

Edexcel GCSE

Art and Design (Full Course and Short Course)

Unit 2: Externally Set Assignment in Art and Design

June 2013 – Examination

Preparatory period: Approximately 20 hours

Sustained focus: 10 hours

Paper Reference

5AD02–5GC02

5FA04–5GC04

You do not need any other materials.

Instructions

- This paper should be given to the teacher-examiner for confidential reference **AS SOON AS IT IS RECEIVED** in the centre in order to plan for the candidates' preparatory studies period.
- This paper is also available on the Edexcel website from January 2013.
- Centres are free to devise their own preparatory period of study prior to the 10 hours of sustained focus.
- The paper may be given to candidates as soon as it is received, at the centre's discretion.

Full Course

5AD02 GCSE in Art & Design: Art and Design

5FA02 GCSE in Art & Design: Fine Art

5TD02 GCSE in Art & Design: Three-Dimensional Design

5TE02 GCSE in Art & Design: Textile Design

5PY02 GCSE in Art & Design: Photography – Lens and Light-based Media

5GC02 GCSE in Art & Design: Graphic Communication

Short Course

5FA04 GCSE in Art & Design: Fine Art

5TD04 GCSE in Art & Design: Three-Dimensional Design

5TE04 GCSE in Art & Design: Textile Design

5PY04 GCSE in Art & Design: Photography – Lens and Light-based Media

5GC04 GCSE in Art & Design: Graphic Communication

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PEARSON

Candidate guidance

Your teacher will be able to teach, guide and support you as you prepare your personal response. You may also complete preparatory work without direct supervision.

The preparatory period

The process of producing work for assessment may begin once you receive this paper. You should develop your response to the theme in a personal, creative way.

The preparatory period consists of approximately 20 hours. During this time, you should be producing supporting studies, developing, refining and recording your ideas towards the final outcome(s).

The period of sustained focus

The period of sustained focus consists of no more than **ten hours** working under supervised examination conditions, in an appropriate studio setting, producing your final outcome(s) in response to the theme.

During this time you should refer to your supporting studies and develop, refine and improve your final outcome(s).

Teachers will be able to support you with matters such as working space, materials and equipment. However, teachers will not be able to give you feedback about your work in progress or suggest how you might improve or develop your outcome(s).

The Externally Set Assignment is worth 40% of the GCSE.

Your teacher will inform you of the dates and times when you will complete your ten hours of unaided work for the Externally Set Assignment.

Exploring and Developing the Theme

The theme this year is:

Force

*strength – energy – effort – speed – power – exertion – compel – constrain
control – influence – convince – resist – stress – push – press – friction – tension*

Discuss the theme with your teacher and make sure that you produce evidence to cover the four Assessment Objectives. Remember that each Assessment Objective is worth 25% of your final mark for this paper.

The four Assessment Objectives are:

- develop ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding
- refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes
- record ideas, observations and insights relevant to intentions in visual and/or other forms
- present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

Your work could develop from experimenting with materials and then move on to recording observations.

You could start by recording observations in a variety of ways.

You could begin to develop your response to the theme by investigating and analysing the work of artists, craftworkers and designers and then move on to recording observations or experimenting with materials and techniques.

Evidence for the Assessment Objectives may be produced in many ways.

Suggested Starting Points and Contextual References

The starting points and contextual references on the following pages are suggestions to help you think about possible ideas, preferred ways of working and a personal creative approach to this year's theme.

You may prefer to use a starting point of your own and explore and respond to other artists, websites and publications that relate to the theme '**Force**'.

Force

PEOPLE

The force of the personality or status of powerful people can be enhanced by artists, photographers or fashion designers, and also by the media. In contrast some ordinary people have natural appeal. You could investigate the ways in which famous, powerful or charismatic people have been portrayed to depict yourself, or someone you know, as a forceful character.

Fictional characters with special powers that can be used for good or evil could offer you an interesting starting point.

