

Edexcel GCSE

Art and Design (Full Course and Short Course)

Unit 2: Externally Set Assignment in Art and Design

June 2011 – 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 Edexcel website from January 2011.
- 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 in Art and Design: Art and Design

5FA02 GCSE in Art and Design: Fine Art

5TD02 GCSE in Art and Design: Three-Dimensional Design

5TE02 GCSE in Art and Design: Textile Design

5PY02 GCSE in Art and Design: Photography – Lens and Light-based Media

5GC02 GCSE in Art and Design: Graphic Communication

SHORT COURSE

5FA04 GCSE in Art and Design: Fine Art

5TD04 GCSE in Art and Design: Three-Dimensional Design

5TE04 GCSE in Art and Design: Textile Design

5PY04 GCSE in Art and Design: Photography – Lens and Light-based Media

5GC04 GCSE in Art and Design: Graphic Communication

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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. You may also continue to 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:

Similarities and/or Differences

*alike – comparable – related – linked – varying – contrasting
changed – altered – strange – unfamiliar – distinct – unusual*

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 range of ways.

You could begin to develop your response to the theme by investigating and analysing the work of artists and designers and then move on to recording observations or experimenting with materials and techniques.

Evidence for the objectives may be produced in any order and in many 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, websites and publications that relate to the theme '**Similarities and/or Differences**'.

Similarities and/or Differences

PEOPLE

Artists have repeatedly created work inspired by the human figure. Could you develop your response from the similarities and/or differences you notice in your own appearance as you have grown older?

Perhaps the similarities and/or differences between your friends or members of your family could offer a starting point.

Many artists have been inspired by the subject of 'Mother and Child'. Could the difference between the protectiveness of a mother and the vulnerability of a small child provide a way for you to explore the theme?

The similarities and/or differences in costume, clothes, shoes and other accessories worn by groups of people could provide an opportunity for you to develop ideas inspired by exploring surfaces, materials, colour and design.

The similarities and/or differences in the requirements of clothing for particular purposes, for example, in relation to sport, recreation, work, entertainment or weather conditions could offer starting points for your response.

Successful or unsuccessful individuals could provide starting points for your response. Could you develop an outcome that draws attention to the appealing similarities or unpleasant differences you find between winning and losing?

Some artists and designers have explored unusual materials and methods to investigate the contrast between a figure or group of figures and the setting in which they are observed.

The image on this page 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 images.



Glynn Williams
Portrait with Flowers
sculpture

Contextual Reference

Arthur Rackham	Lucian Freud
Yinka Shonibare	Mary Cassatt
Ana Maria Pacheco	Mark Quinn
Giacomo Balla	John Hedgecoe

www.sculpture.org.uk
www.photonet.org.uk
www.saatchi-gallery.co.uk
www.scva.org.uk
www.courtauld.ac.uk
www.sculptor.org

Paula Rego – The Complete Graphic Work: T. G. Rosenthal
Kirchner: Norbert Wolf
A Century of Graphic Design: Jeremy Aynsley
Max Beckmann: Sean Rainbird
Art Now: Uta Grosenick and Burkhard Riemschneider
Allen Jones Prints: Marco Livingstone

The references above 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, websites and publications.

PLACES

The similarities and/or differences between one place and another could offer an interesting focus.

The starting point for an outing could offer interesting possibilities. Airports, railway stations, bus stations, docks, all have features that could provide inspiration for your work.

Routes to a chosen destination might provide an opportunity to explore the similarities and/or differences to be found in the urban or rural environment. The effect of distance, contrast and/or viewpoint seen in a shopping centre, housing estate or quiet country lane may offer an opportunity for you to pursue some exciting ideas.

Could the interior or the exterior of a certain place give you a focus for your work? Classrooms, laboratories, music rooms, art rooms, workshops, fairgrounds, amusement arcades, museums, art galleries, markets, shops, cafes, clubs, or music venues, could reveal similarities and/or differences that you could use.

Studies in or around your own home might allow you to present a response that relates to interesting similarities and/or differences. Is there something about your room that makes it special and different from other rooms in your home?

Thinking about the passage of time may help you to develop a response highlighting similarities and/or differences that can be seen in a chosen place. Do the strength and/or angle of sunlight, the time of day or season, or weather conditions intensify differences and/or highlight similarities in a place you know well?

The image on this page 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 images.



