



GCE A LEVEL – **NEW**

1650U30-1 – 1656U30-1



W17-1650U30-1

## ART AND DESIGN – A2 unit 3 Externally Set Assignment

**Externally set, assessed by the centre and externally moderated**

**This paper and film clip must not be released  
to candidates or teachers until or after 1 February 2017.**

### PREPARATORY PERIOD

The start and finish dates of the preparatory period are to be determined by the centre. The centre **must** take into account the scheduling of the 15 hours sustained focus work and the **31 May** deadline date for the electronic submission of internally assessed marks to WJEC.

### SUSTAINED FOCUS WORK (15 hours under examination conditions)

Sessions **must** be recorded by the centre and work produced during the 15 hour period **must** be clearly identified in the submission as outcome(s).

### ADDITIONAL MATERIALS

- Appropriate art, craft and design materials.
- Film clip (for assignment 1) will be available to be downloaded from the WJEC secure website by your teacher from 1 February 2017.

### COMPULSORY DOCUMENTS

- Unit 3 Externally Set Assignment 'Authentication document', **must** be completed and signed by the candidate and teacher to verify that the candidate has submitted entirely their own work.
- Unit 3 Externally Set Assignment 'Learner Statement', **must** be completed by the candidate.

## INSTRUCTIONS TO CANDIDATES

- This paper contains **12** possible assignments. **Choose ONE Assignment only.**
- There are **6** visual stimuli and **6** written stimuli which cover the following titles:  
 Art, Craft & Design  
 Fine Art  
 Critical & Contextual Studies  
 Textile Design  
 Graphic Communication  
 3D Design  
 Photography.
- If your title is Art, Craft and Design, you may work in any discipline(s) associated with any title(s).
- If your title is **not** Art, Craft and Design, you **must** work in the discipline related to your title. For example, if you are entered for Textile Design, you should work predominantly through the medium / discipline of Textiles.
- If your work is mainly digital, for example in Graphic Design or Photography, **you are reminded that you must** provide clear evidence of creative thinking through every significant stage of the development process.
- If you are entered for 3D Design **you must** take account of utilitarian and functional considerations. Outcomes may take the form of finished pieces, prototypes and full size or scale models. They can be one-off pieces or capable of small batch or mass production.

### Preparatory and Sustained Focus Periods

- The preparatory period and sustained focus work will be monitored by the centre to ensure that all of your submission is entirely your own. You **must** take all preparatory material, which you are considering submitting, to the place where you will be working when you begin the 15 hour focus period. You will **not** be allowed to add to your preparatory work once the 15 hour sustained focus work has begun.
- The 15 hour sustained focus period **must** be properly planned. This advance planning should be undertaken by each candidate in close consultation with the teacher. The planned period(s) **must** take account of organisational factors that might include resources, equipment, workspace that will be required and the time taken to carry out the various procedures and associated processes such as washing, printing, cleaning, drying and firing etc. As necessary, the 15 hour period should be split into shorter periods to allow supplementary work, such as the preparation of screens, the drying of clay work and the cutting of mount boards to take place outside the 15 hour period.
- The 15 hour sustained focus period should make best use of a range of your abilities so that it is a valid test of important competencies and represents a suitably high level of challenge. It is **not** desirable that narrow or relatively undemanding tasks such as the labelling or mounting of work or digital printing of photographs should occupy much, or any, of the time allocated.
- Once you have started your sustained focus work under supervised examination conditions, the work you produce, including all of your preparatory material, will be retained by the centre. You will **not** be able to have access to any of this work outside the designated sustained focus periods.
- At the conclusion of the preparatory and focus periods you should select, present and evaluate your material and submit it for marking by the centre.

### Preparation for assessment

- The 'Learner Statement' document **must** be completed to explain the creative process through which you have developed your work. This document is to be submitted with your work and will be referred to when it is assessed.
- Remember to **sign and date** the separate authentication document to verify that you are submitting entirely your own work.
- Each piece of work **must** be clearly identified with your centre and candidate names and numbers. The work you produce during the sustained focus periods **must** be identified in the submission as outcome(s).

