



## GCSE

4000/02-4070/02



W16-4000-02

## 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 2016**

**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

4000  
020001

### 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 explanations).
- 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. **Transport**
2. **Force**
3. **Occasion**
4. **Majestic**
5. **Encased**

**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 12.

6.



As an example ..... sunsets and silhouettes can provide ample scope for creative responses.

**What do you think?**

7.



**Café Culture is very much embedded into town and city life across the UK as chairs, tables, umbrellas and people pour onto our crammed streets and pavements.**

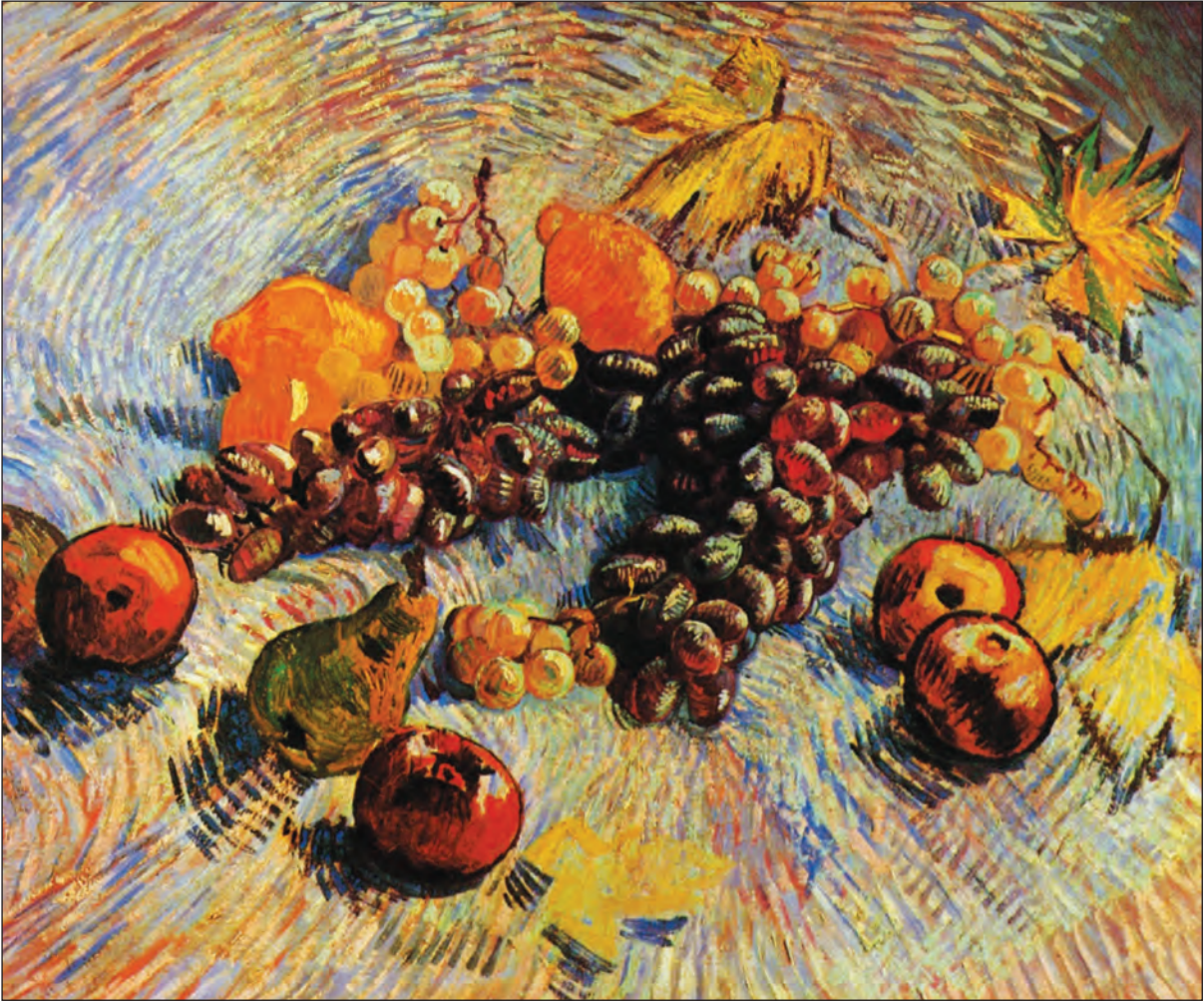
Your client is a new vibrant 'Themed' restaurant chain which wants to compete for customers' attention. After investigating other existing restaurant signage, graphics and design elements, you are required to invent a name for the chain and prepare, along with sketch ideas, a detailed presentation based on **one** brief below, showing a number of possible designs, with a final 2D or 3D solution.

