

# Pearson Edexcel GCE

## Art and Design

Advanced

Unit 4: A2 Externally Set Assignment

Timed Examination: 12 hours

Paper Reference

**6AD04–6CC04**

**You do not need any other materials.**

### Instructions to Teacher-Examiners

Centres will receive this paper in January 2014. It will also be available on the secure content section of the Edexcel website at this time.

This paper should be given to the teacher-examiner for confidential reference **as soon as it is received in the centre** in order to prepare for the externally set assignment. **This paper may be released to candidates from 1 February 2014.**

There is no prescribed time limit for the preparatory study period.  
The 12 hour timed examination should be the culmination of candidates' studies.

### Instructions to Candidates

This paper is given to you in advance of the examination so that you can make sufficient preparation.

This booklet contains the theme for the Unit 4 Externally Set Assignment for the following specifications:

|       |  |
|-------|--|
| 9AD01 | Art, Craft and Design (unendorsed)       |
| 9FA01 | Fine Art                                 |
| 9TD01 | Three-Dimensional Design                 |
| 9PY01 | Photography – Lens and Light-Based Media |
| 9TE01 | Textile Design                           |
| 9GC01 | Graphic Communication                    |
| 9CC01 | Critical and Contextual Studies          |

**Candidates for all endorsements are advised to read the entire paper.**

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Each submission for the A2 Externally Set Assignment, whether **unendorsed** or **endorsed**, should be based on the theme given in this paper.

**You are advised to read through the entire paper, as helpful starting points may be found outside your chosen endorsement.**

If you are entered for an **endorsed** specification, you should produce work predominantly in your chosen discipline for the Externally Set Assignment.

If you are entered for the **unendorsed** specification, you may have been working in two or more different disciplines in Unit 3. **For the Externally Set Assignment, you may choose to produce work in one discipline only.**

**The starting points in each section will help you generate ideas. You may follow them closely, use them as background information or develop your own interpretation of the theme. Read the whole paper as any section may provide the inspiration for your focus.**

You should provide evidence that each of the four Assessment Objectives has been addressed. It is anticipated that A2 candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Unit 3.

The Assessment Objectives require you to:

Develop your ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining your ideas as your work develops.

Record in visual and/or other forms ideas, observations and insights relevant to your intentions, demonstrating your ability to reflect on your work and progress.

Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements.

## Preparatory Studies

Your preparatory studies may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that fully shows your progress towards your outcome(s).

*Preparatory studies should show:*

- your development of a personal focus based on the theme
- a synthesis of ideas
- evidence of your development and control of visual language skills
- critical review and reflection, recording your thoughts, decisions and development of ideas
- the breadth and depth of your research from appropriate primary and contextual sources
- relevant selection with visual and/or written analyses rather than descriptive copying of listing processes.

## Timed Examination

Your preparatory studies will be used to produce an outcome(s) under examination conditions in **twelve hours**.

## The Theme: GROWTH AND EVOLUTION

All artists and craftspeople build on the foundations laid down by their forebears. Anarchistic and rebellious art movements emerge from reactions to the fashions and politics of their time. Many artists acknowledge and pay tribute to this rich heritage through their work. Hand in hand with political and cultural evolution runs technological development, and their combined forces have consistently resulted in works of art that push the boundaries of their time.

Any building, artefact or painting will individually go through a progression of development to its conclusion. Occasionally the transitional phases may prove more visually exciting than the finished pieces. Just look at the steel frameworks constructed to support large municipal buildings; when finally clad in concrete, they often seem to lose the grace and elegance seen in the original skeletal structure. Current technology allows us to probe beneath the surface of many paintings to explore fascinating evidence of decisions the artists made as they built layer on layer to resolve aesthetic and technical issues.

Fossil records give intriguing insight into the origins of fauna and flora populating the planet. The variety of shapes and forms display a wealth of inspiration for sculptors and designers. Long-extinct creatures such as ammonites and trilobites display a harmony of structure recognised and documented by the mathematician Fibonacci. Cast and preserved in stone, they offer solid permanent evidence of the complexity of natural forms.

These concepts have been exploited by designers throughout the ages, from the ancient Egyptians to contemporary architects.

