

Pearson Edexcel International GCSE (9–1)

May 2020

Time: 10 hours

Paper Reference **4FA1/02 – 4TD1/02**

Art and Design

Component 2: Externally-set Assignment

You do not need any other materials.

Instructions to teachers

- The paper will be available to centres on the Pearson Edexcel website each year in **January**.
- All examination work must be received by Pearson Edexcel no later than the **last day in May**.
- The paper should be given to the teacher responsible **AS SOON AS IT IS AVAILABLE ON THE PEARSON EDEXCEL WEBSITE** in order to plan for the candidates' preparatory study period.
- The paper may be given to candidates any time after its release, at the centre's discretion. Candidates then undertake investigations and development under informal supervision. **There is no prescribed time limit for the preparatory study period.**
- The final 10-hour examination may take place over multiple sessions (a maximum of four within three consecutive weeks) and is conducted under formal supervision. The 10-hour examination should not include teacher direction, demonstration, preparation of workspaces or materials, clearing or storage of work.

Information

- The total mark for the paper is 72.

Instructions to candidates

The paper contains the theme and suggested starting points to be used in the preparatory study period and the examination. You are advised to read the whole paper.

The paper contains the externally-set assignment for the following endorsed titles:

4FA1/02 Fine Art
4GC1/02 Graphic Communication
4PY1/02 Photography
4TE1/02 Textile Design
4TD1/02 Three-dimensional Design

Turn over ►

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Introduction

The examination consists of two parts.

Part one – preparatory studies

The preparatory study period begins when you receive the paper and continues up until the start of the examination.

You should develop your response to the theme in a personal and creative way, developing, refining and recording your ideas towards the final outcome(s).

Boards, canvas stretchers, maquettes and models should not be submitted. Please photograph any three-dimensional work. If you use pastel or chalk, these must be fixed. Paintings and prints must be dry. After the examination, you will have the opportunity, with the help of your teacher, to select and mount your preparatory studies, with no overlapping, on three sheets of A2 paper. Use only one side of the paper.

The preparatory studies you produce are an essential part of the examination, marks will be lost if they are not submitted.

You must take your preparatory studies into the examination room and use them to help you with your final work.

Part two – timed examination

This consists of **10 hours** working under supervised examination conditions, in an appropriate studio setting, to produce unaided work in response to the theme. Your teacher can help you with technical problems only, such as working space, materials and equipment.

Boards, canvas stretchers, sculptures and three-dimensional design outcomes should not be sent. Any three-dimensional work or work that is fragile, bulky or larger than A2 (**420 mm × 594 mm**) in size should be photographed and the photographs submitted. The photographs (**size A4**) must be included as part of the final submission.

A completed label should be shown clearly in the top right-hand corner on the **FRONT** of each sheet.

Exploring and developing the theme

The theme this year is:

Spin

This theme can be explored in many ways and covers all endorsed titles (Fine Art, Textile Design, Photography, Graphic Communication and Three-dimensional Design).

Discuss the theme with your teacher and make sure that you produce evidence to cover each of the four Assessment Objectives below. Your preparatory studies and final examination piece combined must show evidence of all four Assessment Objectives.

The four Assessment Objectives are:

- Develop ideas through investigations, demonstrating critical understanding of sources
- Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes
- Record ideas, observations and insights relevant to intentions as work progresses
- Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

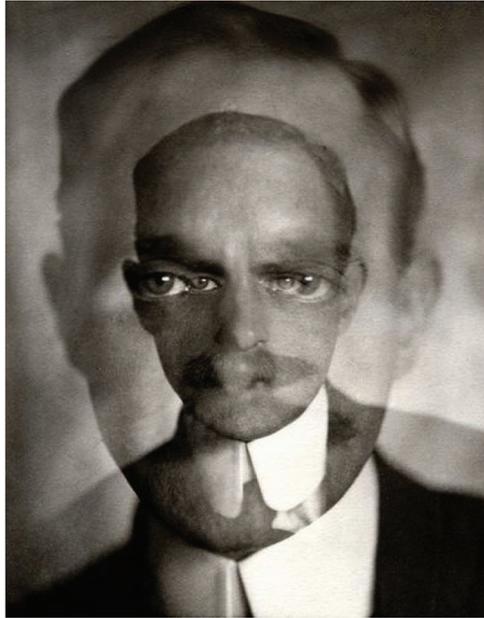
The starting points on the following pages are suggestions to help you think about possible ideas, ways of working and your personal creative approach to the examination theme '**Spin**'.

You should read through the whole paper before you start your preparatory work, as any section may provide you with ideas.

The total mark for the paper is 72.

Spin in sport, work, leisure and entertainment

- People play with spinning tops in an open space.
- Spinning exercise bikes are set out in a fitness room, ready for a training session.
- A craftsperson creates a cylindrical vase on a potter's wheel.
- A cricketer bowls a spinning ball that curves around the batsman and hits the middle of the wicket.
- Vehicles and bicycles jostle for position on a city road as they approach a busy roundabout.
- A dancer performs a pirouette.
- Brightly painted carousels and ferris wheels, lit with dazzling lights, dominate the skyline of a busy fairground.



Alvin Langdon Coburn
Marius De Zayas, 1912
Photograph



Franz von Stuck
Dancers
Painting



Howard Sayer
Female trapeze artist
Photograph



Marble spiral staircase going down
Photograph

Here are some other suggestions that may stimulate your ideas:

- swivel
- gyrate
- rotate
- twirl
- pivot.

