



GCE A LEVEL

1650U30-1 – 1656U30-1



This paper and film clip must not be released
to candidates or teachers until 1 FEBRUARY 2023

ART AND DESIGN – A2 unit 3 Externally Set Assignment

Externally set, assessed by the centre and externally moderated

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 2023**.

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 preparing screens, drying clay work and cutting 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 labelling, mounting work or printing digital 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 name 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.

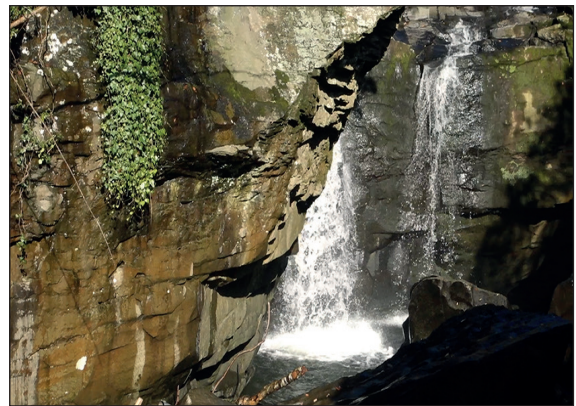
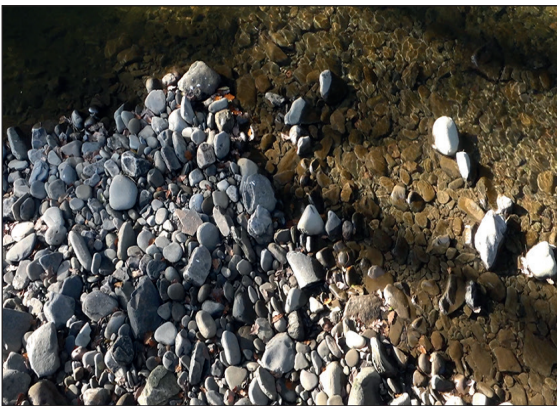
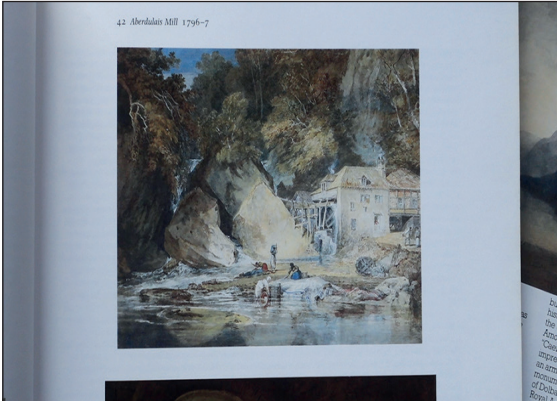
GUIDANCE FOR CANDIDATES

- 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.

AO1 Contextual understanding	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
AO2 Creative making	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
AO3 Reflective recording	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
AO4 Personal presentation	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 images 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 the heading 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

