

**6034A - 6034G**

# **Edexcel GCE**

## **Art & Design**

### **Advanced**

#### **Unit 4: Art and Design Externally Set Assignment**

#### ***Sample Assessment Material***

#### **Timed Examination: 12 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 A2 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 A2 year. However, the 12 hour timed examination should be the culmination of candidates' studies.

**Materials required for examination**

Nil

**Items included with question papers**

Nil

### **Instructions to Candidates**

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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:

9030 Art & Design

9031 Fine Art

9032 Three-Dimensional Design

9033 Textiles

9034 Photography

9035 Graphic Design

9036 Critical and Contextual Studies in Art

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

## General Introduction

Each submission for the Advanced 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 across Units 1, 2 and 3 of your course. **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 candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Units 1, 2 and 3.

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 and 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 **twelve hours**.

## The Theme

The theme this year is **'Concealed and Revealed'**.

What is concealed and what is revealed, and the tensions between the two, are essential elements in a work of art and design. 'Concealed' implies something hidden, accidentally (something lost or forgotten) or deliberately (as in a concealed compartment). 'Revealed' implies knowledge gained, as in a revelation, a bringing to view or exhibition.

Underlying all work there is an infrastructure which the artist can choose to conceal or reveal, both in the making process or in the outcome. The infrastructure may consist of warp or weft, structural marks, exposed canvas, undisguised joins across a surface. Sometimes what we do not say is more revealing than what we do say. The silence, the gap, the pause, the space, all these are forms of expression.

There are many forms of interpreting 'concealed' and 'revealed' which could include:

- drapery
- clothing
- masks
- relationship of one form to another
- light and shadow, haze and mist
- allegories, codes
- transparent and opaque materials

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

Examples of possible starting points include:

- Impasto painting and raw canvas

The building up of layers in a painting can conceal earlier marks

- Excavations

Archaeologists can reveal artifacts buried for centuries and traces of human activity

- Castings and moulds

A plaster cast can reveal the fine textures of an object. Moulds reveal the negative of the form

- Forensic evidence

Forensic evidence consists of any physical thing that could be used in a court of law to convict a person of a crime. Gathering evidence requires a meticulous approach. Many things that seem unusual or are easily overlooked can produce valuable evidence

- Dressing for status or display

The clothes we wear conceal and reveal both our bodies and our personalities. This may occur on a conscious or unconscious level as we conform to or rebel against peer group pressure

- Play of light and shadow

In *Numbers in the Dark*, Italo Calvino describes how ‘The evening dark slips into streets and avenues, shades the spaces between the leaves of the trees, ... opens up in soft cones beneath the punctual streetlamps, turns on festive displays in shop windows, throwing into relief the curtained domesticity of apartments above. But on first floors and mezzanines, broad rectangles of unshaded light reveal the mysteries of a thousand city offices.’

- Underlying structures

Removing surface decorations and coverings may reveal the structure of a building or artifact, as may a cutaway illustration

- Simplification to aid understanding

In order to make something simple to understand or use, it may be necessary to conceal the complexities of operation

- Trompe l’oeil

“Tricking the eye” into believing three-dimensional objects exist on a flat surface, for example in the linear perspective of a Renaissance fresco or in Dutch Seventeenth Century painting. Later, the reaction to illusionism; for example, through the social awareness of Realism, the optical effects studied in Impressionism, or the truth to materials of Modernism.

The following sections list some starting points and connections made by artists on the theme of ‘Concealed and Revealed’. You should use these as an aid to developing a context for your responses to the theme. Simply copying the work of another artist 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.

## 6034B: Fine Art

### Optional disciplines:

- painting and drawing
- printmaking
- sculpture
- alternative media

### Optional starting points and connections:

- Edward Hopper's Night Etchings of 1921, for example, *Night in the Park*, *Night Shadows* and *Evening Wind*.
- For Cornelia Parker everything is subject to investigation and disruption. For an example, see *Embryo Firearms* (1995), removed from the production line of the Colt Firearms Factory at the earliest stage of production, two pistol-shaped blocks of metal.
- The device of drapery within painting is used to both conceal and reveal form. It can be viewed as a 'second skin', as in some of Mantegna's works, or as a decorative support, which could hardly function as clothing, as in many of Rubens' works.
- Alberto Burri's fragments of sackcloth and rags are sewn together with thread as in the emergency treatment of wounds he witnessed during his time as a doctor in the Second World War.
- "The function of art is to make that understood which in the form of argument would be incomprehensible" Constantin Brancusi.
- Both Anselm Kiefer and Sigmar Polke used alchemical processes and elements in their paintings of the 1980s, both in the range of materials and processes used and in the transformative aims of their works.

