

Pearson Edexcel GCE

Art and Design

Advanced Subsidiary

Unit 2: AS Externally Set Assignment

Timed Examination: 8 hours

Paper Reference

6AD02-6CC02

You do not need any other materials.

Instructions to Teacher-Examiners

Centres will receive this paper in January 2016. It will also be available on the secure content section of the Pearson Edexcel website at this time.

This paper should be given to the Teacher-Examiners 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 2016.**

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

The 8 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 2 Externally Set Assignment for the following specifications:

8AD01	Art, Craft and Design (unendorsed)
8FA01	Fine Art
8TD01	Three-Dimensional Design
8PY01	Photography – Lens and Light-Based Media
8TE01	Textile Design
8GC01	Graphic Communication
8CC01	Critical and Contextual Studies

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

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Each submission for the AS 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 1. **For the Externally Set Assignment, you may choose to produce work in one discipline only.**

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

You should provide evidence that each of the four Assessment Objectives has been addressed. It is anticipated that AS 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 require you to:

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

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

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

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

Preparatory Studies

Your preparatory studies may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that fully shows your progress towards your 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
- the breadth and depth of your research from appropriate primary and contextual sources
- relevant selection with visual and/or written analyses rather than descriptive copying or listing processes.

Timed Examination

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

The Theme: ENERGY, POWER AND DYNAMISM

The tremendous power and influence of art can be witnessed by the popularity of major exhibitions and the spectacular prices certain works of art command at auction. Picasso's *Women of Algiers* recently sold for £115 million at Christie's in New York, an astonishing amount for a single work of art. Even in today's world dominated by film and video, the power of a single static image can be surprising and incredibly compelling. It would be very unusual not to be moved by Anselm Kiefer's *Osiris und Isis* or Peter Howson's *Plum Grove*.

Often the actual physical energy and effort involved in painting can be witnessed by the mark-making of the artist. The vigour and energy employed by John Virtue, for example, is self-evident in his vast ink and shellac studies of London, such as *Landscape No 710*. Many of Rodin's marble sculptures retain all of the chisel and file marks. Jacob Epstein's portrait busts capture the freshness of the vigorous marks of the applied clay. Sculptors often animate their works, bringing life and sometimes perpetual motion to the objects. Jean Tinguely and Alexander Calder's work demonstrate this approach, the former incorporating motors into his pieces, the latter using natural forces.

Professional photographers have always understood the power of dynamic composition. The restrictions imposed by the viewfinder, with its typical rectangular format, forces them to use the shape with optimum creativity and spontaneity, as seen in the work of Henri Cartier-Bresson or Martin Parr.

Weather traumatises the landscape, ranging from searing and desiccating sunshine to rock shattering frost and acid rain. The features resulting from these corrosive and mechanical forces are spectacular, resulting in massive rock screes, craggy limestone scarps and vast alluvial plains. All of these subjects have provided great source material for artists. Paintings such as *Grizedale* by Sidney Richard Percy and *Le Jour ni l'Heure* by Peder Balke are good examples of this.

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

- Engines, dynamos, propellers, gearboxes
- Sunrise, weather, light, fire, wind, erosion
- Waves, rivers, dunes, flotsam and jetsam
- Life, growth, birth, age
- Eruptions, landslides, avalanches, hurricanes
- Religion, politics, shamans, ceremonies, celebrations, fireworks
- Demolition sites, breakers' yards, power tools
- Transport, tractors, earth movers, cranes

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Possible starting points:

It is hard to find any landscape that does not show evidence of power generation or transmission. Most of the inhabited globe is criss-crossed with roads, railways, rows of pylons and wind turbines, or dotted with power stations and dams. These structures can sometimes enhance rather than detract from the landscape and many artists have included them in their work. Robert CD Lowry's *Battersea Power Station* and Jerry Liew's *White Bay* diptych are examples of this.

