



GCSE

4000/02-4070/02



W15-4000-02

GCSE ART & DESIGN EXTERNALLY SET TASK 2

Externally set, assessed by the centre and externally moderated

This paper should be given to the teacher for confidential reference as soon as it is received at the centre

**This paper must not be released to candidates until
1 January 2015**

PERIOD OF PREPARATION
Length must be determined by the Centre

SUSTAINED FOCUS WORK
Which must be clearly identified in the submission
10 Hours under Examination Conditions
Sessions must be recorded internally by the Centre

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ADDITIONAL MATERIALS

You will need:
Appropriate art, craft and design materials;
Compulsory '**My Intentions**' document (provided with this paper).

INSTRUCTIONS TO CANDIDATES

- This paper contains **21** possible assignments.
- **Choose ONE assignment only.**
- It could be a **theme** (5 one-word starters), an **image** (8 picture starters), or a **task** (8 written prompts).
- The assignments cover the following options:
Art & Design [4000];
Applied [4010];
Fine Art [4020];
Critical & Contextual Studies [4030];
Textile Design [4040];
Graphic Communication [4050];
Three-Dimensional Design [4060];
Photography, Lens and Light Based Media [4070].

- Candidates entered for Art & Design can respond to any assignment.
- **Applied candidates** may select **ONE** brief from **image 7** or **task 15**. These contain briefs which are written for you; or you may choose any other assignment, **but you must develop your own project brief**.
- For any other endorsed options you can respond to **any** assignment on the paper as long as you work through the discipline of your chosen option. For example, if you are entered for Textile Design, you must respond to the assignment through Textiles. *(It is therefore important that you are aware of the option you have been entered for by your centre.)*
- Please keep this paper to refer to throughout the examination. **You must complete the compulsory 'My Intentions' document** (provided with this paper), which must be presented with your work and signed when completed.
- You must select and present all work submitted for the examination.

INFORMATION FOR CANDIDATES

- The Externally Set Task is worth 40% of the total marks.
- All selected preparatory work must be submitted together with your 10 hours sustained focus work and clearly labelled with your name and candidate number.
- You should take all appropriate preparatory work to the start of your 10 hour focus period. The centre will safeguard all your work, and you will not be able to access it between controlled sessions and after completion.
- If you are entered for more than one option, you must submit a separate body of work and a different assignment for each option.
- Preparatory work will be monitored by your centre to ensure that all work is entirely your own.

GUIDANCE FOR CANDIDATES

- Use the checklist in the separate **'My Intentions'** document to ensure you address all 4 Assessment Objectives.
- All second-hand source material must be acknowledged.
- Do not plagiarise. Use support material inventively and resourcefully.
- Ensure your written work is legible and coherent, with good grammar, spelling and punctuation.

THEMES (5 one-word starters)

The following five one-word starters are designed for you to explore your own ideas and those of other artists, craftworkers and designers. Select one of these words and explore and respond through the materials and media of your entered option.

If you do not want to work with any of these, go on to page 4.

1. **Connected**
2. **Wrapping**
3. **Adventure**
4. **Home**
5. **Green**

IMAGES (8 picture starters)

The following 8 picture starters with written prompts are designed for you to explore your own ideas and those of other artists, craftworkers and designers. Select **one** of these picture starters and explore and respond through the materials and media of your entered option.

The images are not designed to be copied but should act as a *stimulus* to encourage you to develop your own work.

If you do not want to work with any of these, go on to page 10.