Edward Bawden

Kew Palace
lithograph

Contextual Reference

Zaha Hadid	Ando Hiroshige
Fred Cuming	Andy Goldsworthy
Michael Wolf	Patrick Holo
Faith Ringgold	Richard Long

www.boylefamily.co.uk
www.thelowry.com
www.stjudesgallery.co.uk
www.thefrasergallery.com
www.themoderninstitute.com

The Photography Book: Phaidon
That's the Way I See It: David Hockney
Ando Hiroshige: Adele Schlombs
Boudin at Trouville: Vivien Hamilton
Hammershoi: Felix Krämer and Naoki Sato
A History of British Art: Andrew Graham-Dixon

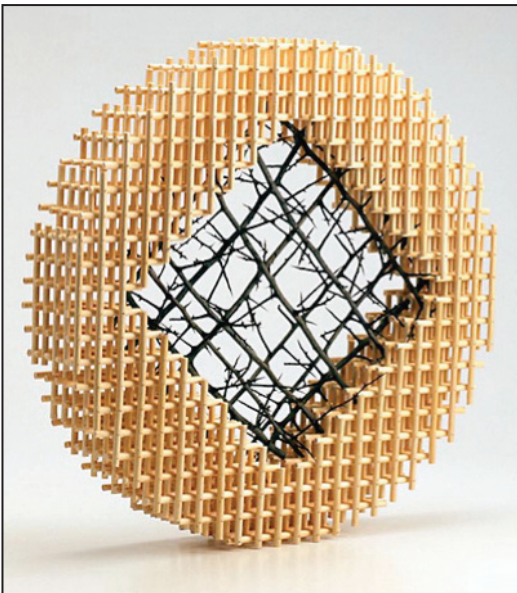
The references above could help you to think about possible ideas and could be used to support any starting point. You may prefer to explore and respond to other artists, websites and publications.



Tim Head
Cow Mutations
painting



Benin, Nigeria
Head of an Oba
sculpture



Dail Behennah
Blackthorn Bowl
basketware



Roger Broders
Saint-Etienne
poster

The images on this page 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 images.

Similarities and/or Differences

NATURAL WORLD

Could the world of nature offer you a way to explore the theme of similarities and/or differences?

You could investigate the similarities and/or differences to be found in the changes that occur as plants and other natural forms grow and/or decay.

The similarities and/or differences found in the shape, texture, detail and colour of plants when seen near to you or in the middle or far distance could give you a way of exploring and developing ideas for the theme.

Could similarities and/or differences found in the structure of animal or bird skeletons or the shapes, forms or surface colour, textures and patterns seen in insects, butterflies or fish give you an interesting starting point?

The similarities and/or differences within and/or between groups of wild and domestic animals or wild and cultivated plants might provide inspiration for your work.

Could you explore the similarities and/or differences between natural forms, animals, birds, fish and/or insects in the same species as a way of investigating the theme?



William Morris
The Forest (Peacock detail)
tapestry

Contextual Reference

Angie Lewin	David Kemp
Sam Taylor-Wood	Nicola Hicks
Jean Arp	Simon Davis
Tony Cragg	Kate Malone

www.tate.org.uk
www.okeeffemuseum.org
www.sculpture.org.uk
www.katemaloneceramics.com
www.beauxartslondon.co.uk
www.axisweb.org
www.thetapestryhouse.com

International Arts and Crafts: Michael Robinson
Anish Kapoor: Nicholas Baume
The Designs of William Morris: Phaidon
Rousseau: Cornelia Stabenow
O'Keeffe: Britta Benke
Art Deco Textiles: The French Designers: Alain-René Hardy

The references above 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, websites and publications.

The image on this page 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 images.

OBJECTS

Could exploration of the similarities and/or differences between the size, shape, colour, form, texture or design of objects offer a starting point for your response to the theme?

Could drawing attention to similar/different characteristics seen in a group of objects such as smooth/rough, shiny/dull, light/dark, large/small, new/old, man-made/natural, woven/printed, open up some interesting possibilities?

Perhaps you regularly use a particular range of tools and equipment. Could studies of a collection of objects with similarities and/or differences in appearance that you associate with a specific activity provide a way of investigating the theme?

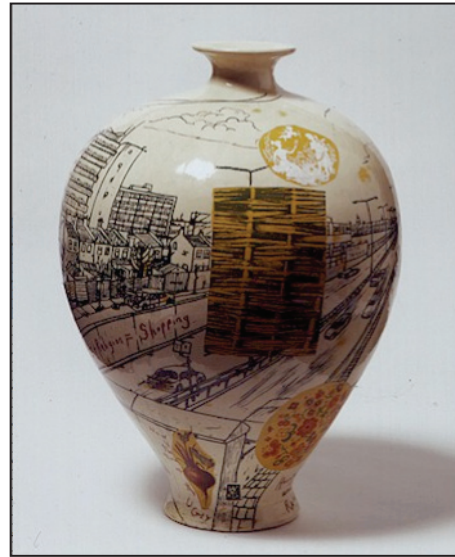
Various examples of man-made objects, designed to serve a particular purpose, for example a toy, utensil, bicycle, motor car, motor cycle, watch or shoes may have interesting similarities and/or differences. Could studies comparing the variety of design in relation to a particular man-made object suggest an interesting outcome?

Clothes and/or jewellery can reveal or conceal individuality and character. Could you investigate the way in which similar and/or different garments or accessories could be altered or personalised to create a true or false impression of personality?