Here are some further suggestions generated by the theme that might inspire your journey:

- bacteria, algae, roots, shoots, branches, cells, viruses
- history, politics, war, religion
- volcanoes, coral reefs, wrecks, erosion, rivers
- circuit boards, wiring, electrical components, the internet
- media, communications, transport, networks, cities
- urban development, factories, nuclear power stations, wind generators, turbines, motorways, industry
- tessellation, fractals, diversity, chaos, galaxies
- eco-friendly vehicles, recycling, rebuilding
- wisdom, maturity, old age, relationships, birth, spring.

## Fine Art

### Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

### Possible starting points:

Birth and creation have always fascinated artists. Ron Mueck has investigated this theme with sculptures such as *Big Baby*. At the opposite end of the spectrum he has also explored death with *Dead Dad*. The transition from birth to death and its associated mysteries has been the inspiration for many works of art throughout history. It is possible to see many of the early and late Christian depictions of the Madonna as an exploration of the wonderment inspired by human birth. Many artists such as Gwen John, Rembrandt, Stanley Spencer, Avigdor Arikha, Frida Kahlo and Jenny Saville have used portraiture to document their own families and their personal transformation through time. Lucian Freud, Mary Cassatt and Augustus John frequently used their own relatives as models, allowing us glimpses of the effects of time on their own intimate personal lives.

The landscape is perpetually being transformed by natural and man-made regrowth and regeneration. The recent focus on the redevelopment of brownfield sites has led to some interesting urban developments such as Canary Wharf in London and Tiger Bay in Cardiff. Each spring the landscape is transformed with colour as linseed and rape fill the fields with swathes of verdant blue and acid yellow, and daffodils and bluebells carpet the brown woodland leaf litter. Brownfield sites left for a single season can also become covered by vegetation trying to reclaim the land, with poppies, ragwort and elder forcing apart tiny cracks to stake a claim. Contemporary artists Stephen Magsig and Amy Shackleton follow in a long line of Impressionist artists who have been inspired by such themes.

Technological development and evolution of materials give contemporary artists and sculptors extraordinary scope to create the products of their fertile imaginations. These range from the highly polished metallic surfaces of Anish Kapoor's site-specific sculptures, to the enormous resin cast pieces by Damien Hirst. It is interesting to explore whether the material itself or the idea is driving the work. Often characteristics of a material can suggest ideas, such as the impressive adhesive qualities of acrylic paint, which allows objects as diverse as stainless steel kitchen utensils, leather suitcases and plastic boxes to be used as canvases. New resins can be used to cast previously impossible shapes and forms, releasing the sculptor from the constraints of more traditional techniques. Combinations of three-dimensional sculptural forms and two-dimensional painting techniques can result in spectacular outcomes such as Grayson Perry's *Barbaric Splendour*, and the motorcycle shrine he created for his teddy bear, *The Tomb of the Unknown Craftsman*.

Mechanical evolution inspired an art movement in the early 20th century called Futurism. The use of steam and petrol to transport people and goods and the engines created to utilise this new power and energy inspired many artists of that era. Contemporary engines allow for high speed travel, which continues to be a human fascination, as can be seen in the Bloodhound supersonic car. This desire is also evident in the obsession with the speed of information transmission. The visual imagery associated with this new

technology is epitomised by the work of artist Mariko Mori. Her piece *Tom Na H-lu II* is a glowing monolith that pulses with energy generated by light-emitting diodes that are directly linked to an astronomical observatory. The shifting phases of light respond in real time to the energy waves of a dying star in a far-off galaxy. It is interesting to note, however, that deconstruction of many contemporary appliances reveals a continuing dependence on the ancient technology of belts and cogs to power discs, scanners and hard drives.

## Three-Dimensional Design

### Optional disciplines:

- Scenography
- Architectural, environmental and interior design
- Product design

### Possible starting points:

Natural science continues to capture the imagination of children. This factor is often exploited by commercial toy designers who are keen to develop this market. Designing transparent vessels that allow for multiple combinations of units gives young scientists scope to grow and observe the development of a wealth of natural organisms, from fish and stick insects, to earthworms and cress. Diverse containers have been designed, from hamster balls which give the animals exercise, to vertical ant vivaria that allow little privacy to the resident creatures. The Wild Science *Ant-O-Sphere* is a classic example of one of these. Designers Dwane van der Sluis and Andrew Akers have taken the hamster ball and produced a human version. This has created a spectacular new pastime they have called zorbing.