Propaganda art has been used to exaggerate the power of individuals as well as whole communities of people. You could explore the use of art as propaganda to describe a person, group of people, message or idea in a compelling way.

Consider the ways in which people force their bodies to perform extraordinary feats. Can you record sports, fitness or performing arts activities in a way that documents the power and force of the human body? Could you design a costume or uniform that might enhance the beauty and control of an activity?

Record and represent the effect of natural forces such as gravity, static electricity and pressure on the human body in everyday life, using a range of materials and ways of working.



Leonard Freed

Baltimore, Maryland: Dr. Martin Luther King, Jr. being greeted upon his return to the United States after receiving the Nobel Peace Prize 1964
photograph

Contextual Reference

Shepard Fairey
Francis Bacon
Edvard Munch
Sam Taylor Wood
Yukinori Yanagi
Hussein Chalayan

<http://designmuseum.org>
www.ftmlondon.org/
www.npg.org.uk
www.thephotographersgallery.org.uk/
www.horniman.ac.uk
www.vads.ac.uk/collections/IWMPC

The Art of Sport: The Best of Reuters Sports Photography by Reuters
Edvard Munch by Frank Hoifodt
Hans Holbein the Younger: 1497/98–1543 by Norbert Wolf
Heroes and Anti Heroes, Magnum Images, intro by John Updike by Magnum
The Golden Age of Couture: Paris and London 1947–1957 by Claire Wilcox
Propaganda Prints: A History of Art in the Service of Social and Political Change by Colin Moore

The references on this page could help you to think about possible ideas and could be used to support any starting point. You may prefer to explore and respond to other artists, images, websites and publications.

PLACES

Many artists have depicted imposing architecture such as factories, bridges, oil rigs, power plants, dams and wind turbines to reflect both the physical and visual impact of these places. Are there interesting places that you could record and represent in a way that shows their power and strength?

Natural forces have created sites of great power and beauty such as caves, cliff faces, volcanoes and waterfalls. How could you express the awe-inspiring energy and might of such places?

Photographers and artists have recorded the effects of natural and man-made disasters, the horrors of war and other major events. How could you explore the impact of a significant incident in your own neighbourhood or a place you have visited?

As a starting point for your work, you could document the stresses of weathering from rain, wind, frost and sunlight, or the force of human use or neglect on urban and domestic environments. You might consider scuffed and peeling paint, faded and torn textiles, cracked masonry, rusted metal, warped wood or broken glass and tiles.



Charles Sheeler

Golden Gate
painting

Contextual Reference

Cornelia Parker
Fay Godwin
Feng Dakang
Doris Salcedo
Mimmo Rotella
Ove Arup

www.metmuseum.org

www.tate.org.uk

www.cliftonbridge.org.uk/

www.bbc.co.uk/science/earth/collections/mount_vesuvius

www.edelmangallery.com/misrach29.htm

www.guardian.co.uk/environment/2010/jul/26/offshore-turbine-britain

The Lost World of Pompeii by Colin Amery, Brian Curran and Andrew Wallace-Hadrill

A Camera in the Hills: The Life and Work of W.A. Poucher by Roly Smith

Brunel: The Man Who Built the World by Steven Brindle and Dan Cruickshank

The World's Heritage: The Best-Selling Guide to the Most Extraordinary Places by UNESCO

Shaped By War by Don McCullin

Hurricanes by Seymour Simon

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NATURAL WORLD

Capturing the effects of the natural force of contrasting weather on an urban, suburban or rural landscape could provide you with an interesting starting point.

You could explore the forces of nature using the elements of water, fire, earth or wind themselves.

We use metaphor to describe the power and effect of the natural forces we experience. For example, 'clapping' thunder, 'howling' winds, 'blankets' of snow and 'mountainous' waves. You could use visual metaphors like these as a starting point for an imaginative interpretation of the effects of natural forces.

Humans, animals and plants have developed ways in which to protect themselves, or benefit from natural forces. Could the different ways that these forms of life either resist or harness natural forces provide inspiration for your work?

