

Pearson Edexcel Level 3 GCE

Autumn 2021

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

In Autumn 2021 hard copies will NOT be posted to centres.

The paper can be downloaded from the GCE Art and Design section of our Pearson website and it should be released to those candidates who intend to re-sit in the Autumn series.

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)

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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: COMMUNICATION

From the very beginnings of humankind, art has shaped the primary form of visual and written communication. Many of the letters forming the words in this paragraph are derived from abstracted images of people, objects and animals. These have developed over time from early hieroglyphs and cuneiform script, to the current alphabet we are so familiar with. Across the globe ancient civilisations used hand crafted images to record epic events and pass down information from generation to generation. Examples of these range from the Lascaux cave paintings, Trajan's Column, The Bayeux Tapestry and Aboriginal dream paintings, to the religious high art murals of the Renaissance. It is intriguing to see that many of the Egyptian and Aztec hieroglyphs have aesthetic form that transcend their practical function to communicate sounds.

The urge to pass on information and comment upon social issues has fuelled artists' passion throughout time. It could be said that the murals of the Sistine Chapel and the bas-reliefs of the Sagrada Familia are grander versions of the Lascaux cave paintings, as they are all driven by the same urge to visually communicate major events. Each generation produces new artists that bring fresh perspectives to the issues of the day. The works of Keith Haring and Banksy follow a long-established tradition of visual social commentary. Earlier examples are Picasso's *Guernica*, Hogarth's *Gin Lane*, Géricault's *Raft of the Medusa* and J M W Turner's *Fighting Temeraire*, to name but a few.

Cutting edge technology allows artists to use the digital world to communicate their ideas and demonstrate their creativity. It would be impossible to address this theme without including the wealth of possibilities offered by current software programmes and their impact on society. In fantasy films such as *Pan's Labyrinth* and *Guardians of the Galaxy* complex algorithms enable visual distortions of reality that can excite and amaze the audience. However, they can also be used cynically, to artificially enhance both people and products. Photoshop reshaping of celebrities and fashion models to fit stereotypes is a classic example of its misuse. The ease with which any individual who has access to digital technology can now document images and communicate them, generates countless uploads to worldwide audiences on platforms such as YouTube. Video installations are now a common form of artistic expression seen in many contemporary exhibitions with works such as Rosalind Nashashibi's *Electrical Gaza*, 2015 demonstrating the potential of this medium.

Networks of like-minded individuals sharing ideas and concepts have resulted in many radical art movements, such as Impressionism, Futurism, Bauhaus, Arte Povera and Superrealism. The energy generated by such collectives has resulted in some of the most impressive works of the 19th and 20th centuries, demonstrating the power of collaborative communication.

Turner Prize entrants frequently present work that addresses communication. Hurvin Anderson's 2017 entry highlights the importance of social hubs such as barber shops, whilst Michael Dean's 2016 entry was based solely on alphabet letter forms.

Here are some other suggestions that may stimulate your imagination:

- mobile phones, letters, flags, banners, posters, billboards
- Royal Mail post boxes, carrier pigeons, pony express, mail coaches, public houses
- parliament, political parties, propaganda, codes, spies, smuggling, secrets
- advertising, seduction, displays, sales, Black Friday
- pass the parcel, board games, Olympic games, international competitive sports, European Union
- motorways, railways, canals, airports
- beacons, signal flares, fireworks, semaphore, Morse code
- braille, calligraphy, typewriters, engraving
- telephone wires, electric pylons, pipelines
- fairs, swimming pools, restaurants, theme parks, zoos.

Theme: COMMUNICATION

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: COMMUNICATION

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.

Most communication between people is through non-verbal signals such as gesture and body language. This can be codified into a language with specific meanings, as shown by the religious art of the Renaissance. In paintings such as Leonardo's *Annunciation* the positions of the body and hands represent exact moments and emotions in the story. In the 19th century Auguste Rodin and fellow artist and muse Camille Claudel used the tactile qualities of clay, plaster and bronze to communicate broader emotion and drama in highly expressive works such as Rodin's *Burghers of Calais*.



