

# Pearson Edexcel Level 3 GCE

## Art and Design

Advanced Level

Paper 02: Externally Set Assignment

Summer 2017

Period of sustained focus: 15 hours

Paper Reference

**9AD0/02**

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

### Instructions to Teachers

Hard copies of this paper will be posted to centres on receipt of estimated entries. The paper should be given to the Teacher-Examiners for confidential reference as soon as it arrives in the centre in order to prepare for the Externally Set Assignment.

This paper may be released to candidates on 1 February 2017 and it is also available for download on the GCE Art and Design section of our Pearson Edexcel website from this time.

There is no prescribed time limit for the preparatory study period.

The 15-hour period of sustained focus under examination conditions should be the culmination of candidates' studies.

### Instructions to Candidates

This paper contains the theme and suggested starting points to be used for the preparatory studies and the period of sustained focus. You are advised to read the entire paper.

This paper contains the Externally Set Assignment for the following titles:

9AD0/02 Art, Craft and Design

9FA0/02 Art and Design (Fine Art)

9GC0/02 Art and Design (Graphic Communication)

9TE0/02 Art and Design (Textile Design)

9TD0/02 Art and Design (Three-Dimensional Design)

9PY0/02 Art and Design (Photography)

(Please note that what were formerly known as 'Endorsements' are now referred to as 'Titles' and 'Units' are now 'Components'.)

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## Assessment Objectives

You should provide evidence that fulfils the four Assessment Objectives:

- AO1** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- AO2** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- AO3** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- AO4** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements

## Preparatory studies

Preparatory studies will respond to the Externally Set Assignment theme and may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that shows fully your progress towards your outcomes.

Your preparatory studies should show evidence of:

- your development and control of visual literacy and the formal elements (tone, texture, colour, line, form and structure)
- an exploration of techniques and media
- investigations showing engagement with appropriate primary and secondary sources
- the development of your thoughts, decisions and ideas based on the theme
- critical review and reflection.

## Period of sustained focus

During the 15-hour period of sustained focus you will produce your final outcome(s) responding to the Externally Set Assignment theme, based on your preparatory studies. The period of sustained focus may take place over more than one session. You will not be able to access your work outside of these sessions. Once the 15-hour supervised period has ended you will not be able to add to or alter your work.

## The theme is: ENVIRONMENT

Probably one of the most significant factors affecting the work of artists, designers and craftspeople is their environment. It may influence their work through the actual physical luxuries or hardships they experience, in terms of their access to materials and working conditions. Alternatively and perhaps more noticeable, is the effect it has on their psyche and political bias. Avigdor Arikha's, Käthe Kollwitz's, Lovis Corinth's and Picasso's experiences of the hardship and horror of war obviously had a major impact on aspects of their work.

Michelangelo's tempestuous relationship with the Catholic Church played a major part in the development of his frescoes in the Sistine Chapel. Similarly the work of artists connected to major art movements is often strongly influenced by the creative communities they belong to. All artists will be consciously or subconsciously affected by the world they inhabit, although for some, such as Edward Burtynsky, Banksy and Ai Weiwei, it becomes the driving force behind their work.

Artists associated with Impressionism and English Romanticism actively sought out interesting and challenging environments in the knowledge that it would influence their work. They often placed themselves in extreme atmospheric locations such as major polluted industrial centres or deserted coastlines. Other artists have sought out unique natural light, such as the Newlyn School in Cornwall. Contemporary artists such as John Virtue and David Prentice follow a similar path, orientating towards evocative landscapes.

Christo and Jeanne-Claude, Robert Smithson and Kenneth Josephson choose to create work directly in and with the environment, the chosen site being an integral part of the work. Other artists such as Anya Gallaccio create environments made from natural objects that deteriorate over time.

The cultural identity of certain regions can give unique visual qualities to artefacts. This is seen in the contrast between *The Dreaming* paintings of indigenous Australians made in the 19th century and European art from the same period. This is also evident in the carved sculptures of the Polynesian Islands when compared with Italian Neoclassical sculpture.

Installation art often involves immersing the spectator in an environment, making them an integral part of the work itself. This is described by Ilya Kabakov as 'Total Installation'. On the 6th July 2009, the fourth plinth in Trafalgar Square was used for a living installation created by Antony Gormley. Called *One and Other*, it engaged a different member of the public to occupy the plinth every hour, 24 hours a day, for 100 consecutive days.