Could the world of advertising offer a focus from which to develop your response? Logos, posters and/or letterheads could promote or communicate special characteristics by highlighting similarities and/or differences between desirable objects.

An assortment of your special things could provide a starting point. Do objects from your early childhood, souvenirs, favourite clothing, possessions and/or collections, have similarities and/or differences that you could study to develop an outcome?

The image on this page 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 images.



Grayson Perry

Sunset from a motorway bridge
ceramic

Contextual Reference

Mike Healey
Pablo Picasso
Antony Micallef
John Martin

Manus Walsh
Rachel Whiteread
Kaffe Fassett
Lisa Milroy

www.scottishartpaintings.co.uk
www.expo-cezanne.com
www.michaelcraig-martin.com
www.manraytrust.com
www.juangrispaintings.com
www.africanart.org

Still Life: Gian Casper Bott and Norbert Wolf
Fernand Léger: Bois and Hedel-Samson
Braque: Karen Wilkin
Matisse: Taschen Basic Art Series
Giorgio Morandi: Karen Wilkin
Man Ray: Manfred Heiting

The references above 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, websites and publications.

Similarities and/or Differences

ACTIVITIES

Could investigation of the similarities and/or differences seen in certain actions and events provide suitable starting points for your work?

Exploration of the similarities and/or differences to be found in the way in which food is cultivated, harvested, prepared and/or consumed in different places and at different times could provide a focus for your response.

The similarities and/or differences that you discover through investigating cultural, religious and/or social ceremonies in different settings and at different times, such as weddings, festivals and/or other celebrations could offer starting points.

Could the similarities and/or differences you notice between the actions of performers and/or members of the audience in musical, artistic, dancing, sporting or theatrical events provide opportunities for you to explore the theme?

Could a focus on your own leisure activities offer a starting point? The similarities and/or differences you notice in taking part in sport, playing a musical instrument, cooking, reading a book or magazine, travelling, shopping, meeting friends, social networking, for example, could provide a way of exploring the theme.

Maybe the way in which you observe people carrying out the same activity could provide a suitable starting point. Could the similarities and/or differences between people dancing, waiting for a bus, train or aeroplane, queuing, arguing, showing enthusiasm and/or revealing boredom, provide a focus for your response?

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Seiko Kinoshita
Untitled
weaving

Contextual Reference

Tai Shan Schierenberg	Cindy Sherman
Martin Parr	Henri Gaudier-Brzeska
Pierre-Auguste Renoir	Duane Hanson
John Salt	Ernst Ludwig Kirchner

www.nationalgallery.org.uk
www.bruecke-museum.de
www.oldenburgvanbruggen.com
www.banksidegallery.com
www.fryartgallery.org
www.photographersgallery.co.uk

Art Now: Taschen
Kirchner: Norbert Wolf
Delaunay: Hajo Duchting
Andy Warhol: Klaus Honnef
Brassai, Paris: Jean-Claude Gautrand
Robert Doisneau 1912–1994: Jean-Claude Gautrand

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IMAGINATION

Could your imagination inspire you to explore the similarities and/or differences within illogical fears as a way of investigating the theme?

Are there similarities and/or differences between your personal hopes now and your dreams for the future that could offer a suitable starting point for your work?

Could a persistent nightmare or fantasy where you are caught up in unusual or mixed up combinations of similarities and/or differences between people, places, objects and activities inspire an interesting response to the theme?

A favourite song, film, article, story, poem, dialogue and/or computer game could provide a starting point for an original response that relates to the theme.

Perhaps memories of your own childhood or that of a member of your family or a friend could give you a way of exploring similarities and/or differences in an imaginative way.

Could you imagine a future world as a way of developing ideas for the theme? Exploring how objects, places, activities, people and/or the natural world might be similar/different in the future, could offer a suitable focus for your work.



Alberto Schommer
The poet Jose Hierro
photograph

Contextual Reference

John Bellamy
Lee Malerich
Salvador Dali
William Blake

Leon Kossoff
Leonora Carrington
Tim Burton
Bill Viola

www.henry-moore.org
www.waterman.co.uk
www.nationalgalleries.org
www.sublackwell.co.uk
www.curwengallery.co.uk
www.jillgeorgegallery.co.uk

Carel Weight: Mervyn Levy

Peter Blake: Natalie Rudd

Odilon Redon and Emile Bernard: Fred Leeman, Aukje Vergeest and Chris Stolwijk

The Arthur Rackham Treasury: Arthur Rackham

Digital Art: Christiane Paul

De Chirico: Magdalena Holzhey

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Dorothea Tanning

Eine Kleine Nachtmusik

painting

© ADAGP, Paris and DACS, London 2010



Tess Badcock

Untitled

weaving



Willy Rizzo

La Belle Hélène (1955)

performed by Micheline Grimoin and Josette Amiel at the Paris Opéra

photograph



Carel Weight

Country Lane

painting

The images on this page 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 images.

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