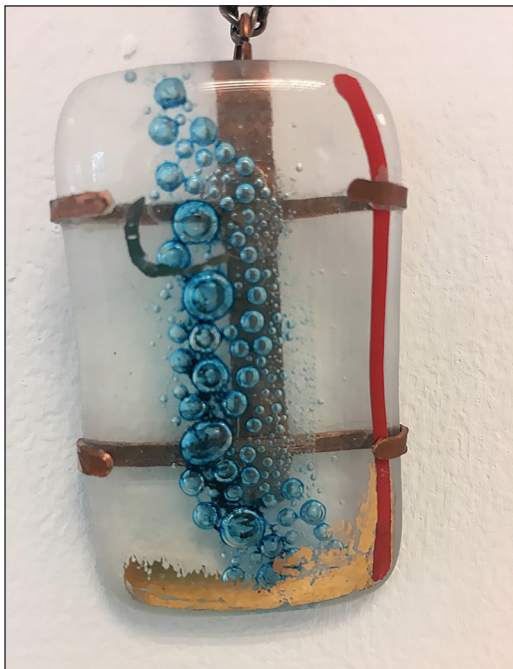
You may take inspiration from richly textured surfaces.

8.



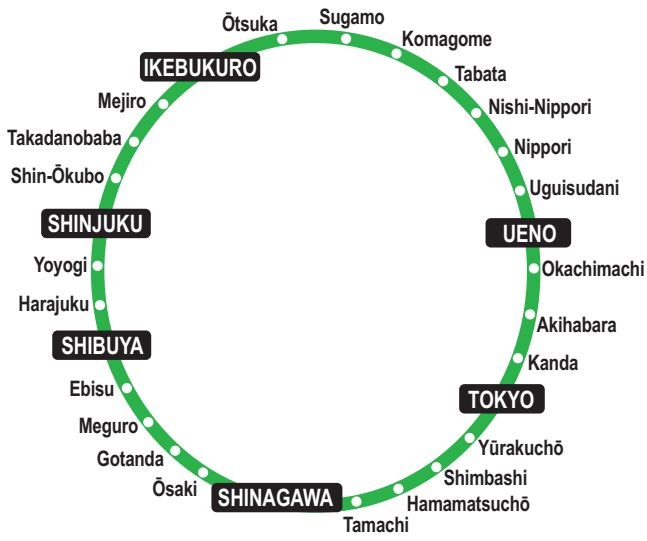
You may wish to consider things that time forgot.

9.



You may wish to consider how surfaces can be transformed.

10.



You may wish to explore the meanings of the word 'systems' and choose one or more related ideas to develop a response.

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.

My Inner Self

The persona we present to the world is often different to our inner self.

Many artists, designers and makers have sought to express this inner identity through various methods.

Develop a personal piece of work inspired by this idea.

12.

One moment in time

Throughout history people have been driven to document information visually through a variety of formats and media; from cave paintings or carvings, to illustrations and documentary films.

Think of a moment in time that has been or is a current source of inspiration to you and make a creative art, craft or design response.

13.

Climate change as an art, craft or design issue

With climate change and global warming commonly featured in the news, the art, craft and design community has an important role in promoting awareness of its impact on our world.

Across the globe compelling creative works based on the theme of climate change are constantly emerging and can act as a catalyst for change in the way we shape our values for the future.

You may wish to explore the effects of the creative and destructive forces of nature and humankind upon built and natural environments and create an expressive or design based response.

14.

Living Jewels

'Living Jewels' is a term sometimes used to describe beautiful small creatures such as insects, crustaceans or sea life. Artists, designers and craftspeople often observe and investigate the shapes, colours and/or patterns of these minibeasts as a source of ideas for their creative projects.

Take inspiration from the idea of 'Living Jewels' and develop your own art, craft or design work that may take any form.

15.

SET(S)

'Set', or the plural 'Sets', are unusual words because the dictionary lists well over 100 very different definitions.

Investigate some of these diverse meanings, choosing **two** that have no obvious relationship and use your imagination to develop an innovative art, craft or design response.