You might be inspired by experiments, models, illustrations and diagrams used to explain scientific forces. Could you use these sources as a starting point to create imagery or artefacts of your own?



Joseph Mallord William Turner

Snow Storm – Steam-Boat off a Harbour's Mouth
painting

Contextual Reference

Bill Viola
Sarah Lucas
Irene Anton
Gabriel Dawe
Katsushika Hokusai
Ernesto Neto

www2.tate.org.uk/imap/cutouts-matisse.shtml
www.oum.ox.ac.uk/
<http://web.mit.edu/jbelcher/www/anim.html>
www.youtube.com/watch?v=gHxi-HSgNPc
www.timknowles.co.uk/work/treedrawings/tabid/265/default.aspx
www.irene-anton-design.de/

Ando Hiroshige: Master of Japanese Ukiyo-e Woodblock Prints by Adele Schlombs
Lucian Freud: Painting People by Sarah Howgate, Martin Gayford and David Hockney
The Art of Bill Viola by Chris Townsend and Cynthia Freeland
A Crash Course in Forces and Motion by Emily Sohn
Art + Science by Stephen Wilson and Gilles Berton
X-treme X-ray by Nick Veasey

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OBJECTS

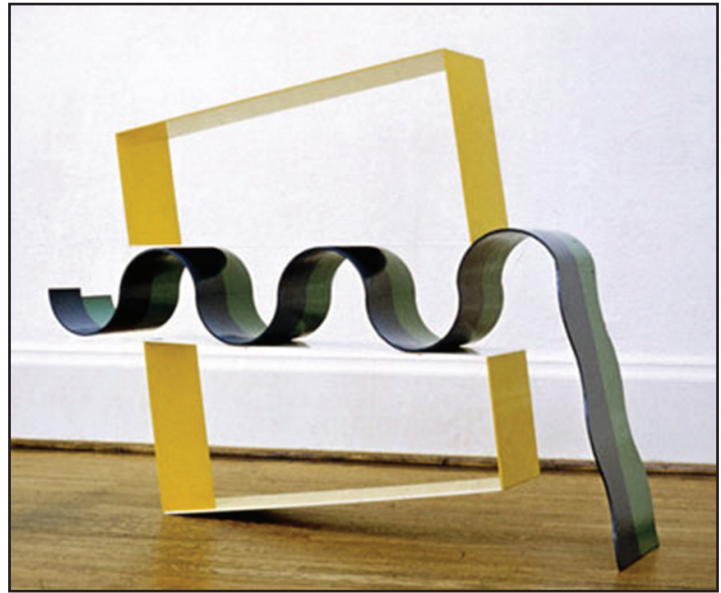
Industrial and domestic machinery makes use of force to complete heavy tasks or manufacture goods.

Could you investigate the appearance of machines or their components, for example levers, pulleys, mangles or rollers, to develop your response?

Consider the many ways in which we design and make functional objects such as furniture, clothing and household utensils. Could you record processes of manufacture, for example bending, stretching, twisting, smocking, padding and lacing, to create interesting work?

Human beings have often used objects of decoration and adornment to force their bodies to form different shapes such as neck extending, piercings and footbindings. How might you express different cultural perceptions of beauty?

Artists often force us to look at ordinary objects in new ways, by altering their scale, colour, shape or using incongruous materials to make them. Could you explore similar ideas and techniques to make your audience view a familiar or unremarkable object in a new way?