The fascinating way in which certain minerals grow into clearly defined crystalline structures has inspired architects and interior designers for many generations. The unique characteristics of glass and steel have allowed formidable structures to be created that often mimic, on a gigantic scale, these naturally occurring minerals. Sometimes more modest developments have resulted in imaginative shelving and storage facilities for domestic living. American designer Bec Brittain's *SHY Light* was inspired by these ideas, along with Karim Rashid's *Vertex Chair*, Lamborghini's *Countach LP400* car and the *F-117 Stealth Fighter* jet.

Evolution continues to change human characteristics, enabling us to live longer and grow taller. Designers need to be aware of these changes and consider them in their products. As more people desire to stay fit and healthy in their old age, their accommodation needs to incorporate features that promote muscle tone and blood flow, encouraging gentle exercise as a natural part of living. At the same time, disabilities inherent with the ageing process need to be catered for. The established *Stannah Stairlift* attempts to address some of these issues but along with other adaptations these are often afterthoughts. Good interior design may incorporate such facilities without having to bolt them on as unsightly accessories at a later date. Japanese architects Hiroyuki Shinozaki, Arakawa and Gins and Takuya Tsuchida have experimented with these ideas in their apartments and *Reversible Destiny* lofts.

Many musicals deal with the transitional rites of passage teenagers endure as they grow from children to adults. Some of these have presented great opportunities for set designers to create period sets, or invent imaginative solutions to stage environments, such as the garage scene in *Grease*, the streets of ancient Verona in *Romeo and Juliet*, the school of dramatic arts in *Fame*, and Miss Trunchbull's formidable school in *Matilda*. Recent developments in digital projection have opened up new possibilities for such classic musicals and enabled complex visual backdrops to complement the drama.

## Photography

### Optional disciplines:

- Film-based photography
- Digital photography
- Film and video

### Possible starting points:

Some of the greatest photojournalists of the last century documented significant moments in which lives have been dramatically changed, either through natural disaster, great human endeavour, terrible conflict, or political oppression. Josef Koudelka's pictures of the occupation of Czechoslovakia in 1968 are compelling examples, as are Sebastiao Salgado's powerful photographs of worldwide migrations and displacements resulting from war and economic crises. Other photographers have strived to capture more private key moments of change in the lives of individuals. Phillip Toledano's tender images in the series *Days with My Father* document their time spent together after the death of the photographer's mother. Sophie Calle's exhibition *Take Care of Yourself* employed a sequence of photographic studies triggered after being unceremoniously dumped in an email by her boyfriend at the time.

For many photographers the magic and mystery of natural phenomena and evolution are better described through sequential means of presentation like time-lapse photography and slide shows rather than single, detached images. Frans Lanting's stunning photographic slide show *The LIFE Project* is a poetic collection of images that tells the story of our planet from its eruptive beginnings to present-day diversity. Stephen Dalton's multi-flash sequences trace paths of movement of frogs jumping and owls in flight. David Attenborough's 1995 series *The Private Life of Plants* made extensive use of time-lapse photography, as did Walt Disney in his classic documentary *Secrets of Life* in 1956. More recently, films like *Samsara* and *Baraka* by Ron Fricke are fascinating explorations of the creative possibilities of time-lapse photography in the context of film.

The evolution of photography was a subject explored in the 2012 exhibition *Conversations: Photography from the Bank of America Collection* at the Irish Museum of Modern Art in Dublin. The photographs on display were curated to create distinct 'conversations' between images by individual artists and to juxtapose modern with much older works. Many photographers have turned their backs on advances in digital technology. Low-tech analogue cameras like Lomo, Diana and Holga introduce some randomness and spontaneity back into photography with light leaks, lens flares and scratches. Photographers such as Elliot Erwitt and David Bailey have spoken of their reservations about digital image-making and preferences for film. Also favouring more traditional techniques, the extraordinary photographs of Bethany de Forest are produced using a pinhole camera and the ingenious placement of mirrors, to create the illusion of space.

