

1027 - 1033
3027 - 3033

Edexcel GCSE

Art & Design

Paper 2 – Externally Set Assignment

Specimen Paper

Time: 10 hours

UG 009321

Materials required for the examination

Items included with these question papers

Instructions to Candidates

This Paper will be handed to you so that you will have at least **eight school weeks** to prepare for the **ten hour** Timed Test.

Detailed instructions are given on page 2 of this Paper.

You should study these instructions carefully when you receive this Paper.

The Theme for the Examination and some ideas to help you are from page 4 onwards.

Information for Candidates

The Theme for the examination and some ideas to help you are from page 4 onwards.

Advice to Candidates

Turn over

Terminal Examination

The Terminal Examination consists of two parts:

- **Supporting Studies**

These are produced in response to the Theme presented on page 4 of this paper. You have received the paper eight school weeks before your Timed Test to allow you to think about this Theme and to investigate and experiment with ideas in preparation for the test. Your teacher will guide and support you during this planning period. The Supporting Studies you produce during this period are a compulsory part of the examination.

- **Timed Test**

This consists of ten hours working under examination conditions producing your own unaided work in response to the Theme. During this time you can continue the exploration and development of your ideas. On the other hand you may choose to produce a piece of work which draws together all the investigations and experiments from your Supporting Studies. The work you do in your Timed Test must be your own unaided work. Your teacher can only help you during this ten-hour period with technical problems such as working space, materials and equipment.

Your Terminal Examination is worth 40% of your total mark.

Endorsements

This paper gives a general but not exhaustive set of suggestions for starting points which could be developed in your chosen discipline. However you may find the pointers listed below will help your studies further. This information needs to be read together with the syllabus which amplifies the different areas of study.

Unendorsed

You may explore, develop and realise in any discipline of art experience within the unendorsed paper. It is important to show that you have researched extensively across the range of art, design and craft disciplines before arriving at your final proposal for realisation.

Fine Art

It is important in this section that you explore fully your own and others' ways of seeing the world. You will respond mainly by painting, drawing, printmaking or sculpture although it is recognised that interpretations in Fine Art can increasingly revolve found objects, site-specific and installation work.

Three Dimensional Design

Three Dimensional Design is primarily concerned with designing to meet a need in a functional or sculptural way. Choice of appropriate media and suiting for purpose are important factors in this discipline. The use of certain technical processes are important when developing and executing your artwork. It is important to show that the design process has been grasped - concept, formulation of brief, research, experimentation and realisation. The main study areas in this discipline would be Ceramic, Interior, Product, Environmental and Jewellery design.

Textiles

This discipline involves the creation, selection and manipulation of textiles across a variety of practices. A wide range of tools is available to you in this area of study. Many natural and people created materials are available for your use. You are able to choose from a range of disciplines in responding to the Theme - Constructed, Dyed, Printed, Woven, Knitted Textiles and Fashion. You may also choose to combine different techniques in your final realisation.

Photography

Lens-based imagery is used widely across many disciplines and has appropriate applications in both Fine Art and Graphics. It is expected that you will select and manipulate images and go beyond just observing and recording.

When developing your ideas in Film and Video it would be expected that your enquiry lead through areas such as storyboards, lighting, mixing, editing and the work of others.

Graphics

Communication of messages using words and images is important in this discipline. Both commercial and aesthetic considerations need to be balanced. Ideas should be developed using appropriate design methodology. You are encouraged to use ICT where appropriate within both your preparatory studies and final realisation. It is expected that you will develop your studies within one of the following disciplines - Advertising, Illustration, Packaging, Typography or Printmaking.

The Theme for this year's examination is:

Material World

You must discuss this Theme with your teacher and produce a comprehensive set of Supporting Studies in the coming weeks in preparation for the Timed Test. Your work must demonstrate your understanding and use of the four Assessment Objectives.

Below is a list of some ideas suggested by the Theme. They are intended to help you to understand the possibilities the Theme provides for you. You may work from any of these starting points but it is important that you use them to develop other ideas of your own, bearing in mind the need to demonstrate your use of the four Assessment Objectives.

Each idea is explored in greater depth in *italics*. They show how critical and contextual references and the use of possible first hand sources can inform your investigation. It is important that you use first hand references where appropriate and that you investigate the way in which other artists, designers and craftworkers have explored similar themes.

Working with, and from, objects

Our material world is full of objects, some natural, some crafted or manufactured. Some are regarded as beautiful and some ugly. Objects have many origins and take many forms- collected, clustered, constructed, invented or presented.

Collections of objects can be stacked, assorted, arranged, piled or heaped.

An object or group of objects may represent people's lives.

Old and new objects can be explored along with the question of ageing, degradation and deterioration.

Imaginative groups of objects can be constructed creating mood and atmosphere.

Some objects may be close to you as your personal possessions, others may be distant and removed from your immediate knowledge and culture.

