

Pearson Edexcel GCSE

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

June 2015 – 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 2015.
- 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

Turn over ►

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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:

Apart and/or Together

Combined – meet – side by side – juxtaposed – closely – jointly – united – en masse – collectively – in cooperation – as one – separated – disconnected – independent – isolated – alone – individually – free – excluded – divorced

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 Assessment 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 '**Apart and/or Together**'.

Apart and/or Together

People

The simple act of embracing or kissing has been portrayed by many artists. One of the most celebrated depictions is **Gustav Klimt's** painting *The Kiss*. The painting is full of symbolism and is highly decorated with paint effects, geometric patterns and flowers. Could this painting, or a similar source, provide you with inspiration for your response?

People coming together to celebrate a wedding, birthday or other special occasion might present you with a way of investigating the theme.

Movements of the body fascinate artists and designers and are the source of inspiration for many works of art. Gymnasts, acrobats, bodybuilders and dancers extend and compress their limbs in order to create interesting shapes. Could you explore and record body movement to develop your response?

Observing people as they gather, assemble, congregate or queue might provide you with an interesting starting point for your work.

The plight of refugees from war torn countries are often in the news. **Muhammed Muheisen's** photograph shows a young *Afghan Refugee Girl*. Many refugees experience loneliness and separation; these are issues a number of artists and designers have investigated. Could you use similar starting points for your response?



Gustav Klimt
The Kiss
painting



Muhammed Muheisen
Afghan Refugee Girl
photograph

Contextual References

Sandro Botticelli (Fine Art)
Alban Grosdidier (Photography – Lens and Light-based Media)
Annette Collinge (Textile Design)
Auguste Rodin (Three-Dimensional Design)
Milton Glaser (Graphic Communication)

www.npg.org.uk
www.photographersgallery.co.uk
www.62group.org.uk
www.musee-rodin.fr
www.kemistrygallery.co.uk

Art: The Definitive Visual Guide: Dorling Kindersley
The Photography Book: Phaidon
Textiles Now: Laurence King Publishing
Postcards from Vogue: 100 Iconic Covers (Paperback): Particular Books
Klimt: 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.

Apart and/or Together

Places

Combining image and text is a powerful way to communicate a message to an audience. **Paula Scher**, in her painting *Map of Africa*, transforms the appearance of a map of Africa with a mass of information using a combination of words and pictures. Could you explore the creative possibilities of bringing together image and text to develop your response?

New and old buildings, built with modern and traditional materials, may combine to create a mixture of colours, patterns and shapes. Could you use these sources as a starting point to make imagery and artefacts of your own?

Bridges, subways and tunnels join places together and can have both decorative and functional qualities. Could their design features and the way they connect areas together offer you a way to explore the theme?

Valleys, waterways, gorges, embankments, roads and railways can separate and connect different parts of the landscape. Observing and recording such places might provide you with an interesting starting point.

The painting *Nighthawks* by **Edward Hopper** depicts an almost empty café and a deserted street, expressing a desolate mood of solitude and detachment. Railway stations, restaurants, airports, schools and shopping centres are usually busy and noisy places. Late at night and early in the morning these places are often deserted, creating a strange and empty atmosphere. Could you research similar sources and ideas to inspire your response?



Signed and dated on the bottom right in pencil by Paula Scher

Paula Scher
Map of Africa
painting



Edward Hopper
Nighthawks
painting

Contextual References

Edward Burra (Fine Art)
Christophe Jacrot (Photography – Lens and Light-based Media)
Sandra Meech (Textile Design)
Grayson Perry (Three-Dimensional Design)
David Carson (Graphic Communication)
Harry Beck (Graphics)

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

Anthony Caro: A life in Sculpture: Merrell
1,000 Artisan Textiles: Contemporary Fiber Art, Quilts and Wearables: Quarry Books
Through the Lens: National Geographic's Greatest Photographs by National Geographic
At the Edge of Art: Thames and Hudson
Hopper: 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.

Apart and/or Together

Natural World

Shapes and patterns in the natural world can be a source of inspiration for artists and designers. In the photograph *Chambered Nautilus* by **Edward Weston**, the dominant feature is the spiralling form twisting apart. Could you investigate forms in the natural world to inspire your outcome?

The changing seasons bring about events such as animals emerging from hibernation in spring, falling leaves in the autumn or severe storms and high tides in winter. Sometimes these events combine to create amazing scenes of colour and drama, which might provide you with an interesting starting point for your work.

The beginning and end of life are expressed in art and design in many ways. Could birth or death observed in the natural world be a source of inspiration for your response?