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

Susan Austin, Vanessa Bell, Joseph Beuys, Peter Blake, Keith Bowen, Charles Burton, Leonora Carrington, Marc Chagall, David Cox, Jacques-Louis David, Ogwyn Davies, Tim Davies, Edgar Degas, Emrys Edwards, Olafur Eliasson, Elisabeth Frink, David Garner, Tony Goble, Andy Goldsworthy, Anthony Gormley, Paul Grangeon, Heather Hanson, Amie Haslen, Harry Holland, James Dickson Innes, Christo Javacheff, Gwen John, Frida Kahlo, Yayoi Kusama, Richard Long, Mary Lloyd Jones, Ishbel McWhirter, Kerry Morrison, Sigrid Muller, David Nash, Philip Nicol, Cornelia Parker, John Petts, John Piper, Peter Prendergast, Fiona Rae, Paula Rego, Ceri Richards, David Roberts, Mathilde Roussel, John Singer Sargent, Georges Seurat, Kevin Sinnott, Anj Smith, Stanley Spencer, Philip Taaffe, Giovanni Tiepolo, Henry Tonks, JMW Turner, Jack Vettriano, Andy Warhol, Jean-Antoine Watteau, Rachel Whiteread, Richard Wilson, Lois Williams, Motoi Yamamoto or Stephen Young.

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, Sterling Hundley, David Juniper, Peter Kennard, Takahiro Kimura, Michael Landy, Emma Levey, Domenic Lippa, Natalie McIntyre, Lauren Mortimer, Ian Naylor, James Nunn, Linda Nye, Jill Pelto, Paul Priestman, Jamie Reid, Eberhard Reimann, Gerald Scarfe, Paula Scher, Karolin Schnoor, Maurice Sendak, Jim Sutherland, Tiafi Design or Jessica Walsh or Xue Wawa.

Textile and fashion designers

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

Three-dimensional designers and makers

Jonathan Adams, Sullivan Anlyan, Billy Adams, Celia Allen, Artichoke, Jan Beeny, Clare Collinson, Simon Costin, Wouter, Dam, Lowri Davies, Richard Deacon, Nicole Dextra, Tara Donovan, Ann Catrin Evans, Nora Fok, Lonneke Gordijn & Ralph Nauta, Christopher Guy, Carol Gwizdak, Zaha Hadid, Handspring Design, Molly Hatch, Thomas Heatherwick, Joris Laarman, Shaun Leane, Barkow Leibinger, Anna Lewis, Mike Libby, Gillian Lowndes, John Macfarlane, Edouard Martinet, Gordon Matta Clark, Jen Mills, Amanda Moffat, Ingrid Murphy, Isamu Noguchi, Ted Noten, Magdalene Odundo, Mark Oliver, Margaret de Patta, Grayson Perry, Lorenzo Quinn, Frank Roper, Jessica Rosenkrantz and Jesse Louis-Rosenberg, Paula Rylatt, Simon Starling, Studio Drift, Julie Taymor, Edmund de Waal, Helen Ward, Hans Wegner, Meri Wells or Fred Woell.

Photographers, film-makers and animators

Ansel Adams, Eve Arnold, Richard Avedon, Frédéric Back, Mark Baker, Lothar Baumgarten, 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, Murray Fredricks, Naoya Hatakeyama, Aaron Huey, David Hurn, Karen Ingham, Jasper James, Dorothea Lange, Caroline Leaf, Annie Leibovitz, Joe Magee, David Maisel, Raffaella Mariniello, Christian Marclay, Norman McLaren, Don McCullin, Norman McGrath, Mathew Merrett, Hayao Miyazaki, Terry Morris, Mike Mort, Eadweard Muybridge, Kenneth Onulak, Dennis Oppenheim, Lyle Owerko, Martin Parr, Nick Park, Joanna Quinn, Michelle Sank, Helen Sear, Cindy Sherman, Gregory Thielker, Jerry Uelsmann, Levi Van Veluw, David Wilson or Gillian Wearing.

END OF PAPER