

Pearson Edexcel GCSE

Art and Design (Full Course and Short Course) Unit 2: Externally Set Assignment in Art and Design

June 2017 – 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 Pearson Edexcel website from January 2017.
- 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 Art & Design: Art and Design

5FA02 GCSE Art & Design: Fine Art

5TD02 GCSE Art & Design: Three-Dimensional Design

5TE02 GCSE Art & Design: Textile Design

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

5GC02 GCSE Art & Design: Graphic Communication

Short Course

5FA04 GCSE Art & Design: Fine Art

5TD04 GCSE Art & Design: Three-Dimensional Design

5TE04 GCSE Art & Design: Textile Design

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

5GC04 GCSE 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:

Beginning and/or End

Start – finish – origin – rise – launch – dawn – birth – debut – spring – conclusion – source – introduction – completion – root – commence – onset – opening – termination – close – dusk – cease – extinction – stop – creation – extermination – ruins

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 a variety of 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 '**Beginning and/or End**'.

Beginning and/or End

People

People can experience different emotions when beginning and ending relationships. This could perhaps present you with a way of investigating the theme.

Most people follow the same routine at the beginning and end of every day. You might start the day with breakfast, then wash, dress and check your mobile. **Andrew Curtis's** photograph, *Sarah, 2008*, shows a young girl texting on her mobile. Daily routines have inspired a number of artists, designers and craftworkers. Could you use similar starting points for your response?

Immigrants, refugees and the homeless often face the challenges of beginning a new life in another place or country. They frequently leave family and friends behind and feel isolated and lonely; these are issues a number of artists have investigated. Could you use similar ideas to develop your work?

Beginning a new phase in your life is often celebrated, for example, a wedding, birthday or retirement. Could an occasion when people celebrate a new phase in life offer you a way of exploring the theme?

The end of childhood and the start of adult life bring many psychological and physiological changes. **John Everett Millais's** painting *Autumn Leaves* has typically been interpreted as a representation of the transience of youth and physical beauty. Could this, or a similar source, provide you with inspiration for your response?



John Everett Millais
Autumn Leaves
painting



Andrew Curtis

Sarah, 2008
photograph

Contextual Reference

Marc Chagall (Fine Art)

Marilyn Nance (Photography – Lens and Light-based Media)

Abdoulaye Konaté (Textile Design)

Jane Alexander (Three-Dimensional Design)

Andy Warhol (Graphic Communication)

www.npg.org.uk

www.thephotographersgallery.org.uk

www.62group.org.uk

www.kemistrygallery.co.uk

art The Definitive Visual Guide: Dorling Kindersley

The Photography Book: Phaidon

Textiles Now: Laurence King Publishing

The Shock of the New: Thames and Hudson

Postcards from Vogue: 100 Iconic Covers (Paperback): Particular Books

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.

Beginning and/or End

Places

Airports, stations and ports are all places where we begin and end journeys. Could such a place be the inspiration for your response?

Our homes are where most of us begin and end the day, and are full of personal and interesting belongings. Observing and recording your home or the things in it might present you with a way of investigating the theme.

Towns, cities and the countryside, can look very different early in the morning and late at night. The beginning and end of the day in such places can be a source of inspiration for artists, designers and craftworkers. Could you use similar starting points for your response?

M.C. Escher's lithograph *Ascending and Descending* shows a type of optical illusion. The image depicts a large building roofed by a never-ending staircase with no beginning or end. Could investigating similar sources provide you with an interesting starting point?

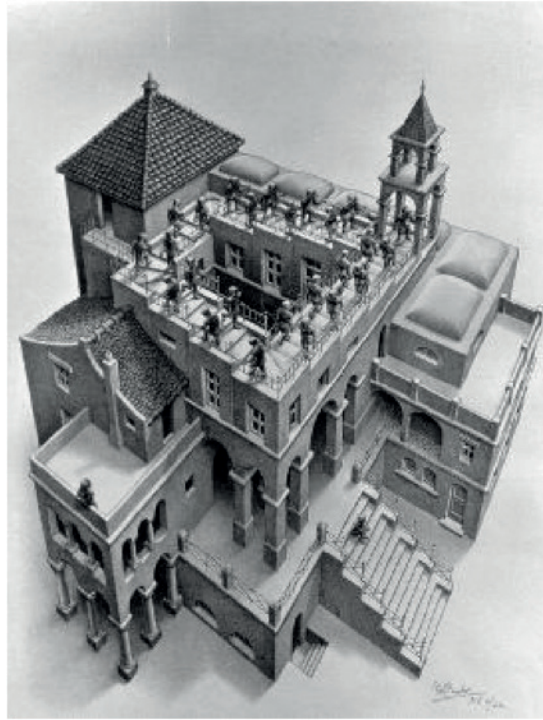
A sports stadium, school canteen or an outside space can look very different at the beginning of an event from how it looks at the end. For example, these places can look very untidy after a music festival or celebration. Could you use the appearance of a place as a starting point for your response?

Assembly lines in factories are where the production of cars, household appliances and electronic goods begin and end. Could investigating such a process provide you with a starting point for your work?