## 6034C: Three-Dimensional Design

### Optional disciplines:

- theatre design
- interior design
- product design

### Optional starting points and connections:

- The American architect, Louis Sullivan, coined the phrase "Form follows function" in 1896. This idea has underpinned the work of many designers. Consider its application in product design.
- Molière's *Tartuffe* has all the strangeness of the concealed and revealed character.
- The conventional theatre design, with a proscenium arch, allows for the concealment and revealing of characters, props and elements of the scenery.
- Piranesi's etchings of interiors create visionary architectural fantasies. He uses Baroque techniques of dramatic lighting and exaggerated perspective to reveal Arcadian detailing and to conceal the extremities of the buildings, enhancing the total sensation of grandeur.
- A *ha-ha* is a dry ditch or sunken fence, which acts as a boundary to a park or a garden. The main purpose of a *ha-ha* is to form a boundary while allowing an uninterrupted view across a landscape.

- Norman Wilkinson devised “Dazzle camouflage” for thousands of ships in the First World War, the aim being to disrupt the forms of the ships through the painting of high contrast, sharp-angled patterns over the hull and superstructure.

## 6034D: Textiles

### Optional disciplines:

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

### Optional starting points and connections:

- The artist Mimmo Rotella is fascinated by the layers created by torn and ripped posters mounted one on top of another on billboards and other street surfaces. He recreates this effect on his canvasses by carefully manipulating successive layers of torn posters to reveal and conceal areas of contrasting colour and pattern.
- The contemporary Japanese artist Yuko Takada is engaged by the properties of tracing paper and frequently uses it in her hangings and three-dimensional forms. Depending on how it is manipulated, it has the capacity to conceal or reveal.
- Tie-dyed fabrics have been produced in the Indian subcontinent for centuries and historically play an important part in India’s rich craft tradition.
- The contemporary fashion designer has a huge palette of both natural and synthetic materials to manipulate. In the late 20th century, innovative creative developments and advanced technology combined to create materials of astonishing diversity and application.
- Changing light conditions can have an astonishing effect upon our ability to read the landscape. Certain conditions reveal more, and others, less. This phenomenon is exploited by the contemporary textile artist Jo Budd. Through the use of simple stripes, her stitched and dyed hangings explore landscape horizons which she describes as “the ultimate edge - infinity”.
- There are many historical and contemporary examples of protective clothing and armour. All, to a lesser or greater extent, conceal the figure inside and present a tough, impenetrable exterior.

## 6034E: Photography

### Optional disciplines:

You may respond to the theme using any one or a combination of the following:

- photography
- film and video
- digital photography

### Optional starting points and connections

- Time and the elements can both conceal and reveal. Consider, for example, shifting sands, tidal action, erosion on river banks and archaeological digs.
- Nature can reclaim what is lost and, in so doing, reveal new opportunities to us. For example, the body of work on Sheffield, *Terrain Vague* (1998) by Joan Fontcuberta.
- Light and dark have been used metaphorically throughout the history of art. It is also a very important tool for the photographer. In the series of photographs *I Spy Stranger* (1994-1995), David Griffiths places himself at the scene of recorded interviews with Members of Parliament to question their 'distance' from the public.
- The human form can be concealed in many ways, for example by camouflage, by painting the body, by draping the figure with material or by photographing part of the body to resemble landscapes, fruits or other objects. The creative use of aperture size or shutter speed (the mechanics of the camera) may also be used to conceal or reveal, for example in Otto Steinert's *Pedestrian's Foot* (1950).
- The urban environment can be stimulating for the photographer. The juxtaposition of overlapping figures, vehicles, and advertising imagery can create an ever-changing tableau. For example, Robert Walker's *Rue Ste-Catherine Est-Montreal* (1990) and Marc Riboud's *A Street in Old Beijing* (1965).