The power, grace and strength of the human physique has inspired artists throughout history from classical Greek and Roman civilisations to artists and sculptors of the present day, such as Antony Gormley and Jenny Saville. Sportsmen and women are often selected as models due to the sometimes exaggerated development of their muscles and physique. *Club Night* by George Bellows epitomises this fascination with the human form.

The power of early engines inspired many artists during the Futurist movement. The complexity and energy of machines with their speed, reflective surfaces, oil and steam excited painters such as Boccioni, Severini and Balla. The mechanics of today's vehicles can also inspire artists once they are broken out of their protective covers and exposed to view. Breakers' yards and metal recycling depots have inspired artists such as Ken Tighe in his painting *Boneyard* and Geoffrey Fletcher's *Doyle's Scrapyard, Bolton*.

The energy created by certain juxtapositions of colour has often been explored by printmakers whose range is sometimes limited by the nature of the process. For example woodblock and lino prints exploit this colour limitation and when combined with the unique type of mark generated by these techniques, produce dynamic and striking images. Complementaries placed together can result in visually exciting and brilliant images that seem to vibrate with energy. Kuniyoshi Utagawa's *Tametomos Shipwreck*, Janice Earley's *Close of Day* and Terry Frost's *Tambourine* illustrate this.

Three-Dimensional Design

Optional disciplines:

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

Possible starting points:

Sets do not have to remain separate and static during a performance. Dancers interact with the materials that form the set itself in Alonzo King's ballet *The Triangle of the Squinches*, making changing and dynamic rhythms and shapes. Common materials such as long cords of rope or stacks of cardboard are twisted, bent and pulled into mathematical configurations that contrast with the fluidity of the body's movement. In the 1936 film *Modern Times* Charlie Chaplin balletically became meshed in the cogs of a giant factory production line as a superb parody of the inhuman conditions of factory work.

Alfred Moser's project a *Liter of Light* has become a global phenomenon. This is a readily available and low cost light made from a simple litre water bottle and a tiny amount of bleach. The bottle is inserted into the roof in shanty town dwellings, dispersing daylight into the interior, in places where electricity is either unreliable or too expensive. Affordable solar power is also becoming increasingly available in the developing world. The *D.Light S2* is a well-designed solar powered reading lamp made by a company based in New Delhi that provides four hours of light. Danielle Trofe puts the traditional hourglass to a new use with her elegant *Hourglass Lamp*, which uses the energy from falling grains of sand to power a light.

The entrance to a building can often say much about its status or the power of its occupants and also reveal something of the subtleties of a culture. Victorian self-confidence is demonstrated in the grand entrances and halls of buildings, such as St Pancras railway station or the Natural History Museum in London. Moorish palaces in Spain reveal a radically different philosophy where doorways are often to the side. On entering the building, the visitor has to immediately turn a corner into the first room. This is to reinforce the sense of transition from the bustle of the outside world to a more private space, which encourages reflection, contemplation and harmony. The Alcázar palace in Seville is an example of this philosophy.

The streamlined designs of American products in the 1940s and 1950s demonstrated the influence of aircraft design and manufacture, reflecting an optimistic attitude towards technology and the future. The *Chrysler Thunderbolt* car of 1941 is a typical example of aerodynamic design. This urge to streamline products could be characterised as 'Art Deco on the move' and could be seen in cars, trains and caravan trailers such as the *Nash Statesman Airflyte*. It was also often applied to static objects such as toasters, radios and even vacuum cleaners. More recent designs combine angular and curved aerodynamic features such as the 2013 *Lexus LF-NX* concept car.