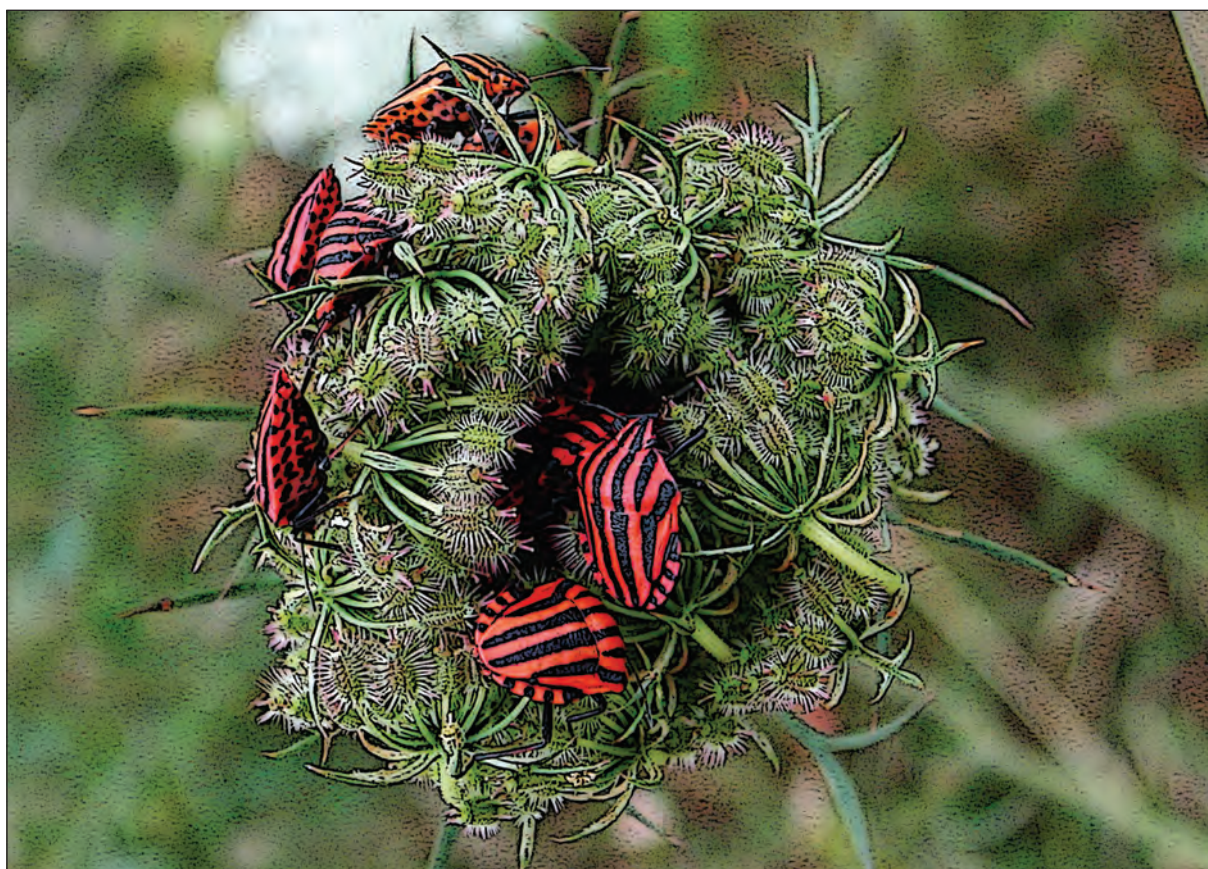
6.



As an example you may like to consider looking at the world in an unusual way.

What do you think?

7.

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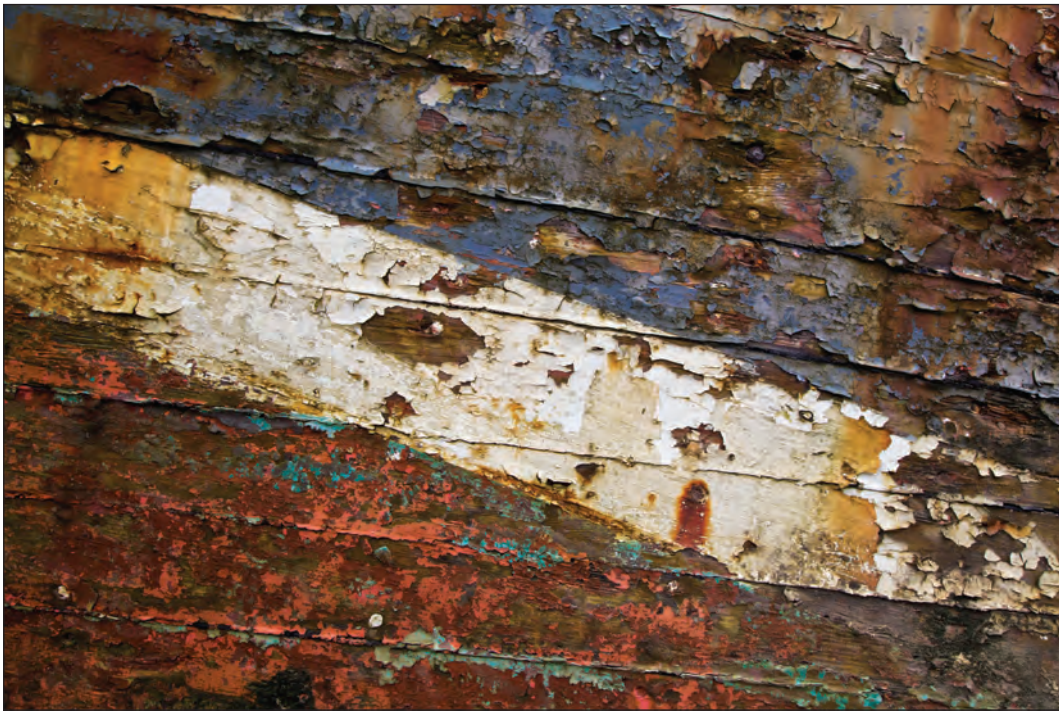
Local wildlife parks, city farms, nature centres, animal sanctuaries and zoos have become increasingly popular and provide amazing insights into nature. These attractions are constantly evolving and offer hands-on educational experiences that promote awareness of the environment and the preservation of species.