## 6034F: Graphic Design

### Optional disciplines:

- advertising
- illustration
- packaging
- typography
- multimedia

### Optional starting points and connections:

- Dada was a literary and design movement founded in Zurich in 1915. Dada typography was totally unsuitable for advertising or information purposes since the principal reason behind Dada's image making was to create confusion. What did the Dadaists reveal by disrupting the conventions of advertising?
- To educate the public on such things as the workings of a nuclear reactor or how to navigate the labyrinthine corridors and galleries of museums is a challenge regularly faced by designers such as Grundy and Northedge. By combining entertainment and information they excite public interest and improve access to facts and treasures perhaps previously concealed.



- Rachel Whiteread and Craig Wood have both produced prints in which the imagery deals with the concealed and revealed.
- Alan Davie produced a book of illustrations entitled *Magic Reader*. The images in the book, and in much of Davie’s art from the late 1970s onwards, were inspired by ancient symbols such as spirals, ankhs and crosses found in the art of diverse cultures and civilisations from prehistoric to present times.
- To some extent, the advertisers’ use of photographic imagery to achieve results may be influenced by the conceptual art of such photographers as Jan Dibbets, Ger Van Elk and Boyd Webb.

## 6034G: 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, discs 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:

- The use of masks in different cultures such as Noh masks of Japanese theatre and Yoruba masks.
- Consider Turner’s landscape “Rain, Steam and Speed” as a commentary on social and economic changes in Britain.
- Gillian Wearing’s series of photographs, “Signs That Say What You Want Them To Say and Not Signs That Say What Someone Else Wants You To Say” show a range of responses Wearing elicited from passers-by.
- Lothar Baumgarten’s installation, “Terra Incognita”, refers to his experiences living in the Amazon and his fascination with the landscape, fauna and indigenous peoples of South America.
- Sue Lawty, artist in residence at the V&A in 2005, worked with the textile collection at the museum, discovering and uncovering objects to inspire new work.
- Rapid prototyping technologies are making it possible to create forms, generated from scans or CAD software that were not possible using traditional methods. See, for example, the work of the Belgian company, Materialise.

## Reference Material

Please note that URLs are checked at time of writing but are subject to change.  
All disciplines can usefully use the following:

Information on artists, see - [www.axisartists.org.uk](http://www.axisartists.org.uk)  
- [www.artnet.com](http://www.artnet.com)  
- [www.artincontext.org](http://www.artincontext.org)  
- [www.artbook.co.uk](http://www.artbook.co.uk)

### Galleries and museums

Tate Galleries - [www.tate.org.uk](http://www.tate.org.uk)  
The National Gallery, London - [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)  
Institute of International Visual Arts (INIVA) - [www.iniva.org](http://www.iniva.org)  
The British Museum, London - [www.british-museum.ac.uk](http://www.british-museum.ac.uk)  
The Whitworth Art Gallery, Manchester - [www.whitworth.man.ac.uk](http://www.whitworth.man.ac.uk)  
National Galleries of Scotland - [www.natgalscot.ac.uk](http://www.natgalscot.ac.uk)  
The Minneapolis Institute of Arts, Minnesota - [www.artsmia.org](http://www.artsmia.org)  
Walker Art Center, Minnesota - [www.walkerart.org](http://www.walkerart.org)  
The Getty Center, Los Angeles - [www.getty.edu](http://www.getty.edu)  
The 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, Paris - [www.cnac-gp.fr](http://www.cnac-gp.fr)  
Guggenheim Museums, Worldwide - [www.guggenheim.org](http://www.guggenheim.org)  
Staatliche Museum, Berlin - [www.smb.spk-berlin.de](http://www.smb.spk-berlin.de)  
Digital Arts Education Research - contemporary visual arts resource:  
[www.dareonline.org/info/index.html](http://www.dareonline.org/info/index.html)

### Fine Art

*After Modern Art: 1945-2000* - David Hopkins, Oxford University Press  
*Moving Targets: 1 & 2: A User's Guide to British Art Now* - Louisa Buck, Tate Publishing  
*Tate Modern: The Handbook* - Iwona Blazwick and Simon Wilson, Tate Publishing  
*Art Today* - Edward Lucie-Smith, Phaidon Press  
*New Scottish National Gallery of Modern Art, Catalogue*  
*Dreaming with Open Eyes* - Mike Tucker, Aquarian Press  
*Primitivism in 20th Century Art* - William Rubin (Ed.), Museum of Modern Art, New York  
*Edward Hopper, The Art and Artist* - Gail Levin, W.W. Norton  
*Sigmar Polke: History of Everything, Paintings and Drawings* - Lane, Hickey and Wylie (Eds.)