Here are some other suggestions that may stimulate your imagination:

- Quarries, football fields, dunes, beaches, hillsides, building sites
- Caves, theatres, cinemas, concerts, cellars, darkrooms
- Stagnant water drops, hair, plant and animal cells, aquariums
- Charity shops, supermarkets, car boot sales, superstores
- Skips, scrapyards, recycling centres, antique reclamation yards
- Classrooms, gymnasiums, halls, cathedrals, churches, crypts
- Houses, bedrooms, kitchens, yards, sheds, gardens
- Attics, towers, skyscrapers, bridges, Ferris wheels, funfairs
- Planes, buses, trains, boats, cars, lifts
- Holidays, tents, hotels, caravans, beach huts, changing rooms
- Drawers, suitcases, jars, test tubes, treasure chests, jewellery boxes

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**Theme: ENVIRONMENT**

**Title: 9AD0/02 Art, Craft and Design**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

For 9AD0 Art, Craft and Design you will have been working in two or more of the titles 9AD0/01–9PY0/01 in Component 1. For this Externally Set Assignment, you can choose to work in just one of the 9AD0/02–9PY0/02 titles or continue to work in more than one.

You may wish to begin developing ideas by reading the starting points in the title (9AD0/02–9PY0/02) that you are most familiar with.

The five titles are:

**9FA0/02 Fine Art** – pages 6, 7, 8 and 9

**9GC0/02 Graphic Communication** – pages 10, 11, 12 and 13

**9TE0/02 Textile Design** – pages 14, 15, 16 and 17

**9TD0/02 Three-Dimensional Design** – pages 18, 19, 20 and 21

**9PY0/02 Photography** – pages 22, 23, 24 and 25

**Theme: ENVIRONMENT**

**Title: 9FA0/02 Fine Art**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

Jock McFadyen, George Shaw and David Hephner make paintings that relish the imperfection and grittiness of urban and suburban environments. This could be contrasted with David Hockney's Californian dreams of suburban perfection in paintings such as *A Lawn being Sprinkled*. Robert Bechtle painted the sheen of American suburbia. Monet created his own world of willows and waterlilies in Giverny. Giorgio Morandi's art was created from a microcosm of his own making, where a small number of bottles and cups could provide a lifetime's inspiration.



**Jock McFadyen**

*Bud*  
painting

**Theme: ENVIRONMENT**

**Title: 9FA0/02 Fine Art**

In the art movement known as Arte Povera, Italian artists in the 1960s attempted to make artworks that addressed the need to restore what they saw as a lost balance between man and nature. Giuseppe Penone made carvings in which he 're-found' the young tree inside a block of industrially milled wood. In *Acacia* he used thorns to make a giant imprint of lips. In Britain, Richard Long and Andy Goldsworthy have also attempted to work with the land and environment in a more 'spiritually conscious' way.



**Giuseppe Penone**  
from *Being the River, Repeating the Forest*  
sculpture



**Theme: ENVIRONMENT**

**Title: 9FA0/02 Fine Art**

Our domestic environment can reflect how we feel about ourselves and our relationship to the world. 17th century Dutch artists such as Pieter de Hooch painted interior scenes that reflected harmony, restraint and prosperity. For Mary Cassatt, domesticity revolved around traditional notions of motherhood. Oskar Kokoschka's painting *Bride of the Wind* expressed his passion and despair following a doomed relationship with Alma Mahler.



(Source: © Getty Images)

*Boy sleeping with pizza on bed*  
photograph



**Theme: ENVIRONMENT**

**Title: 9FA0/02 Fine Art**

Ideas in art emerge out of the cultural environment at any one moment in time. In paintings such as *Hood's Red Rider #2* Shahzia Sikander blends Mughal art with contemporary concerns to create a new environment of her own making. Contemporary issues and current events provide a rich source for many artists. Film-maker and installation artist Jon Rafman is interested in the impact of technology on contemporary life and the potential difficulty in distinguishing between actual and virtual realities.



**Shahzia Sikander**  
*Hood's Red Rider #2*  
painting

Further contextual references for this title 9FA0/02 can be found at <http://qualifications.pearson.com/en/home.html>

**Theme: ENVIRONMENT**

**Title: 9GC0/02 Graphic Communication**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

The anti-establishment Punk movement of the 1970s grew out of the social and economic environment of the time, which was characterised by recession and conflict. They re-employed the Dadaist tactics of an earlier era. Jamie Reid and other designers used shock and a DIY, lo-fi graphic aesthetic to rebel against the popular music of the time. Now anyone could put together a fanzine using montage, found images and a sense of organised chaos.