David Annesley
Swing Low
sculpture

Contextual Reference

Jean Tinguely
Bill Woodrow
Claes Oldenburg
Rebecca Horn
Alexander McQueen
Vivienne Westwood

www.mosi.org.uk/explore-mosi/explore-mosi-themes/people/household-appliances.aspx
<http://web.prm.ox.ac.uk/bodyarts/>
www.horniman.ac.uk/visit/current-exhibitions
www.style.com/stylefile/2010/08/heel-less-shoes-a-brief-history/
www.simplegardenart.com/a_topiaries_espalier_of_plants.htm
www.rebecca-horn.de/pages/index_eng.html

Decorated Skin: A World Survey of Body Art by Karl Groning and Ferdinand Anton
Underwear, Fashion in Detail by Eleri Lynn
Studio Furniture of the Renwick Gallery: Smithsonian American Art Museum by Oscar P. Fitzgerald
Alexander McQueen: Genius of a Generation by Kristin Knox
The Origins of Punk Fashion: Vivienne Westwood by Charlotte Adelaide
Textiles Now by Drusilla Cole

The references on this page could help you to think about possible ideas and could be used to support any starting point. You may prefer to explore and respond to other artists, images, websites and publications.

ACTIVITIES

You might experiment with different media and materials by using a range of forces on them such as pressing, crushing, pushing, pulling, prising or stretching as a starting point for your work.

Individuals can unite to become a force for change or resistance. Could the activities of campaigning organisations or protest movements inspire images of the power of groups?

Could the work of artists who make creative use of forces such as electricity, magnetism, light or weight in their work inspire the development of your response?

You could explore the productive and destructive forces used in industry or agriculture, for example factory farming, in a visually arresting way to highlight the positive and negative aspects of these activities.

Many interesting activities and rituals have been, and continue to be, performed to call on the forces of good, or ward off the forces of evil. Could you use these ideas as a basis for your artwork?



Nnenna Okore
Dance Piece
sculpture

Contextual Reference

Menashe Kadishman
Giacomo Balla
Karla Black
Wassily Kandinsky
Jackson Pollock
Brice Marden

www.sculpture.org.uk/artist/50/bill-woodrow
www.saatchi-gallery.co.uk/artists/dirk_skreber2.htm
www.nationalgallery.org.uk/visiting/sounds-of-the-gallery
www.flickr.com/photos/tinctory/sets/72157625185975213/
<http://occupywallst.org/>
www.nmai.si.edu/searchcollections/home.aspx

The Male and Female Figure in Motion: 60 Classic Photographic Sequences (Dover Anatomy for Artists) by Eadweard Muybridge
Moving Sculptures – Maximilian Verhas by Berthold Schmitt and Heinz Spielmann
The Great LIFE Photographers by The Editors of Life and John Loengard
The Animation Bible: A Guide to Everything – from Flipbooks to Flash by Maureen Furniss
Dogs In Vogue: A Century of Canine Chic by Judith Watt

The references on this page could help you to think about possible ideas and could be used to support any starting point. You may prefer to explore and respond to other artists, images, websites and publications.

IMAGINATION

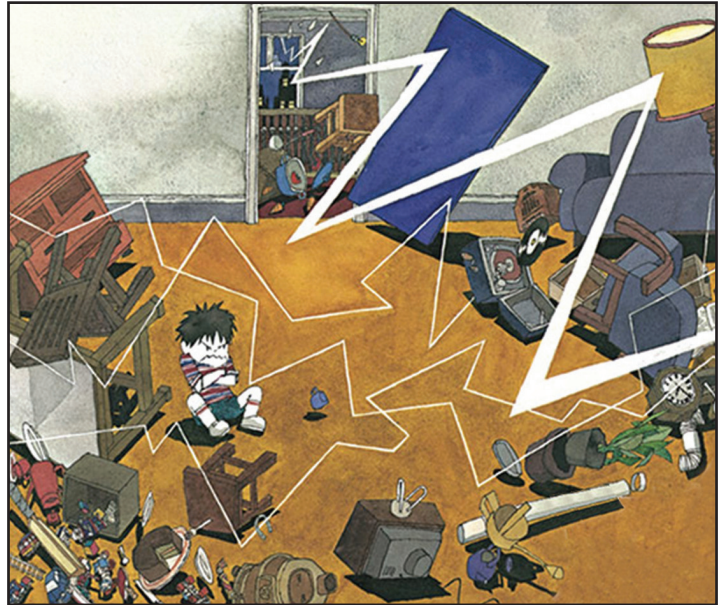
People can be overwhelmed by the force of their emotions, and artists have portrayed feelings such as fear, loss, joy and anger in representational, symbolic and abstract ways. How could you describe powerful feelings in a visually imaginative way?

