

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 2011. 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 2011.**

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.

Turn over ►

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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 all of the four Assessment Objectives have 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... everything that fully shows your progress towards your outcomes.

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
- a breadth and depth of your research from appropriate primary and contextual sources
- relevant selection with visual and/or written analyses rather than descriptive copying or listing processes.

Timed Examination

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

The Theme: Exploration and Discovery

Artists in the 16th century were often required to create illustrations of exotic foreign creatures from their descriptions alone, as recounted by the explorers who had actual experience of them. Fantastic illustrations of rhinoceros, giraffe and elephant were reconstructed from the emotive observations of the travellers. Albrecht Durer's engraving of a rhinoceros is one of many classic examples of this.

Holidays, social events, visiting distant relatives, sports fixtures, gallery and museum trips and new friends bombard our senses with fresh visual information. A simple motorway journey can whisk you through major contrasts in architecture and landscape, especially in Great Britain where changes occur over relatively short distances.

Exploration into the microscopic world beneath our feet can transport us to an alien environment of fantastic organisms with endless shapes and forms. A tiny drop of stagnant water from any city gutter will often contain a multitude of strange creatures.

Dissection of the human body reveals the incredible complexity of its mechanics and systems. Dr Gunther von Hagen's *Bodyworlds* exhibition displays this fragile beauty.

Deserted buildings, castles and industrial sites can trigger powerful emotions. The scars and traces on the fabric of the structures provide testimony to the bustle and energy of the former inhabitants and tangible evidence of their existence. As you run your fingers over the ancient graffiti, worn banisters, fragments of posters and abandoned tools your imagination can create vivid pictures of the lives of past occupants.

Time spent chatting to elderly relatives can mentally transfer you to distant and lost worlds and give great insight into their treasured possessions. The significance of these artefacts prior to the discussion may have been a complete mystery. The tarnished medals and trophies, chrome teasmades, vinyl albums and valve radios provide a physical record of that person's unique history.

Discovering and reading a new book can create accurate pictures of entire communities, environments and individuals in your imagination. It is interesting to see how the film version of a book often creates a feeling of disappointment. This may be because it is the director's visualisation of characters and places rather than your own.

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

- Climbing, caving, bird-watching, canoeing, gliding, hiking
- Experiments, dissection, dismantling, deconstructing
- Exotic food, music, literature
- Rock pools, areas underneath stones, dead wood and metal sheets
- Zoological gardens, theme parks, fun fairs, museums, libraries
- Scrap-yards, exposed rock strata
- Derelict gardens, cemeteries
- Official trips to coal and slate mines
- Snorkelling and metal detecting
- Magnifying lenses, telescopes, binoculars

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Optional starting points:

- The exploration and discovery of the self has been a constant theme in modern art. Surrealists, such as Delvaux, De Chirico and Ernst, relied heavily on the psychological speculations of Sigmund Freud, who sought to uncover the mysteries of the unconscious. Kandinsky aspired to unlock 'the spiritual' in art by developing ways of working that were not directed by rational thought, proceeding instead from his 'inner self'. More recently, Jenny Saville's work is a self-conscious exploration of her own persona.
- 17th century Dutch artists celebrated national triumphs of commerce and conquest achieved through naval exploration and navigational exploits. These ideas were shown in art in the form of maps, exotic fabrics, costumes and foodstuffs. At the same time, Dutch scientists expanded their knowledge of optical instruments, and their work had repercussions on some of the ways in which artists worked. For instance, Vermeer, who is known to have used a camera obscura for his paintings, was a neighbour of Antonie van Leeuwenhoek, the 'father of microbiology'. Vermeer's paintings *The Geographer* and *The Astronomer* are believed to be portraits of Leeuwenhoek. Contemporary artist Steven N Meyers uses x-rays to produce remarkable images of the delicate structures of plants and flowers.
- Pop art and Op art were breakthroughs in discovering and exploring non-traditional subjects and styles. They were seen as new and shocking. They made people see things differently, and they overturned previous artistic values. Bridget Riley explores optical themes. Peter Blake celebrates ordinary life and popular culture. Such subjects would have been considered unsuitable for 'high art' in earlier times.
- Art is often concerned with exploring and discovering the properties of materials and the potential of techniques. In former times, traditions in the use of tools and media were passed on from teachers to pupils, but now the explosion of modern media and techniques (such as acrylic paint and fibreglass casting) coupled with the breakdown of traditions and the growth of individualism, have enabled artists to use materials in previously unimagined ways. Caro's sculptures could be thought of as structural experiments and Rauschenberg's combinations of found objects with new uses of paint and print exemplify discoveries of new ways of making art: art which challenges the viewer to explore and discover.