**Jamie Reid**

*Lies Lies Lies – The Evil Ones*  
montage

**Theme: ENVIRONMENT**

**Title: 9GC0/02 Graphic Communication**

In his groundbreaking book *Art and Visual Perception*, Rudolf Arnheim argued that designers should aim to create a good 'Gestalt' where the interplay of figure and ground should create a unified whole. The great designers of the 1950s, such as Saul Bass in his opening credits for the film *The Man with the Golden Arm*, instinctively used this principle. More recently designers such as David Shaw, Olly Moss and Ryan Todd have also re-examined this. The relationship of a subject to its surroundings is fundamental.



**Ryan Todd**  
*Forward Thinkers*  
graphic design



**Theme: ENVIRONMENT**

**Title: 9GC0/02 Graphic Communication**

To advertise Ralph Lauren, Tonedef Media used the entire face of a building in a '4D Projection'. The building on which the film was projected played a significant part by appearing to change and transform with the developing show.

Bus shelters have often been used as locations for innovative advertising. Caribou Coffee transformed a bus shelter in Toronto into a giant oven grill in which those waiting felt they were being warmed up. In Paris and London IKEA has customised bus stops into furnished living spaces that advertise its products.



**Tonedef Media**  
*The Ralph Lauren 4D Experience*  
visual projection

**Theme: ENVIRONMENT**

**Title: 9GC0/02 Graphic Communication**

There are many issues surrounding environmental sustainability, both in terms of product and packaging. Some of the commonest packaging often appears to be recyclable but in reality is not. PepsiCo originally claimed that its *Naked* drinks came in 100% recyclable 'post-consumer' bottles and used all natural ingredients. Both of these statements have subsequently been challenged.

Some companies genuinely do use recyclable packaging. Ebay has made a genuine attempt with its *ebay Box*. This is made to be reused by buyers and sellers.



**Office design company San Francisco**  
*ebay Box*  
packaging design

Further contextual references for this title 9GC0/02 can be found at <http://qualifications.pearson.com/en/home.html>

**Theme: ENVIRONMENT**

**Title: 9TE0/02 Textile Design**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

Harsh environments have a profound influence on the design of appropriate clothing. Arctic temperatures require fur and skilfully designed hoods to shelter the face. Deserts on the other hand demand light, reflective, loose flowing clothing to cool the body. It is interesting to see haute couture designers take these ideas borne of function and use them to influence their aesthetic decisions. This is demonstrated in *The Fendi Haute Fourrure Silver Moon 2015/16* collection and the *Atelier Versace Haute Couture Spring-Summer 2014* collection.



*Fendi Haute Fourrure Silver Moon*  
fashion design



(Source: © dpa picture alliance/  
Alamy Stock Photo)

*Atelier Versace Spring Summer 2014*  
fashion design



**Theme: ENVIRONMENT**

**Title: 9TE0/02 Textile Design**

Printed textiles are often inspired by designers travelling or encountering cultures where fabrics reflect a strong tradition or style. Mexico, Peru, Australia, India and Africa are just a few of the places that have had a major influence on the patterns and designs encountered on any high street. The famous *Paisley* print is named after the town of Paisley in Scotland where the design was adapted and made internationally famous. However, the motif actually originated in Iran.



*Persian Textile*  
textile



**Theme: ENVIRONMENT**

**Title: 9TE0/02 Textile Design**

Castles, Bedouin tents, steel ship cabins and domestic homes can be transformed into cosy habitable environments through soft furnishings and fabrics. Each habitation offers an opportunity to tailor a design to the shapes and forms found inside. Vast woven tapestries adorned and softened the walls of stone castles and weaving still plays a major part in humanising contemporary environments. Some contemporary weavings have moved away from their traditional role to become freestanding installations. A good example is Jonathan Brilliant's work *Weaving, Stacking and Staining*, which challenges our perceptions of the role of textiles.



**Jonathan Brilliant**  
*Weaving, Stacking and Staining*  
installation

**Theme: ENVIRONMENT**

**Title: 9TE0/02 Textile Design**

Animals' camouflage enables them to hide in certain environments. This has resulted in a wonderful assortment of complex patterns and colour combinations, all produced by pigment changes in an animal's fur or skin. They range from the zebra's bold striped fur to the iridescent scales of parrot fish. These patterns continue to provide inspiration for textile designers. The military develops its own sophisticated forms of camouflage and it is also fascinating to see the popularity of these prints on haute couture designs.



(Source: © Kevin Schafer / Alamy Stock Photo)

*Chameleon*  
photograph

Further contextual references for this title 9TE0/02 can be found at <http://qualifications.pearson.com/en/home.html>

**Theme: ENVIRONMENT**

**Title: 9TD0/02 Three-Dimensional Design**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

Using local and freely available materials has resulted in many strange, distinctive and often appealing buildings. Architects are forced to work with the characteristics of the materials, which imparts unique aesthetics to the finished designs. Buildings such as the *Jukkasjärvi Ice Hotel* in Sweden, *Sowerbys Brick and Flint Cottage* in Norfolk, *The Well House* in Cornwall and *The Roundhouse* at Arden Grove Infant School are good examples.



