

# Pearson Edexcel International GCSE (9–1)

## May 2019

Time: 10 hours

Paper Reference **4FA1/02 – 4TD1/02**

## Art and Design

### Component 2: Externally-set Assignment

**You do not need any other materials.**

#### Instructions to teachers

- The paper will be available to centres on the Pearson Edexcel website each year in **January**.
- All examination work must be received by Pearson no later than the **last day in May**.
- The paper should be given to the teacher responsible **AS SOON AS IT IS AVAILABLE ON THE PEARSON WEBSITE** in order to plan for the candidates' preparatory study period.
- 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 10-hour examination may take place over multiple sessions (a maximum of four within three consecutive weeks) and is conducted under formal supervision. The 10-hour examination should not include teacher direction, demonstration, preparation of workspaces or materials, clearing or storage of work.

#### Information

- The total mark for the paper is 72.

#### Instructions to candidates

The paper contains the theme and suggested starting points to be used in the preparatory study period and the examination. You are advised to read the whole paper.

The paper contains the externally-assessed assignment for the following endorsed titles:

4FA1/02	Fine Art
4GC1/02	Graphic Communication
4PY1/02	Photography
4TE1/02	Textile Design
4TD1/02	Three-dimensional Design

Turn over ►

W60462A

©2019 Pearson Education Ltd.

1/1/1/1



  
Pearson

## Introduction

The examination consists of two parts.

### Part one - preparatory studies

The preparatory study period begins when you receive the paper and continues up until the start of the examination.

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).

Boards, canvas stretchers, maquettes and models should not be submitted. Please photograph any three-dimensional work. If you use pastel or chalk, these must be fixed. Paintings and prints must be dry. After the examination, you will have the opportunity, with the help of your teacher, to select and mount your preparatory studies, with no overlapping, on three sheets of A2 paper. Use only one side of the paper.

The preparatory studies you produce are an essential part of the examination, marks will be lost if they are not submitted.

You must take your preparatory studies into the examination room and use them to help you with your final work.

### Part two - timed examination

This consists of **10 hours** working under supervised examination conditions, in an appropriate studio setting, to produce unaided work in response to the theme. Your teacher can help you with technical problems only, such as working space, materials and equipment.

Boards, canvas stretchers, sculptures and three-dimensional design outcomes should not be sent. Any three-dimensional work or work that is fragile, bulky or larger than A2 (**420 mm × 594 mm**) in size should be photographed and the photographs submitted. The photographs (**size A4**) must be included as part of the final submission.

A completed label should be shown clearly in the top right-hand corner on the **FRONT** of each sheet.

## Exploring and developing the theme

The theme this year is:

### Groups

This theme can be explored in many ways and covers all endorsed titles (Fine Art, Textile Design, Photography, Graphic Communication and Three-dimensional Design).

Discuss the theme with your teacher and make sure that you produce evidence to cover each of the four Assessment Objectives below. Your preparatory studies and final examination piece combined must show evidence of all 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.

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 the examination theme '**Groups**'.

You should read through the whole paper before you start your preparatory work, as any section may provide you with ideas.

The total mark for the paper is 72.

## Groups in sport, work, leisure and entertainment

- Groups of people form teams that represent countries in international sporting events.
- A group of actors and performers are selected to be the cast for a new television or film production, show or play.
- Military personnel come together to create a united force against an aggressor.
- Workers unite to put pressure on their employer to achieve better working conditions.
- Politicians with different views form an alliance to govern national affairs.



Paul Dale  
2010 FIFA World Cup poster  
*Poster*



Edgar Degas  
Dancers in Pink  
*Painting*

2010 FIFA World Cup poster © Heorshe/Alamy  
Dancers in Pink © Historic Collection/Alamy



Saikat Paul

West Bengal Dance Group Federation observes International Dance Day at Mohor Kunja, Kolkata  
*Photograph*



The Stone Roses

Manchester rock group The Stone Roses in a paint-spattered abstract expressionist romp,  
5th November 1989  
*Photograph*

Here are some other suggestions that may stimulate your ideas:

- crowd
- troupe
- assembly
- regiment
- collaborative.

Using one of the given suggestions, or a starting point of your own, develop your ideas to produce a personal response to the theme '**Groups**'.

Saikat Paul/Pacific Press/LightRocket via Getty Images  
The Stone Roses © Kevin Cummins/Getty Images

## Groups in nature

- A flock of geese, a bank of crocodiles, an army of caterpillars, a pack of wolves, a school of sharks and a pride of lions.
- Market stalls display bunches of colourful flowers, vegetables, herbs, spices, fruit and firewood.
- Bees, agitated by an imminent storm, cluster around a hive ready to swarm.
- Groups of stars, planets, suns and moons make up galaxies in outer space.
- Shoals of fish dart around the ocean creating large clouds of flickering light as the sun reflects off their silver scales.