Important and impressive buildings are designed to be a symbol of power, independence and reform. **Enric Miralles's** *Scottish Parliament Building* could be seen as a symbol of a new beginning for a country wanting change and independence. Could you investigate similar sources and ideas to inspire your response?



Enric Miralles
Scottish Parliament Building
architecture



M.C. Escher
Ascending and Descending
lithograph

Contextual Reference

Edward Hopper (Fine Art)
Alban Grosdidier (Photography – Lens and Light-based Media)
Michael Brennand-Wood (Textile Design)
Claes Oldenburg (Three-Dimensional Design)
Claude Monet (Fine Art)
Neville Brody (Graphic Communication)

www.vangoghmuseum.nl
www.mcescher.com
www.soane.org
www.moda.mdx.ac.uk
www.stitchtextileartists.co.uk

Through the Lens: National Geographic's Greatest Photographs: National Geographic Society
The Magic Mirror of M.C. Escher: Taschen
1000 Artisan Textiles: Contemporary Fiber Art, Quilts, and Wearables: Quarry Books
Modern Architecture A-Z: 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.

Beginning and/or End

Natural World

The beginning and end of life are expressed by artists, designers and craftworkers in many ways. Could birth and death observed in the natural world be a source of inspiration for your response?

Amazing displays of colour and light seen at dawn and dusk can provide artists, designers and craftworkers with a source of inspiration. Observing and recording such scenes might provide you with an interesting starting point.

Discovering and blending natural materials can offer artists, designers and craftworkers new and innovative approaches to making and constructing artefacts. **Andy Goldsworthy's** sculpture *Incredible Serpentine Tree Roots* is a seamless blend of found materials, it is difficult to detect where the sand ends and the living tree begins. Could similar processes offer you an interesting way to explore and research the theme?

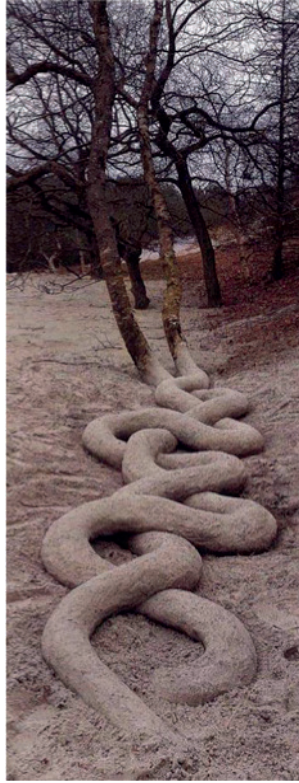
The seasons begin and end, bringing about events such as new shoots in spring, summer's heat and light, the changing colours of autumn and the first frost of winter. These changes create amazing scenes of colour and drama, which might provide you with an interesting starting point for your work.

The flow of water at the end of a melting glacier is where a river can begin its journey, ending when the river joins the sea. Could a similar journey provide you with ideas?

All living things have a life cycle. After a sensational display of colour and form, flowers lose their petals and seed heads begin to form. In the photograph *Single Oriental Poppy* by **Irving Penn** the last two petals are about to drop. Could you investigate life cycle changes in the natural world to inspire your outcome?



Irving Penn
Single Oriental Poppy
photograph



Andy Goldsworthy
Incredible Serpentine Tree Roots
sculpture

Contextual Reference

Hieronymus Bosch (Fine Art)
Axel Hoedt (Photography – Lens and Light-based Media)
Antony Gormley (Three-Dimensional Design)
Salvador Dali (Fine Art)
Prudence Mapstone (Textile Design)

www.nhm.ac.uk
www.photography-now.com
www.wildlifeart.org
www.centrepompidou.fr
www.henry-moore.org

Hand To Earth: Thames and Hudson
Still Life: Little, Brown and Company

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.

Beginning and/or End

Objects

Recycling, reusing, restoring or repairing objects means they could begin to be used or appreciated again. Could researching and investigating similar processes help you develop your response?

Objects can be used to symbolise life stories from the beginning to the end.

Pharmacopoeia's contemporary art installation *Cradle to Grave* uses a lifetime's supply of prescribed drugs sewn into two lengths of textile to symbolise a person's life. Could researching similar contextual sources and exploring unusual ways of working provide you with inspiration?

Using and finishing the contents of a flexible container might change its shape, size and appearance. For example, a tube of paste, sachet of sauce and sweet wrappers all change when their contents are used. Could investigating the appearance of flexible packaging provide you with a way to develop your response?

Objects arranged on a table to begin a meal or table game can look very different once the activity has ended. Could observing and recording contrasting arrangements of objects provide you with an interesting way to begin?

Artists, designers and craftworkers can push the boundaries when they begin to create original ideas, where functionality ends and decoration takes over. Adornment and embellishment can sometimes be overwhelming. **Nicholas Kirkwood's** highly decorated shoes *Alice in Wonderland Heels* are an example of fantastic shoes with an emphasis on beautification. Could experimenting with function and decoration offer you an interesting starting point?