**Briefs (choose one only)**

- Design a logo and decorative identity to be used on the front cover of a menu together with placemats, drinks mats, and napkins.
- Create and apply designs to soft furnishings such as cushions, curtains, blinds and tablecloths.
- Produce signage for the side of a delivery van together with packaging for a takeaway service.
- Design a creative web homepage that will provide information about the food served and service offered.



8.



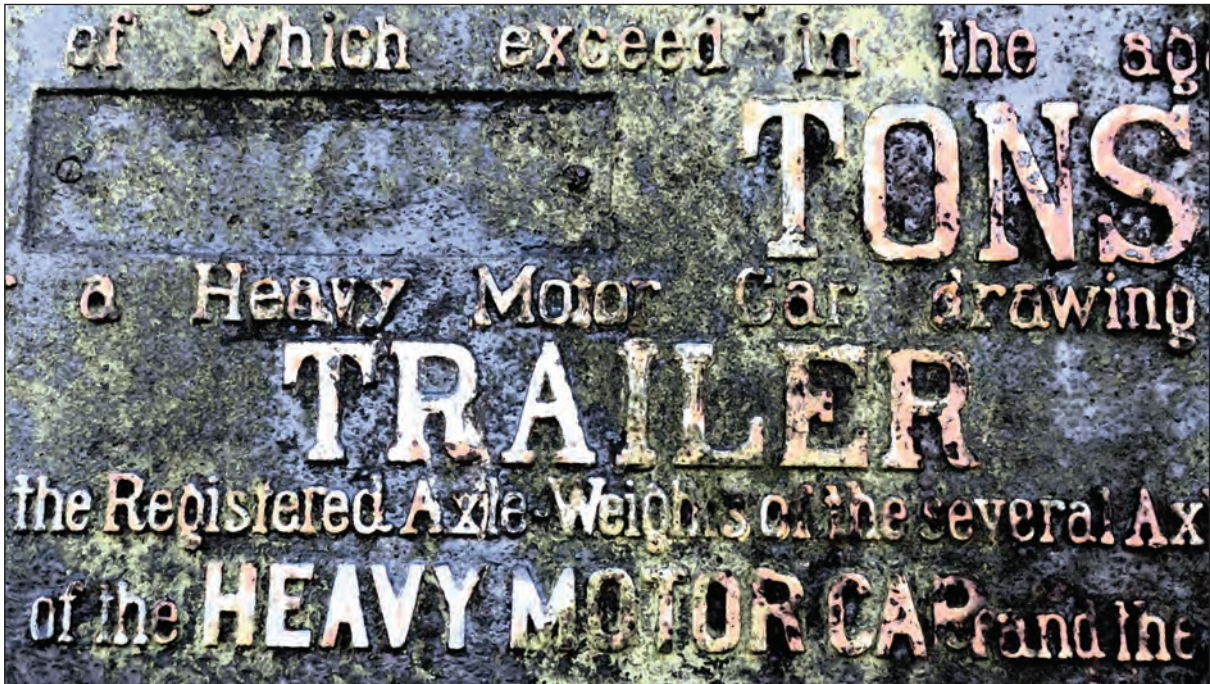
*Still life with Apples, Pears, Lemons and Grapes*

Van Gogh

As an example ..... artists create visually exciting images using simple objects as a source of inspiration.

**What do you think?**

9.



As an example ..... the above image may inspire you to use words and lettering in a creative outcome.

**What do you think?**



10.

*Dream**Kamal Khalil*

As an example ..... combinations of lines and shapes and media can create a powerful effect.

**What do you think?**



11.



As an example ..... the above image may inspire you to produce an outcome based on organic forms.

**What do you think?**

12.



As an example ..... the above image may inspire you to think of art as a form of decoration.

**What do you think?**



13.



As an example ..... twists and turns and ups and downs can lead us in many directions.

**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.

**Explore the potential of collage**

**In the 20<sup>th</sup> century, collaged materials have been used to produce distinctive artwork.**

Use the intrinsic qualities of surface and pattern combined with layering techniques to produce a creative outcome.

**You might like to look at:**

The work of Sir Peter Blake, Georges Braque, Max Ernst, Derek Gores, Richard Hamilton, Jasper Johns, Andrew Malone, Pablo Picasso, Robert Rauschenberg, Kurt Schwitters, Annegret Soltau or Nancy Spero.

**What do you think?**

15.

### Art, Craft and Design for a local heritage site or place of interest

**Tourist attractions such as industrial sites, gardens, cathedrals, great houses and castles can provide a rich source of visual imagery for artists, designers and craftspeople.**

A heritage site near you has commissioned you to update and rebrand its identity to attract new visitors and reach a younger audience.

