

Pearson Edexcel GCSE

Art and Design (Full Course and Short Course)

Unit 2: Externally Set Assignment in Art and Design

June 2014 – 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 2014.
- 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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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. 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:

Order and/or Disorder

chaos – confusion – higgledy-piggledy – messy – disorganised – stormy – unruly – turbulent – random – neat – tidy – harmony – symmetry – plan – layout – sequence – structure – control – tranquil – organised

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, designers and craftworkers and then move on to recording observations or experimenting with materials and techniques.

Evidence for the 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, images, websites, apps and publications that relate to the theme '**Order and/or Disorder**'.

Order and/or Disorder

People

The human figure has been a source of inspiration for artists throughout history. Formal or informal portraits may express emotions about people and their character. Could you create a piece of figurative art that represents the theme order and/or disorder?

Facial expressions may reveal how people feel about their situation. Conflict, oppression and inequality have all been reasons for extreme emotions. **Francisco de Goya's** painting *The Third of May, 1808* depicts the condemned men as individuals, each with differing reactions to their fate. A monk lowers his head and clasps his hands in orderly prayer, whilst the man next to him stares his killers in the face, defiant till the last. How might you portray reactions to a situation in response to the theme?

Important events and the people they affected have been the source for many works of art. **Käthe Kollwitz** was inspired by the revolt of Silesian weavers in 1842 and responded by producing a series of etchings. In her print *March of the Weavers*, there is an expression of both desperation and orderly determination. Could you use an occasion that you have experienced or seen as a source of inspiration for your response?

Art techniques, processes and ways of working can be orderly or disorderly. Figures and faces can be created in thick paint or gouged into clay, plaster or stone. Could you experiment with a range of different materials and ways of working to create an impression of order and/or disorder?



Francisco de Goya
The Third of May, 1808
painting
(detail on right)





Käthe Kollwitz

March of the Weavers

intaglio print

Contextual Reference

Pieter Bruegel (Fine Art)
Mary Allen Mark (Photography – Lens and Light-based Media)
Paddy Killer (Textile Design)
Ana Maria Pacheco (Three-Dimensional Design)
Stefan Sagmeister (Graphic Communication)

www.npg.org.uk
www.photographersgallery.co.uk
www.62group.org.uk
www.sculpture.org.uk
www.kemistrygallery.co.uk

The Definitive Visual Guide: Dorling Kindersley
The Photography Book: Phaidon
Textiles Now: Laurence King Publishing
Postcards from Vogue: 100 Iconic Covers (Paperback): Particular Books
David Bowie Is (Hardback): V & A Publishing

The references on these pages 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, apps and publications.

Order and/or Disorder

Places

Train stations, airports, shopping arcades, markets, sports stadiums or school playgrounds may help you to develop a response to the theme. These places may be very busy but sometimes they are quiet. Could the order and disorder in such places provide you with a good starting point?

A place remembered, such as a holiday destination or a place where you used to live, can provide good or bad memories. **Grayson Perry** decorated his ceramic vase *Barbaric Splendour* with images from his childhood. Could the order or disorder in a place from your own past provide you with an idea for your response?

Parts of your home and surroundings may be disorderly or untidy; this may contrast with other parts that are carefully ordered and tidy. For example, a messy litter bin and unmade bed in the chaos of a teenager's bedroom contrast with tidy cupboards and bookshelves. Does your home or surroundings provide you with an idea to explore?

Higgledy-piggledy houses and flats, crammed together in a town or disorderly urban landscape, might provide you with an interesting starting point. In contrast, tall buildings grouped in a carefully ordered part of a city may be a good source of inspiration.

Andrew Wyeth produced paintings depicting calm and orderly interiors. His painting *The Big Room* includes strong sunlight cascading through the windows, which enhances the feeling of tranquillity. How might you depict a place to give a sense of order or disorder?

A war cemetery with equally spaced and ordered rows of headstones or an old, neglected cemetery may provide you with a starting point.



Grayson Perry
Barbaric Splendour
ceramic



Andrew Wyeth

Big Room
painting

Contextual Reference

Ando Hiroshige (Fine Art)
Karl Hugo Schmölz (Photography – Lens and Light-based Media)
Lucy Brown (Textile Design)
Nils-Udo (Three-Dimensional Design)
Paula Scher (Graphic Communication)
Milton Glaser (Graphic Communication)

www.vangoghmuseum.nl
www.nationalmediamuseum.org.uk/Collection/Photography
www.stitchtextileartists.co.uk
www.thedieline.com
www.modernsculpture.com

Anthony Caro: A life in Sculpture: Merrell
Artisan Textiles: Contemporary Fiber Art, Quilts and Wearables: Quarry Books
Photojournalism: and the Stories Behind Their Greatest Images: RotoVision SA
At the Edge of Art: Thames and Hudson
Antoni Gaudi: Taschen

The references on these pages 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, apps and publications.

