



## GCE A LEVEL

1650U30-1 – 1656U30-1



W18-1650U30-1

### 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 1 FEBRUARY 2018.

#### 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 the Examinations Officer from 1 February 2018.

#### 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 advanced 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 15 hour 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 **6** visual and **6** 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 6 visual stimuli you can ignore the visuals and work with the word(s) in bold text only. If you choose one of the 6 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 **12** 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. Only visual screenshots are provided in this paper.



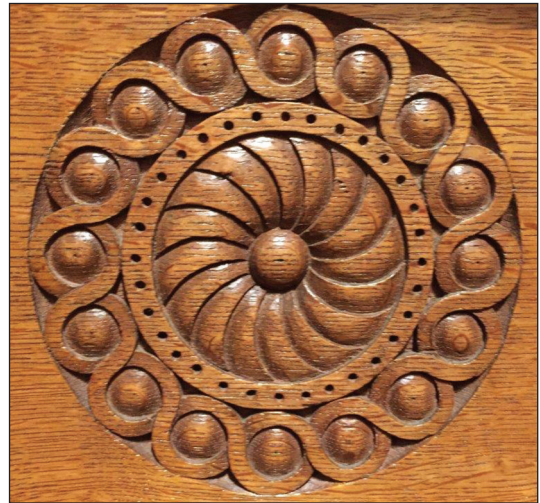
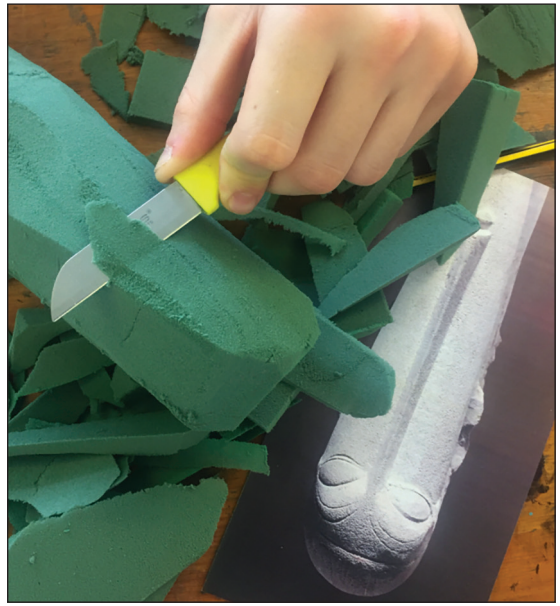
## VISUAL STIMULI ASSIGNMENTS



### 1. Process and Product

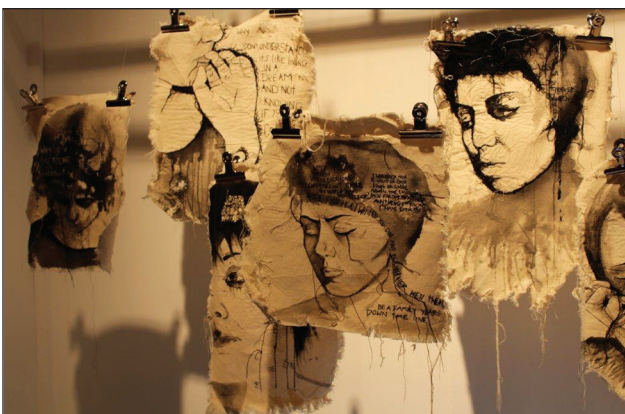
*(With grateful acknowledgement to Green's Mill and Nottingham City Museums and Galleries)  
Moving image frame grabs: please refer to the downloadable film clip for this assignment*