## INFORMATION FOR CANDIDATES

- The Externally Set Assignment is worth 24% of the total marks for A level.
- Outcome(s) do **not** have to be finished pieces but you should have completed enough work to demonstrate your ability to take the assignment through to a resolved conclusion. If you are entered for more than one title you **must** undertake a separate assignment for each.
- All second-hand source material **must** be properly acknowledged. Do **not** plagiarise and remember to use support material inventively and resourcefully. If you are including work which is **not** your own, such as quotes and images produced by others, it is **essential** that each of these is specifically identified and acknowledged within your work and listed in the authentication document. Failure to disclose exceptions can have serious consequences.
- Ensure that written work is legible and clear. You should use a form and style of writing which is suitable for purpose and organise your information clearly and coherently, using appropriate specialist vocabulary.

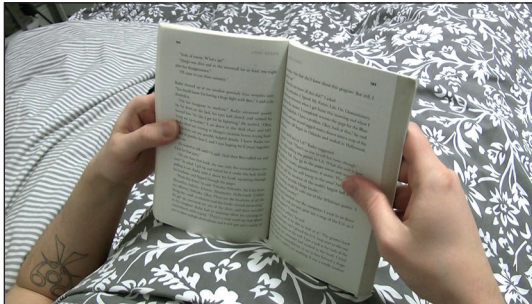
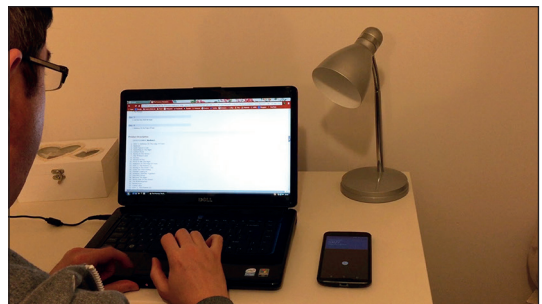
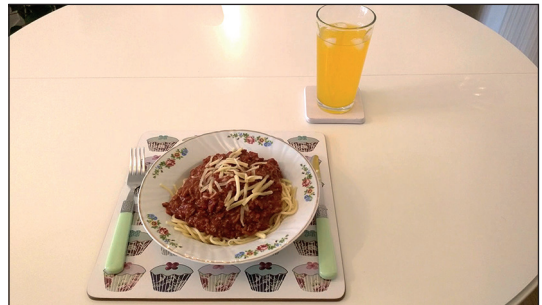
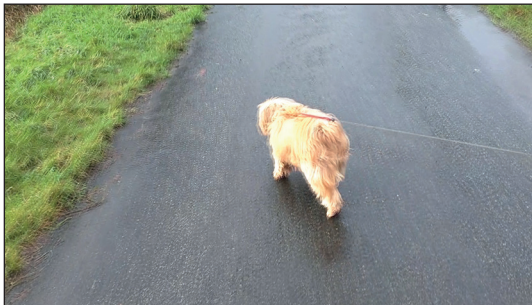
## GUIDANCE FOR CANDIDATES

- Your work will be marked against the four assessment objectives (see the table below and the checklist supplied with the 'Learner Statement'). There is further helpful guidance in the Specification on the WJEC website which includes indicative content for each title and a generic mark scheme.
- Indicative content relates to the kinds of evidence you need to provide for each title and assessment objective which can then be matched to the criteria based statements in the mark scheme.
- You should refer to this information at the start and during the process of your work to check that evidence across the assessment objectives is clearly demonstrated and presented in your assignment.

