GCSE

3650U20-1 – 3656U20-1

S25-3650U20-1

ART AND DESIGN

Unit 2
Externally Set Assignment

This assignment paper must not be released to teachers or candidates until 2 JANUARY 2025

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.*

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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 (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).

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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 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, 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 preparing screens, drying clay work and cutting 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 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 the preparatory materials of any other student.

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 your work 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 that 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 Objective 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.

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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 page 13 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. **Panorama**

2. **My happy place**

3. **Personal**

4. **Mirror, Mirror**

5. **Light and Dark**

Visual Assignments

The following five pages of images and prompts are designed to help you develop 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 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 page 13 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 Visual Assignments, go on to the following section, Written Briefs.

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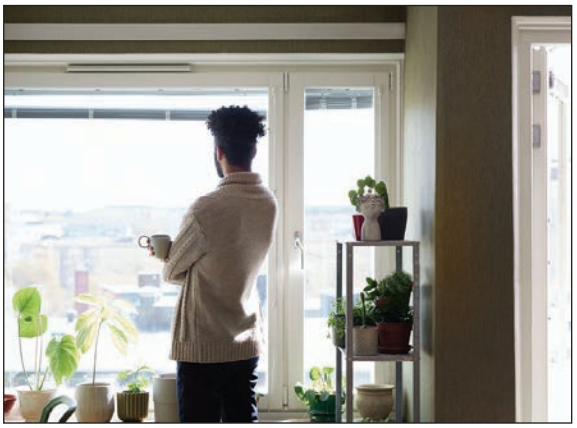
6.

You may wish to consider patterns in nature.

7.



You may wish to make a creative response to the theme of ‘looking through’.

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8.

You may wish to explore the effect of clouds to create atmospheres.

9.

You may take inspiration from doors and doorways.

10.

You might like to take inspiration from looking at shapes and spaces found in and around vertical structures.

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 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 page 13 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 <u>ONE</u> assignment from either the Themes or Visual Assignments in this paper.

11.

Land and sky
Consider the relationship between land and sky to create an imaginative and dramatic outcome.

12.

Monochrome Techniques
Monochrome images can be an effective method of portraying mood and highlighting tonal contrast. Consider creating an outcome which explores the use of monochrome techniques.

13.

Movement
Artists and designers often strive to suggest a sense of movement in their work for example busy streets, vehicles, forces of nature, athletes and dancers. Following your research, create an outcome that explores the idea of movement.

14.

Tools of the Trade
'Tools of the Trade' can refer to the objects, implements, and items that aid and assist people to make, create and manufacture everything that surrounds us in our daily lives. After appropriate research, make a creative outcome in response to this term.

15.

Chiaroscuro (the use of strong contrasts between light and dark)
Lighting can dramatically change the mood and overall feel to a piece of creative work, whether it be a still life, portrait or a narrative outcome. Consider how you could use a contrasting light source to explore, develop and enhance an outcome.

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

Jean-Michel Basquiat, Bisa Butler, Jim Dine, David Garner, Louise Hayward, Shani Rhys James, Amy Sherald, Yinka Shonibare or Paula Rego.

Graphic designers and illustrators

Gail Anderson, Quentin Blake, Sara Fanelli, Milton Glaser, Mairi Hedderwick, Hayao Miyazaki, Natalie McIntyre, Lucille Clerc, Paula Scher or Benedict Blathwayt.

Textile and fashion designers

Cefyn Burgess, Susie Freeman, Romeo Hunte, Mariko Kusumoto, Julien Macdonald, Alexander McQueen, Mary Quant, Philip Treacy, Jenny Rolfe or Vivienne Westwood.

Three-dimensional designers and makers

Jan Beeny, Antony Gormley, Carol Gwizdak, Zaha Hadid, Anthea Hamilton, Barbara Hepworth, Damien Hirst, Henry Moore, Grayson Perry or Ai Weiwei.

Photographers, film-makers and animators

Eve Arnold, Chen Chieh-jen, Michaël Dudok de Wit, Naoya Hatakeyama, David Hurn, Annie Leibovitz, Kirsty Mitchell, Nick Park, Joanna Quinn or Linda Wisdom.

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