

Paper Reference(s)

**6032A - 6032G****Edexcel GCE****Art & Design****Advanced Subsidiary****Unit 2: Art and Design****Externally Set Assignment*****Sample Assessment Material*****Timed Examination: 8 hours**

This paper should be given to the teacher-examiner for reference as soon as it is received in the centre in order to prepare for the preparatory supporting studies.

Centres will receive this paper in the January before the June exam session. It will also be available on the Edexcel website at this time. This will provide the opportunity for centres to incorporate the Externally Set Assignment and the preparatory study period into their AS course structure. There is no fixed period for the preparatory work. Centres are free to structure the supporting studies in any way they choose over the AS year. However, the 8 hour timed examination should be the culmination of candidates' studies.

**Materials required for examination**

Nil

**Items included with question papers**

Nil

**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 2 Externally Set Assignment for the following specifications:

- 8030 Art & Design
- 8031 Fine Art
- 8032 Three-Dimensional Design
- 8033 Textiles
- 8034 Photography
- 8035 Graphic Design
- 8036 Critical and Contextual Studies in Art

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

**Turn over**

## General Introduction

Each submission for the Advanced Subsidiary Externally Set Assignment, whether **unendorsed** or **endorsed**, must be based on the theme given in this paper. **Candidates 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 must produce work in your chosen discipline for the Externally Set Assignment.

If you are entered for the **unendorsed** specification, you will have been working in two or more different disciplines in Unit 1. **For the Externally Set Assignment, you may choose to produce work in one discipline only.** However, you must ensure that the work you produce for the Externally Set Assignment is relevant to the kind of work that you have done during the course.

The set of starting points in this section is included as a general introduction to all the papers but more specific interpretations are provided in each endorsed section.

The starting points in each endorsed section are designed to help you consider a range of possible outcomes. You may use the suggestions to generate ideas, as guidance to be followed closely, or as background information to be set aside while you pursue your own interpretation of the theme.

You must provide evidence that each of the four Assessment Objectives has been addressed. It is anticipated that Advanced Subsidiary candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Unit 1.

The Assessment Objectives are:

- A01** Record observations, experiences, ideas, information and insights in visual and other forms, appropriate to intentions
- A02** Analyse and evaluate critically sources such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts
- A03** Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes
- A04** Present a personal, coherent and informed response, realising intentions, and articulating and explaining connections with the work of others

The generic terms **Art** and **Art & Design** are intended to embrace art, craft, design and any other associated activities. In the same way, the term artist(s) includes craftworkers, makers and designers.

## **Preparatory Supporting Studies**

Prior to the timed examination, you must produce and submit preparatory supporting studies which show why/how the supervised and timed work takes the form it does.

The preparatory supporting studies should:

- chart the development of the timed work from conception to completion
- include an analysis and interpretation of things seen, imagined or remembered
- include experimentation with materials and processes
- include ideas evaluated, rejected, selected and developed
- include a consideration of related works from artists, craftworkers and designers across times and places.

## **Timed Examination**

You must produce and submit a work or works, produced under examination conditions, in **eight hours**.

## The Theme

The theme this year is 'Icons'.

An icon represents or embodies a particular set of beliefs and, as such, is given a significance beyond its physical appearance. Historically an icon has been the image of a saint and that image is seen as a point of contact between the person looking and the person represented by the image. However, although the subject need not necessarily be divine to achieve iconic status it is necessary for there to be a general agreement and understanding of what the subject is seen to represent. Once this has been achieved, the subject is available to become part of a narrative, part of the subject matter of art, enabling the viewer to read the artist's work.

Since the beginning of the 20<sup>th</sup> Century, and particularly in the 21<sup>st</sup> Century, the term 'icon' has also been used to describe:

- people
- buildings
- sites
- artefacts
- events

Your approach may embrace all of the above, or you may choose to concentrate on one of them. You are encouraged to experiment and be creative in interpreting the theme, responding in individual and highly personal ways.