When we analyse the work of artists, we sometimes try to understand the thinking behind the imagery. Some artists explain and document their ideas, but often we can only imagine what inspired and influenced them. Could you respond to ideas in a piece of artwork that deals with the theme of force?

Visual artists are often inspired by music, poetry and dance. Could a song, dance, piece of music, fiction, poetry, prose or the spoken word about the theme of force inspire your own response?

How might you visually portray unseen forces such as willpower, resilience or inner strength?

How might the passage of time force change on people, places and objects? An imagined world of the future could inspire ideas for the theme.



Satoshi Kitamura
Angry Arthur
illustration

Contextual Reference

Yves Klein
Jessica Tremp
Joseph Beuys
Mark Rothko
Roy Lichtenstein
Raoul Dufy

www.jessicatremp.com/#but-a-fleeting-touch
www.modernart.net/view.html?id=1,3,508&view=2
www.britishmuseum.org/learning/schools_and_teachers/resources/all_resources-1/resource_throne_of_weapons.aspx
www.jupiterartland.org/artwork/1/weeping%20girls
www.lichtensteinfoundation.org/frames.htm
www.tate.org.uk/art/artists/francis-bacon-682

Niki de Saint Phalle by Patrick Absalon
Classic Poetry: An Illustrated Collection by Michael Rosen and Paul Howard
Emotions Revealed: Understanding Faces and Feelings by Prof Paul Ekman
Michael Rosen's Sad Book by Michael Rosen and Quentin Blake
Colour and Meaning: Art, Science and Symbolism by John Gage
Angry Arthur by Hiawyn Oram

The references on this page could help you to think about possible ideas and could be used to support any starting point. You may prefer to explore and respond to other artists, images, websites and publications.



Cornelia Parker

Cold Dark Matter: An Exploded View
installation



Ernesto Neto

Simple and Light as a Dream...the Gravity Don't Lie...
Just Loves the Time
sculpture



Dirk Skreber

Crash1
sculpture



Unknown Artist

Queen Elizabeth I
painting



Edvard Munch
Separation
painting



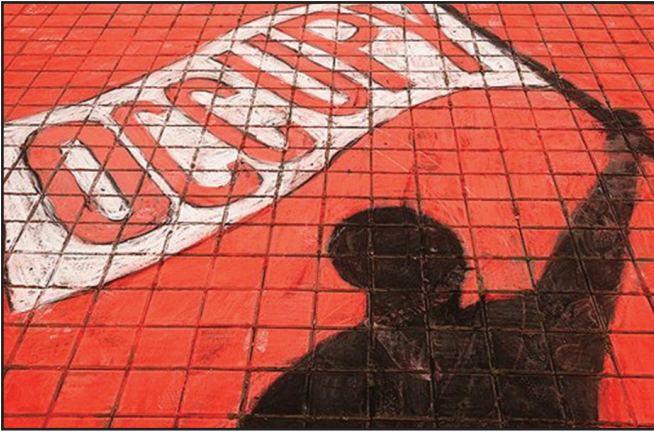
Feng Dakang
The Homeland Series
painting