Man's evolving relationship with the natural environment has been a subject for many photographers. In the 1860s and 70s, photographer Timothy O'Sullivan was commissioned by the US Federal Government to help document the new frontiers in the American West. His photographs documented the Native American population as well as the pioneers who were already altering the landscape. Much more recently, Edward Burtynsky's landscapes document humanity's impact on the world in a way that is both beautiful and horrifying. His 2006 film *Manufactured Landscapes* documents the colossal effects that industrialisation has had in China. This includes photographs of the



Three Gorges Dam which is the largest dam in the world. Its construction has uprooted more than one million people and flooded numerous cities, towns and villages since its beginning in 1994.

## Textile Design

### Optional disciplines:

- Constructed textiles
- Dyed textiles
- Printed textiles
- Fine art textiles
- Fashion textiles

### Possible starting points:

Franc Fernandez's meat dress worn by Lady Gaga created considerable media interest and caused mixed reactions, especially from vegetarians and animal rights campaigners. The desire of many celebrities to create outrage is obviously linked to their need to be in the public eye at all times. A positive aspect of this is that designers often get opportunities to showcase more extreme work. The current huge growth in interest in even minor celebrities gives designers the unique opportunity to target individuals and design specifically for them. For example, it would be difficult to imagine Catherine Zeta Jones wearing any of Lady Gaga's wardrobe. The extreme behaviour of certain celebrities has often inspired fashion designers to create outfits that reflect these public personas. Alexander McQueen, Brandon Maxwell, Atsuko Kudo, Alex Noble and Brian Lichtenberg are just a few of the designers who have been keen to supply celebrities with custom-designed outfits for specific occasions.

Samplers of the 18th century were decorative stitchwork pieces, originally created to develop the embroidery skills of children. They were composed of many different types of stitch and grew painstakingly over several months, often resulting in narrative and naive pieces of artwork. These are now avidly collected and their value has risen considerably. The recent resurgence of interest in these skills is producing some intriguing and sophisticated outcomes, such as Tilleke Schwarz's *Beware of Embroidery* and *Count Your Blessings*. Sara Impey's *Quilt Blog* also explores this approach. Rachel Parker's exploration of the basic cross-stitch results in some exquisite, sensitive and fascinating developments of what could be perceived as a fairly restrictive technique.

The clothing market for children and teenagers is often overlooked in the glamorous world of catwalks and large fashion houses. This is a vast market and of great interest to consumers and retailers alike. Designing for this age range produces its own interesting challenges as reduced versions of adult fashions often look ridiculous on children. Many children have to wear uniforms to attend school. It is intriguing to see those that are forced to wear such attire making individual anarchistic statements by altering this clothing. Examples of their modifications are: cuffs worn over their hands, shirt tails hanging out and ties knotted half-way down their chests. Uniforms have frequently provided inspiration for famous designers such as Louis Vuitton, Marc Jacobs, Jean Paul Gaultier and Andrea Incontri. Fashion houses such as Pringle of Scotland, Fay, Lanvin and Moschino frequently have collections where certain designs show the influence of military or civilian uniforms. Deconstruction and reconstruction of uniforms can result in some interesting, and occasionally politically-charged, fashion statements.

The birth of the new year as life returns after winter's long months is still celebrated in many cultures. The festivals associated with traditional events can provide interesting inspiration for textiles designers. Chinese New Year, Las Fallas Festival, Calle Ocho, Easter bonnets, May Day celebrations and the weird and wonderful costumes worn by Mummers and Morris Men create fascinating visual spectacles in villages and cities across

the world. The desire to retain archaic and distant rituals, as well as creating new ones, remains intriguing but the longevity of each supports the theory that these events are essential to the cohesion of many communities. New contemporary celebrations, such as music and literary festivals, may provide opportunities to create original and fresh textile designs for adornment or practical use during such events.

## Graphic Communication

### Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

### Possible starting points:

The origins of many inventions like the tank and the helicopter can be traced back to the engineering ideas of Leonardo da Vinci, which were conceived far ahead of his time and documented in his drawings. He was also interested in botany and his studies of plants record precise appearances and patterns of growth. It has been said that Charles Darwin 'thought with his eyes' and his lifelong interest in the pictorial representation of nature was integral to the development of his evolutionary theory. Darwin's work was promoted in Germany by the biologist Ernst Haeckel who discovered, described and named a great many new species. His extremely beautiful illustrations were also instrumental in the development of evolutionary ideas. In spite of advancements in photographic techniques, scientific illustration can still rely on traditional methods of recording for greater scope and flexibility in showing information.