Examples of possible starting points include:

- iconographic figures which conform to certain archetypes, for example
  - the romantic wanderer
  - the heroic worker
  - the mother figure
  - the seducer/seductress
  - the patriarch
  - the god/goddess
- iconographic buildings - buildings which represent more than their designated function, for example
  - Taj Mahal
  - Kremlin
  - World Trade Centre Twin Towers
  - St Pauls
  - Eiffel Tower
  - Holocaust Museum
- sites of iconographic significance, for example
  - Stonehenge
  - Woodstock
  - Wailing Wall

- Hiroshima
- Iona
- objects which have achieved iconic status through association, for example
  - Concorde
  - Mont Blanc pen
  - Coca Cola Bottle
  - Elvis Presley's white jump suit
  - Campbell's tomato soup can
- logos and trade marks which come to represent more than the product itself, for example
  - the medical Red Cross
  - Harley Davidson
  - Virgin
  - Nike
- there are also statements which, over time, have achieved iconic status and are a rich area of suggested imagery, for example
  - "One can never be too rich or too thin"
  - "I have a dream"
  - "The winds of change are blowing through Africa"
  - "WopBopaLooBopLopBamBoom"
  - "Floats like a butterfly stings like a bee"
- certain styles seem to epitomise a period in time and achieve iconic status, for example
  - Art Nouveau
  - Art Deco
  - Mods, Punks, Goths

The following sections list some starting points and connections made by artists on the theme of 'Icons'. They are set out under the endorsed headings, although you may find helpful starting points outside your chosen endorsement. You should use these as an aid to developing a context for your responses to the theme. Stylistic 'borrowing' or simply copying the work of another artist as in 'working in the manner of...' would not be appropriate. You may pursue one of these starting points or one of your own creation.

Whichever you choose, you should devise a programme which will enable you to develop a context for your ideas and plan the most effective means for their development and realisation. The details of this programme, indicating how all the Assessment Objectives will be covered in the unit, should be evident in your supporting studies.

Your programme should:

- identify the area in which you are working, so that appropriate decisions can be made
- identify a starting point which is likely to lead to a successful outcome
- outline the route you are thinking of taking to arrive at the examination piece.

You are required to cover all **four** Assessment Objectives through controlled use of the formal elements and the selection of practices appropriate to the communication of your ideas.

## **6032B: Fine Art**

### **Optional disciplines:**

- painting and drawing
- printmaking
- sculpture
- alternative media

### **Optional starting points and connections:**

- Van Dyck made a series of etchings of famous contemporaries entitled 'Iconography'.
- Andy Warhol produced a series of silkscreen images of cult figures from the 1960s and 1970s.
- Caspar David Friedrich was concerned throughout most of his painting life with portraying the iconic, as personified by the 'Romantic Wanderer'.
- Chris Drury, who describes his work *Suilven 2002* in this way: "The experience of being on Suilven Ridge was torrential rain, black skies, dangerous river crossings, sheer physical misery, but a part of the mind transformed this into an illuminating and numinous experience."
- Antony Gormley's *Angel of the North* has become an accepted icon, seeming to represent the social history of the North East of England.
- Peter Howson's paintings of Glasgow.
- Jock MacFadyen's paintings of inner city wastelands.
- Vera Mukhina's *Industrial Worker and Collective Farm Girl* sculpture.
- Charles Sargeant Jagger's depiction of an unknown warrior *The Soldier Reading a Letter*.
- Elizabeth Frink's male standing figures.
- Julian Opie's portraits and landscapes.
- Gavin Turk re-staging of iconic art works of the past, such as David's *The Death of Marat* and *Che*.

## **6032C: Three-Dimensional Design**

### **Optional disciplines:**

- theatre design
- interior design
- product design

### **Optional starting points and connections:**

- Set designs for iconic figures, for example operatic productions of Don Giovanni.