## 2. Carved





### 3. Installation





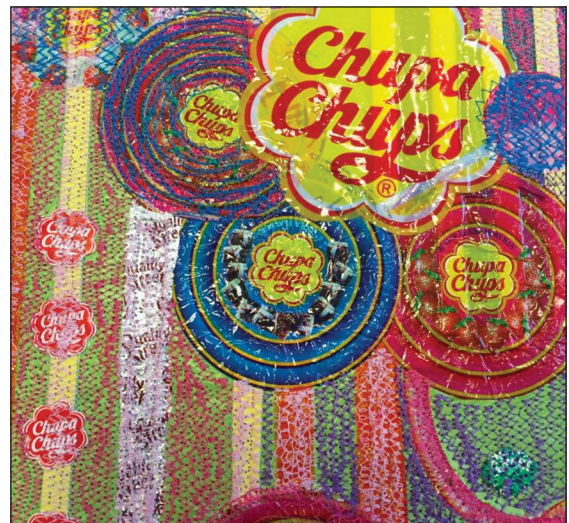
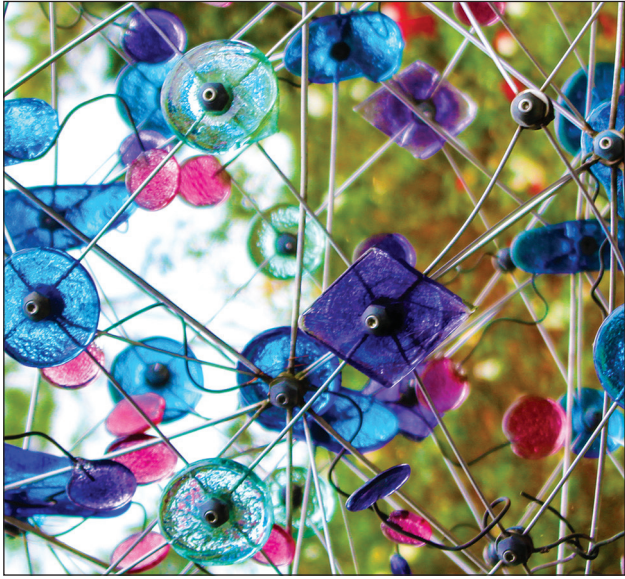
#### 4. Urban Creatures





## 5. Balance





## 6. Intricate



## WRITTEN STIMULI ASSIGNMENTS

### 7. Consider the concept of unravelling.

To unravel usually refers to the undoing, reduction or separation of fibres and materials. It can also be applied to the solving of particular mysteries or the discovery of an explanation of an issue, image or object. Unravelling is often used negatively to describe something when it starts to fail, disintegrate or collapse. From your investigations produce a personal interpretation of the theme.

### 8. Investigate the street.

There is a long tradition of artists, designers and craftspeople taking inspiration from portraying or making artefacts for the street. Artists such as Vermeer and de Hooch give us an insight into daily life in the Netherlands in the 17th Century. Hockney has given us a unique interpretation of streets with his photomontages, whilst Hopper succeeded in conveying the mystery of lonely and moody street scenes. Basquiat's work was originally linked to street graffiti and Tinguely created sculptures out of urban junk. Designers have both designed for, and taken inspiration, from street furniture and grassroots street fashion. From your analytical research and recording of visual sources develop an imaginative and inventive response.

### 9. Explore the notion of seeing things differently.

Do we all see the same thing when we look at something? Do we see differently to other animals? What would an animal's eye view of the world be like? Do artists see the world differently to the rest of us? Artists, designers and makers have for centuries had a system of rules which they have followed - or broken, choosing to see things in a different way from their predecessors or contemporaries. From your personal interpretation of the theme, along with your research and experimentation, develop an engaging and imaginative response.

### 10. Examine the notion of imprinted.

The word 'imprinted' has relevance to many areas of art, craft and design; in its most simplistic form as the impression of a mark or pattern on a surface through pressure, whether on paper, fabric, clay or metal. Imprinted can also refer to an influence such as an architectural style having an influence on another. It also describes the way in which a young animal acquires its behavioural characteristics from its parent. This is known as Genomic genes. Investigate and develop your own personal interpretation.

### 11. Study a narrative of your choice.

Throughout history stories and accounts of events, whether true or fictitious, have been narrated. A narrative can be portrayed through art, craft and design as well as through poetry, prose, music, a play or a dance. Narrative art can include religious images, history paintings, or may relate to propaganda, war, portraits and conversation pieces. Mass media and social networks today spread narratives of everyday life and politics, but are also responsible for fake news and stories. From your personal research and experimentation develop an engaging response to the theme.



**12. Examine the idea of a Cabinet of Curiosities.**

Cabinets of Curiosities were collections of objects from natural history, geology, archaeology, religious and historical relics, works of art and antiquities, that were collected and curated by the wealthy and powerful. The original cabinets referred to a specific room rather than an item of furniture and were arranged to demonstrate the owners' interests and interpretations. Some internet bloggers describe their sites as such cabinets, either because they are primarily made up of links to things that are interesting, or because they inspire wonder in a similar manner to the originals. From your research develop a contemporary response.

**END OF PAPER**