Choose from **one** of the following briefs and present your ideas in a suitable format for a client presentation:

**Briefs (choose one only)**

- Design and produce an A2 poster to advertise the attraction.
- Design and make gift bags, tags and wrapping paper to be used within the gift shop.
- Apply illustrative decoration to **either** disposable cups, plates and napkins **or** ready-made ceramics.
- Design and produce a decorative banner to be sited at the entrance of the attraction.

**Your presentation must show evidence of:**

- Design development, using sketches, models, photographs and other methods.
- Research, investigation and analysis of what other artists, craftworkers and designers have produced relative to a similar brief.
- Evaluation of your work as it progresses, with consideration of Health and Safety issues, costs and scale.
- Some use of IT or digital technology as part of your presentation.

**You might like to look at:**

Cadw (The Welsh Government's historic environment service), English Heritage, The National Trust, the work of UK based Graphic Design companies such as Designwerk, Big Fish and Savage and Gray; as well as the work of Barnaby Barford, Ogwyn Davies, John Piper, Amanda Wright or Daniel Wright.

16.

### Explore and celebrate colour

**Colour can be emotional and symbolic. It plays a huge part in our lives, from the clothes that we wear, to the colour of our hair, the food that we eat and the teams we support.**

Investigate, experiment and produce a creative response to colour.

**You might like to look at:**

The work of the Scottish Colourists, the Fauves and / or Sonia Delaunay, Howard Hodgkin, Markus Linnenbrink, Cristina Otero or Niki de Saint Phalle.

**What do you think?**

17.

### Large or Small

**Artists often explore dramatic scale within their work in order to create excitement and interest.**

For example making figures or features appear much larger or smaller in comparison to their environment, adopting a 'Worm's / Bird's eye view of the world' or exaggerating the sensation of height or depth. Investigate these techniques in order to create your own creative response.

**You might like to look at:**

The work of Michael Craig-Martin, Es Devlin, M. C. Escher, Roy Lichtenstein, Andrea Mantegna, Ron Mueck, Claes Oldenburg, Will Ryman, J. M. W. Turner or Alison Watt.

**What do you think?**



18.

### Looking out or Looking in

**All kinds of artwork can be inspired by the view into or from a window or doorway wherever the location.**

Many artists have explored this idea of using the window or doorway as a frame, taking consideration of how the interior and exterior spaces interact. Produce your own composition based on one of these viewpoints.

**You might like to look at:**

The work of Pierre Bonnard, Georges Braque, Patrick Caulfield, Marc Chagall, Giorgio de Chirico, Robert Delaunay, Edward Hopper, Henri Matisse, Pablo Picasso, Stanley Spencer, Sue St. John, Evan Walters, Anthony Whishaw, Robert Strong Woodward or Andrew Wyeth.

**What do you think?**

19.

### Recyclable Art

**Many contemporary artists, sculptors and designers make use of a variety of recycled materials to create interesting new art.**

From your research and experimentation produce an outcome of your choice that makes full use of discarded material.

**You might like to look at:**

The work of Isaac Cordal, Tony Cragg, Gilbert Legrand, David Mach, Max McMurdo, Tim Noble, Jayne Perkins, Michelle Reader, Terry Setch, Studio Drift, Sue Webster or Nathan Wyburn.

**What do you think?**

20.

### Dulce et Decorum Est

**This is the title of a famous poem by Wilfred Owen, describing the horrors of war. Many artists have made deeply emotive responses to the same theme either through their own experiences or based on the accounts of others.**

Using such poems or texts as a stimulus, produce a thoughtful and meaningful response through an outcome in any medium / media of your choice.

**You might like to look at:**

The work of Jananne Al-Ani, Frank Brangwyn, Francisco Goya, Peter Howson, Julia Midgley, Laura Knight, Wyndham Lewis, Don McCullin, Henry Moore, Paul Nash, Pablo Picasso.

**What do you think?**

21.

### In the world of the imagination, gravity can be ignored

**Produce a piece of work that expresses the concept of floating or weightlessness.**

Painters can 'magic the impossible' and float large rocks in the sky. Sculptors produce 3-D work that hovers and floats above the ground, whilst others literally float their work on water.

**You might like to look at:**

The work of Reg Butler, Dale Chihuly, Christo and Jeanne-Claude, Han Feng, Marcelo Jacome, René Magritte, Michael Murphy, Lucy and Jorge Orta's 'Cloud' at St Pancras' station, Cornelia Parker and Victor Pasmore.

**What do you think?**



**GCSE**

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

# ‘MY INTENTIONS’

Centre Name		Centre Number					
Candidate Name		Candidate Number	<b>0</b>				

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 .....