

Edexcel GCSE

Art and Design (Full Course and Short Course)

Unit 2: Externally Set Assignment in Art and Design

June 2012 – 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 2012.
- 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 & Design: Art and Design

5FA02 GCSE in Art & Design: Fine Art

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

5TE02 GCSE in Art & Design: Textile Design

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

5GC02 GCSE in Art & Design: Graphic Communication

Short Course

5FA04 GCSE in Art & Design: Fine Art

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

5TE04 GCSE in Art & Design: Textile Design

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

5GC04 GCSE in Art & Design: Graphic Communication

Turn over ►

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PEARSON

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:

Ordinary and/or Extraordinary

*usual – typical – common – customary – routine – unremarkable – unexceptional – unusual
exceptional – remarkable – unfamiliar – special – strange – curious*

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 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 '**Ordinary and/or Extraordinary**'.

Ordinary and/or Extraordinary

PEOPLE

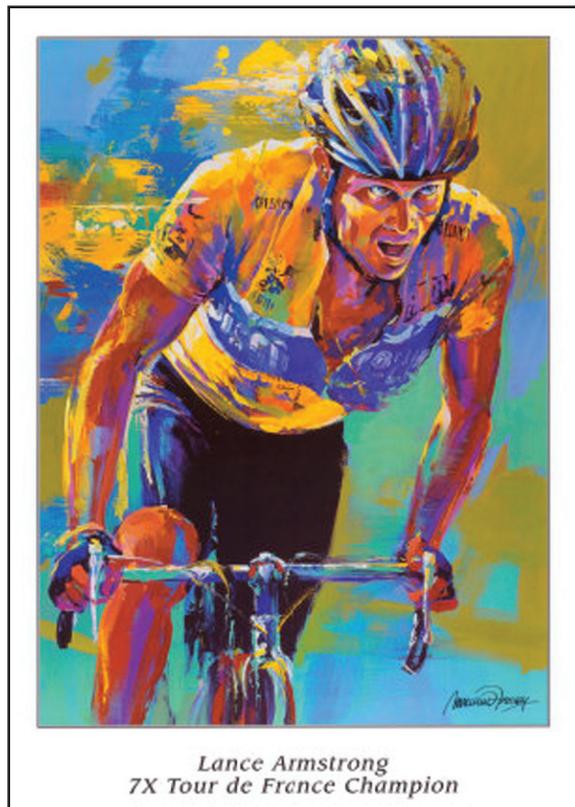
Artists have been inspired by ordinary and extraordinary people they have heard about. Whose life could you celebrate in a work of art?

People you have met or know personally could provide starting points for your response. Could you produce an outcome that emphasises their startling or, perhaps, unremarkable qualities?

Many artists and designers have investigated unusual materials and tried out combinations of media or ways of working. Could you consider using a range of different materials or processes to represent ordinary and/or extraordinary figures?

Situations, either indoors or outdoors, where it is essential to wear out of the ordinary clothing, or use particular accessories or equipment could offer a starting point for your response. How might people react to special circumstances such as a sudden downpour, extreme temperatures, bright sunlight or dismal lighting?

Ordinary and/or extraordinary fashion, costume, clothes, shoes and other accessories could provide an opportunity for you to develop ideas inspired by exploring surfaces, materials, colour and design.



Malcolm Farley

Lance Armstrong, Seven Times Tour de France Champion
poster

Contextual Reference

Maggi Hambling
Elizabeth Peyton
Ana Maria Pacheco
Yinka Shonibare
Bert Stern
John Hedgecoe

www.ago.net
www.textilearts.net
www.thelowry.com
www.rijksmuseum.nl
www.sculpture.org.uk
www.photonet.org.uk

The Art Book – Phaidon
A Century of Graphic Design: Mitchell Beazley
Max Beckmann: Taschen
Art Now: Taschen
Printmakers – The Directory: A & C Black
Gustav Klimt Women: Cassell

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.

PLACES

The intensity of light, the time of day or year, or different weather conditions, can make the interior or exterior of an ordinary place seem extraordinary. Could this offer a starting point for your work?

An intriguing, unusual viewpoint or detail that reveals something out of the ordinary could provide inspiration for your response to the theme. Could you investigate an ordinary part of your own home, surroundings or a place you can visit and portray it in a way that makes it appear extraordinary?

Particular circumstances, for example, natural disasters or economic recession can make ordinary places seem extraordinary. The neglected interior or outside of an abandoned church, warehouse, factory, house, barn or shop, for example, might offer some interesting possibilities. Alternatively could the transformation of an ordinary building by imaginative restoration or extraordinary decoration help you to develop your response?