Order and/or Disorder

Natural World

Both symmetrical and irregular shapes are found in the natural world. Recording and exploring the structure of natural shapes might offer you a number of possibilities for your response.

Extreme weather may create disorder in the natural world, followed by the restoration of order in the aftermath. **Judith Reece**, in her textile on canvas piece *Stormy Sea*, recorded the colours and textures of rough weather at sea. Could the effects of weather provide you with a starting point for your work?

Decay is part of the natural cycle of life. For example, a piece of fruit left on the ground will disintegrate. Could you investigate the process of decay to create an exciting response?

A world seen in close up through a microscope may reveal detailed and colourful cell structures. This amazing and unfamiliar viewpoint could provide you with an interesting starting point.

Patterns in nature such as the honeycomb from a beehive, a beautifully constructed wasp nest, ice crystals, tree bark or raindrops on a windowpane could provide interesting starting points. **Andy Goldsworthy**, inspired by the order and shape of a wasp nest, constructed his *Spherical Leaf Work* using leaves. Could you use the patterns found in nature to influence your response?



Judith Reece
Stormy Sea
textile



Andy Goldsworthy
Spherical Leaf Work
sculpture

Contextual Reference

Angie Lewin (Fine Art)
Edward Weston (Photography – Lens and Light-based Media)
Barbara Franc (Three-Dimensional Design)
Kaffe Fassett (Textile Design)
Prudence Mapstone (Textile Design)

www.rijksmuseum.nl
www.photography-now.com
www.nopattern.com
www.dadart.com
www.vinmag.com

The Photographers Eye: MOMA
20th Century Photography: Taschen
The Story of Painting: Dorling Kindersley
Andy Goldsworthy Wood: Penguin Books
Gustav Klimt Landscapes: Weidenfeld and Nicolson

The references on these pages 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, apps and publications.

Order and/or Disorder

Objects

The arrangements of objects on shelves in shops are deliberately set out to attract our attention and encourage us to make a purchase. The photograph by **Andreas Gursky** *99 Cent* shows the familiar rows of goods displayed on supermarket shelves in orderly parallel rows. Could the arrangement of objects help you create your response?

Changing objects by distressing, crushing, dismantling or reassembling are processes some artists use to craft intriguing works of art. Could you explore any of these processes in your response?

Objects are sometimes decorated with ordered geometric patterns and others have disordered decoration. Could exploring the surface pattern or embellishment of an object inspire a response to the theme?

Using discarded objects to create an innovative artefact could be an interesting way to start. **El Antatsui** used bottle tops, aluminium and copper wire to create his wall sculpture *Flag for New World Power*. Could you consider reusing objects or materials in a creative way to produce a piece of art?



Andreas Gursky

99 Cent

photograph



El Anatsui

Flag for a New World Power
wall sculpture

Contextual Reference

Pablo Picasso (Fine Art)
Chu Enoki (Photography – Lens and Light-based Media)
Elizabeth Couzins-Scott (Textile Design)
Kate Malone (Three-Dimensional Design)
Vinay Hathi (Graphic Communication)

www.curwengallery.co.uk
www.gettyimages.co.uk
www.studio21textileart.co.uk
www.onlineceramics.com
www.arttribal.com

Giorgio Morandi : Prestel
The Found Object in Textile Art: Interweave Press
500 Ceramic Sculptures: Contemporary Practice, Singular works (500 Series): Lark Books
A Century of Graphic Design: Barron's Educational Series
The Art Book: Phaidon
Modern British Sculpture: Royal Academy

The references on these pages 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, apps and publications.

Order and/or Disorder

Activities

For centuries war and conflict have provided artists with a source of inspiration. **Pablo Picasso's** painting *Guernica* graphically portrays the horrors of war. The grief-stricken mother holding her dead child gives an insight into personal suffering and the chaos brought about by war. Could your own experience of conflict offer a starting point for your work?