Photography

Optional disciplines:

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

Possible starting points:

Portrait photographers can take very different approaches when trying to capture the energy and personality of their sitters. Yousuf Karsh used an array of carefully situated studio lights to reveal the form of the subject's head with almost sculptural clarity. His portrait of Ernest Hemingway brings out the writer's rugged masculinity. Alberto Korda photographed the revolutionary leader Che Guevara from below, famously capturing the glint of idealistic vision in his eyes. The Jewish photographer Arnold Newman set out to make Alfred Krupp, the industrialist and former Nazi, look as evil and devilish as possible. 'My own little moment of revenge', he later revealed. Jane Bown, by contrast, was more subtle in her approach to portraiture, working with the available light and the mood of her sitter. She said 'The best pictures are uninvited... Some people take pictures, I find them.'

Henri Lartigue's photo of *Cousin Bichonnade in Flight* is a great example of the joy of capturing movement, reflecting the unselfconscious delight that the upper tier of Edwardian society took in recording their hobbies. These often involved movement, speed and sheer fun. Lois Greenfield and Nick Knight, in our own age, capture the magic of the human body in action.

Inspired by the Futurist movement, the Bragaglia brothers took pictures that showed a continuous process of movement within a single still image. Their pictures of violinists and pianists capture the rhythm and energy of music. Eadweard Muybridge and Étienne-Jules Marey pioneered images that revealed how people and animals moved. Marey created the first smoke chamber to reveal the aerodynamic flow of air around differently shaped objects. Intended as scientific enquiry, his photographs are sublimely beautiful as images in their own right. Harold Edgerton's famous *Milk Drop Coronet* had a similar empirical purpose.

In photographs such as *The Trumpet Player* and *Steps*, the Russian Constructivist photographer Alexander Rodchenko created unstable diagonal compositions seen from unusual viewpoints. This use of composition was intended to reflect the desire for political and social change that the Russian Revolution had inspired. Other photographers such as El Lissitzky and Moholy-Nagy shared this aim. Artists have long used photography to question the power structures within society. Dadaists such as John Heartfield and Hannah Hoch created montages that mocked the corruption of the Nazi regime. Simon Norfolk photographs the cables and conduits of vast corporate computers showing the nature of 'information-as-power'.

Textile Design

Optional disciplines:

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

Possible starting points:

Sails, kites, awnings and tents are used to either protect from or harness the forces of nature. These surfaces present fantastic opportunities for printed textile design both in terms of shape and narrative potential. Cath Kidston has transformed campsites with her designs and printed fabrics. The *Wau Bulan* kites of Malaysia provide a spectacular visual display of aerial textiles, each one finely decorated with traditional patterns and motifs.

Advances in technology have allowed fabric designers to create textiles that literally flow with energy. Combinations of reflective and translucent materials with tiny light emitting diodes or woven fibre optic strands allow for spectacular constructions, such as those pioneered by Francesca Rosella and Ryan Genz at their CuteCircuit fashion workshop. Atelier Kim Gottlieb's dynamic wall hanging in the new city hall of Gwangju City embraces the same technology to create this vibrant installation.

Power and authority have always been denoted by specialist clothing and the use of exotic materials such as silk and ermine. Robes for prestigious events, such as coronations and investitures, are designed to create optimum pomp and impact. These specialist garments have presented an interesting challenge for the designers commissioned to create them. Historic raiment from the powerful and wealthy have often inspired fashion collections. Tudor and Stuart formal wear has influenced many designers such as Vivienne Westwood and Gareth Pugh. Valentino's Fall 2013 Ready-To-Wear collection also showed several designs influenced by such garments.

Cyanotype or Sun Prints rely on sunlight to create an irreversible chemical change much in the same way as photograms. The process is similar to the light fixing techniques used in screen printing to create stencils. Both can be used to produce incredibly sensitive and delicate images on various surfaces. These processes are particularly effective for depicting complex organic structures. Good examples of this are James Hagen's *Fall 1980* and Lesley Richmond's *White Forest*, produced by a complex series of processes which involve dissolving the support fabric to just leave the image.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

Possible starting points:

Power companies and oil and gas suppliers are constantly redesigning their branding to fit contemporary fashions and address political concerns. Recent awareness of issues such as conservation and pollution has influenced their designs considerably. For example, Scottish Power abstracted a leaf and used a green colour scheme to produce its motif. British Petroleum completely redesigned its traditional logo as a stylised sunflower, retaining its signature yellow and green branding.