Exploring the visual impact of land or buildings broken apart by extreme weather, erosion, decay or other natural forces could help you to develop your ideas.

Peter Markham Scott's painting *Nenes on Mauna Loa, Hawaii* depicts a flock of geese in flight. The positioning of the geese in the painting creates a dramatic composition. Could visual research and recording of groups of living things provide you with ideas for your response?



Edward Weston
Chambered Nautilus
photograph



Peter Markham Scott
Nenes on Mauna Loa, Hawaii
painting

Contextual References

David Hockney (Fine Art)
Alison Brady (Photography – Lens and Light-based Media)
Elisabeth Frink (Three-Dimensional Design)
Samantha Harvey (Textile Design)
Prudence Mapstone (Textile Design)

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

The Photographer's Eye: MOMA
20th Century Photography: Taschen
The Story of Painting: Dorling Kindersley
Wood. Andy Goldsworthy: Thames and Hudson
Edward Weston: J. Paul Getty Museum

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.

Apart and/or Together

Objects

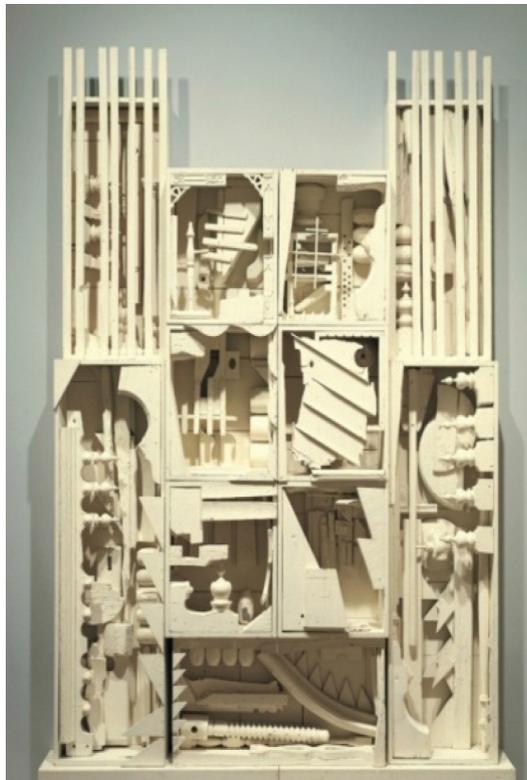
Assemblage artists create three-dimensional forms by combining discarded objects and scrap materials in boxes, free-standing constructions or installations. **Louise Nevelson** used found objects, scraps of wood and architectural mouldings to create the sculpture *Dawn's Wedding Chapel II*. Could researching similar artists and experimenting with found objects help you develop your response?

Investigating and recording the internal mechanisms and separate components of objects such as radios, televisions, washing machines, computers and clocks could offer you an interesting starting point.

Designers are often faced with the challenge of creating objects that can be taken apart easily and put back together for storage or packaging purposes, for example flat-pack furniture. Could exploring this kind of design problem help you develop your response to the theme?

Crockery and cutlery are usually arranged together set out on a table. Other objects come in pairs such as footwear, earrings and gloves. Could exploring objects that are commonly seen together or in sets provide you with an interesting starting point for your work?

Crushing, stretching and exploding objects are sometimes employed by artists and designers to create works of art. In *Tambourinefrappe*, **John Chamberlain** crushed and twisted parts of vehicles together to create abstract sculpture. Could researching similar contextual sources and exploring unusual ways of working provide you with inspiration?



Louise Nevelson
Dawn's Wedding Chapel II
assemblage



John Chamberlain
Tambourinefrappe
sculpture

Contextual References

Paul Cézanne (Fine Art)
Andreas Gursky (Photography – Lens and Light-based Media)
Michael Brennand-Wood (Textile Design)
Joseph Cornell (Three-Dimensional Design)
Susan Kare (Graphic Communication)

www.collageart.org
www.gettyimages.co.uk
www.studio21textileart.co.uk
www.onlineceramics.com
www.whitney.org

The Art of Assemblage: Museum of Modern Art, New York
The Found Object in Textile Art: Batsford
500 Ceramic Sculptures: Contemporary Practice, Singular Works (500 Series): Lark Books
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.

Apart and/or Together

Activities

Abdoulaye Konaté in his contemporary textile piece *Génération biometrique n.5* brings together crafts of his cultural heritage such as appliqué, patchwork, and embroidery to explore immigration issues. You might consider researching your own contextual sources and experimenting with traditional techniques to express ideas regarding issues that affect you.