<b>AO1</b> <b>Contextual understanding</b>	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
<b>AO2</b> <b>Creative making</b>	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
<b>AO3</b> <b>Reflective recording</b>	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
<b>AO4</b> <b>Personal presentation</b>	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

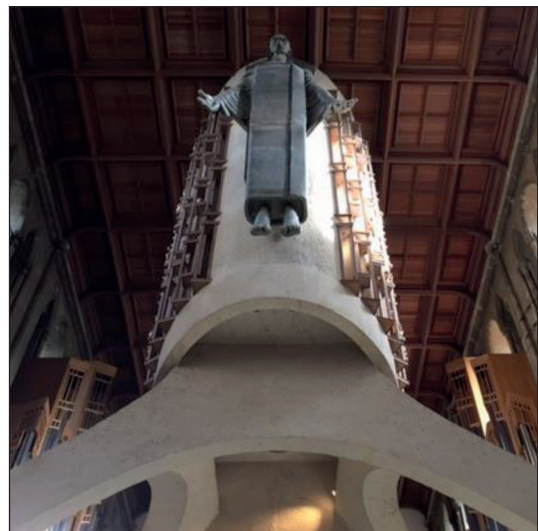
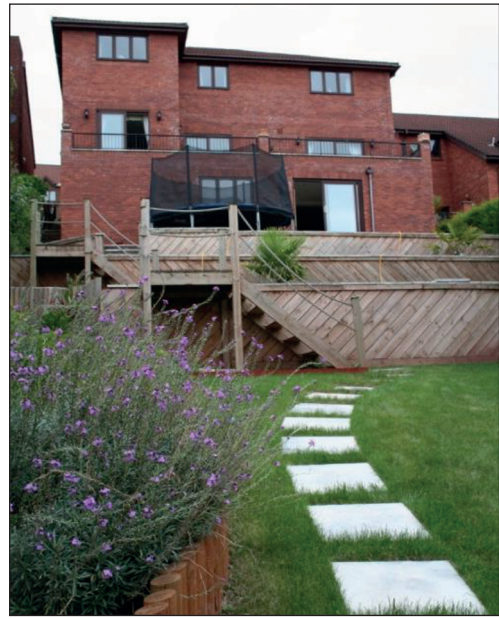
- The following twelve visual and written stimuli provide a choice of possible starting points from which you should develop a personal response, an issue to be addressed, a problem to be considered or a specific design brief.
- If you choose one of the six visual stimuli you can ignore the visuals and work with the word(s) in bold text only. If you choose one of the six written stimuli you can ignore the wording underneath as this is intended as additional guidance if required.
- The stimuli provide the basis from which you should originate **personal intentions** that **must** be structured in your own way and explained **clearly** and **precisely**. **Copying** or **imitating** images will **not** score highly against the assessment objectives.
- Choose only **ONE** of the **twelve** assignments and clearly indicate which one you have chosen in the 'Learner Statement'. This is a working document which will help you explain the planning and development of your work.
- **Remember** if you choose assignment 1 you **must** refer to the film clip which is available from your teacher.

### VISUAL STIMULI ASSIGNMENTS



#### 1. Daily Routines

*Moving image frame grabs: please refer to the downloadable film clip for this assignment*