Is there something familiar or, perhaps, out of the ordinary in your urban, suburban or rural environment that you could present in an interesting way? Litter, bill-board advertising, buskers in the high street, crowded shopping malls or roadworks could present you with some starting points.

A visit to an extraordinary place could provide you with a variety of visual ideas for exploring the theme.



Garry Winogrand

Los Angeles
photograph

Contextual Reference

Alfred Stieglitz William Bowyer
Ando Hiroshige Tacita Dean
Jacques Villeglé Anselm Kiefer

www.photographersgallery.com

www.themoderninstitute.com

www.museumkampa.com

www.scva.org.uk

www.courtauld.ac.uk

www.sculptor.org

The Photography Book: Phaidon

Edward Seago: David & Charles

Travel Posters: Phaidon

Patrick Heron: Tate Publishing

Alfred Wallis: Tate Publishing

The 20th Century Art Book: Phaidon

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NATURAL WORLD

The natural world seen in extreme close-up could give you a way of discovering extraordinary patterns as a starting point for your work.

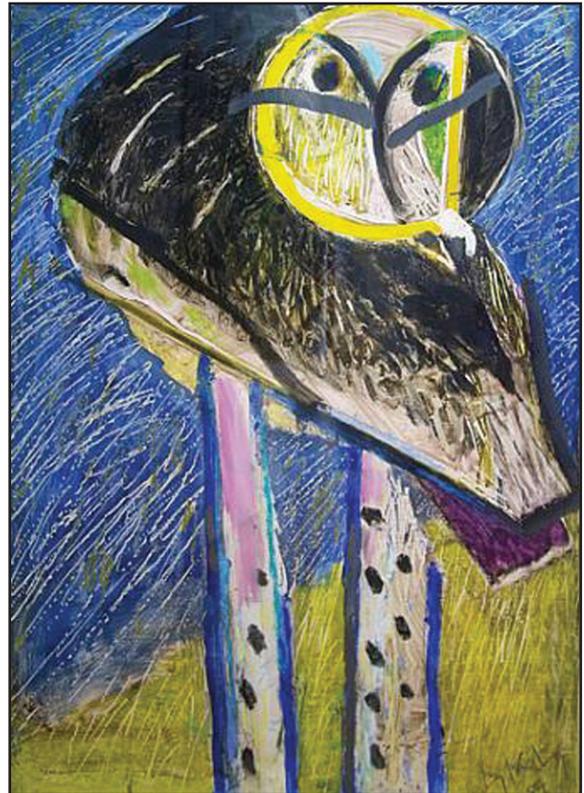
Exploration of the habitat of ordinary and/or extraordinary animals, birds, fish or insects could present you with a way of investigating the theme.

An unusual combination of different materials and processes might help you to emphasise the shapes, textures, and colours found in the contrast between wild and cultivated plants in the natural world.

Ordinary wild or cultivated flowers you see around you, or extraordinary plant life you discover through your visual research might help you to develop your response.

Could studies of plants, shells, rocks or fossils, clouds or skies reveal amazing combinations of shape, colour, texture and design that inspire you with ideas?

The astonishing number of variations to be found amongst members of the same species of animals and plants could offer you a way to explore the theme.



Irving Kriesberg

Owl with Purple Legs

mixed media

Copyright © Courtesy of the Estate of Irving Kriesberg

Contextual Reference

Angie Lewin
Carl Strüwe
Jean Arp

Elizabeth Blackadder
Karl Blossfeldt
Michael Cardew

www.tate.org.uk
www.okeeffemuseum.org
www.ceramicsartists.com
www.museodelprado.es
www.beauxartslondon.co.uk
www.axisweb.org

International Arts and Crafts: Flame Tree Publishing
Barbara Hepworth: Tate Publishing
The Designs of William Morris: Phaidon
Rousseau: Taschen
O'Keeffe: Taschen
Art Deco Textiles: Thames and Hudson

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OBJECTS

Do you have a collection of objects that have a personal significance for you? Do objects you have collected over a period of time, or that you need for a hobby or activity, have interesting features you could emphasise?

Could the world of advertising offer a starting point? Could you communicate something special about everyday objects by developing work inspired by a symbol, poster, letterhead, or some other form of ordinary or extraordinary publicity?

Studies highlighting different features of a collection of objects, tools and equipment linked with a specific activity might open up some interesting possibilities for your response to the theme. Exploration of size, shape, colour, surface, material, or age might help you to reveal how something extraordinary can emerge from the study of ordinary objects.

Man-made objects often serve a particular purpose. Could you devise alternative versions of familiar objects?

