



## GCE A LEVEL

1650U30-1 – 1656U30-1



W19-1650U30-1

## 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 2019.**

### 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 2019**.

### COMPULSORY DOCUMENTS (AVAILABLE ONLINE)

- 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** pages of 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 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). There is further helpful guidance online which includes an assessment objective checklist, 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** pages of visual stimuli and the **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. Café Culture

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



## 2. Crumpled



### 3. Ecological



**4. Suspended**



### 5. Colourful Combinations





6. Remains

## WRITTEN STIMULI ASSIGNMENTS

### 7. Explore Opacity.

This is often a component that is taken into consideration when working through different disciplines. It enables the artist, craft person or designer to add dimensions of mystery, obscurity or contrastive transparency to their work. Explore how this subtle element can be communicated through forms that reflect such qualities.

### 8. Investigate Public Art.

Public Art is often commissioned specifically for the site in which it is to be situated. Memorials, monuments and sculptures are the most established forms of public art, but this art form can also be transitory, in the form of performances, dance, theatre, poetry, graffiti, posters and installations. Public art can often be used as a political tool and may also be a source of controversy resulting in highly emotive responses. From your investigations into public art develop a personal and innovative response.

### 9. Investigate the processes and techniques associated with sampling.

Sampling is defined as a representative part or a single item from a larger whole or group, especially when presented for inspection or shown as evidence of quality. Over the years its meaning has expanded to include various art forms such as music, where sampling is the act of taking a portion, or sample, of one sound recording, and modifying and reusing it in a different format. Similarly, in the visual arts, sampling has been associated with the idea of 'appropriation' and 'hybridisation'. Develop a personal reaction to this idea.

### 10. Investigate your role as the 'Observer'.

Artists, craftworkers and designers spend time observing and responding to their own personal observations. In today's society and with the digital revolution we are constantly observing and being observed. Explore what you observe and how your own perception of a situation may change according to how you see it.

### 11. Explore textural techniques.

This could be through the use of fine brush strokes to represent, for example, fabric and textiles, or through tools where the outcome has been cut, carved, glued or constructed. These representative, expressive or tactile aspects can be evident in all areas of art, craft and design. Produce a creative outcome inspired by texture.

### 12. Explore the idea of assemblage.

There is a tradition of using collage, layering and photomontage to produce complex imagery and constructions by a variety of practitioners. These may take the form of two dimensional, three dimensional or digital works. Use your investigations into assembling to produce a creative response.

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