- Costume designers for Superheroes, such as Cat Woman, Batman, Wonder Woman, Lara Croft, Superman, Spiderman. See the work of comic strip artists Jerry Siegel, Joe Shuster and Bob Kane.
- Both the artist Niki St. Phalle and the designer Issey Miyake have used powerful female icons to create extraordinary interiors.
- Cafes and restaurants, which have acquired iconic status. Examples might be the Café Royal London, The Moulin Rouge Paris, Hard Rock Cafes worldwide, Caffè Bongo Tokyo.
- Peter Voulkos, Jill Crowley and Kenneth Price have taken ceramics well away from functional, utilitarian work.
- Le Corbusier's *D306 Chaise Longue* and Charles and Ray Eames' *Lounge Chair* are contrasting examples of iconic design
- Jonathan Ives, designer of the iPod and iMac.

## 6032D: Textiles

### Optional disciplines:

- constructed textiles
- dyed textiles
- printed textiles
- fine art textiles
- fashion textiles

### Optional starting points and connections:

- Medieval painted sculpture and Alice Kettle's commission for an altar frontal for Holy Sepulchre Chapel, Winchester Cathedral.
- Shoe designers Emma Hope and Manolo Blahnik and the shoe drawings of Andy Warhol.
- Jim Dine's prints and drawings of tools and Pam Gaunt's use of everyday objects, which she attaches to her work.
- Chiyoko Tanaka's impressions of the earth on her woven textiles.
- Cy Twombly's use of symbols and marks on canvas. Caroline Bartlett's machine stitched linen, which is resist and discharge printed.
- The designs of Gianni Versace.

## 6032E: Photography

### Optional disciplines:

- photography
- digital photography
- film and video

### Optional starting points and connections:

- Photographs of the human form by Bill Brandt, portraits by Diane Arbus, August Sander, Dorothea Lange, Thomas Ruff, Cindy Sherman.

- Photographs of everyday objects by Patrick Tosani, Keith Arnott, Sophie Calle and Irving Penn.
- Michael Rothenstein presents photographic materials, newspaper images and collections of objects in specially prepared boxes. Compare these to Catherine Yass' *Corridors*, a series of eight photographic transparencies displayed in light boxes.
- The digital alterations made to work by Andreas Gursky and Iska Jehl.
- Muybridge's work for *Animal Locomotion*, compared to the film installations of Douglas Gordon.

## 6032F: Graphic Design.

### Optional disciplines:

- advertising
- illustration
- packaging
- typography
- multimedia

### Optional starting points and connections:

- The use of strong visual styles, such as those of Art Deco and Art Nouveau, and the use of their associations in advertising.
- The logo as the most powerful design element in business, for example Volkswagen, Nike, EasyJet.
- Andy Warhol's prints of Brillo boxes or Campbell's soup cans and Jasper John's painted bronze '*Ale Cans*'.
- *Graffiti* in the urban environment, compared to the *décollages* of Raymond Hains, Mimmo Rotella and Jacques Villeglé.
- Symbols of national, religious or political groups, for example flags, the cross, the hammer and sickle.
- Television channel idents, for channel 4 and BBC2.

## 6032G: Critical and Contextual Studies in Art

### Approaching the theme

You may respond to the theme by preparing a dossier containing preparatory material; notes, photographs, drawings, tapes and other records of researches. The final outcome may be conveyed in the following ways:

- an illustrated essay
- in moving image form
- an exhibition or display with accompanying commentary
- in digitally mastered form such as CD-ROM, DVD, presentation or on a website
- a combination of the above



### Optional starting points and connections:

- Andy Warhol's series of iconic figures such as Chairman Mao, Jackie Kennedy, Elvis Presley and Elizabeth Taylor.
- Gender roles for icons: The Statue of Liberty; Marianne, the personification of the French Republic; Gods and Goddesses; Heroes and Heroines; Judy Chicago's *The Dinner Party*, a reinterpretation of the Last Supper.
- Icons of Modernist architecture and design, such as Le Corbusier's Villa Savoye and the Red-Blue chair by Gerrit Rietveld compared to Post-Modernist examples Frank Gehry's building for the Experience Music Project in Seattle, his cardboard *Little Beaver* chairs and Michael Graves' *Kettle* for Alessi.
- The symbolism of Dutch still life painting of the 17<sup>th</sup> Century, compared to installations of decaying food by Anya Gallacio.