Following investigation and research of your chosen facility, you are required to present a suitable name for a new attraction and prepare, with sketches and other visual forms, a submission of your ideas and an outcome for **one** of the briefs below.

Briefs (choose one only)

- Design a dynamic brand image for the attraction, incorporating your chosen name, which can be used on exterior signage, publicity material and staff clothing.
- Create an educational and entertaining fact sheet and/or fun booklet for young people to use within the new attraction.
- Design and construct a sculpture or an entrance to showcase the attraction.
- Design a creative web homepage that will capture attention and provide key information about the attraction.

8.



As an example ageing or weathering can reveal hidden interest.

What do you think?

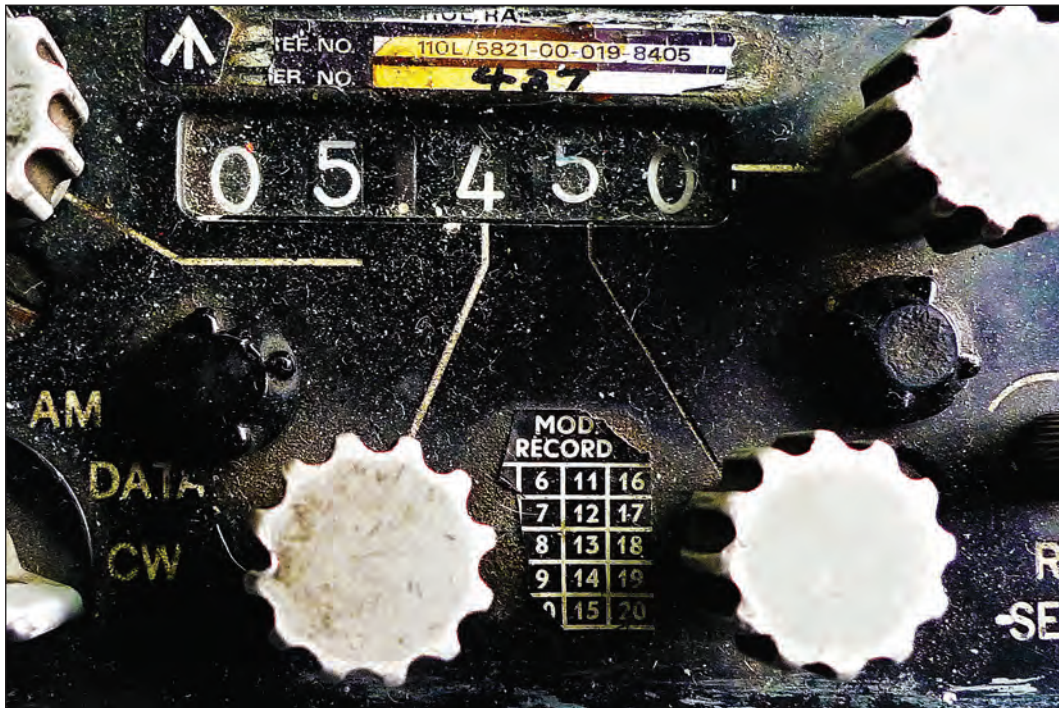
9.