Three-Dimensional Design

Optional disciplines:

- Scenography (including Theatre design)
- Architectural, environmental and interior design
- Product design

Optional starting points:

- The exploration of places with hostile environments and the enclosure of areas to create artificial habitats has always fascinated designers. The practical requirements often have great bearing on the aesthetic characteristics of the construction. The concept of 'life-ships' to support human existence has inspired both science fiction set designers and those creating real living spaces in challenging terrain, such as Antarctic research bases or space stations. Although each must provide practical capsules to support life they must also create environments that will visually support the human psyche.
- Voyages to foreign or new places can yield a wealth of exciting ideas, materials and designs for fashion and interior designers. Transferring styles and fashions from their indigenous sources and placing them out of context can exaggerate and accentuate their unique characteristics. This concept has been repeated time and time again throughout history. A classic example of this was the European obsession with China in the 17th century. The effects of this can still be seen today in our fascination with lacquer ware and the classic blue willow pattern design still decorating contemporary pottery. Regional architectural characteristics such as the flint and brick walls of Suffolk and the granite blocks of Edinburgh have often been utilised out of context. The architectural mixing of cultural styles can substantially enrich our environment.
- Embracing a playwright's vision can result in exciting and spectacular set design. If the writer is available and works in conjunction with the designer; the outcome can form a dramatic combination of their ideas. Mark Ravenhill's collaboration with Melly Still and Mark Friend resulted in a spectacular simulation of a tsunami in the play *Nation*. If the playwright is not available, however, the designer can embark on a fascinating journey, trying to investigate and explore the writer's intent. The enigmatic nature of some plays such as Shakespeare's *The Tempest* continues to provide interesting opportunities. Each time the RSC stages this play the set design creates a new and challenging environment for the actors.
- Archaeologists continue to unearth artefacts that inspire and excite contemporary artists and craft-workers. The recent Staffordshire Hoard excited worldwide interest reminiscent of the excitement generated by the discovery of Tutankhamen's tomb and the Sutton Hoo hoard. The surviving metal, glass and ceramics of the great classical civilisations provided inspiration to many artists, potters and jewellers such as Grayson Perry, Duncan Ross, Jon Bull, Andrew Richards, Ian Godfrey, Richard Batterham, Carol Seiden and Carolyn Gang. The surviving artefacts provide only tiny glimpses of the aesthetic concerns of the communities that produced them, as little remains of the two dimensional artwork created on perishable supports such as wood and fabric.

Photography

Optional disciplines:

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

Optional starting points:

- Photography is often used as a device to enable people to explore and discover places and events which they cannot themselves visit. The sports photographer can get closer to the action on the field or track than can be attained by the ordinary spectator or armchair fan. Photography enables us vicariously to enter war zones, awards ceremonies, and the private spaces of celebrities. For example, the *Guardian's* photographs recording the civil war in Sri Lanka. Chris Hondros' images of the conflict in Iraq transports the viewer to the terrifying environment inhabited by the civilian population. His images are reminiscent of those taken by Nick Ut in the Vietnam war.
- Macro lens settings and microphotography enable us to explore and discover very small things. Informal photographs can often include unexpected background items that we notice only when looking at the picture. An old, grainy monochrome photograph may inspire us to discover something about our past. Photographic images may intrigue us and provoke our interest. In such ways the camera can be a tool for discovery, sometimes intended and sometimes serendipitous. See images from Brandon Broll's *Microcosmos*, and from *Heaven and Earth: Unseen by the Naked Eye*. Michelangelo Antonioni's film *Blowup* (1966) explores this idea as the plot is built around the photographer accidentally capturing an image of a murder taking place.
- Moving images enable a discovery and exploration of time. Christopher Nolan's *Memento* turns time backwards and forces us to use visual clues to piece narrative together. Video photography and editing provide powerful tools for the exploration of sequence and order.
- Using multiple exposures through large numbers of cameras, Eadweard Muybridge analysed animal and human movement. His photographs discovered the way in which horses' legs coordinate as they run and jump. Today, digital cameras add to the way in which movement is explored and revealed by the use of 'burst mode'. Overlays of different positions in motion can create the impression of multiple exposures on a single frame. The movie *The Matrix* uses elaborate stop-motion techniques to create photographic animation sequences of flying bullets and leaping figures.