Clothing and/or accessories can promote or cover up your personality. Could you investigate the way in which ordinary or extraordinary fashion might create an accurate or artificial sense of individuality?



Shelly Goldsmith

Baptism

christening dress and bonnet

Contextual Reference

Giorgio Morandi

Susan Hiller

Philippe Starck

Piet Zwart

Manus Walsh

Kriti Arora

www.clothandculturenow.com

www.textilearts.net

www.scottishartpaintings.co.uk

www.juangris.org

www.africanart.org

www.artic.edu

20th Century Ceramics: Thames & Hudson

Jewellers Directory: A & C Black

Still Life: Taschen

Fernand Leger: Hatje Cantz

Matisse: Taschen

Cubism: Tate Publishing

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ACTIVITIES

The manner in which people pass the time before travelling or meeting a friend could offer a starting point. Waiting to be served, disagreeing, protesting, or showing boredom could provide a focus for your response.

Could an attention-grabbing moment you have witnessed or heard about, possibly a confrontational situation at school, in the street or on the sports field, provide you with ideas?

Maybe a person walking on a slippery pavement is saved from a fall by the quick reactions of another pedestrian, or perhaps a serious collision is avoided by the extraordinary control of a swerving car, bicycle or moped.

The extraordinary achievements of dancers, musicians, actors, sportsmen and sportswomen or, perhaps the varied reactions of audience members to an event could help you to develop your response.

Social gatherings, in different settings and at different times, such as school ceremonies, proms, marriages, parties, festivals, carnivals, religious celebrations, or memorial services, could offer starting points for your investigation of the theme.



Pablo Picasso
Petite Fille Sautant à la Corde
bronze sculpture

Contextual Reference

Ben Shahn
Richard Hamilton
John Salt

Laura Knight
Duane Hanson
Zaha Hadid

www.nationalgallery.org.uk
www.bruecke-museum.de
www.saatchi-gallery.co.uk
www.nationalgallery.ie
www.hermitagemuseum.org
www.guggenheim-bilbao.es

Art Now: Taschen
Kirchner: Taschen
Delaunay: Taschen
The Shock of the New: Thames & Hudson
The Photographer's Eye: MOMA
Masters of Animation: BT Batsford

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IMAGINATION

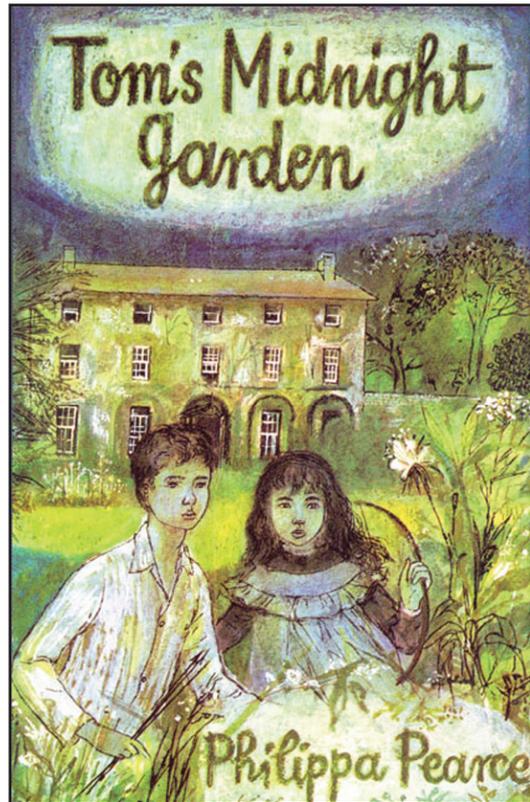
Could a favourite song, poem, piece of music, fiction, descriptive writing, or the spoken word, feed your imagination to help you to develop a response to the theme?

The imagined world of the future could inspire ideas for the theme. Exploring how ordinary objects, places, activities, people and/or the natural world of today might become extraordinary, could offer a suitable focus for your work.

A personal memory or one recalled by a friend or member of your family could give you a way of exploring the theme.

Strange or illogical situations, where unpredictable scale, shape, colour and design seem extraordinary, could generate an intriguing starting point for your work.

An account of a past event as seen through the eyes of an ordinary individual could inspire an interesting and imaginative portrayal of extraordinary bravery, fear, optimism, happiness or sadness.



