

# Pearson Edexcel Level 3 GCE

## Summer 2019

Period of sustained focus: 15 hours

Paper Reference **9AD0/02**

## Art and Design

**Advanced Level**

**Paper 02: Externally Set Assignment**

**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 2019 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: VARIATION AND SIMILARITY

Nature is infinitely variable, but this stems from just a few simple laws. There are only four DNA variants but from these the whole incredible diversity of life has evolved. Gerard Manley Hopkins' poems, Lucienne Day's fabrics, the work of artists such as Albrecht Dürer, Van Gogh, Damien Hirst and illustrators such as Pierre-Joseph Redouté and Ernst Haeckel, celebrate the wonder of natural diversity.

For Pop Artists such as Andy Warhol the monotony of a supermarket shelf could become a metaphor for modern society. 'I like boring things' he said, encouraging others to make screenprints of soup cans in his name, and sculptures of the boxes that Brillo Pads were packed in. However, these objects are anything but mundane, and play subtle games with meaning and value.

Less can be more. Many artists have explored close variations on a theme, sometimes with very minimal means. Yayoi Kusama has spent a lifetime making variations on a theme of spots. Bruce McLean had fun with *Pose Work for Plinths*. Finnish designer Sanna Annukka explores Inuit design in her tightly controlled graphics of nature. In the *You Are the Weather* series of photographs, Roni Horn documented the minute variations in a woman's expression over a month. Antony Gormley uses variations based on his own body as the starting point for all of his work.

Life can seem to be progressing in a routine and predictable way, when suddenly something extraordinary can happen. On being asked what he was worried about, Prime Minister Harold Macmillan replied 'Events, dear boy, events'. Robert Rauschenberg's *Combines* brought a sense of ordered chaos to images of the events of the late 1960s.

To what extent are we the same as each other? Is it necessary to try to find common values with our neighbours? After the chaos and destruction of the Second World War, *The Family of Man* exhibition curated by Edward Steichen was an attempt to answer these questions in a positive way. It was massively popular, though was also criticised by Roland Barthes amongst others for being sentimental and showing the world from a western viewpoint. Subsequent exhibitions have been staged over the years in response, trying to redress the balance; some featuring distinctly unsentimental photographers such as Nan Goldin.

Much good design involves the development and update of what is an essentially established and successful product. The Land Rover, the Mini, and the VW Beetle have survived fundamentally as the same concept through decades of developing technology, with innumerable variations of the essential design. Successful logos develop over time with variations that fit the changing mood for simplicity or ornamentation.



Here are some other suggestions that may stimulate your imagination:

- markings and patterns, camouflage patterns, shells, butterflies, fish, trees, bark, dog breeds, eggs, seeds, collections
- family resemblance, size, shape, skin colour, facial characteristics
- models, variants, cars, lorries, vans, planes, trains, supermarket products
- customs, conventions, foods, languages, writing, calligraphy, music, dance
- uniforms, workwear, overalls, hats, boots, badges, labels, packaging
- uniformity, conformity, standardisation, monotony, routine, supermarkets, car parks, office buildings
- housing estates, blocks of flats, front gardens, windows, doors, lockers,
- attempts to achieve individuality, standing out from the crowd, black sheep, rebels
- market stalls, spice racks, car boot sales, fairs and fairgrounds, zoos, arboretums, public gardens
- microscopic creatures, snowflakes, crystals
- symmetry, asymmetry, structural variation, flaws, faults, schisms
- colour, tone, texture, shape, scale
- seasons, climates, weather types

**Theme: VARIATION AND SIMILARITY**

**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 8, 9, 10 and 11

**9GC0/02 Graphic Communication** – pages 12, 13, 14 and 15

**9TE0/02 Textile Design** – pages 16, 17, 18 and 19

**9TD0/02 Three-Dimensional Design** – pages 20, 21, 22 and 23

**9PY0/02 Photography** – pages 24, 25, 26 and 27

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**Theme: VARIATION AND SIMILARITY**

**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.**

Sculptors often use multiple combinations of similar yet individual elements to construct a single large piece of work or installation. Good examples of this are Ai Weiwei's *Kui Hua Zi* (Sunflower seeds). The whole piece is constructed from millions of sunflower seeds which are each hand crafted from porcelain. Rachel Whiteread's *Untitled (One Hundred Spaces)* consists of casts of the underside of chairs in different coloured transparent resin. Interestingly, the variations in both of these pieces are essential to the meaning of the complete work.