Textile Design

Optional disciplines:

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

Optional starting points:

- Tapestries have been used to record great adventures and exploits throughout history. In the 16th century they took many months to complete, using hand techniques and incorporated rich silks and gold thread. The idea of using textiles to narrate important discoveries or personal milestones has also inspired contemporary artists and craft-workers. Tracy Emin's appliqué work on the inside of her tent installation titled *Everyone I Have Ever Slept With 1963–1995* is an interesting exploration of this use of textiles. Caroline Marcum Dahl has used stitching techniques to create complex panels that draw inspiration from her trips to Mexico.
- Extraterrestrial exploration has resulted in some interesting developments in new fabrics and materials such as Mylar, Lycra, Spandex and Nomex. It is difficult to imagine the concept of fashion in the design of spacesuits, as their primary function is one of practicality. Science fiction costume designers such as Suttirat Anne Larlarb who worked on the film *Sunshine* and John Mollo who worked on *Alien* are, however, not restricted by these constraints and their outfits combine function and fantasy with fascinating results. It is interesting to note that the fashion industry does benefit from the real world of space exploration with developments such as Velcro fasteners and the fabrics already mentioned. These create unique opportunities for designers both in practical and aesthetic applications.
- Spies, commandos and aviators had important maps and documents printed or stitched onto fabric during the Second World War. These were printed on silk and concealed in their clothing. They have a haunting appeal that comes from their surface qualities and historic significance. Those produced from makeshift materials by prisoners in concentration camps have a special poignancy. Richard Long has explored the idea that the documenting and mapping of physical journeys creates powerful visual statements. Encapsulating a journey and the experiences encountered on it can form significant milestones in an individual's experience. The visual imagery generated from this can provide a rich source of material.
- Working within clearly defined parameters and restraints can often force artists to drive the exploration of their respective disciplines to amazing levels. It is almost as if the restrictions imposed generate the desire to explore the full potential of the processes and materials. In the same way that Bridget Riley explores the very nature and mechanics of colour, Mary Restieaux and Ptolemy Mann play with the subtle inter-relationships of brilliant dyes in their woven textiles. The discovery of synthetic dyes has expanded the palette of many contemporary weavers who mix them with traditional organic dyes to produce spectacular tapestries and wall hangings. Terry Dunne and Jacqueline James exploit these opportunities in their vibrant abstract pieces.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

Optional starting points:

- Stamps and first-day covers are often produced to commemorate notable events of exploration and discovery, such as the moon landings, the discovery of the Americas, the development of penicillin and the isolation of DNA. The French stamps celebrating Marie Curie are small, brief, but powerful reminders of the discovery of radium. Simple images and appropriate typography can encapsulate significant features of the events being celebrated. They may be presented in a more elaborate and larger format in specialist collectors' magazines. Stamp and poster designs by Mike Skidmore are examples.
- Paper engineering has experienced a recent resurgence. With strides in paper-making, printing, and cutting and binding technology, pop-up books have grown increasingly complex and sophisticated. Designers have explored the potential of these techniques to create pop-ups for a new generation. These enable books to include an extra element of discovery as they present illustrations in three dimensions instead of two. Natalie Avella's *Paper Engineering: 3-D Design Techniques for a 2-D Material* uses amazing technical devices combined with photographic and drawn imagery to create an exciting world of discovery.
- The package can be a means of concealment, creating a sense of excitement and a desire to discover its contents. The development of plastics, and new printing and manufacturing technologies, mean that packages no longer need to be boring cylinders or rectilinear boxes. Research has shown that imaginative packaging encourages healthier eating for children as they are keen to discover what the package contains. Packaging that invites exploration and promises discovery will go beyond mere surface design to considerations of shape and secondary uses. Burgopak's *'slider'* box gives a refreshing and innovative solution to this old problem.
- Illustration should help readers to explore and understand the text. Stories may be enhanced and supported by good imagery. Beryl Cook's work explores humour in ordinary situations. Both William Heath Robinson's early, 'serious' drawings and the work of Arthur Rackham illuminate and enrich the tales, helping us to discover atmosphere and meaning. Animated imagery can also act as a vehicle for exploring stories, further developed by interactive features. This is often the approach of games and web designers.