## Reference Material

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

### Fine Art

*Andy Warhol: A Retrospective* Tate

*After Modern Art 1945-2000* by David Hopkins

*Moving Targets 1 & 2: A Users Guide to British Art Now* by Louisa Buck

*Tate Modern: The Handbook* ed. Iwona Blaswick and Simon Wilson

*Sir Anthony Van Dyck: Paintings and Drawings* by James Lawson

*The Romantic Spirit in German Art 1790-1990* Catalogue Hayward Gallery

*Chris Drury Exhibition* Catalogue De la Warr Pavilion, Bexhill

*Antony Gormley Making an Angel* Booth Clibborn Edns

*Peter Howson* Catalogue Flowers East

*Jock MacFadyen: A book about a painter* ed. David Cohn

*Art and Power: Europe under the Dictators 1930-45* Catalogue Hayward Gallery

*Elizabeth Frink: Sculpture since 1984 and Drawings* by Edward Lucie-Smith

*Julian Opie* by Katia Garcia-Anton

*Gavin Turk Copper Jubilee* New Art Gallery Walsall

Tate Galleries [www.tate.org.uk](http://www.tate.org.uk)

National Gallery [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

Institute of Visual Arts (inIVA) [www.iniva.org](http://www.iniva.org)

British Museum [www.british-museum.ac.uk](http://www.british-museum.ac.uk)

Whitworth Art Gallery [www.whitworth.man.ac.uk](http://www.whitworth.man.ac.uk)

The Minneapolis Institute of Art [www.artsmia.org](http://www.artsmia.org)

Walker Arts Centre Minnesota [www.walkerart.org](http://www.walkerart.org)

The Getty Museum [www.getty.edu](http://www.getty.edu)

Museum of Modern Art New York [www.moma.org](http://www.moma.org)

The Metropolitan Museum of Art New York [www.metmuseum.org](http://www.metmuseum.org)

San Francisco Museum of Modern Art [www.sfmoma.org](http://www.sfmoma.org)

Centre Pompidou [www.cnac-gp.fr](http://www.cnac-gp.fr)

Guggenheim Museums Worldwide [www.guggenheim.org](http://www.guggenheim.org)

### Three-Dimensional Design

*Interior Design of the 20<sup>th</sup> Century* by Anne Massey

*20<sup>th</sup> Century Design Icons* by James Dyson

*New Ceramics* by Peter Dormer

*Niki de Saint Phalle: The Tarot Garden* Charta Acatos

Issey Miyake [www.isseymiyake.com](http://www.isseymiyake.com)

Jon Mills [www.axisartists.org.uk](http://www.axisartists.org.uk)

English National Opera [www.eno.org](http://www.eno.org)

Design Museum [www.designmuseum.org.uk](http://www.designmuseum.org.uk)

Crafts Council [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

## Textiles

*The Eye of the Needle - The Textile Art of Alice Kettle* by Jennifer Harris  
*The Fashion Book* Phaidon  
*The Art and Craft of Gianni Versace* by Claire Wilcox, Valerie Mendes and Charia Buss  
*Jim Dine (Volume 18 Modern Masters)* Abbeville Press  
*The 20<sup>th</sup> Century Artbook* Phaidon  
*Art Textiles of the World - Australia* Telos  
*Art Textiles of the World - Japan* Telos  
*art textiles 2* Bury St Edmunds Art Gallery  
*Portfolio Collection Vol. 12* by Chiyoko Tanaka