(Source: © Christopher Cooper / Alamy Stock Photo)

*Entrance to the Ice Hotel, Sweden  
building*



**Theme: ENVIRONMENT**

**Title: 9TD0/02 Three-Dimensional Design**

Making small domestic environments habitable and comfortable has resulted in some ingenious solutions in the design of furniture and storage. Fitting the conveniences of modern living, such as beds, fridges, showers, cookers and cupboards, into recreational vehicles such as dormobiles, narrowboats, caravans and yachts has provided interesting challenges for designers.



(Source: © ABC Photo / Shutterstock)

*Campervan*  
interior design

**Theme: ENVIRONMENT**

**Title: 9TD0/02 Three-Dimensional Design**

Shrines, temples and holy places of worship have intrigued many artists and designers, who have produced work influenced by the environments and locations, or made actual artefacts for the services held in these sacred places. Nicholas Pope's *Pentecost: The Apostles Speaking in Tongues* and Ian Godfrey's lidded jars and pots are good examples of this.



(Source: © Parkes Photographic Archive / Alamy Stock Photo)

**Nicholas Pope**  
*Pentecost: The Apostles Speaking in Tongues*  
sculpture



**Theme: ENVIRONMENT**

**Title: 9TD0/02 Three-Dimensional Design**

Creating a convincing environment in theatre and opera design is essential to evoke the suspension of disbelief in the mind of the audience. Set designers are particularly tested when the production calls for an open air stage, as the set has to compete with the real world around it. They have to use powerful visual effects to hold the audience and their focus on the performance, as well as sympathetically integrating their design with the surroundings. An excellent example of this was David Putney's set for the open air performance of Verdi's *A Masked Ball* held at the Festival on the Lake at Bregenz in 1999.



(Source: © 2016 Press Association)

**David Putney**  
*A Masked Ball*  
set design

Further contextual references for this title 9TD0/02 can be found at <http://qualifications.pearson.com/en/home.html>

**Theme: ENVIRONMENT**

**Title: 9PY0/02 Photography**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

Photographers often explore the relationship between people and their environments, whether it be their immediate surroundings or cultural background. Contemporary photographers such as Zanele Muholi, Nontsikelelo Veleko and Zwelethu Mthethwa portray people from communities that would formerly be considered on the fringes of South African life. Their approach is influenced in part by August Sander and Lewis Hine, who aimed to give dignity and respect to people at all levels of society.



**Zanele Muholi**  
photograph

**Theme: ENVIRONMENT**

**Title: 9PY0/02 Photography**

The lighting environment of the studio can be all-important in creating the mood and feel of a portrait. Richard Learoyd is known for his use of cool light that would traditionally come from a north facing window. His portraits have a stillness and timelessness that hark back to Ingres' paintings and Flemish portraits of the 15th century. The still life photographer Laura Letinsky also uses restrained lighting in her photographs. David LaChapelle's lighting is the exact opposite: bright, loud, colourful and brash to suit his subject matter of outrageous celebrities preening in Hollywood.



**Richard Learoyd**  
*Tatiana in red with green chair*  
photograph

**Theme: ENVIRONMENT**

**Title: 9PY0/02 Photography**

Edward Burtynsky's photographs show our world on a grand scale. Whether it be photographs of shipbreaking yards in Bangladesh, pollution in China or ski resorts in the Swiss Alps, mankind is just a tiny part of a bigger picture. His work continues the tradition of the 'sublime' view. Aiming to achieve an equivalent by opposite means Richard Wentworth photographs the often intriguing solutions that people make to solve mundane problems. His series *Making Do and Getting By* reveals our environment to us with fresh eyes and tries to establish our place within it.



**Richard Wentworth**  
*Making Do and Getting By*  
photograph

**Theme: ENVIRONMENT**

**Title: 9PY0/02 Photography**

The material nature of a photographic image and the actual environment in which we experience it is often overlooked. Exploring different ways to present photographs can offer exciting creative opportunities. Letha Wilson and Marlo Pascual's work demonstrates the idea that photographs can be sculptural as well as two-dimensional objects. Many others including Christian Boltanski and Annette Messager have explored the materiality of photographic images.



**Letha Wilson**  
*Ghost of a Tree*  
photographic sculpture

Further contextual references for this title 9PY0/02 can be found at <http://qualifications.pearson.com/en/home.html>

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