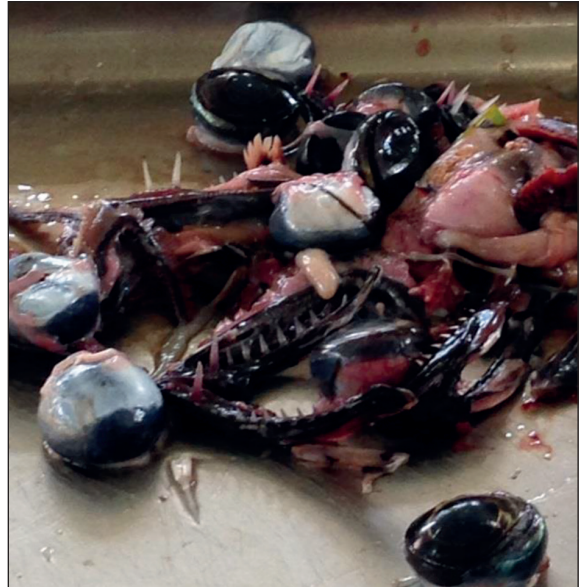
## 2. Looking Up



*With grateful acknowledgement to Ifor Davies.*



### 3. Supporting Structures

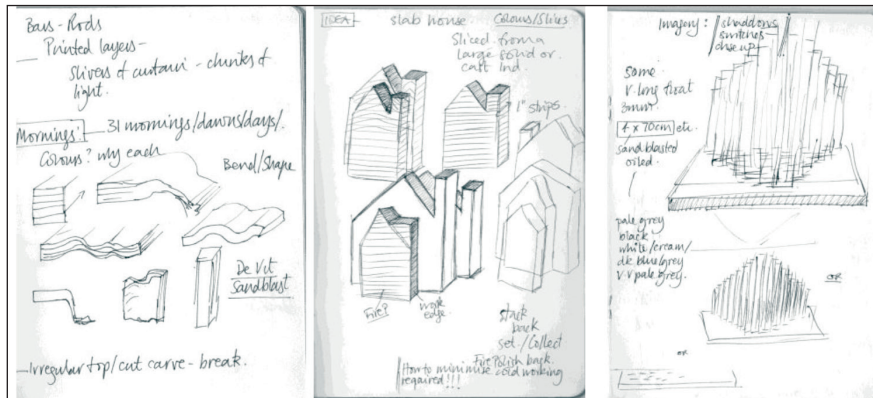


**4. Discarded**



## 5. Emergence





*'The sensory experiences and memories that I explore in my ongoing work all return to a very deeply felt and remembered sense of a room, the light in a room, a quiet room in a house with sunlight coming in through the net curtains, a still room where I sit with a loved one who is terminally ill and unable to speak. It is powerful awareness of TIME spent in stillness but not sorrow, of the shrinking of the house around us, as less of it is being used. The space is decreasing but feels not of claustrophobia or gloom, more a sense of comfort and calmness, of resignation and a degree of acceptance of these facts.'*

## 6. Remnants (With grateful acknowledgement to Emma Rawson, Glass Artist)

**WRITTEN STIMULI ASSIGNMENTS****7. Investigate the connection between people and machines.**

There exists a long tradition of artists, craftworkers and designers being fascinated by the relationship between people and machines. The Futurists of the early 20th Century saw the depiction of speed and power as their main artistic aim. Other genres such as literature and film reveal a fascination with the portrayal of the bond / conflict that exists between humans and machines. The recent developments in technically advanced prosthetics have highlighted this relationship.

**8. Study how objects or images change according to their setting.**

Artists, craftworkers and designers have often taken existing objects or images and placed them in a different context or environment for a particular purpose. Explore how the perception of objects changes according to the setting in which they are placed. Research of relevant contextual sources will show that this can have a revelatory, disarming or dramatic effect. Outcomes might make use of actual objects or images or find new ways of representing them in original or unlikely settings.

**9. Respond to the subject of food in art.**

For centuries in western art there has existed a tradition of using food as a theme. Dutch 17th Century artists painted highly detailed still lives containing exotic foods as a means of portraying the wealth and social status of their patrons, whilst the cake paintings of Wayne Thiebaud were a vehicle for depicting the consumer culture of 1960s America. In more contemporary examples food has been used as a medium for creating art work. From your analytical research and recording of visual sources develop an imaginative and inventive response.

**10. Consider the notion of dissatisfaction 'FOMO' (Fear of missing out).**

In today's society there is so much pressure to have everything and to be everything. There is apprehension that you are missing out on interesting experiences that others are enjoying. Explore the idea of peoples' need to be included and consider / communicate the superficial aspects of what is often regarded as important within contemporary culture.

**11. Promote a Conservation event or activity.**

Conservation is the act of preserving, guarding or protecting; your response may refer to the protection of wildlife, habitat management, restoration of cultural heritage and architecture as well as the preservation of archaeological artefacts. From your personal interpretation, research and experimentation, develop an engaging and imaginative response.

**12. Examine the effects of stress, tension and pressure.**

Your response could investigate how the interplay of conflicting elements within an art work can often create an intense feeling of suspense. Alternatively you could examine the effects of such trauma on specific media and materials, such as the application of pressure to clay forms, or the effects of pulling and stretching a fabric's structure.

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