Individuals can unite to bring about change or resistance. Could the activities of campaigning or protesting inspire ideas for your response?

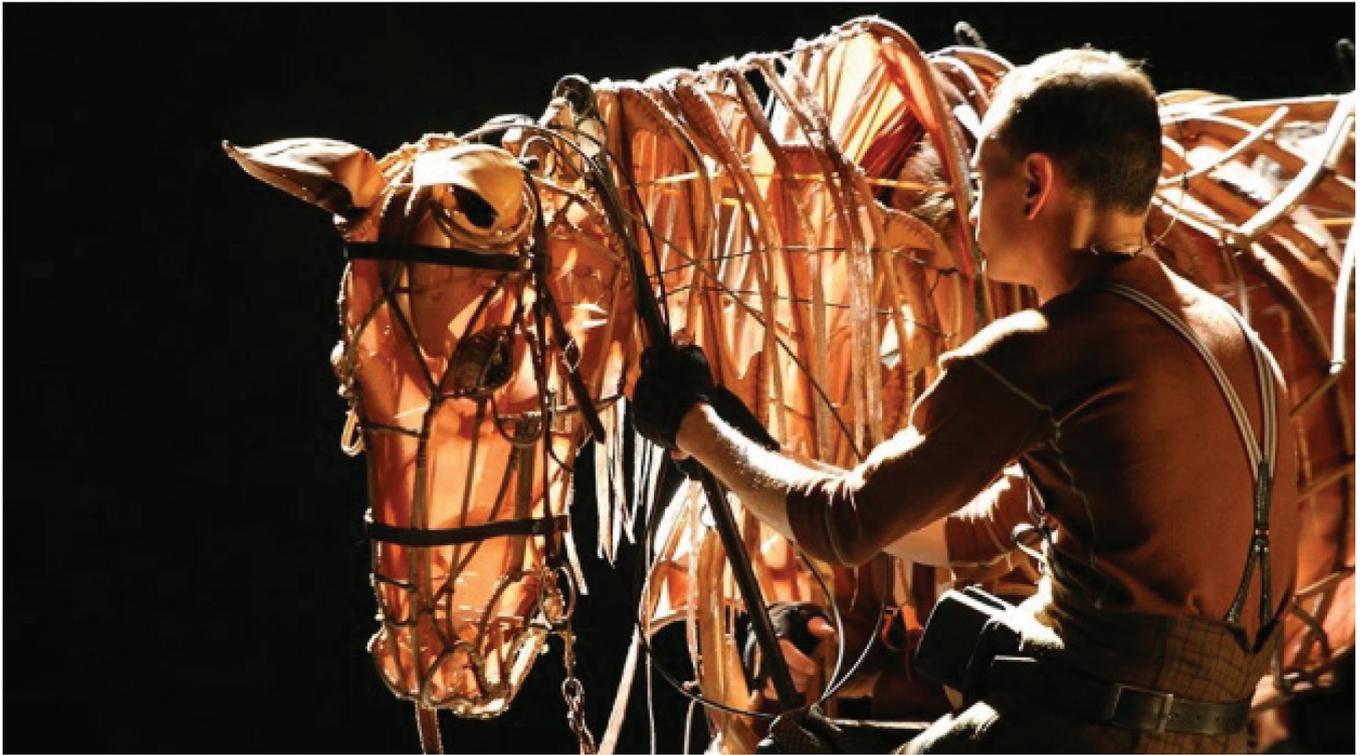
Stitching, sticking, fixing and folding are all actions that bring materials together. Conversely, ripping, tearing, cutting and dismantling are all actions that involve separating or taking something apart. Could you explore these activities to develop ideas for your work?

The act of lifting your foot away from sand, mud or snow can leave an imprint. Pressing an object into a surface can leave an interesting mark or texture. This process has been used and continues to be used by artists. Could experimenting with this idea help you develop a response?

The beautifully crafted *War Horse* puppet created by **Basil Jones and Adrian Kohler** brings together human beings and sculptural forms. The *War Horse* puppets are outstanding examples of how art and performance combine to animate and tell a story. The designers spent considerable time observing and sketching horses before creating their puppets. Could researching design for the theatre or cinema provide you with an interesting starting point?



Abdoulaye Konaté
Génération biometrique n.5
textile



Basil Jones and Adrian Kohler
War Horse
puppet

Contextual References

Salgado Sebastiao (Photography – Lens and Light-based Media)

Kara Walker (Fine Art)

Louise Bourgeois (Three-Dimensional Design)

Alan Aldridge (Graphic Communication)

Julia Burrowes (Textile Design)

www.warhorseonstage.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

Clothes for Heroes: The Punk Fashions of Vivienne Westwood and Malcolm McLaren:

Abrams

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.