The packaging for high-energy food and drinks provides interesting opportunities for designers. The resources available to the illustrator are varied and exciting, especially if the product can be linked to an extreme sport, such as windsurfing, hang-gliding, snowboarding or motor racing. Many firms sponsor major sporting events, exploiting the potential of the associated billboards and equipment. The advertising of Red Bull energy drinks demonstrates this with a very distinctive colour scheme emblazoned over helicopters, sport planes and powerboats. Modelling the livery and logos to these unique shapes creates exciting challenges.

Natural disasters occur throughout the world and have been recorded and documented in various forms of literature. These provide rich opportunities for illustrators who in some cases only have second-hand reports to work from. Those illustrating the famous eruption of Mount Vesuvius in 79AD and the destruction of Pompeii and Herculaneum only had written reports to work from. Alwyn Scarth's *Vesuvius*, for example, relies on a painting by JMW Turner for its cover, whose imagination of the eruption was inspired by the Roman eyewitness Pliny the Younger's account.

Gaming and social media sites have incredible power to attract customers. Designing homepages for these sites creates unique opportunities for web designers to compete with one another in terms of visual impact. The challenge is to create an image that is powerful and attractive without making the page chaotic or difficult to navigate. Successful examples can be found on the *Game of Thrones* official website and Shockwave's *Supercar Road Trip* homepage. It is interesting to see how Facebook's early, visually confusing pages have been replaced with much simpler and clearer formats.

Critical and Contextual Studies

Possible starting points:

In his 1882 painting *A Bar at the Folies-Bergère*, Manet consciously began to use art to question the nature of male power. The viewer is confronted by a barmaid whose social situation is revealed by her tired, bored and passive expression. This is further reinforced by the realisation, established by looking in the mirror behind her, that we are indeed the predatory male whose attentions she has to humour. Barbara Kruger's *Your Gaze Hits the Side of My Face*, the Guerilla Girls, Nan Goldin, John Berger, Cindy Sherman and many others have also added to this discourse.

In Britain, Vorticists such as Percy Wyndham Lewis and Christopher Nevinson took their lead from the Italian Futurists and created a distinctive visual language of discordant and clashing shapes. During the First World War, these shapes were used as the inspiration for giant patterns painted on the side of ships in an attempt to 'baffle' enemy gunners. The discordant and confusing optical qualities of these images partly inspired the visual origins of Op Art in the 1960s for artists such as Bridget Riley and Victor Vasarely.

The Romantic movement of the nineteenth century celebrated the power of nature and its ability to stir our emotional responses. Artists such as JMW Turner and John Martin were enthralled by the idea of 'The Sublime' in which the individual is dwarfed by the majesty and power of nature as a rampant and elemental force. Huge mountains, stormy seas, cataclysms and earthquakes formed a large part of their visual vocabulary. Constable's vision of nature was more subtle; preferring places he knew intimately and which inspired a quieter and more individual response. He wrote 'The sound of water escaping from mill dams, willows, old rotten planks, slimy posts and brickwork... I love such things.' In their own ways Van Gogh, Jackson Pollock and Olafur Eliasson are heirs to the continuing Romantic tradition.

In Boris Groys's recent and challenging book *Art Power*, he argues that it is the art museum itself that has become the key force and arbiter in contemporary art, rather than the artist or critic. In an age of installation and video art, he argues that it is the museum space in which these artworks are installed and the text that accompanies them that are more important than the work itself. He suggests that this paradoxically gives more freedom to the artist as the artwork's significance has been replaced by its documentary evidence.

Reference material

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

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Endorsement specific reference material

Fine Art

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Three Dimensional Design

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Critical and Contextual

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