(Source: © Jan Fritz / Alamy Stock Photo)

Auguste Rodin
Pierre de Wissant
sculpture

Theme: COMMUNICATION

Title: 9FA0/02 Fine Art

The appearance and structures of transport networks such as roads, railways, powerlines and circuit boards, etc. have inspired artists in different ways. Olafur Eliasson let an inked ball record the motion of a train journey in *Connecting Cross Country with a Line* in 2013. Linda Karshan explored the harsh scratched effect of drypoint to create images resembling pylons. Hobbema and Hockney both had unique approaches to painting a familiar road, in images separated by 400 years. Wayne Thiebaud recorded the vertiginous perspectives of San Francisco. Peter Halley, Eva Hesse, Maura Segal and Franz Kline are other artists who have explored different aspects of networks in the 20th century.



(Source: © Linda Karshan)

Linda Karshan
From 'Not' V, 1997
drypoint



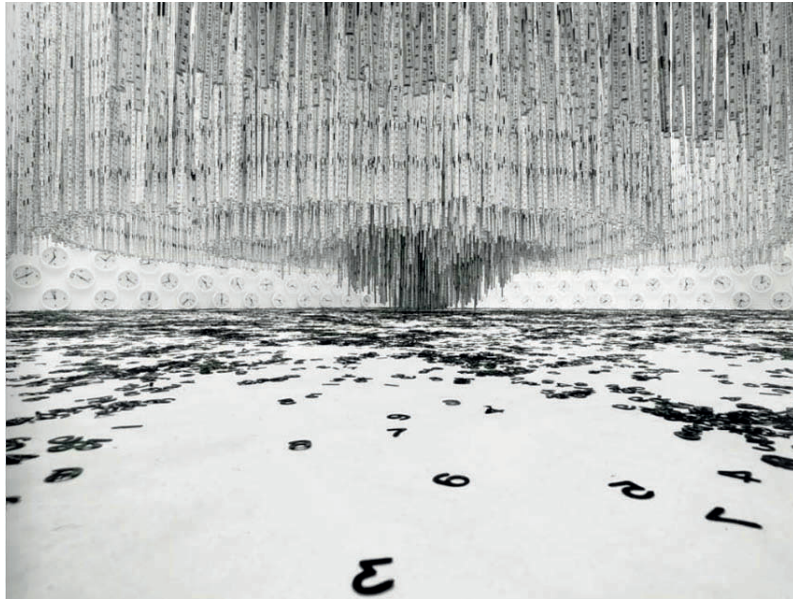
(Source: Allen Memorial Art Museum,
Oberlin College, Ohio, USA
Fund for Contemporary Art and gift
from the artist/Bridgeman Images)

Eva Hesse
Laocoon, 1966
sculpture

Theme: COMMUNICATION

Title: 9FA0/02 Fine Art

Barriers to communication and lack of understanding can lead to conflict. Cildo Meireles's *Fontes* is an installation where fallen numbers, ticking clocks and hanging rulers defy the logic of measurement and precision. His *Tower of Babel* refers to the biblical tower created by mutually uncomprehending humanity. The nonsense poems and graphics of the Dada movement were partly inspired by the political situation in the aftermath of the First World War. Joseph Beuys, in *How to Explain Pictures to a Dead Hare* suggested that even a dead hare had more understanding of the world than most living humans.



(Source: Cildo Meireles, *Fontes*, 1997)

Cildo Meireles

Fontes, 1997
installation

Theme: COMMUNICATION

Title: 9FA0/02 Fine Art

Text itself has visual qualities that can be exploited in Fine Art. Van Eyck's *Arnolfini Portrait*, from the 15th century, contains one of the earliest examples. Jasper Johns made text the subject of much of his work. The Iraqi artist Ayad Alkadhi uses symbols and traditional Arabic calligraphy in paintings that combine text and images to tell the story of his life and cultural background. Barbara Kruger, Jenny Holzer, Tracey Emin, Shana Moulton, Roy Lichtenstein, Shirin Neshat, Ben Eine and Fiona Banner also use text in different ways.



(Source: © World History Archive / Alamy Stock Photo)

Jan van Eyck
The Arnolfini Portrait
oil painting



(Source: © Eden Breitz / Alamy Stock Photo)

Ben Eine
Façade with street art in Whitechapel

Theme: COMMUNICATION

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.