Using one of the given suggestions, or starting points of your own, develop your ideas to produce a personal response to the theme '**Spin**'.

Spin in nature

- A spider carefully spins a web in the corner of an old window frame.
- Rocks, soil and vegetation roll down a mountain side, creating a destructive and powerful avalanche.
- Stars and planets spin as they move around the Sun.
- A large snake suffocates an animal by twisting and turning, then wraps around its prey to secure a meal.
- Seed heads circling down from tree canopies adorn the forest floor.
- A tornado moves across sea and land, gathering speed and destroying everything in its path.
- Schools of fish twist, turn and spin as they move at speed through the ocean.



Louise Bourgeois
Maman
Sculpture



Kumasi, Ashanti, Ghana
Kente cloth
Textile



John Steuart Curry
Tornado over Kansas
Painting



Georgia O'Keeffe
Calla Lily for Alfred, 1927
Painting

Here are some other suggestions that may stimulate your ideas:

- whirl
- sphere
- cycle
- orbit
- loop.

Using one of the given suggestions, or starting points of your own, develop your ideas to produce a personal response to the theme '**Spin**'.

Spin in society

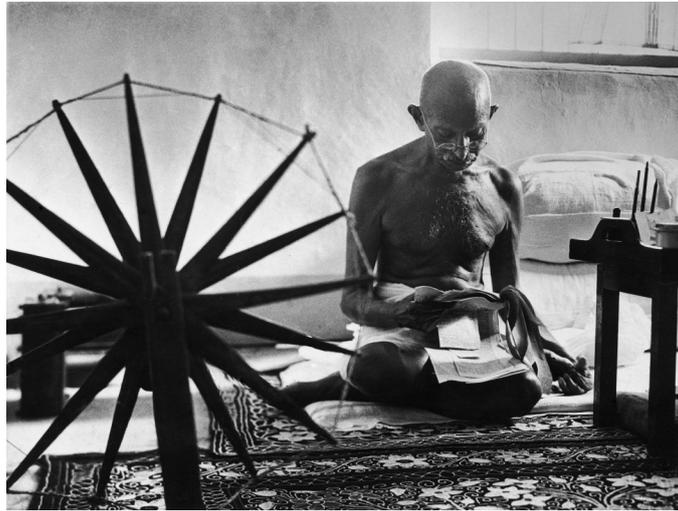
- Political spin can often be used to win votes for an important campaign.
- Crowds of people gather to protest about social injustice, but some become confused, dizzy and disorientated in the commotion.
- A meeting is called to improve public opinion on a potentially damaging situation.
- Young people can be puzzled by thoughts, issues and questions spinning around in their heads.
- Chaos and disorder occur when disaster strikes and the situation spirals out of control.



Christopher Richard Wynne Nevinson
A DAWN, 1914
Painting



Damien Hirst
Spin Painting



Margaret Bourke-White
Gandhi and the Spinning Wheel
Photograph



Anish Kapoor
ArcelorMittal Orbit
Sculpture

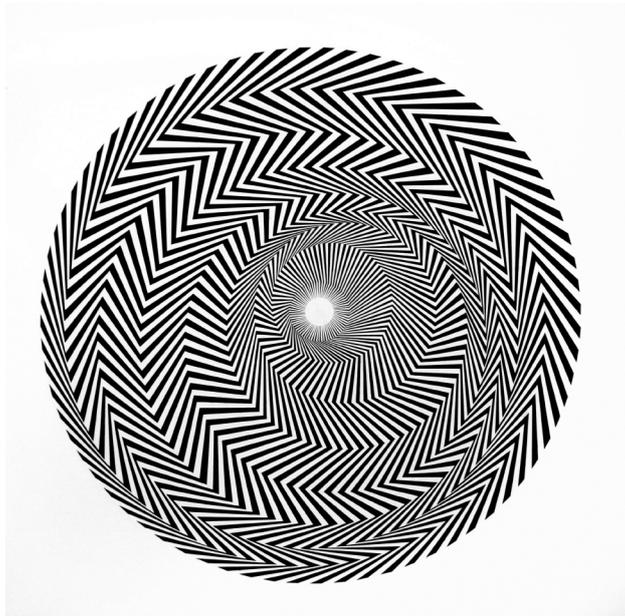
Here are some other suggestions that may stimulate your ideas:

- publicity
- twist
- propaganda
- circulate
- convert.

Using one of the given suggestions, or starting points of your own, develop your ideas to produce a personal response to the theme '**Spin**'.

Spin – objects

- Wheels spin round on fast moving vehicles.
- A chef whisks ingredients together in a bowl.
- A water wheel spins rapidly.
- A spinner twists fibres on to a spindle to create thread.
- Windmill sails rotate on a blustery day.
- Anglers cast and retrieve their spinners, hoping that a fish will bite.
- Well-oiled machine parts spin in a hot engine.



Bridget Riley
Blaze 1
Painting



Cara Barer
Vortex
Photograph



Natalia Goncharova
The Cyclist
Painting



Old wooden spinning top
Wood

Here are some other suggestions that may stimulate your ideas:

- ring
- globe
- encircling
- transport
- time.

Using one of the given suggestions, or starting points of your own, develop your ideas to produce a personal response to the theme '**Spin**'.

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Acknowledgements

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Natalia Goncharova, 1913, The Cyclist, oil on canvas – Archivart/Alamy Stock Photo
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