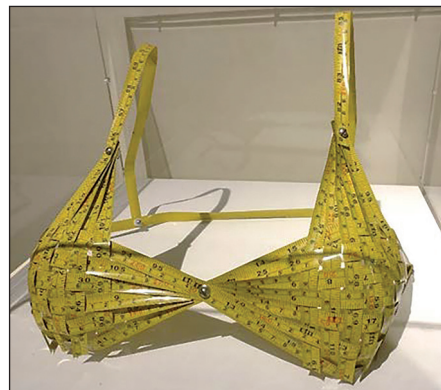
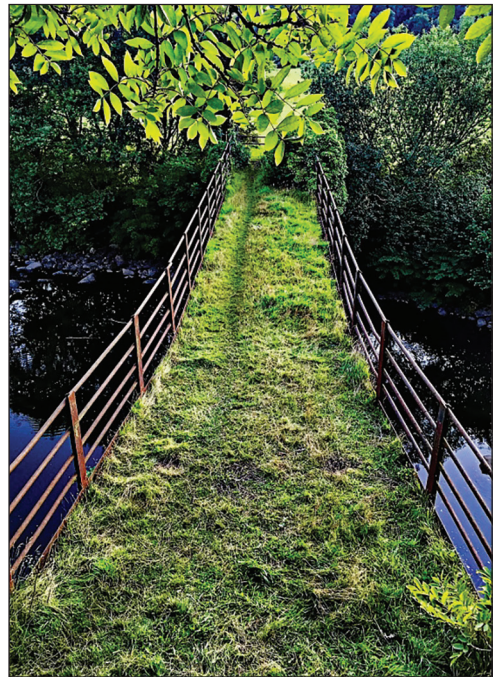
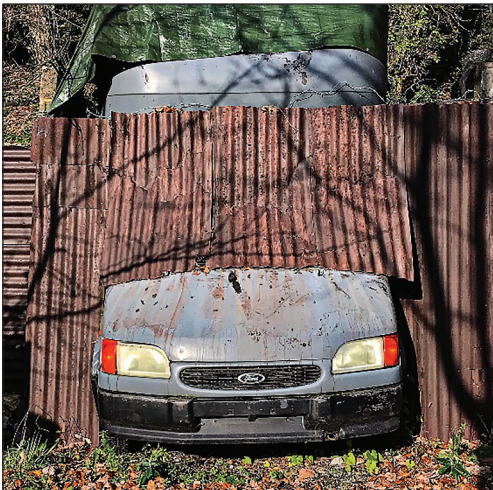


1. Revisited

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



2. Curled



3. Quirky

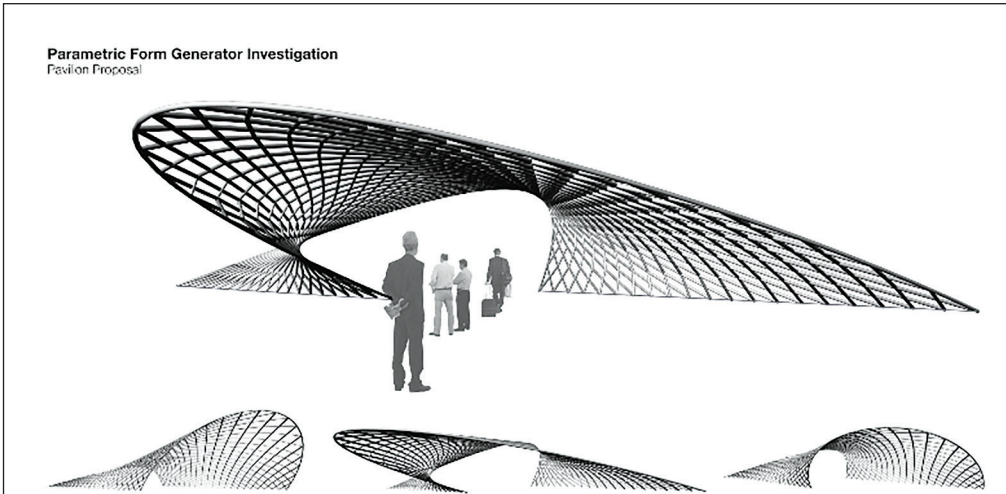
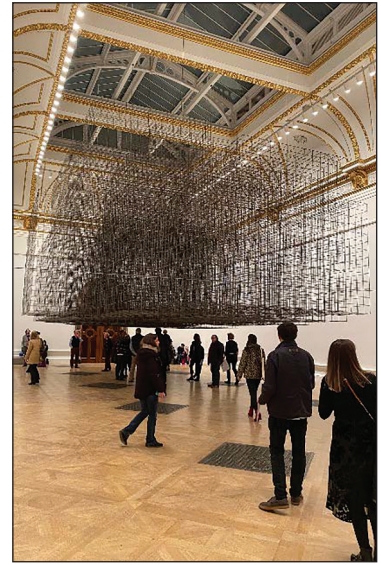
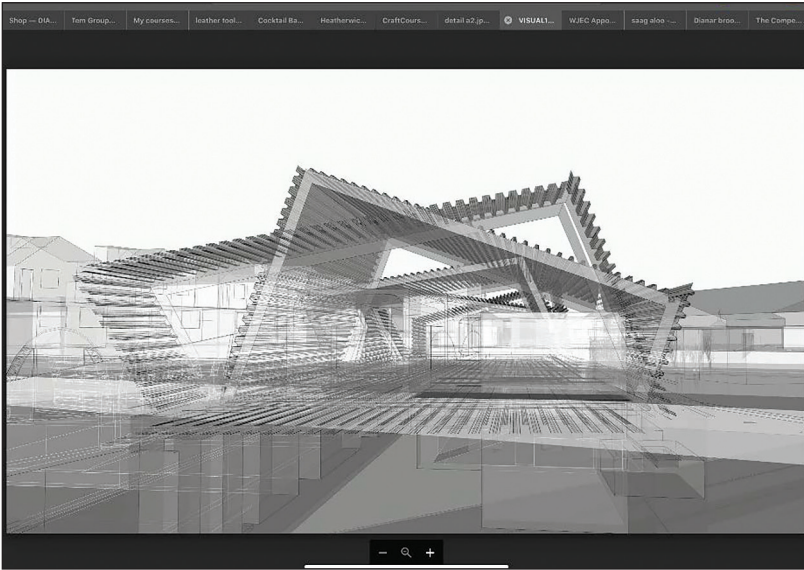