The Henry Moore Institute Leeds [www.henry-moore-fdn.co.uk](http://www.henry-moore-fdn.co.uk)  
The Design Museum, London [www.designmuseum.org.uk](http://www.designmuseum.org.uk)  
The Victoria and Albert Museum, London [www.vam.ac.uk](http://www.vam.ac.uk)  
The Crafts Council Photostore [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)  
Bury St Edmunds Art Gallery [www.st-edmunds.cam.ac.uk](http://www.st-edmunds.cam.ac.uk)  
The British Museum, London [www.british-museum.ac.uk](http://www.british-museum.ac.uk)

## Photography

*Photo Icons 2002. The Story Behind the Pictures Volume 1 and 2* by Hans-Michael Koetzle  
*Icons of Twentieth Century Art* Prestel  
*Photography and the Body* by John Pultz  
*Objects of Desire. The Modern Still Life* by Margit Rowell  
*Rothenstein's Boxes* by Mel Gooding  
*The Photo Book* Phaidon

The National Museum of Photography, Film and Television [www.nmpft.org.uk](http://www.nmpft.org.uk)  
Photographers Gallery [www.photonet.org.uk](http://www.photonet.org.uk)  
British Film Institute [www.bfi.org.uk](http://www.bfi.org.uk)  
Byzantine Icon Studio [www.heavenlyvisions.com](http://www.heavenlyvisions.com)  
*Monument* [www.locusplus.org.uk/monument](http://www.locusplus.org.uk/monument)

## Graphic Design

*Art Deco Patterns - A Design Source Book* by Paul Atterbury  
*German Modern (Graphic Design from Wilhelm to Weimar)* by Steven Heller and Louise Fili  
*Bauhaus Archiv* by Magdalena Droste  
*Typo* by Friedrich Friedl, Nicolaus Ott and Bernard Stein  
*Art at the Turn of the Millennium* Taschen  
*The 20<sup>th</sup> Century Art Book* Phaidon  
*Art Deco* Bevis Hillier Studio Vista  
*The Art of Egyptian Hieroglyphics* by David Sandison  
*The Face of Tutankhamun* by Christopher Frayling  
*Graphis* Issues 229 and 305

The International Council of Graphic Design Associations [www.icograda.org](http://www.icograda.org)  
The Association of Illustrators [www.theaoi.com](http://www.theaoi.com)

The Design Museum [www.designmuseum.org.uk](http://www.designmuseum.org.uk)

### Critical and Contextual Studies in Art

*Andy Warhol: A Retrospective* Tate

*Monuments and Maidens* by Marina Warner

*La France: Images of Woman and Ideas of Nation* South Bank Centre

*New: Catalogue of recent acquisitions of contemporary British Art and the Scottish National*

*Gallery of Modern Art* ed. Alice Dewey

*Abstract Art* by Anna Moszynska

*De Stijl* by Paul Overy

*The Abstract Vessel* by John Houston

*Portfolio Collection Vol. 12* by Chiyoko Tanaka

*Still Life* by Norbert Schneider

*In poor taste: notes on Pop* by Dick Hebdige

*The popular and British Art of the 1990s in Occupational Hazard, critical writing on relevant British art* by John Roberts

*Art Now. 137 artists at the rise of the new millennium* ed. Uta Grosenick and Burkhard Reimschneider

*Art Deco Graphics* by P.F. Kery

Information on artists and craftspeople see [www.axisartists.org.uk](http://www.axisartists.org.uk)  
[www.artnet.com](http://www.artnet.com)  
[www.artincontext.org](http://www.artincontext.org)

Tate Modern/Tate Britain <http://www.tate.org.uk> email: [information@tate.org.uk](mailto:information@tate.org.uk)

Digital Arts Education Research - contemporary visual arts resource:  
<http://www.dareonline.org/info/index.html>

Reference material on artists and designers is also listed under other endorsed titles.

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