Apart and/or Together

Imagination

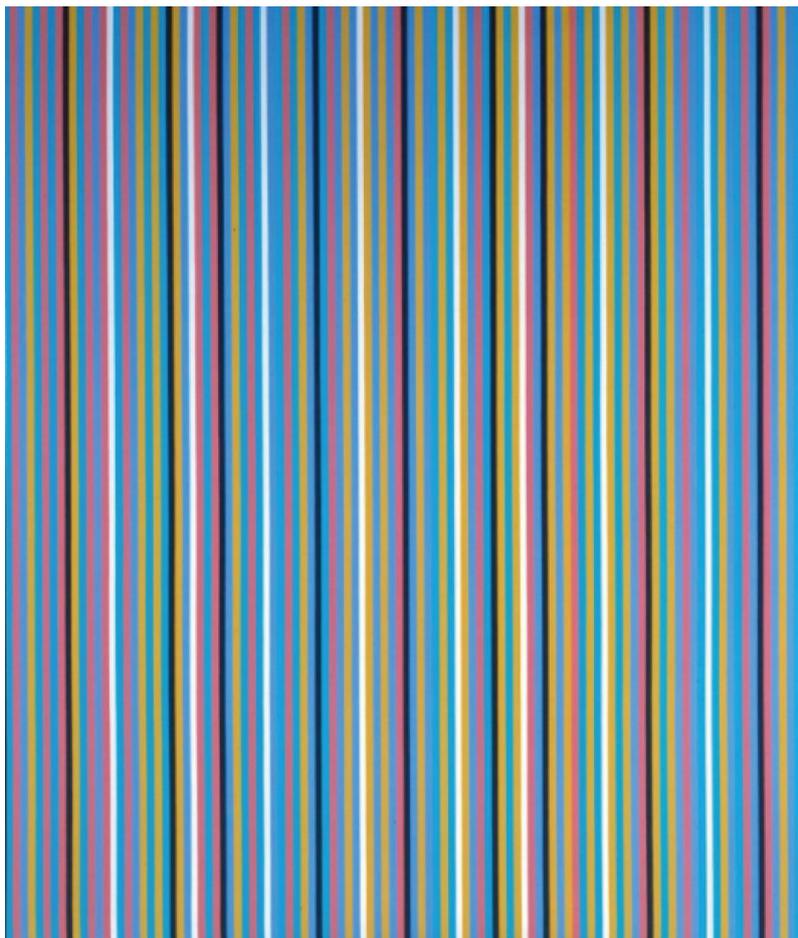
Some artists investigate the use of colour to create bold and dramatic visual effects.

Bridget Riley's painting *Achaean* shows the juxtaposition of vertical parallel stripes of colour to create a powerful image. You might consider researching other contextual sources and exploring your own colour combinations as a starting point for imaginative work.

Being alone and apart from your friends and family for long periods of time may be a frightening thought for some people. Imagine being isolated. How might you depict your feelings of being alone?

Artists use perspective, scale, colour and other visual devices to make things appear closer or further away, creating the illusion of depth on a flat surface. Could you explore these elements and use them imaginatively to create depth in your work?

Designers often bring together influences from different times and cultures to create new and modern styles. Fashion designer **Vivienne Westwood** used elements of Scottish tartan combined with punk design to create modern and original costumes for the Vienna State Ballet. You could research different approaches and styles from the history of art and design and investigate ways of bringing them together to make new and original work.



Bridget Riley
Achaean
painting



Vivienne Westwood
*Punk costumes for ballerinas of
the Vienna State Ballet*
fashion design

Contextual References

Anthony Green (Fine Art)

Katherine Minott (Photography – Lens and Light-based Media)

Lucy Brown (Textile Design)

John Alvin (Graphic Communication)

Jane Alexander (Three-Dimensional Design)

www.courtauld.ac.uk

www.professionalphotographer/magazine/photographic-inspiration

www.zero3textileartists.com

www.rbs.org.uk

www.abduzeedo.com

Sculpture: From Antiquity to the Present Day: Taschen

Meggs' History of Graphic Design : John Wiley & Sons

20th Century Ceramics: Thames and 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.saatchigallery.com
www.vam.ac.uk
www.guggenheim.org
www.africanart.org
www.textilearts.net
www.craftscouncil.org.uk
www.arttribal.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
Wikipaintings Encyclopaedia of Fine Art: Katerina Nerush
National Gallery London HD: Evolution Games LLP

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