### Three-Dimensional Design

*Interior Design of the 20th Century* - Anne Massey, Thames and Hudson  
*Design (20th Century Icons)* - James Dyson, Absolute Press  
*The New Ceramics: Trends and Traditions* - Peter Dormer, Thames and Hudson  
*World Drama* - Allardyce Nicoll, Harrap  
*The Eco-Design Handbook: A Complete Sourcebook for the Home and Office*  
- Alastair Fuad-Luke, Thames and Hudson  
*Piranesi: Catalogue* - John Wilton-Ely, SB Publications  
*Etienne Louis Boullée: Visionary Architects* - Jean Claude Lemagny, Hennessey and Ingalls

English National Opera - [www.eno.org](http://www.eno.org)  
Design Museum, London - [www.designmuseum.org.uk](http://www.designmuseum.org.uk)  
Crafts Council - [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)  
Sir John Soane's Museum, London - [www.soane.org](http://www.soane.org)

### **Textiles**

*20th Century Art* - Taschen  
*Unwrapped* - Carolyn Quartermaine, Kate Constable, Donna Karan, Jacques Dirand, Conran Octopus  
*Art Textiles of the World - Japan* - Matthew Koumis (Ed.), Telos  
*Tie-dyed Textiles of India: Tradition and Trade* - Veronica Murphy and Rosemary Crill, Rizzoli International Publications  
*Art Textiles of the World - Great Britain Volume 2* - ed. Matthew Koumis, Telos  
*Issey Miyake* - Mark Holborn, Taschen

Design Museum, London - [www.designmuseum.org.uk](http://www.designmuseum.org.uk)  
Victoria and Albert Museum, London - [www.vam.ac.uk](http://www.vam.ac.uk)  
Crafts Council - [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)  
The British Museum, London - [www.british-museum.ac.uk](http://www.british-museum.ac.uk)  
Bury St Edmunds Art Gallery - [www.burystedmundsartgallery.org](http://www.burystedmundsartgallery.org)

### **Photography**

*The Photo Book* - Phaidon  
*Landscape and Memory* - Simon Schama, Fontana Press  
*Portfolio Magazine* - Issues 26 and 27

National Museum of Photography, Film and Television, Bradford - [www.nmpft.org.uk](http://www.nmpft.org.uk)  
The Photographers' Gallery, London - [www.photonet.org.uk](http://www.photonet.org.uk)  
The British Film Institute - [www.bfi.org.uk](http://www.bfi.org.uk)

### **Graphic Design**

*Art of Today* - Brandon Taylor, Weidenfeld Nicolson Illustrated  
*Contemporary British Art in Print* - Charles Booth-Clibborn (Ed.), Booth-Clibborn Editions  
*The Illustrated History of Art* - David Piper, Bounty Books  
*A Concise History of Posters* - John Barnicoat, Thames and Hudson  
*Typography* - F Friedl, Konemann UK Ltd  
*Graphis* - Issue 305 (1996)

### **Critical and Contextual Studies**

*Critical Studies in Art and Design Education* - Richard Hickman (Ed.), Intellect Books, 2005  
*Gender Issues in Art Education* - Collins, Georgia and Sandell, Renee (Eds.), ISBN 0-937652-85-7  
*Art in Theory* (series covering period 1648-2000) - Charles Harrison, Paul Wood, and Jason Gaiger (Eds.)  
*Black Africa: Masks, Sculpture & Jewelry* - Laure Meyer  
*Turner, Whistler, Monet* - Katherine A. Lochnan  
*Gillian Wearing (Contemporary Artists Monographs)* - Russell Ferguson, Donna De Salvo, John Slyce  
*Site-Specificity in Art: The Ethnographic Turn* - Alex Coles (Ed.)  
Weblog of Sue Lawty, Artist in Residence at the V&A - [www.vam.ac.uk/vastatic/microsites/1395\\_lawty/wordpress/?p=11](http://www.vam.ac.uk/vastatic/microsites/1395_lawty/wordpress/?p=11)  
Rapid Prototyping links page - [www.cc.utah.edu/~asn8200/rapid.html](http://www.cc.utah.edu/~asn8200/rapid.html)

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