GCSE

S23-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 2023

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 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).

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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 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 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 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 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 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. A gathering

2. Change/s

3. Fabrics and folds

4. Appearances can be deceiving

5. Extraordinary

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 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 Visual Assignments, go on to the following section, Written Briefs.

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6.

You may wish to consider **reflection** as a source of inspiration.

7.

You might like to investigate exits and entrances.

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8.

You might wish to communicate the spirit or essence of the present, or a particular time.

9.

You might be inspired by the theme of ‘leisure’.

10.

John Williams Waterhouse, Fair Rosamund © Amgueddfa Cymru – National Museum Wales

You might like to consider the relationship between inside and outside.

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

11.

Explore our relationship/s with animals
Since the creation of the earliest art forms, artists, craftspeople and designers have long found animals to be a source of inspiration. Whether exploring our connections to our pets or working animals, celebrating local wildlife, or raising awareness regarding the protection of precious species, consider how you might make a creative statement based on this theme.

12.

Looking through
Looking through, for example, microscopes, binoculars, windows, books, history and memorabilia can provide fascinating and surprising sources of information from which to generate creative responses. Following appropriate research, develop ideas to produce a clear outcome(s) from your line of enquiry.

13.

Sense of space
Explore how artists, craftspeople and designers communicate a sense of space through their work. Develop your own response based on your observations and experiences.

14.

Investigate Portraiture
Throughout history and across all cultures, artists and makers have shown a fascination with human faces, whether to reveal something of themselves or to express particular characteristics, ideas or personality traits of others. Develop your own unique and interesting response to this theme.

15.

'A picture is worth a thousand words'
This phrase means an image or design may convey an idea more quickly and efficiently than the spoken or written word. You are asked to think of a specific activity such as tying a knot, brushing your teeth, unlocking a door, etc and create a visual response that captures the meaning and spirit of your chosen task.

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, Peter Blake, Michelangelo Buonarroti, Keith Bowen, Charles Burton, George Clausen, John Constable, Ogwyn Davies, Honoré Daumier, Edgar Degas, Emrys Edwards, Olafur Eliasson, Audrey Flack, Elisabeth Frink, Paul Gauguin, Dan Gilliver, Andy Goldsworthy, Antony Gormley, Paulo Grangeon, Heather Hansen, Amie Haslen, Clive Head, Harry Holland, James Dickson Innes, Christo Javacheff, Gwen John, Frida Kahlo, Yayoi Kusama, Richard Long, Mary Lloyd Jones, Jean-François Millet, Berthe Morisot, Sigrid Muller, David Nash, Philip Nicol, Cornelia Parker, Katie Paterson, John Petts, John Piper, Peter Prendergast, Fiona Rae, Paula Rego, Ceri Richards, David Roberts, Mathilde Roussel, John Singer Sargent, Georges Seurat, Kevin Sinnott, Stanley Spencer, Joaquín Sorolla, Philip Taaffe, Giovanni Tiepolo, Henry Tonks, JMW Turner, Andy Warhol, John Williams Waterhouse, Jean-Antoine Watteau, Rachel Whiteread, Richard Wilson, Lois Williams, Motoi Yamamoto or Stephen Young.

Graphic designers and illustrators

Janet Ahlberg, Saul Bass, Marian Bantjes, André 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 Dupré, 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, Lee John Phillips, Paul Priestman, Jamie Reid, Eberhard Reimann, Chris Riddell, Henry Rivers, 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, Benjamin Benmoyal, Richard Box, Michael Brennand-Wood, Caroline Broadhead, Cefyn Burgess, Claire Cawte, Alice Fox, Suzie Freeman, Christopher Kane, Marie-Jeanne Lecca, Julia Griffiths-Jones, Guerrila Crochet, Anya Hindmarch, Ray Holman, Cas Holmes, Nathan Jenden, Katie Jones, Stephen Jones, Christopher Kane, Rei Kawakubo, Mariko Kusumoto, Taisiya Kovali, Siân Martin, Julien Macdonald, Stella McCartney, Alexander McQueen, Sandra Meech, Eleri Mills, Alexandra Moura, Isabel Marant, Michelle Morin, Noki, Eleanor Pritchard, Prinkie Roberts, Jenny Rolfe, Carolyn Saxby, Diana Scherer, Jeremy Scott, Debbie Smyth, Malone Souliers, Faustine Steinmetz, Jenny Tiramani, Philip Treacy, Giambattista Valli, Iris Van Herpen, Emmanuel Unaji, Vin + Omi, Sophia Webster, Vivienne Westwood, Cynth Weyman, Bethany Williams or Kit Willow.

Three-dimensional designers and makers

Jonathan Adams, Sullivan Anlyan, Billy Adams, Celia Allen, Artichoke, Jan Beeny, Dale Chihuly, Clare Collinson, Simon Costin, Lowri Davies, Richard Deacon, Nicole Dextra, Tara Donovan, Ann Catrin Evans, Elina Faurschou, Nora Fok, Lonneke Gordijn and Ralph Nauta, Christopher Guy, Carol Gwizdak, Zaha Hadid, Handspring Design, Molly Hatch, Thomas Heatherwick, Joris Laarman, Shaun Leane, Barkow Leibinger, Anna Lewis, Mike Libby, Sue Lipscombe, 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, Gideon Petersen, 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, Michaël Dudok de Wit, Murray Fredericks, Naoya Hatakeyama, Aaron Huey, David Hurn, Karen Ingham, Jasper James, Dorothea Lange, Caroline Leaf, Annie Leibovitz, Joe Magee, David Maisel, Raffaela Mariniello, Christian Marclay, Norman McLaren, Don McCullin, Norman McGrath, Stephen McMennamy, Mathew Merrett, Kirsty Mitchell, Hayao Miyazaki, Terry Morris, Mike Mort, Eadweard Muybridge, Kenneth Onulak, Dennis Oppenheim, Lyle Owerko, Martin Parr, Nick Park, Christopher Payne, Joanna Quinn, Michelle Sank, Helen Sear, Cindy Sherman, Gregory Thielker, Jerry Uelsmann, Levi Van Veluw, David Wilson or Gillian Wearing.

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