Graphic designers often face the challenge of adapting, modifying and revamping the appearance of popular characters to appeal to a contemporary audience. The Mickey Mouse who first appeared in Disney's *Steamboat Willie* is very different from the star of today's *Mickey Mouse Clubhouse*. Reginald Payne's early illustrations for *Thomas the Tank Engine* have been adapted over the years for television and merchandising, and the series is now digitally animated. The designers of the computer animated children's TV programmes *Underground Ernie* (first shown in 2006) and *Chuggington* (first shown in 2008) no doubt also hoped to capitalise on the insatiable popular appeal of anthropomorphised talking trains.

Typeface designers have reacted in exciting ways to the impact of digital technology. Barry Deck's *Template Gothic* was an important milestone in the history of digital type. Deck described how he was 'inspired to design a face that looked as if it had suffered the distinctive ravages of photomechanical reproduction'. *Template Gothic* was one of twenty-three typeface designs acquired by the Museum of Modern Art recently for their Architecture and Design Collection. In Jonathan Barnbrook's 1990 work *Technology is Nothing More Than an End in Itself*, messages dealing with issues of contemporary technology were engraved onto slabs resembling gravestones.

Messages evolve and gather momentum as they pass on from one person to another and artists have explored the creative potential of this cumulative energy in advertising and graphic design. Texting, social networking and viral advertising facilitate rapid word of mouth momentum. In a 1980s television advertisement for The Guardian, a skinhead is filmed from one perspective running up to an old man and pushing him. Subsequent footage from a different vantage point reveals the skinhead actually pushing the man out of the way of falling debris. The slogan encouraging the value of 'The Whole Picture' is repeated in The Guardian's more recent television advertisement which shows the plight of the 'Three little Pigs' from a different perspective, culminating in their exposure as insurance fraudsters.

## Critical and Contextual Studies

### Possible starting points:

The history of art has been defined by some as a linear evolution of preoccupations and styles. Writing in the 16th century, Giorgio Vasari traced a nascence of art from Giotto and Cimabue through a developmental period to an age of perfection that culminated in the work of artists like Michelangelo. In the 20th century, Alfred H. Barr defined Modernism as a progressive sequence of 'isms', which he mapped out on a now famous chart in 1936. These approaches focus attention on a particular selection of artists who conform to the paradigms of the chain reaction proposed. In contrast to this approach, some art historians like TJ Clark, Griselda Pollock and Robert Hughes have preferred to scrutinise the wider social and political conditions that have influenced the evolution of artworks.

One of the greatest challenges for artists of all cultures is the depiction of creation and the evolution of man. It is fascinating to consider how spiritual ideology has been shaped over the centuries by imagery as diverse as Michelangelo's Sistine Chapel ceiling, Aboriginal depictions of Dreamtime, Hindu representations of Brahma and Daoist Yin-Yang symbolism. Recent works by Cantonese light artist Chi-Yung Wong and American artist and scientist Professor Donna J Cox are based around visualisations of the Big Bang Theory of creation.

Often it is competition within the marketplace that stimulates the evolution and success of good design. Robin Day's 1963 design for the *Polyprop Chair* was the first mass-produced injection moulded polypropylene chair of its kind. Millions were sold for all sorts of environments such as schools, theatres and homes. In 1985 when Clive Sinclair launched his battery-operated vehicle the C5 it was a commercial disaster. In today's more environmentally conscious world of soaring fuel prices, electric vehicles are fairing rather better. A recent report by Deloitte claimed that by 2020 electric and other 'green' cars will make up a third of the total of global car sales.

When looking at the works of many artists it is sometimes easy to identify transitional pieces that signal dramatic change. Picasso's *Les Femmes d'Alger* and Mondrian's studies of trees are good examples. However, occasionally an artist will set off on a creative course that is unexpected; Victor Pasmore's abstract work from 1947 onwards is very different from the lyrical figurative style he employed when helping to shape the Euston Road School in the previous decade. David Hockney has always been an artist willing to embrace creative opportunities and alternative approaches as they arise. His 2012 retrospective included an exhibition of fifty-one iPad drawings. When Hockney agreed to the exhibition in 2007 the iPad did not exist.

## Reference material

Please note that URLs are checked at the time of printing but are subject to change.

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## **Endorsement specific reference material**

### **Fine Art**

#### **Web:**

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## Three-Dimensional Design

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## Photography

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