Laura Ford
Weeping Girls
sculpture



Doris Salcedo
Shibboleth
installation

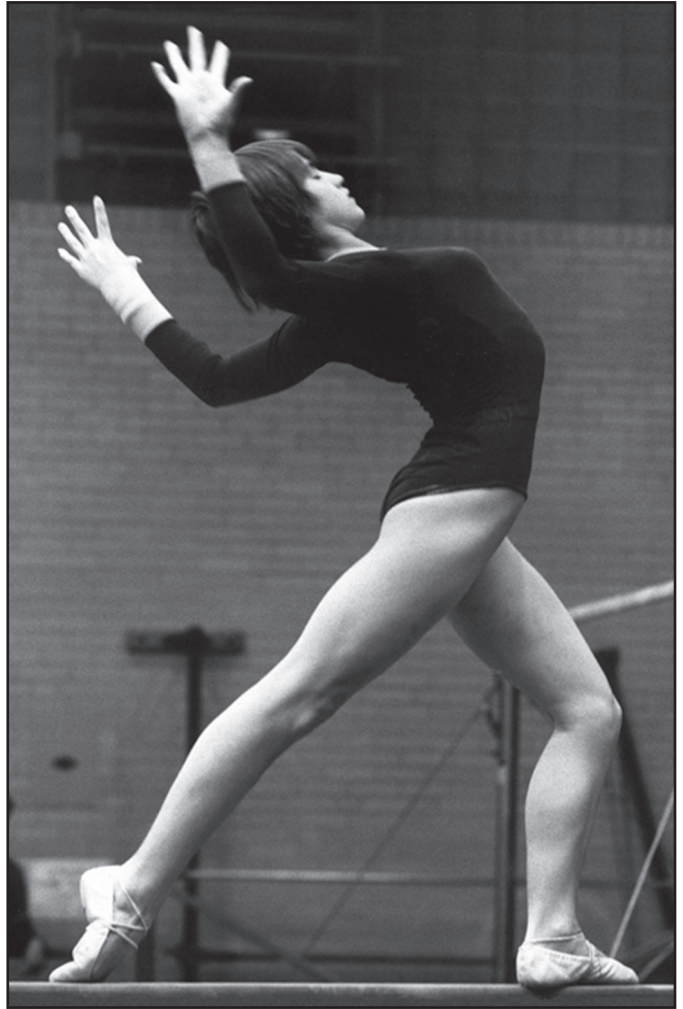


Unknown Artist

chalk pavement drawing

(from Occupy Oakland protest movement)

© Peter Bohler, NY Times



Dave Gilbert

Nadia Comaneci at the Hartford Civic Centre

1977

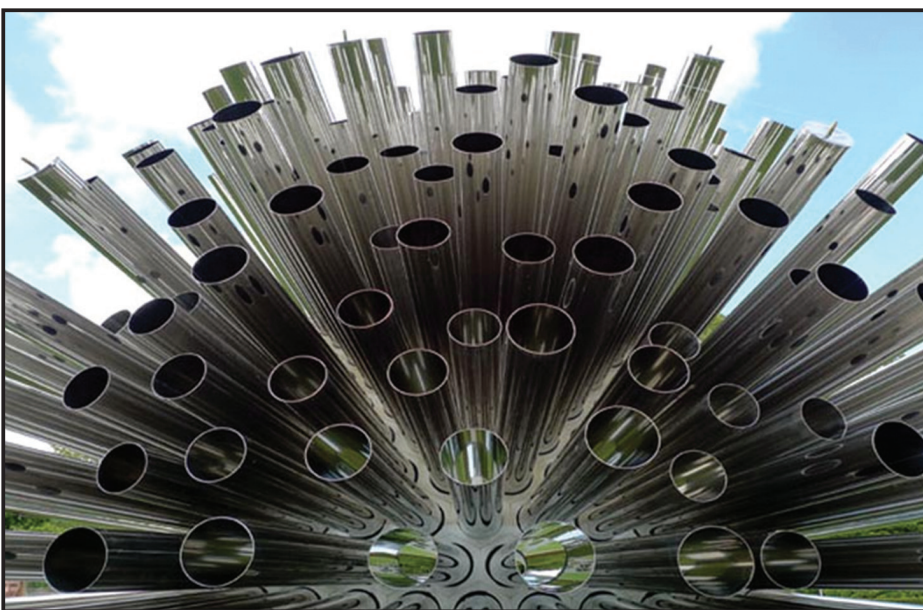
photograph



Christina Parrett Brinkman

Sea Folds

sculpture



Luke Jerram

Aeolus Acoustic Wind

Pavilion

sculpture

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