

# **Pearson Edexcel Level 1/Level 2 GCSE (9–1)**

**June 2019**

**Period of sustained focus: 10 hours**

**Paper Reference 1AD0/02**

**Art and Design**

**Component 2: Externally Set Assignment**

**You will require:  
Diagram Booklet**

**V56382A**

## **INSTRUCTIONS TO TEACHERS**

**This paper should be given to the teacher-examiner AS SOON AS IT IS RECEIVED in the centre in order to plan for the candidates' preparatory study period. The paper will also be available on the Pearson Edexcel website each year in January.**

**The paper may be given to candidates any time after its release, at the centre's discretion. Candidates then undertake investigations and development under informal supervision. There is no prescribed time limit for the preparatory study period.**

**The final ten-hour period of sustained focus may take place over multiple sessions (a maximum of four within three consecutive weeks) and must be conducted under formal supervision.**

**The ten-hour period of sustained focus should not include teacher direction, demonstration, preparation of workspaces or materials, clearing or storage of work.**

## **INSTRUCTIONS TO CANDIDATES**

**This paper contains the theme and suggested starting points to be used in the preparatory study period and the period of sustained focus. You are advised to read the whole paper.**

**This paper contains the Externally Set Assignment for the following:**

**1AD0/02      Art, Craft and Design**

**1FA0/02      Art and Design (Fine Art)**

**1GC0/02      Art and Design  
(Graphic Communication)**

**1TE0/02      Art and Design  
(Textile Design)**

**1TD0/02      Art and Design  
(Three-dimensional Design)**

**1PY0/02      Art and Design (Photography)**

## **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 STUDY PERIOD**

**The preparatory study period begins when you receive this paper and continues up until the start of the period of sustained focus.**

**You should develop your response to the theme in a personal and creative way, developing, refining and recording your ideas towards the final outcome(s).**

## **THE PERIOD OF SUSTAINED FOCUS**

**The period of sustained focus consists of TEN HOURS working under supervised examination conditions in an appropriate studio setting. 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).**

**During the ten-hour period of sustained focus, you will produce your final outcome(s), based on your preparatory studies, in response to the Externally Set Assignment theme. The period of sustained focus may take place over more than one session. You will not be able to access any of your work outside of these sessions.**

**Once the ten-hour supervised sustained focus period has ended, you will not be able to add to or alter any of your work.**

**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.**

**THE EXTERNALLY SET ASSIGNMENT IS WORTH 40% OF THE GCSE.**

## **EXPLORING AND DEVELOPING THE THEME**

**Your work for this Externally Set Assignment should be based on the theme given in this paper.**

**The theme this year is:**

## **REFLECTION**

**You should discuss your ideas with your teacher before deciding how to respond to the theme. Your work will be marked according to how well you have shown evidence of the four Assessment Objectives.**



**The four Assessment Objectives are:**

- **develop ideas through investigations, demonstrating critical understanding of sources**
- **refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes**
- **record ideas, observations and insights relevant to intentions as work progresses**
- **present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.**

**You should use the knowledge, skills and understanding you have learnt to show your progression along your creative journey.**

## **SUGGESTED STARTING POINTS**

**The starting points on the following pages are suggestions to help you think about possible ideas, ways of working and your personal creative approach to this year's theme. You should read through THE WHOLE PAPER before you start your preparatory work, as any section may provide you with ideas.**

**You may prefer to use a starting point of your own and explore and respond to other artists, designers and craft workers to help you develop your response to the theme 'REFLECTION'.**

**Further contextual references for this paper can be found at:**

**<http://qualifications.pearson.com/en/home.html>**

## **REFLECTION – PEOPLE**

**Reflection can be explored through the way a material or technique is used.**

**ANDO GILARDI has used a mirror to frame his shot when making a self portrait (shown in the diagram booklet).**

**PIET VAN DEN BOOG has applied oil paint using expressive brush strokes and rust to create the portrait (shown in the diagram booklet).**

**Artists sometimes depict people who are described as daydreaming, contemplative or pensive. A self-portrait can reflect an artist's own physical appearance and/or emotions.**

**The human figure has inspired artists, craft workers and designers. ROSIE JAMES has used delicate threads to outline figurative shapes in a crowd (shown in the diagram booklet).**

**In her sculpture KÄTHE KOLLWITZ has reflected the strong emotion people feel as they protect others (shown in the diagram booklet).**

**A reflective or mirrored surface can show an accurate or distorted image. In his print M. C. ESCHER uses a sphere to show himself and his surroundings (shown in the diagram booklet).**

**HERE ARE SOME OTHER  
SUGGESTIONS THAT MAY STIMULATE  
YOUR IDEAS:**

- **meditative**
- **impulsive**
- **likeness**
- **shimmer**
- **exaggerated**

**Using one of the above starting points, or starting points of your own, develop your ideas to produce a personal response to the theme 'REFLECTION'.**