**Nick Greaves**

Coprinus Disseminatus Trooping Crumble Cap  
*photograph*



**Bluegreen Pictures**

King Penguin Breeding Colony, Falkland Islands  
*photograph*

© Nick Greaves/Alamy Stock Photo  
© Bluegreen Pictures/Alamy Stock Photo

**Theme: VARIATION AND SIMILARITY**

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

Variations in the time of day, season or weather can instantly transform a familiar landscape, whether urban or rural. One heavy rain or low cloud formation reflecting the evening sun's rays can make us aware of places we normally take for granted. Many artists have documented the same views again and again to demonstrate the beauty of such ephemeral events. Monet's *Haystacks* and his studies of Rouen Cathedral demonstrate these effects with sensitivity and keen observation. Other artists inspired by these dramatic shifts are Camille Pissarro, Joan Eardley, John Virtue, David Tress and David Prentice.



**David Prentice**  
Night Light  
*watercolour on paper*



**David Prentice**  
Winter Beacon, 1998  
*watercolour on paper*

Night light, Prentice, David (1936-2014) / Private Collection /  
© John Davies Fine Paintings / Bridgeman Images  
Winter Beacon, 1998 (w/c on paper), Prentice, David  
(1936-2014) / Private Collection / Bridgeman Images



**Theme: VARIATION AND SIMILARITY**

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

Facial features display a bewildering variety of characteristics, bearing in mind that they are all formed over skulls of a fairly similar and uniform structure. The French caricaturist Honoré Daumier was celebrated for his studies of famous people of the day. This endless variety of human expression and persona continues to attract artists to the genre of portraiture. Whilst not caricatures, Stuart Pearson Wright's portraits capture the sitter's character with vigour. Gerald Scarfe uses a similar vigour and energy but, in contrast, exaggerates the features following in the Daumier tradition of characterisation. The carvings of Franz Xaver Messerschmidt explore extreme expressions.



**Honoré Daumier**  
Jean-Auguste Chevandier de Valdrome,  
French, 1808 – 1879  
*bronze sculpture*



**Honoré Daumier**  
Antoine Odier, French, 1808 – 1879  
*bronze sculpture*

© Art Reserve/Alamy Stock Photo

**Theme: VARIATION AND SIMILARITY**

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

The subtle variations between a real object and its reflection in a mirrored surface have always fascinated artists. In the 17th century, Pieter Claesz was obsessed with the reflections in the objects he selected for his still lifes such as *Vanitas with Violin and Glass Ball*. His skill in capturing the distortions of both the colour and form of the reflected objects was celebrated in its day. Contemporary hyperrealist painter Jason de Graaf follows in his tradition with his breathtaking studies of similar reflective objects.



**Patricia Phillips**

Reflections in the Wet Pavement  
*photograph*

© Patricia Phillips/Stockimo/Alamy Stock Photo



**Theme: VARIATION AND SIMILARITY**

**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.**

Looking at the huge choice of fonts available to the graphic designer, it is incredible to see how each letter, whilst similar enough to determine its meaning, can have such a multiplicity of forms and variations. Even more impressive is the fact that new fonts continue to be designed and used. Some of the latest demonstrate the creativity that designers have brought to bear when working on a brief with such tight parameters as the redesign of an established alphabet. Limon, Timeout and Nocturne Serif are just three of the many newly designed fonts that have been created recently.



**RTimages**  
Photo of a Printing Tray  
*photograph*

© RTimages/Alamy Stock Photo



**Theme: VARIATION AND SIMILARITY**

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

Animals and birds are frequently used as visual metaphors by graphic designers for logos and other forms of advertising. The characteristics of the animal are supposed to be similar to those of the product being offered. A good example of this is a jaguar, which is used as the emblem on the cars of the same name. Graphic designers use a huge variety of metaphors, weaving a complexity into their logos that is not always obvious to the consumer.