Susan Einzig

Tom's Midnight Garden
book illustration

Contextual Reference

Arthur Rackham
John Lawson – stained glass
Carel Weight

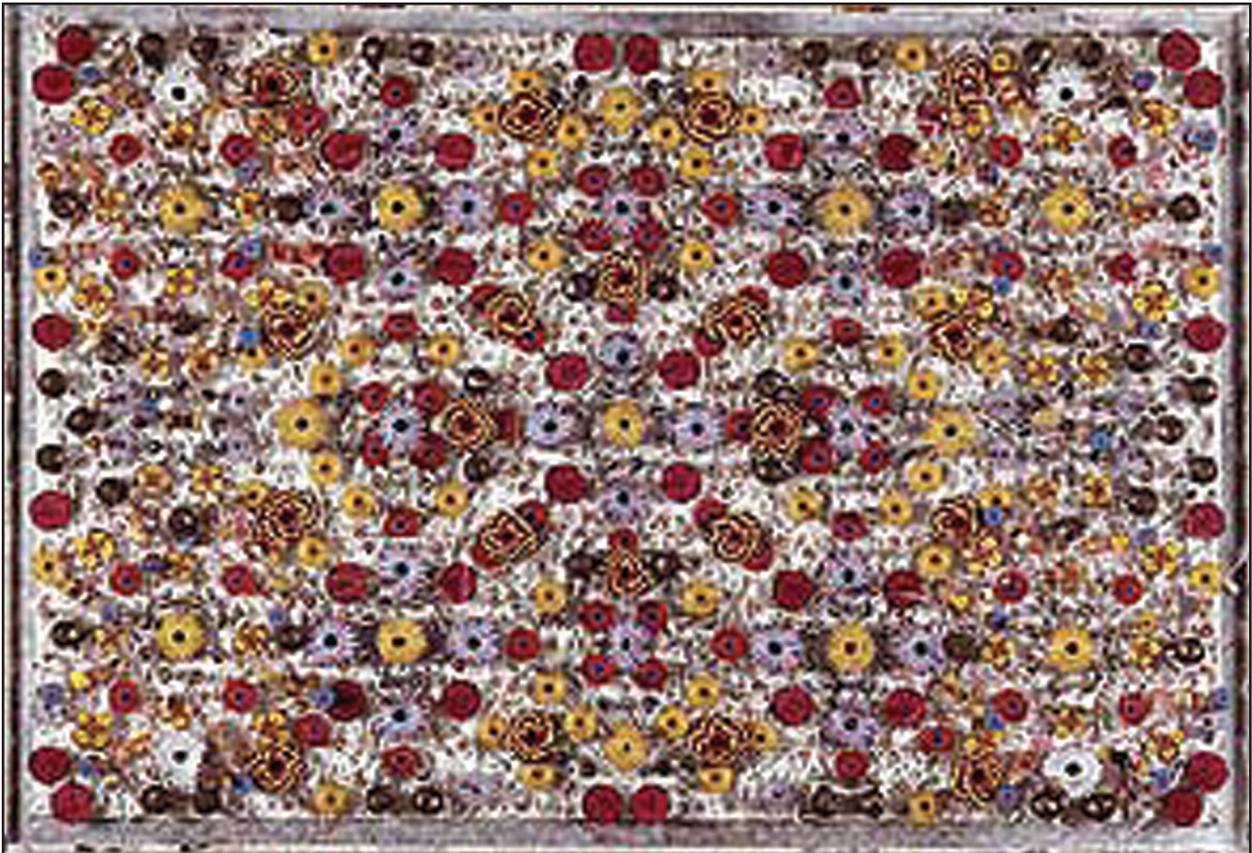
Anthony Green
William Blake
Alberto Schommer

www.nationalgalleries.org
www.curwengallery.co.uk
www.jillgeorgegallery.co.uk
www.getty.edu
www.nationalmuseum.se
www.digitalartsonline.co.uk

Digital Art: Thames and Hudson
Picture This: The artist as illustrator: A & C Black
The World of Faery: Paper Tiger
MC Escher: Taschen
Dali: Taschen
Surrealism: Tate Publishing

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Michael Brennand-Wood

Died pretty - Flag of convenience
mixed media



Arshile Gorky

Waterfall
painting



Raymond Mason

Illuminated Crowd
painted polyester resin

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Goro Suzuki
A Hawaiian Oribe chair
Stoneware



Paul Strand
Typewriter Keys, 1916
photograph
Copyright © Aperture Foundation, Inc,
Paul Strand Archive



David Hockney
"Woldgate Woods, 30 March–21 April 2006"
Oil on 6 Canvases (36 x 48" each), 72 x 144" – Overall
Copyright © David Hockney
Photo Credit: Richard Schmidt

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Anish Kapoor

Tower of Babel

Artist's impression of the ArcelorMittal Orbit, designed by Anish Kapoor and Cecil Balmond, Arup.



Peter Howson

A Pocket Full Of Poesies

painting

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