If we look around us we see everyday objects that have been designed – from cars to jewellery. We may look at specific designs or designers – car designs such as the VW Beetle/Citroen 2CV or the design work of William Morris. Still-life compositions throughout history have told a series of stories both real and imagined. For example, you can refer to the still-life/landscape work of Edward Wadsworth. Kathe Kollwitz produced powerful drawings on the ageing process. Works by the Surrealists could prove a rich starting point. Vincent van Gogh's still-life 'A Pair of Shoes' is simple but effective.

Materials and their effect on our lives

You may feel strongly about the environment. You may be interested in the effect of natural and people-made materials and their uses in public places and in the world in general. How has the material world encroached on the natural environment? Are there comparisons to be made between different periods in history as we go on about our daily life?

Can we consider a small area of ground or a microscopic section?

Do ideas involving the use of artificial light in a material world inspire us?

We can look at architects like Louis Sullivan who helped to change the skyline of American cities or Le Corbusier whose innovative designs launched a new set of architectural concepts. Edward Burra painted Harlem street scenes and Fernand Leger was a painter of city life. The Futurists were a group who celebrated metropolitan life and modern industry.

Interaction of materials

We may consider the various qualities of materials such as when we are cooking, gardening or decorating.

We can think about the quality of a material like water with its vastly different properties in different settings – ice, liquid, steam, cold, warm, boiling and how it may react to different influences - slippery, bubbles, froth and splashing.

How do other materials such as wood, metal and plastic react under different conditions and what properties do those materials have?

We may look at how chefs, gardeners and interior decorator decide on colour, shape and texture in their creations. We could look at the fashion designs of Vivian Westwood and Calvin Klein or the materials used in the design of sports suitable clothing and equipment. David Hockney's swimming pool studies may provide a starting point.

Everyday objects in our material world

Sometimes the scale of objects is disconcerting. Sometimes the repetition of similar objects is equally disconcerting. How do we react to different objects in the material world?

The interactive sculptures of artists like Rirkrit Tiravanija. The work of Marcel Duchamp and Claes Oldenburg may be inspirational to you. Andy Warhol repeated everyday objects in his work.

The senses in our material world

It is not only sight and touch that is important to us in the material world but also hearing, smelling and tasting. How are these senses challenged by the world in which we live?

Do you have experience of living or working with friends or relatives who are profoundly deaf or partially sighted? How might their senses be heightened? Should art transcend the boundaries of just sight?

The world of the future

We all have ideas as to the future of our material world. What might it be like in the next millennium – 3000? Can we draw on inspiration from the past to foretell the future? Our fascination with space travel and eternity allow for endless considerations as to who or what is out there.

The work of Geiger may provide an example of a different world. Films and music with their associated advertising material could act as an inspiration.

Art, literature, music and drama

These have influenced many of our thoughts on the world. How have any of these shaped our own personal views and how could we interpret them in an individual way?

Throughout history and in all different cultures art, literature, music and drama have been a source of entertainment. They have given a 'voice' to a range of emotions and agendas, which may give you a starting a point for your artwork.

Cultural diversity

Many different cultures have responded to the material world in different ways. By drawing on both historical and contextual references and your personal knowledge, develop a set of ideas from this starting point.

Historically, we are aware of different civilisations and cultures. They have given a richness to our world and are part of our heritage. Through either interest or family knowledge, use this as a starting point for your studies.

Gender and race issues

These have influences on the way people respond to each other and have shaped our views and positions within our family and society. Our outlook on our material world has been shaped by these influences.

The work of Cindy Sherman could give a starting point to your studies.

We live in an ever increasing multicultural society which attempts to create a balance for all people, various organisations worldwide try to harmonise these

difficult issues. You may find inspiration in the writings, posters illustrations and photographs of these organisations.

Political agendas

By looking at historical and contemporary political references, we can see that parts of our material world have been changed, sometimes radically over a short period of time and in other cases calmly and slowly over a long period of time.

The works of the Mexican Muralist, Diego Rivera, Pablo Picasso and his painting 'Guernica' and the work of Germaine Richer may be useful.

Religion and beliefs

Different religions and beliefs have influenced our world in its contemplation of material things, our attitudes towards them and the use to which we should put them.

Aztec Civilisation (Quetzalcoatl); the many religions and beliefs from India; Egyptian traditions seen in both 2 and 3D artwork; Megaliths and Monumental religious architecture. Churches and Mosques; the spiritual art of Asia frequently seen in Chinese and Japanese work; Christian beliefs; have all created a vast range of artwork during the last two millennia and can usefully be used as starting points.

Use of materials

In our material world we are used to responding to material which we find discarded or material which we recycle for different uses. Some objects give life a different meaning in a new context, others open our eyes to a new way of looking at our world.

They are not just waste products but resources for our inventive and creative minds.

The artist Christo wrapped large, natural and people-made structures, which challenged us to see in a different way. Arman (Armand Fernandez) reused everyday objects in his work and created thought provoking art.

Signs and symbols

Over the last few centuries there has been an increase in world-wide commerce and the use of technology. We are continually bombarded with visual communications in relation to an ever-increasing material world. Different world cultures and written languages have lead to the development of a sophisticated but easily understood universal visual language involving signs and symbols.

It may be useful to delve into history and uncover ancient use of signs and symbols in cultures such as Egypt with its hieroglyphics.

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