**Holger Burmeister**  
Guinness Glass  
*photograph*



**Charles Allen**  
British Rail Cycling Lion Logo  
*photograph*

© Holger Burmeister/Alamy Stock Photo  
© Charles Allen/Alamy Stock Photo

**Theme: VARIATION AND SIMILARITY**

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

Supermarket shelves can present the customer with an overwhelming variety of the same product, such as soap powder or breakfast cereal. Aside from price, one of the most influential factors in whether the consumers buy the product is if something about the item catches their eye. Graphic designers are well aware of this and use many devices to make their products unique, such as vibrant patterns or colours or, in some cases, a unique packet that forces the supermarket to display it in an individual manner. Often established art genres are exploited, as in Craig Redman and Karl Maier's use of Pop Art, to produce a dynamic range of packaging for Kiehl's in 2014.



**Adrian Seal**  
Rose Geranium Soap Packaging  
*photograph*

© Adrian Seal/Alamy Stock Photo



**Theme: VARIATION AND SIMILARITY**

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

Before the invention of photography, botanical drawings and scientific illustrations meticulously documented the huge variety of plant and insect species. The specific style of these illustrations still interests artists and graphic designers, who use this particular genre for many products such as wallpaper, greetings cards, organic foods and toiletries. Good examples are NEST Fragrances New York, Saxton Cider and Zendo Peanut Butter. Elizabeth Blackadder, Pierre-Joseph Redouté and Marianne North have inspired many graphic illustrators across the world. Dan Norris creates variations of famous film posters, exploring new approaches to common themes and popular cinema.



**Andrey Yanushkov**  
Wildflower Pattern  
*pattern design*

© Andrey Yanushkov/Alamy Stock Photo

**Theme: VARIATION AND SIMILARITY**

**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.**

Fashion is a variation on ideas that have been long established and designers constantly raid the past for themes and inspiration. Contemporary Japanese designers, such as Rei Kawakubo and Yoshiyuki Miyamae, make reference to two-thousand-year-old ancient Greek sculptures from the town of Tanagra. These explore what can be done with variations of folds from a simple piece of fabric. Maria Blaisse's investigations follow a similar idea, folding and reshaping variations of a simple form.



**Terracotta Tanagra Figurine**  
Hellenistic Period  
*sculpture*



**Rei Kawakubo**  
Polyurethane Dress  
*textile design*

© age fotostock/Alamy Stock Photo  
© Vibrant Pictures/Alamy Stock Photo



**Theme: VARIATION AND SIMILARITY**

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

A series of variations of simple shapes or motifs can create a satisfying appeal in surface pattern design. In the 1920s, Sonia Delaunay used the circle and primary colours in ways that have recently been updated by Alla Malomane for the Delaunay Fashion House that still runs in Paris. Mary Quant designs used simple black and white geometric forms in the 1960s to produce her iconic fashion collections.



**Sonia Delaunay**  
Tableau Rythm (1938)  
*orphic forms*



**Mary Quant**  
Women's fashion, c1967  
*fashion design*

© Peter Horree/Alamy Stock Photo  
© Granger Historical Picture Archive/Alamy Stock Photo

**Theme: VARIATION AND SIMILARITY**

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

Knitting and knotting as processes to construct textiles are undergoing a prolonged revival, with Yarn Bombing, Macramé and Crochet as some examples. Experimental variations on traditional materials and approaches have reached new levels of creativity. Dave Cole's ambition has taken knitting to new heights, using industrial fibreglass to make a giant teddy bear. Françoise Dupré, Crystal Wagner and Sheila Pepe have their own dynamic approaches to constructed textiles.



**Nick Cave**  
Until (2016)  
*installation*

© Jennifer Booher/Alamy Stock Photo



**Theme: VARIATION AND SIMILARITY**

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

Throughout history designers have explored the concept of androgyny in fashion, creating designs that could be worn by anyone. In the 1920s, the Flapper movement blurred what had been clear boundaries between masculinity and femininity at that time. Most recently, Craig Green, Calvin Klein and the Ninja Goth movement explore territory where identity and gender are fluid.



**Craig Green**  
Menswear Spring Summer Collection 2016  
*fashion design*

© Chris Yates/Alamy Stock Photo

**Theme: VARIATION AND SIMILARITY**

**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.**

The huge varieties of instruments that make up any orchestra tend to have their individual designs dictated by their function and most follow accepted forms. Pop instruments appear to suffer less from the form and function rule, with electric guitar design taking on many strange shapes and unusual configurations. Brand new instruments continue to appear such as the Seaboard GRAND, which revolutionises the keyboard concept with the surface being a soft, continuous undulating platform. The recently invented hang drum seems to combine both tom-tom and steel drum to produce a haunting, unique sound of its own.