A good film or television serial trailer must be careful to not become a 'spoiler'. The construction of these requires careful planning and skill to give a good indication of the plot and action, without giving away the story or spoiling the surprises. Classic trailers such as those for the films *Amélie*, *The Matrix*, *Avatar*, *The Lord of the Rings* and *Crouching Tiger, Hidden Dragon* demonstrate this with a careful selection of scenes, original artwork and graphics. Trailers have almost superseded traditional posters to communicate and advertise these productions. However, film posters are still mass-produced and valued by collectors.



(Source: © Everett Collection, Inc. / Alamy Stock Photo)

The Lord of the Rings: The Return of the King, 2003
poster

Theme: COMMUNICATION

Title: 9GC0/02 Graphic Communication

Developing young children's communication skills through shared reading has always been highly valued. Even in a world of eBooks and iPads the traditional bedtime storybook still commands a massive market share. Some of the best 'early reader' books combine the skills of writer and illustrator to produce publications that appeal to all generations and make bedtime reading fun for both. Good examples, such as Maurice Sendak's *The Sign on Rosie's Door*, Shaun Tan's *The Lost Thing* and Quentin Blake's *All Join In* have become established favourites for children and parents alike. Helen Oxenbury, Susanna Gretz and Shirley Hughes have all made excellent contributions to this genre.



(Source: © foto-mix / Alamy Stock Photo)

Roald Dahl

The Magic Finger, The Twits and Esio Trot
book illustrations

Theme: COMMUNICATION

Title: 9GC0/02 Graphic Communication

Advertising on consumer packaging focuses on rapidly delivering a seductive message to entice the customer. The tagline almost resembles a Haiku poem. Fairy's 'huggably soft for sensitive skin, Fairy Non Bio Gel, gentle clean even in a cold wash' is an example of this. The challenge of making an essential household product, such as washing powder and detergent, stand out from its competitors, forces designers to maximum creativity. This can be seen from the range of these products on the shelves of any supermarket. Getting the balance of font, font case, message, colour and form tests the most experienced of designers.



(Source: © Newscast Online Limited / Alamy Stock Photo)

Fairy Non Bio Gel



(Source: © Newscast Online Limited / Alamy Stock Photo)

Ariel laundry detergent

Theme: COMMUNICATION

Title: 9GC0/02 Graphic Communication

The development of the alphabet is a fascinating journey through time with each generation adapting earlier scripts to suit its needs. 'A' is thought to have come from Aleph, meaning ox. The early Egyptian hieroglyph for 'A' shows a clearly observed head of an ox. Font designers are often influenced by this history when creating new versions of the existing alphabet. Inspiration may come from many sources including Coptic, Phoenician, Cuneiform and Runic alphabets. Seeking original sources for new letter forms can produce exciting results such as *Tattoo-like* by Manfred Klein and *EF Before the Alphabets* by Elsner and Flake.



(Source: © Panther Media GmbH / Alamy Stock Photo)

Egyptian hieroglyphs

Theme: COMMUNICATION

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.

It has always been the job of fashion to send out messages about the identity, status and aspirations of the wearer. It would be natural to expect expensive materials, fabrics and highly skilled workmanship to show higher status. Think of images of Henry VIII dripping with jewels. However, the wish to send more subtle messages has sometimes turned this rule on its head. In the Regency period it was fashionable to wear apparently low status clothes when dancing the new craze known as the 'Waltz'. This was known as 'nostalgie de la boue' or literally 'nostalgia for the mud'. Vivienne Westwood's ripped bondage trousers of the 1970s continued this tradition. Givenchy's \$1000 *Ripped Hoodie* or Raf Simons' \$500 *Destroyed Sweater* are of course actually very expensive items that raise the status of the wearer a considerable notch above mere 'bling'.



(Source: © Florilegius / Alamy Stock Photo)

Pierre La Mésangère
La Walse from Le Bon Genre, 1817
hand-coloured etching



(Source: © Image Press Agency / Alamy Stock Photo)

Miley Cyrus
Ripped fashion

Theme: COMMUNICATION

Title: 9TE0/02 Textile Design

Patterns and colours in fashion can take inspiration from a wide range of sources and communicate mixed and even contradictory messages at the same time. Inspired by the tradition of urban dandies or 'Sapeurs' in DR Congo, Duro Olowu's work represents a mixture of European and African styles. The idea of a 'post-modern' pluralist mix is reflected in Paolina Russo's joyful knitwear mash-up of just about every outrageous style going. Mary Katrantzou and Peter Pilotto also mix together a number of influences.