There are many different kinds of uniform throughout the world that give people a distinctive ordered identity. Uniforms are not only functional but can be decorative. Military dress uniform is both colourful and practical. You might also say that different fashions are a type of uniform. Perhaps the way people dress for various activities could provide you with ideas for your response.

Work can be stressful and frantic, but it can also be routine and orderly. Some artists have celebrated, glamorised or idealised people at work. Could you explore a work activity as a starting point?

Ceremonies, rituals, parties and celebrations have given artists a rich source of inspiration for their art. A painting, photograph or tapestry recording a great occasion, a poster advertising a carefully planned celebration and ceramics or jewellery for a royal wedding are all ways in which artists contribute to these activities. Could an event inspire your response to the theme?

Many of us have our own personal or domestic routines. **Jan Vermeer** in his painting *The Milkmaid* portrays a woman going about one of her daily tasks. Recording and investigating everyday activities could provide you with a starting point.



Pablo Picasso
Guernica
painting
(detail on right)





Jan Vermeer
The Milkmaid
painting

Contextual Reference

Diane Arbus (Photography – Lens and Light-based Media)
Hieronymus Bosch (Fine Art)
Lamidi Fakeye (Three-Dimensional Design)
Ruth Ansel (Graphic Communication)
Carel Weight (Fine Art)

www.flowersgallery.com
www.galleryoffashionart.com
www.greatphotojournalism.com
www.londonfashionweek.co.uk/designers.aspx
www.henry-moore.org

Art Now: Taschen
Photography: The 50 Most Influential Photographers of All Time (Icons of Culture): Barron's Educational Series
Travel Posters: Phaidon
Eyewitness Hungarian Photography in the Twentieth Century: Royal Academy

The references on these pages 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, apps and publications.

Order and/or Disorder

Imagination

Combining a variety of objects or surfaces can be visually dynamic. **Robert Rauschenberg's** painting *Canyon* uses the juxtaposition of collage, paint and a stuffed eagle on a canvas. This could be described as a painting or a sculpture. Could this idea offer inspiration for your work?

Emotions such as fear, anxiety and jealousy may all create feelings of disorder. Alternatively, happiness, calm and contentment can bring about a sense of order. Could you consider exploring different emotions as a way of responding to the theme?

Maps, plans and architectural drawings are informative but can also be imaginative. Could they feed your imagination?

Hannah Hoch used irrational ideas and intuition as a source of inspiration for her art. Her collage *Cut with the Kitchen Knife through the First Epoch of the Weimar Beer-Belly Culture* is a composed yet seemingly random collection of images that appear to have little or no meaning. Could the Dada artists provide you with ideas for your starting point?

What do you imagine your future world will look like? Is it peaceful and tranquil where everything is perfectly balanced and orderly, or is it difficult and turbulent where everything is in complete disorder and disarray? Could you create a piece of art that expresses your vision for the future?



Robert Rauschenberg
Canyon
mixed media construction



Hannah Hoch

Cut with the Kitchen Knife through the First Epoch of the Weimar Beer-Belly Culture
collage

Contextual Reference

Leonora Carrington (Fine Art)
Cindy Sherman (Photography – Lens and Light-based Media)
Vivienne Westwood (Textile Design)
Alvin Lustig (Graphic Communication)
Jean Arp (Three-Dimensional Design)

www.courtauld.ac.uk
www.professionalphotographer/magazine/photographic-inspiration
www.zero3textileartists.com
www.rbsorg.uk
www.abduzeedo.com

Sculpture: From Antiquity to the Present Day: Taschen
Meggs' History of Graphic Design: John Wiley and Sons
20th Century Ceramics: Thames & Hudson
Art of the Digital Age: Thames and Hudson

The references on these pages 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, apps and publications.

General web references

www.tate.org.uk
www.nationalgallery.org.uk
www.britishmuseum.org
www.saatchi-gallery.co.uk
www.vam.ac.uk
www.guggenheim.org
www.africanart.org
www.textilesarts.net
www.craftscouncil.org.uk

General apps

Louvre HD: Evolution Games LLP
Art History Flashcards: Virtual Flashcards
Art HD Great Artists Gallery and Quiz: ADS Software Group, inc
The Life of Art: J Paul Getty Trust
Cropped: A Brief History of Graphic Design: Cheryl Pell
Soviet Posters HD: Evolution Games
The V&A: The Victoria and Albert Museum
Wikipaintings Encyclopaedia of Fine Art: Katerina Nerush
National Gallery London HD: Evolution Games LLP

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