Nicholas Kirkwood
Alice in Wonderland Heels
fashion design



Pharmacopoeia (Susie Freeman, David Critchley, Dr Liz Lee)

Cradle to Grave
installation (textile)

Contextual Reference

Beatriz Milhazes (Fine Art)

Dorothea Lange (Photography – Lens and Light-based Media)

Fiona Robinson (Textile Design)

El Anatsui (Three-Dimensional Design)

Milton Glaser (Graphic Communication)

www.textilearts.net

www.collageart.org

www.asianart.org

www.onlineceramics.com

The Found Object in Textile Art: Interweave Press

500 Ceramic Sculptures: Contemporary Practice, Singular Works (500 Series)

A Century of Graphic Design: Mitchell Beazley

The Art Book: Phaidon

Modern British Sculpture: Royal Academy of Arts

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.

Beginning and/or End

Activities

The beginning of a New Year is celebrated in many different ways in countries around the world. Could the activity of celebrating the New Year inspire ideas for your work?

The anticipation and excitement at the start of a race and the exhilaration or disappointment at the end can be a source of inspiration for artists, designers and craftworkers. **Sir Alfred Munnings's** painting *Moving Up For the Start: Under Starters Orders* captures the moment before the start of a horse race. Could the activities at the beginning and end of a race provide you with an interesting starting point?

Religions throughout the world have ceremonies to mark birth and death. Could a ceremony marking birth or death provide you with ideas for your response?

The scene before and after conflict can provide artists, designers and craftworkers with a source of inspiration for their work. For example, could the calm before a storm or the chaos after war provide you with an interesting starting point?

Celebrating the completion of an activity creates an atmosphere of jubilation. Observing and capturing the moment might provide you with a way to develop your response.

Maps enable us to work out how to travel and plan where to begin and end a journey. Artists, designers and craftworkers sometimes use bright colours and bold text to help make maps clearer to understand. **Harry Beck's London Underground Map** is used daily by people travelling around the city. Could a similar contextual source provide you with a starting point for your work?



(Source: AOP5890 © Harry Beck / London Transport Museum)

Harry Beck
London Underground Map
poster



Alfred Munnings

Moving Up For the Start: Under Starters Orders
painting

Contextual Reference

Edward Weston (Photography – Lens and Light-based Media)

David Hockney (Fine Art)

Anish Kapoor (Three-Dimensional Design)

Paula Scher (Graphic Communication)

Michelangelo Merisi da Caravaggio (Fine Art)

www.henry-moore.org

www.londonfashionweek.co.uk/designers.aspx

www.greatphotojournalism.com

www.mallgalleries.org.uk

Art Now: Taschen

Travel Posters: Phaidon

Photography: The 50 Most Influential Photographers of All Time (Icons of Culture): Barron's Educational Series

100 Ideas that Changed Graphic Design: Laurence King

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.

Beginning and/or End

Imagination

Going through an entrance or exit can bring a new viewpoint, outlook or horizon. What you observe through an entrance or exit might provide you with a starting point for your response.

A collision with a barrier can end movement or access. In **Alyssa Monks's** painting *Scream* a face is pressed against a shower door with an expression that suggests a desire to escape. Could you use the idea of being entrapped to inspire your response?

War, famine, disease or extreme weather can end the normal functioning of a community. Rebuilding a community has to happen before normality can begin again. Could exploring the visual impact of a serious disaster help you develop ideas for your work?

We might be entering a new phase in human history where fewer and fewer humans are needed to produce goods and provide services. Artists, designers and craftworkers sometimes face the challenge of creating devices that do the work humans have done in the past. Could a challenge like this provide you with a starting point?

There are many theories about how the universe began. You can only imagine what the beginning of the universe looked like. Could you use this idea as a starting point for your response?

Sometimes artists, designers and craftworkers try to imagine what the end of the world could look like. **Jean Adrien Mercier's** poster *'La fin du monde'* (*The End of the World*) advertises a film about the end of the world. You might be able to imagine what happens if an asteroid, nuclear holocaust or total environmental breakdown descends on us. Could you use these ideas for your work?



Jean Adrien Mercier

Movie poster design for Abel Gance's *'La fin du monde'* (*The End of the World*)
poster



Alyssa Monks

Scream
painting

Contextual Reference

Eugène Delacroix (Fine Art)

Imogen Cunningham (Photography – Lens and Light-based Media)

Sandra Meech (Textile Design)

Shepard Fairey (Graphic Communication)

Kota Hiratsuka (Three-Dimensional Design)

Francisco de Goya y Lucientes (Fine Art)

www.rbs.org.uk

www.courtauld.ac.uk

www.icp.org

www.warhol.org

Sculpture: From Antiquity to the Present Day: Taschen

20th Century Ceramics: Thames and Hudson

Meggs' History of Graphic Design: John Wiley and Sons

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.craftscouncil.org.uk
www.artribal.com
www.art2day.co.uk
www.sculpture.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 LLP
The V&A: The Victoria and Albert Museum
Wiki Encyclopaedia of Fine Art: Katerina Nerush
National Gallery London HD: Evolution Games LLP

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