Critical and Contextual Studies

Optional starting points

- Works of art often vanish from the public view for many years. Some enter private collections and are rediscovered only upon the death of the collector. Others are stolen and reappear in the most unlikely places. The time lapse between the disappearance and reappearance reawakens interest in the work and allows for fresh critical appraisal. The transient nature of fashion and public opinion means that new generations seeing the works for the first time are given space to make their own independent judgements of them. The recently rediscovered paintings of Kasimir Malevich that were hoarded by the art critic and collector Nikolai Khardzhiev have created great interest and discussion, as they were considered highly subversive by the Russian government when first exhibited.
- The invention of photography had a huge impact on the art world. This dramatically changed the role of artists, who were used to recording everything from current events to homes, pets and loved ones. Suddenly their livelihoods were threatened. The enforced exploration of their role in society resulted in an explosion of conceptual and expressive forms of art. The ensuing revolution may have prompted artists to explore the very nature of visual communication, and challenged common views on the definition of art. The Abstract Expressionists Barnett Newman, Mark Rothko, Cy Twombly and Willem de Kooning along with Jackson Pollock epitomised this re-evaluation of purpose, creating works that were extremely controversial when first exhibited.
- The exploration of new media throughout history has had a marked impact on artists. Two of the major turning points happened with the development of oil and acrylic paint. Artists experimented enthusiastically to discover the potential of these new materials. In the 1970s spray aerosols and airbrushes had a similar impact resulting in Ralph Goings', John Salt's and Chuck Close's super-realist paintings. Currently digital image manipulation is offering remarkable opportunities for artists. Charles Csurik and Bill Viola are two contemporary artists who are pioneers in the field of computer-generated imagery. New works created by digital artists continue the tradition of shaking our perception of the nature of art.
- The effective design of any utensil relies upon a thorough investigation and exploration of its purpose and function. These factors will inevitably influence the final shape and form. Designers may have to decide how much they are prepared to sacrifice function to achieve the aesthetic vision they have in mind. The Alessi *Juicy Salif* citrus squeezer designed by Philippe Starck is a classic example of this. Even though lemon juice attacks gold, a gold plated version was made. Challenged about this, Starck replied that the product was 'not meant to squeeze lemons' rather it was designed 'to start conversations'. Scott Henderson's *Vin-Eau Carafe* is an elegant combination of pitcher and cups. Unfortunately it is extremely difficult to clean without specialist tools.

Reference Material

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

General reference

Tate Galleries www.tate.org.uk
National Gallery www.nationalgallery.org.uk
Institute of International Visual Arts (inIVA) www.iniva.org
British Museum www.britishmuseum.org
Whitworth Art Gallery www.whitworth.man.ac.uk
The Minneapolis Institute of Art www.artsimia.org
Walker Arts Centre Minnesota www.walkerart.org
The Getty Museum www.getty.edu
Museum of Modern Art New York www.moma.org
The Metropolitan Museum of Art New York www.metmuseum.org
San Francisco Museum of Modern Art www.sfmoma.org
Centre Pompidou www.cnac-gp.fr
Guggenheim Museums Worldwide www.guggenheim.org
Ashmolean Oxford www.ashmolean.org
The Fitzwilliam Museum www.fitzmuseum.cam.ac.uk
Gallery of Modern Art – Glasgow cyber-scotland.com
Walker Art Gallery www.liverpoolmuseums.org.uk
Crafts Council www.craftscouncil.org
Baltic Centre for Contemporary Art www.balticmill.com
The Photographers' Gallery www.photonet.org.uk

Endorsement specific reference material

Fine Art

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Three-Dimensional Design

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Transportable Environments 2, Volume 2 by Robert Kronenburg, Joseph Lim, Wong Yunn Chii, Spon Press – 2003
Chinese Whispers: Chinoiserie in Britain, 1650–1930 by David Beevers, Royal Pavilion and Museum – 2008
Architecture in Britain 1530–1830 by John Summerson, Yale University Press – 1993
The Handbook of Set Design by Colin Winslow, Crowood Press – 2006
Sutton Hoo: the Excavation of a Royal Ship-Burial by Charles Green, Barbara Green, Merlin Press Ltd – 1988
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Photography

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Macro Photography Photo Workshop by Haje Jan Kamps, John Wiley and Sons – 2007
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Textile Design

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Graphic Communication

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For Sale: 200 Innovative Packaging Designs by John Foster, How – 2008
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Critical and Contextual Studies

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