With grateful acknowledgement to Chris Hatcher, Photographer

4. Forgotten Things



5. Bundle



6. Architectural

WRITTEN STIMULI ASSIGNMENTS

7. Explore the possibilities of malleability.

Malleability refers to the capability of a material to be shaped and changed. It means being susceptible to modification in form or nature, implying that a material can be controlled by various means including being spread, hammered, pressed, or formed by hand or with tools. The term can also be used in relation to a person or persons who can be manipulated and influenced by others, such as through propaganda, advertising, peer pressure or social media. From your investigations, develop an interpretation that is thoughtful, innovative and personal.

8. Investigate the notion of 'Shatter'.

The term 'shatter' has many definitions, such as to break or crush something into pieces or fragments and artists have often depicted images that have been shattered or purposefully fragmented, such as those seen in the work of the Cubists. The term can also imply something being seriously weakened, or the destruction of someone's ideas, opinions or beliefs. Similarly, it can imply the impairment or ruin of a person's health, mental wellbeing, or the breaking of their dreams. Investigate relevant visual and contextual sources and from this research, select your own definition and produce a creative response to this.

9. Consider the significance of Walls.

Throughout history, walls have provided a surface on which art can be made and displayed. They are often permanent constructions that are built to support, protect, divide or surround something and can provide demarcation between areas and the means by which people of opposing beliefs are kept separate. Psychologically, it can represent a feeling or behaviour that prevents individuals from communicating with or understanding each other. From your research develop a personal and innovative response to the theme.

10. Celebrate an aspect of contemporary culture.

Within our culturally diverse society, people celebrate for a variety of reasons and in many different ways. Explore in some depth what you consider to be a representative or unique aspect of your own culture, or that of another culture that you find of special interest and produce a unique expression of your celebration.

11. Respond to translucency.

Translucency can mean transmitting and diffusing light so that objects beyond are not seen clearly, allowing light to pass, but not entirely transparent. From coloured glazes applied in paintings and to ceramic items, filters in photography, overlays in graphic outcomes and semi-transparent fabric in textiles, there are numerous contextual and practical sources that can be profitably studied. Using your research innovatively, develop a response that fully and creatively explores and exemplifies translucency.

12. Manipulate Line.

Consider the different ways in which artists, designers and makers use line. A long narrow mark can be used to show highlight or focus the eye. A bold line can provide emphasis, whilst a delicate line can communicate fragility. Crosshatching builds up tone and contour lines can translate into surface. Artists and illustrators, such as Lucinda Rogers, incorporate strong and varied line in their work using weighted line to communicate light and shadow, expressive line to communicate energy and movement and bold, solid, lines for the purposes of recording. Similarly, designers and craftspeople exploit the various characteristics of line and express these through the use of materials and techniques appropriate to their discipline. From your personal research and development of ideas, create an informed and engaging visual statement.

END OF PAPER

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