(Source: © LaModa / Alamy Stock Photo)

Duro Olowu

Look from Spring/Summer 2009 collection
fashion design



(Source: © London Entertainment / Alamy Stock Photo)

Mary Katrantzou

Look from Autumn/Winter 2012 collection
fashion design

Theme: COMMUNICATION

Title: 9TE0/02 Textile Design

The meaning of ordinary objects and clothes can be changed by using unexpected materials and by placing them in different contexts. In the exhibition *Through the Surface* by Maxine Bristow and Kyoto Nitta, transparent jeans hang like mysterious and precious alien cocoons. These garments are transformed from their normal identity as the default everyday wear for millions of people. Other artists such as Sue Stockwell, Louise Baldwin and Jennifer Collier also play with the context and materials of traditional textiles.



(Source: © Roger Bamber / Alamy Stock Photo)

Maxine Bristow and Kyoto Nitta
Through the Surface
textile exhibition

Theme: COMMUNICATION

Title: 9TE0/02 Textile Design

New technology offers many opportunities to create a dialogue with the past and to explore long-established traditions. At first sight Faig Ahmed's rugs look like pixelated photographs of textiles, but in fact these are the real thing. They are rugs that incorporate traditional Azerbaijani design that have been subjected to distortion in the design phase and then woven by hand. This meeting of the digital and the traditional is an inspired mix of two approaches that can seem exclusive of each other. Pia Camil, Alexandra Kehayoglou and Sheila Hicks have also played with the possible dialogue between two different cultural traditions.



(Source: © Malcolm Park editorial / Alamy Stock Photo)

Faig Ahmed

Hollow, 2011 and Pixelate Tradition, 2010

rugs

Theme: COMMUNICATION

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.

Social interaction and communication are an essential ingredient of any sea cruise. Designers of the interiors of these vast floating hotels are faced with exciting challenges to prevent the duration of the voyage becoming mundane. The opulence of the early cruise liners set a standard for hotels across the world and established a trend in lavish design. Today, budgets are still impressive for ships such as the *Oasis of the Seas*; the organisation of the interior spaces and the accommodation are carefully planned and notable.



(Source: © Solarysys / Alamy Stock Photo)

The climbing wall at cruise liner *Oasis of the Seas* by Royal Caribbean

Theme: COMMUNICATION

Title: 9TD0/02 Three-Dimensional Design

The permanence and durability of ceramics made this material an obvious choice for ancient civilisations attempting to communicate and transport objects to their perception of the afterlife. From the canopic jars of ancient Egypt to the buried *Terracotta Army* of Qin Shi Huang, these sculptures and vessels take many forms and have inspired many artists and designers. A good example of these influences on designers' works are the *American President* canopic jars by Zach Tate and Justin Rothshank's tableware.



(Source: © Oleksiy Maksymenko Photography / Alamy Stock Photo)

The Terracotta Army

Museum of Qin Terra-cotta Warriors and Horses, Xi'an, China

Theme: COMMUNICATION

Title: 9TD0/02 Three-Dimensional Design

Large communications centres and their associated hardware raise many environmental issues. Mobile phone radio masts and towers also create challenging opportunities for innovative design. Their basic form, driven purely by function, is seen by many as obtrusive in the landscape and ingenious ways are sought to incorporate them as sensitively as possible into urban and rural environments. In many cases both the actual antennas and their supporting structures have had their final forms influenced and transformed by these concerns.



(Source: © Matthew Ashmore / Alamy Stock Photo)

Antennas, radio masts, aerials and dishes
People's Park in the Sky, Philippines



(Source: © Panther Media GmbH / Alamy Stock Photo)

Cellular phone tower disguised as
a palm tree, Marrakesh

Theme: COMMUNICATION

Title: 9TD0/02 Three-Dimensional Design

Some contemporary plays attempt to break 'the fourth wall' and engage and communicate with the audience interactively. Set design involves considerable creativity to maintain continuity and narrative. A good example of a solution to this was Punchdrunk's version of *Macbeth* called *Sleep no More*. The production took place over five floors of a restored warehouse, renamed the McKittrick Hotel for the production. Artists have also successfully broken 'the fourth wall' with installations such as *One and Other* by Antony Gormley, enacted on the fourth plinth in Trafalgar Square.