**Zoonar GmbH**  
Steel Drum  
*photograph*

© Zoonar GmbH/Alamy Stock Photo



**Theme: VARIATION AND SIMILARITY**

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

Many natural systems and forms have been adapted by designers to fulfil similar functions in the man-made world. This adaptation of taking organic systems and using their design is termed biomimetics. For example, the strength of honeycomb, bone lattice and the ovoid structure of eggs have all been exploited. In the building industry particularly, where strong but light structures such as insulation boards and lightweight cartons are required, natural structures have become successful design solutions. Engineers mimic the lever and hinge function of a crab's claws in many applications from nutcrackers and pliers to JCB shears. Velcro steals its design from the fuzzy burrs found on some plant seed heads.



**Lindsay Constable**  
Greater Burdock Flower and Burrs 'Arctium Lappa'  
*photograph*

© Lindsay Constable/Alamy Stock Photo

**Theme: VARIATION AND SIMILARITY**

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

Trying to find variations for sets on a well-known play or musical can present interesting challenges for the designer. Shakespearean plays such as *Macbeth* and *Hamlet* and large Broadway musicals such as *Cabaret* demand great ingenuity to come up with original sets that are both convincing and exciting. Pippin Scenic's design for the 2011 version of *Orpheus in the Underworld* and Bill Kenwright's production of *Cabaret* are two good examples of fresh approaches to established productions. Guy-Claude François' organic set design for *Macbeth* is a stark contrast to Dmitri Tcherniakov's brutalist set for the same play, staged at the Paris Bastille.



**Bastille Opera House, Paris, France**  
Falstaff, Verdi

© B.O'Kane/Alamy Stock Photo



**Theme: VARIATION AND SIMILARITY**

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

Much of the charm in sets of handmade tableware derives from the slight imperfections introduced during manufacture. This aspect is true of many hand built pieces as it somehow gives the owner a personal link with the piece's creator. A set of coffee cups, for example, may appear identical and similar in general appearance but each one will have some subtle, unique element accidentally introduced by the hand that created it. This 'human' element manifests itself in the work produced on a potter's wheel having unique throwing rings and sometimes even fingerprints, frozen by the transformation of the clay in the kiln. Deborah Baynes follows in this tradition using salt glazes to enhance these individual marks. Ray Finch and Bernard Leach recognised the dangers of perfection and intentionally enhanced these human elements in their work. In Japan, this concept is known as wabi-sabi.



**imageBROKER**  
Man Forming Clay Pots  
*photograph*

© imageBROKER/Alamy Stock Photo

**Theme: VARIATION AND SIMILARITY**

**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.**

Recording the small variations in a familiar or narrow subject matter can sometimes hint at a wider truth and carry universal meaning. Mike Disfarmer's portraits of local families and friends in a small town in rural Arkansas have a quiet intensity and honest conviction that are appreciated far beyond the original limit of his intended audience. Seydou Keïta in Senegal, Malick Sidibé in Mali and Hashem El Madani in Lebanon have also achieved a wider appeal in their portraits.



**Seydou Keïta**  
Untitled, 1952-1955  
*photograph*

© Transportimage Picture Library/Alamy Stock Photo

**Theme: VARIATION AND SIMILARITY**

**Title: 9PY0/02 Photography**

In such an accessible medium as photography, the human body has often been portrayed in a highly predictable way. Finding a variation on this well-worn theme can be difficult. Thomas Florschuetz and John Coplans are exceptions to this and have presented the body in ways that attempt to establish a more original variant on the theme. Hiroshi Sugimoto's seascapes present a more minimalist approach transcending the conventional seaside image.



**Hiroshi Sugimoto**  
Aegean Sea, Pilion  
*photograph*

© Hiroshi Sugimoto/Tate



**Theme: VARIATION AND SIMILARITY**

**Title: 9PY0/02 Photography**

Many photographers, such as Lorna Simpson create subtle variations of a similar image to make their audience look more closely at the world. William Christenberry returns to the same places to photograph familiar objects and buildings over time, creating a kind of typology that has links with the work of Bernd and Hilla Becher. In his book *where Children Sleep* James Mollison records the sleeping conditions of different children across the world. Ian Breakwell, Jem Southam, Georg Gerster, Antony Cairns and Olafur Eliasson have all explored variations and similarities around given themes.