As an example artists and designers can often group objects together to create unusual effects.

What do you think?

10.



As an example machinery can inspire a variety of creative outcomes.

What do you think?

11.



As an example the above image may inspire you to consider linear rhythms.

What do you think?

12.



As an example this 3D suspended restaurant sign may inspire you to design a creative response that combines letterforms, symbols or objects.

What do you think?

13.



As an example this image might lead you to observe and record the changing effects of light and atmosphere.

What do you think?

TASKS (8 written explanations)

The following 8 tasks are designed as stimuli arising from issues, briefs and / or problems for you to explore your own ideas and those of other artists, craftworkers and designers. Select one of these written explanations and explore and respond through the materials and media of your entered option.

The main focus of the task is the Title that explains what you should do and is written in bold under the assignment number. This is further followed by guidelines you may wish to consider in your response (guidelines are entirely optional).

14.

A Microscopic World

There are a number of artists whose work has been inspired and informed by the fascinating world of microscopic imagery.

In a creative world the term '**microscopic**' can mean extremely small, as well as referring to things that have been viewed under the microscope or through a magnifying glass. You might like to search out small or precious objects or collections that could provide you with rich opportunities for first-hand recording, as well as using photographed or documented imagery to begin the design process and develop a response inspired by this idea.

You might like to look at:

The work of Ernst Haeckel, N.S. Harsha, Rob Kessler, Dennis Kunkel, Diane Nelson, Beth Racette, Gainor E Roberts (Genesis Series), Donald Rodney, Michal Rovner and others.

What do you think?

15.

Art, Craft and Design for an 'Arts Fest'

You have been asked to promote an Arts Festival and create design solutions which will help to make it special.

The task requires you to co-ordinate a selected creative aspect of the event and put together a presentation which shows that the occasion will be a memorable experience. Provide a design solution to **one** of the following briefs:

- Explore, develop and produce a range of handcrafted souvenirs to be sold at the event to reinforce the brand.
- Produce a contemporary banner to be hung at various locations to promote the festival.
- Produce a stylish brand image for the event, which should be applied to flyers / posters / digital promotion.
- Design a range of T-shirts promoting the event.
- Design a temporary performance area / set / gallery space for **one** aspect of the event.

Your presentation must show evidence of:

- Design development, using sketches, models, photographs, computer generated images, and/or other methods.
- Research, investigations and analysis of what other artists, craftworkers, designers and architects have produced, relative to your chosen brief.
- Evaluation of your work as it progresses and in relation to the final product.
- Some use of I.T. or digital technology, for part of your presentation.

You might like to look at:

Links to: Brighton Festival, The London Design Festival, Patchings Festival, The Great British Craft Festival, Wilderness Festival and/or examples of handcrafted souvenirs such as jewellery creations, textiles, woodwork, figurines, wall decor, glassware, ceramics and/or street origami, scenography or public art projects.

16.

Explore Narrative

Artists, illustrators, designers and craftworkers often find the most compelling and exciting ways to communicate stories, messages or meanings.

Is there a particular story that you would like to relate to the viewer and what form of visual language might you use?

You might like to look at:

The work of Becky Adams, Miriam Bäckström, William Blake, Fernando Bryce, Anthony Green, George Grosz, Alison Moger, Grayson Perry, Paula Rego, Dante Gabriel Rossetti, Stanley Spencer, Cyprien Tokoudagba and examples of graphic novels and comic books.

What do you think?

17.

Make a work of art that conveys a feeling of energy and power

Many artists evoke a feeling of energy and power in their work through choice of subject matter, technique and process or in the use of colour.

Investigate this topic and produce a work of art of your choice.

You might like to look at:

The work of David Bomberg, Robert Delaunay, André Derain, Alberto Giacometti, Howard Hodgkin, Peter Howson, Shani Rhys James, Jasper Johns, Mary Lloyd Jones, Wassily Kandinsky, Jenny Saville, Evan Walters and others.

What do you think?

18.

Make a piece of work inspired by Contrast

Old and new, beautiful and ugly, smooth and textured, made and organic, patterned and plain, colourful and monochrome, large and small, shiny and dull, urban and rural; opposites have always fascinated and inspired artists, designers and craftworkers.

Investigate, compare and contrast opposites to create an exciting creative response.