Traditional Chinese Painting  
Koi Carp  
*Stock Illustration*

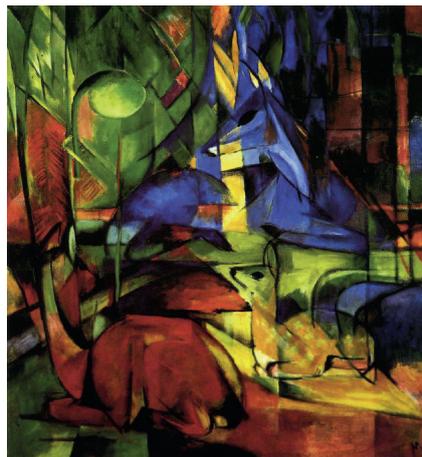


The Zoological Park in New Delhi, 28 July 2007  
A painted stork (bottom) is watched by a group of Rosy Pelicans as it catches a fish in a pond  
*Photograph*

Traditional Chinese Painting, Koi Carp, Lotus © IMAGEMORE Co, Ltd/Getty Images  
The Zoological Park in New Delhi, 28 July 2007 ©  
MANAN VATSYAYANA/Stringer/Getty Images



Clifton Ernest Pugh (1924-90)  
Sapling Forest, Cherry Plum Blossom, 1984 (oil on canvas)  
*Painting*



Franz Marc  
Deer in the Forest  
*Painting*

Here are some other suggestions that may stimulate your ideas:

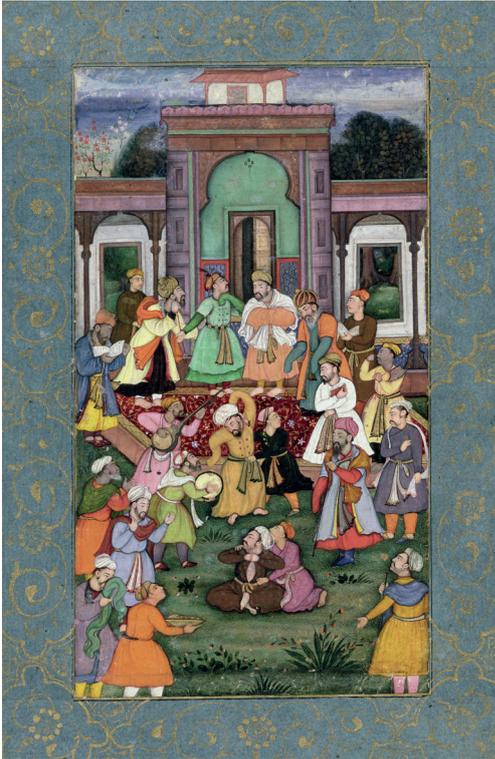
- cluster
- minerals
- batch
- colony
- flora and fauna.

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

Clifton Ernest Pugh (1924-90) / Private Collection / Photo ©  
Crane Kalman, London / Bridgeman Images  
Franz Marc © World History Archive/Alamy

## Social groups

- Groups of smartly dressed students celebrate a special occasion.
- A group of people meet to discuss topical issues, some people listen attentively and others are argumentative.
- Clubs and societies are made up of groups of people with a common purpose or interest.
- A political campaign attracts crowds of people involved in a peaceful protest.
- Groups of people congregate to meet friends and socialise in different locations. Some are dressed in similar clothes.



Mughal School, (16th century)  
Group of Whirling Dervishes, from the Large  
Clive Album, c.1595 (opaque w/c with gold  
on paper), Mughal School, (16th century)  
*Poster*



Bill Brandt  
East End Girl Dancing the Lambeth Walk  
*Photograph*

Mughal School, (16th century) / Victoria & Albert Museum, London,  
UK / The Stapleton Collection / Bridgeman Images  
Bill Brandt © Hulton Archive/Stringer/Getty Images



Henri de Toulouse-Lautrec  
At the Moulin Rouge  
*Painting*



Gino Severini  
The Pan Pan at the Monico, 1959 (oil on canvas)  
*Painting*

Here are some other suggestions that may stimulate your ideas:

- carnival
- family
- community
- festivity
- tribe.

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

Henri de Toulouse-Lautrec © Granger Historical Picture Archive/Alamy  
Severini, Gino (1883-1966) / Musee National d'Art Moderne, Centre  
Pompidou, Paris, France / Bridgeman Images

## Groups of objects

- Clothes can be arranged neatly in a wardrobe or left in a pile.
- A range of products is covered in suitable packaging and organised on supermarket shelves to create interesting displays.
- Components are assembled to create a functional object.
- Cooking utensils, crockery and cutlery are arranged and stored in a kitchen.
- Groups of objects are presented in shop windows to attract customers.
- Collections of objects are stored in libraries, galleries, museums or at home.



Paul Cézanne  
Kitchen table (Still-life with basket)  
*Painting*



Antony Gormley  
Field  
*Sculpture/Installation*



Colyer or Collier, Edwaert (c.1640-c.1707)  
Trompe l'oeil letter rack with a miniature portrait of a young man in armour, 1697 (panel)  
*Painting*



Duane Hanson  
Supermarket Shopper  
*Sculpture*

Here are some other suggestions that may stimulate your ideas:

- set
- alphabet
- assortment
- system
- structure.

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

Colyer or Collier, Edwaert (c.1640-c.1707) / Private Collection / Photo ©  
Rafael Valls Gallery, London, UK / Bridgeman Images  
Duane Hanson (1925-96) / Ludwig Collection, Aachen, Germany / Bridgeman Images

**BLANK PAGE**

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

Images used within this paper may be from [www.clipart.com](http://www.clipart.com).