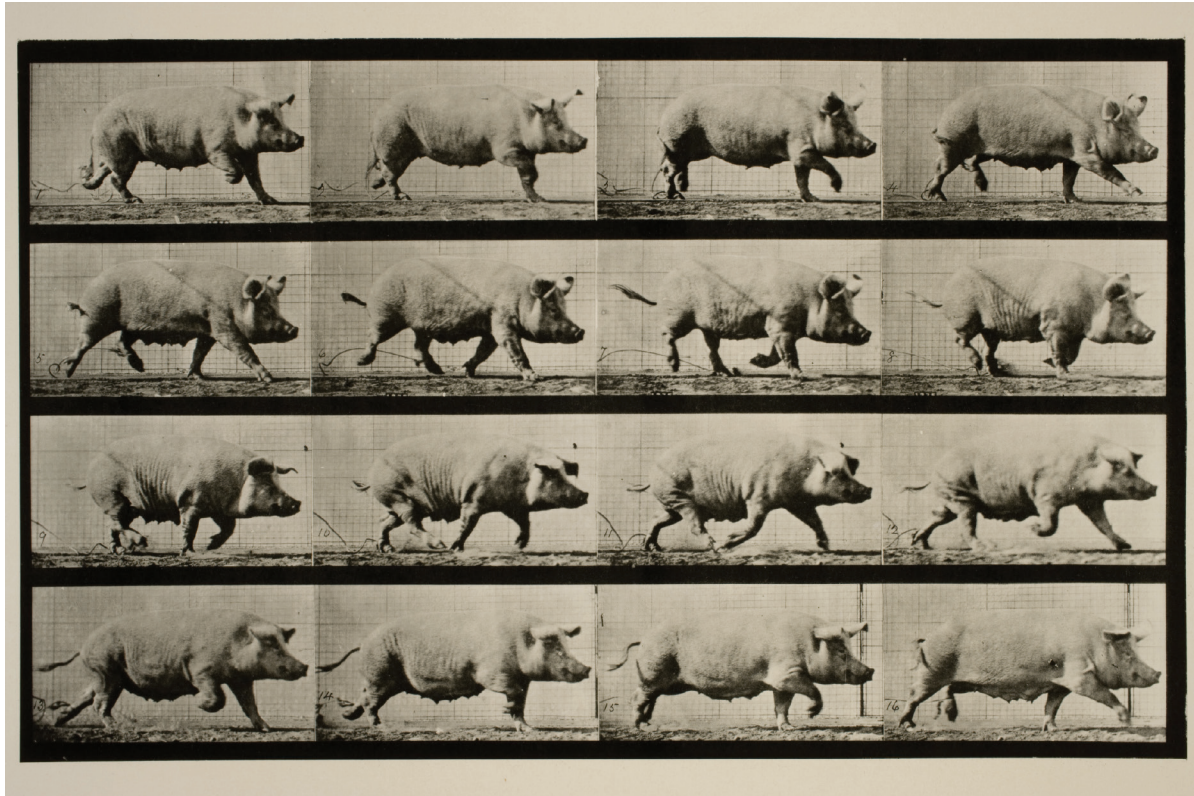
**Lorna Simpson**  
Five Day Forecast  
*photograph*

© Lorna Simpson, courtesy Salon 94, New York/Tate

**Theme: VARIATION AND SIMILARITY**

**Title: 9PY0/02 Photography**

The illusion of movement is created by running together sequences of single images, each being a slight variant on the previous one. Eadweard Muybridge's photographs from the 1880s are still used as a basis for studying motion by animators and filmmakers. Gifs made of his photographic series have a quality that is somehow both humorous and compelling. Steven Pippin in *Laundromat-Locomotion* paid homage to Muybridge's processes. Étienne-Jules Marey's photographs have similar aims, with perhaps more poetic qualities.



**Eadweard Muybridge**  
Sow  
*photograph*

© Eadweard Muybridge/Getty Images



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