You might like to look at:

The work of The Boyle Family, Brendan Burns, Dali, De Chirico, Carol Gwizdak, René Magritte, Meret Oppenheim, Man Ray, James Rosenquist, David Salle, Helen Sear, Velásquez and others.

What do you think?

19.

Create a Visual Code

Artists often use found or everyday objects to create their own language or express ideas.

Use surprising objects or imagery to create an alphabet or visual code of your own. Select between six and eight characters to communicate a word of your choice for presentation.

You might like to look at:

The work of Saul Bass, Robert Brownjohn, Chermayeff & Geismar, Michael Craig-Martin, Ogwyn Davies, Andy Deck (Glyphiti), David Garner, Robert Indiana, proudcreative, Amikam Toren and others.

What do you think?

20.

Make a work of art inspired by the industrial heritage of your community

Industries as diverse as tourism, agriculture, mineral extraction and manufacturing have had a considerable influence upon the visual appearance of our countryside, coastline and built environment.

Funfairs, piers, ports, field patterns, re-landscaped coal tips, promenade houses, Victorian factory buildings and canals are all examples of the manner in which industry has shaped the appearance of our villages, towns and cities. Based on your research consider how you might create an outcome in response to the visual impact of industry upon the area in which you live.

You might like to look at:

The work of George Chapman, David Carpanini, Nicholas Evans, Laura Ford, Josef Herman, L S Lowry, Peter Prendergast, and others.

What do you think?

21.

Highlighting an Issue

Investigate how a diverse range of artists over the years have used their work as a means to highlight important issues by drawing attention to particular injustices, incidents or happenings which could include inequality, war, disasters, suffering or corruption.

Carry out research into an issue which you feel strongly about and carefully explore how you might raise public awareness through generating an exciting creative response to your area of interest.

You might like to look at:

The work of Iwan Bala, Ana Pacheco, Ifor Davies, Tim Davies, Owen Griffiths, Abdoulaye Konate, Teresa Margolles, Pablo Picasso, Apolonija Sustersic, Gillian Wearing and others.

What do you think?

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**GCSE ART & DESIGN
EXTERNALLY SET TASK 2**

MY INTENTIONS

This document is to be completed and signed by the candidate and should be presented with the final work for authentication/moderation purposes.

The teacher should also sign this document, and if appropriate, clarify any authentication issues in the box below the candidate's 'My Intentions' statement and signature.

ASSESSMENT OBJECTIVES	CANDIDATES - Provide evidence that shows you have:	✓ or ×
<p>AO1 Contextual Understanding</p> <p>Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.</p>	<ul style="list-style-type: none"> • Investigated the work of other artists, designers and cultures. • Used your research to help you explore and develop a wide range of ideas. • Been able to make your own judgements and express opinions about the work of artists and designers. • Understood how and why the work of these artists was produced. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p>AO2 Creative Making</p> <p>Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.</p>	<ul style="list-style-type: none"> • Experimented with and improved your ideas at various stages of your work. • Been able to select and use a variety of materials and processes for the production of your work. • Made the best effort to improve the quality of your work as it has progressed. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p>AO3 Reflective Recording</p> <p>Record ideas, observations and insights relevant to their intentions, in visual and / or other forms.</p>	<ul style="list-style-type: none"> • Used first-hand (direct) observation, rather than copying from secondary sources, as part of your research and recording of ideas. • Produced an outcome (final piece) that has shown clear development from thorough research and ideas. • Been able to use suitable and different methods to explain and present your ideas. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p>AO4 Personal Presentation</p> <p>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.</p>	<ul style="list-style-type: none"> • Produced your own, imaginative ideas and outcomes. • Carried out your intentions in an easy to follow and carefully thought out way. • Made clear connections between your work and that of other artists and designers. • Thought carefully about the final selection and method of presentation of your work. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

‘MY INTENTIONS’

Centre Name		Centre Number					
Candidate Name		Candidate Number	0				

I have chosen Externally Set Task Number

TO BE COMPLETED BY THE CANDIDATE

Briefly explain what you set out to do, so whoever marks your work will understand your intentions, (these may change as your work progresses):

I declare that this is all my own work and I have acknowledged all my secondary sources.

Signed Date

TO BE COMPLETED BY THE TEACHER

Authentication exceptions: Clarify any circumstances that should be considered regarding this work having been selected and presented as the candidate’s own:

Signed Date