## **REFLECTION – MAN-MADE**

**Mass-produced objects can be used to create imaginative still life images.**

**KATE BRINKWORTH has focused on the reflective qualities of glass (shown in the diagram booklet).**

**Old possessions can trigger memories of the past. DEITER KLEIN'S photograph shows a variety of discarded objects (shown in the diagram booklet).**

**Artists, designers and craft workers often embrace new technology.**

**The design of the Wassily Chair reflects the BAUHAUS idea of simplified form and mass production.**

**The invention of the 3D printer inspired the fashion design group threeASFOUR to produce a dress that reflects their interest in technology (shown in the diagram booklet).**

**Artists, designers and craft workers can use music, literature, and film as a source of inspiration for their artwork (shown in the diagram booklet).**



**Here are some other suggestions that may stimulate your ideas:**

- **narratives**
- **replica**
- **neglect**
- **recycled**
- **deflect**

**Using one of the above starting points, or starting points of your own, develop your ideas to produce a personal response to the theme 'REFLECTION'.**

## **REFLECTION – ENVIRONMENT**

**Artists, designers and craft workers use light and colour to illuminate spaces and enhance our environment. In her photograph CATHERINE YASS captures the light reflecting in an empty hospital corridor (shown in the diagram booklet).**

**The dome of the Reichstag building in Berlin uses mirrors and glass to create an amazing 360-degree view of the city (shown in the diagram booklet).**

**Reflective materials in the environment provide visual inspiration.**

**Murals can reflect historical, political, social and community events.**

**A visit to a particular place can be a source of inspiration. KATHARINE MORLING made a series of ceramic containers after a visit to a museum.**

**CHRISTOPHER NEVINSON'S painting is a reflection on life in the city (both shown in the diagram booklet).**

**Some maps can provide more than just geographical information.**

**HENNIE HAWORTH'S hand-drawn map incorporates information about the city (shown in the diagram booklet).**

**Here are some other suggestions that may stimulate your ideas:**

- **facade**
- **demonstration**
- **polished**
- **radiate**
- **positive and negative**

**Using one of the above starting points, or starting points of your own, develop your ideas to produce a personal response to the theme ‘ REFLECTION’.**

## **REFLECTION – NATURAL WORLD**

**The light reflecting from the sun and moon can make places look dramatically different as the day becomes night.**

**ALICE GUR–ARIE has captured the reflected light from a harvest moon (shown in the diagram booklet).**

**Wildlife habitats are a source of inspiration for artists, designers and craft workers.**

**JOHN RUSKIN’S painting is made up of a range of carefully observed marks, depicting the delicate ferns and flowing water (shown in the diagram booklet).**

**Reflective qualities of water seen in the natural world can provide a rich source of visual imagery.**

**Animals, insects and birds often closely resemble others in their species. In this painting by JOHN JAMES AUDUBON the bright birds appear almost identical to one another.**

**Repeating patterns inspired by nature have been used to create this intricately embroidered Kimono (shown in the diagram booklet).**

**Artists and designers imaginatively reuse objects. In this sculpture, LAWRIE SIMONSON has been inspired by the shape of metal objects to mimic the form of an insect (shown in the diagram booklet).**

**Here are some other suggestions that may stimulate your ideas:**

- **echoes**
- **time of day**
- **shadow**
- **erosion**
- **life cycle**

**Using one of the above starting points, or starting points of your own, develop your ideas to produce a personal response to the theme 'REFLECTION'.**

**Ando Gilardi, self portrait, c.1957  
(b/w photo) / Photo © Fototeca Gilardi/  
Ando Gilardi / Bridgeman Images**

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**Image: 'The Soul of the Soulless City ('New York - an Abstraction', © Christopher Richard Wynne Nevinson, Tate Gallery**

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**Harvest Moon, 2016 (photograph),  
Gur-Arie, Alice / Private Collection /  
Bridgeman Images**

**Study of rocks and ferns in a wood at Crossmount, Perthshire, 1843 (w/c on paper), Ruskin, John (1819-1900) / Abbot Hall Art Gallery, Kendal, Cumbria, UK / Bridgeman Images**

**Carolina Parakeet, from 'Birds of America', 1829 (coloured engraving), Audubon, John James (1785-1851) / Victoria & Albert Museum, London, UK / Bridgeman Images**

**Woman's Kimono, Edo Period (1600-1868) (silk with metallic threads), Japanese School, (19th century) / Indianapolis Museum of Art at Newfields, USA / John Herron Fund / Bridgeman Images**

**The Insect, 1996 (metal), Simonson, Lawrie (Contemporary Artist) / Private Collection / Bridgeman Images**