(Source: © Dennis Gilbert-VIEW / Alamy Stock Photo)

Antony Gormley
One and Other, Fourth Plinth (London, UK)
installation

Theme: COMMUNICATION

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.

Colour is very often used to set the key mood to a film. *Raise the Red Lantern* by the Chinese director Zhang Yimou and *Blue* by Derek Jarman make this explicit in the title. The nostalgic film *Days of Heaven* by Terrence Malick and post-apocalyptic film *The Road* by John Hillcoat imbue every shot with a specific colour range that very directly communicates emotion. Wes Anderson is famous for his use of pastel colours. Baz Luhrmann's films, on the other hand, such as *Romeo and Juliet* and *Moulin Rouge!* are a joyous riot of many colours.



(Source: © Allstar Picture Library Ltd. / Alamy Stock Photo)

Still from *The Grand Budapest Hotel*, 2014
Director Wes Anderson
film still

Theme: COMMUNICATION

Title: 9PY0/02 Photography

From very ancient times the purpose of many portraits has been to communicate the status and aspirations of the subject being portrayed. Egyptian mummies of the Ptolemaic period, Nadar's portraits in the 19th century and Mario Testino's image-changing photographs of Diana Spencer are examples that clearly express the wishes of the subject. It is now possible, through selfie and Instagram portraits, to nurture our own virtual identity by sending out apparently spontaneous, but in fact carefully tailored messages about our experiences and desires.



(Source: © photocreao.com / Alamy Stock Photo)

A couple on holiday in the Maldives taking a selfie underwater
photograph

Theme: COMMUNICATION

Title: 9PY0/02 Photography

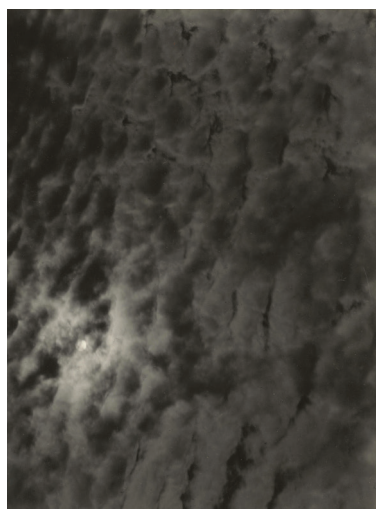
What are the limits that a photograph can communicate? At first sight Oscar Rejlander's 1857 picture *The Two Ways of Life* seems like a dusty incomprehensible jumble of people. However, he intended it to sum up an entire Victorian morality, with symbolism showing the correct way to live; good being on the right and bad on the left. In contrast, Alfred Stieglitz considered that photographs could show meaning in a more abstract way. In his *Equivalents* series, pictures of clouds were intended to represent emotional states, in some ways similar to music. Contemporary photographers such as Jeff Wall, Gregory Crewdson and Wang Qingsong examine the values of current society. Others, such as Frances Seward and Maija Savolainen, take an abstract approach similar to Stieglitz.



(Source: © The History Collection / Alamy Stock Photo)

Oscar Rejlander

The Two Ways of Life, 1857
photograph



(Source: © Artokoloro / Alamy Stock Photo)

Alfred Stieglitz

Equivalents, 1927
photograph

Theme: COMMUNICATION

Title: 9PY0/02 Photography

The way an image is presented can be part of the way meaning and ideas are conveyed. In the 19th century daguerreotype portraits were presented in delicate silk and velvet lined presentation cases. The narrative possibilities of the book form, as in *The Americans* by Robert Frank, or *Exquisite Pain* by Sophie Calle, structure and guide the way we experience images. Modern technology allows us to think in different ways and on a larger scale. Eva Papamargariti and Sara Ludy create three dimensional digital dreamscapes. In contrast, Bruce Gilden's portraits have impact through the detail of the weathered faces and the overwhelming presence they have when presented on such a large scale.



(Source: © ukartpics / Alamy Stock Photo)

Bruce Gilden

A photograph from Black Country project during the exhibition *Strange and Familiar: Britain as Revealed by International Photographers*, London, 2016