

## Pearson Edexcel Level 3 GCE

# Autumn 2020

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 2020 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: TRANSITION

The four elements Earth, Water, Fire and Air appear to be in a permanent state of transition, not only do they consistently change in appearance and structure but also their interactions produce spectacular visual imagery. Water in the form of ice for example, can range from simple hail (tiny and stinging, to golf ball size, big enough to dent cars) to massive glaciers, calving huge icebergs into the sea. Each element shows perpetually unique and changing forms, far too many to list here. Human interaction with the elements can also have a massive impact and recent concerns over global warming have inspired many artists such as the photographer Mette Lampcov whose long-term project *Water to Dust* comments on this phenomenon.

All matter transforms through time and the processes whether detrimental (as in decay) or beneficial (as in growth) have provided endless inspiration for artists and designers. The subtle colours produced by the rotting of everyday foodstuffs such as oranges and bread, produce hues of grey and green that contrast markedly with the colours of the original fruit.

In the 17th and 18th centuries, Memento Mori artists such as Pieter Claesz and Edwaert Collier often used these visual effects as metaphors for the frailty of human life and included them in their still life paintings to remind the viewer of their mortality. Some of the sculpted sarcophagi from this period even had humorous, yet very macabre themes. Instead of portraying nobles in their finery and pristine battle armour on the coffin lids, they carved partly decayed corpses often with maggots and desiccated skin. This tradition has great longevity and contemporary artists such as Sarah Lucas and Damien Hirst continue to exploit its potential. The painted dials of grandfather clocks throughout the Victorian era played with these ideas, with depictions of the grim reaper and father time on many of the dials, reminding the owner of the irony of amassing personal wealth with the idea of securing immortality.

Some artists and designers revel in the physical characteristics of their chosen media and their ability to mould and transform. Oscar Murillo's giant canvases often mix a wide range of materials such as paper, canvas, spray paint, aluminium and oil sticks, pushing them to the limits to achieve his desired outcomes. El Anatsui takes everyday rubbish such as bottle tops transforming them into massive wall pieces. Rodin often used the very nature of the exposed raw material, with some of his pieces seeming to emerge from the rough-hewn blocks of marble.

The impact of human endeavour on the landscape is truly spectacular. From the New York skyline to the open cast coal mines in Russia, our interference with natural geological features is unrivalled by any other species. These dramatic transformations have often featured in artists' works, such as John Virtue's ink studies of London, Peter Prendergast's and Kyffin Williams' paintings of Welsh mines and Edward Burtynsky's photographs of various industrial sites. Even domestic gardens reflect our obsession with modifying nature. They become miniature landscapes often personalised with water features and surreal ornaments, such as concrete gnomes. They are often garishly adorned with flowers whose genetically manipulated colours bear little relationship to their wild counterparts. Compare wild and domesticated roses and wild and cultivated poppies for example.



Nature is in a constant state of change and transition. Day changes into night, autumn into winter, chrysalises hatch into butterflies, etc. Chinese artists such as Wu Guanzhong and Shi Tao explore the idea of a 'dynamic equilibrium' whereby the constant flux of nature is considered to be made up of opposing but ultimately balancing forces. Western Renaissance ideas of harmony incorporate stable geometric symmetry, whereas in the East constant movement and asymmetry are celebrated. Van Gogh, Monet, Lee Krasner and Brice Marden have been influenced by these oriental approaches.

Fashion continues to be a major driving force behind design, and it is fascinating to see how particular design concepts and forms, both in products and garments, reflect and then define specific eras. Just two striking examples of this are the 1950s rocket and spaceship influenced designs and the 1980s trainer revolution, where traditional soft sporting shoes became essential everyday footwear. Contemporary concerns over global warming and the environment are influencing many aspects of current fashion design. Fashion collections are often seasonal, reflecting the need for garments that suit the changing weather and temperature.

Here are some other suggestions that may stimulate your imagination:

- building sites, derelict buildings, castles, scaffolding
- icebergs, snow, waves, thunderstorms
- barbecues, bonfires, welding, fireworks
- wind farms, fog, smoke, balloons, sails
- sea cliffs, estuaries, tide pools, caves, stalactites
- politics, social reform, protest meetings, desecration.

**Theme: TRANSITION**

**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: TRANSITION**

**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.**

Objects and materials made for one purpose can undergo a transition in meaning and intention through the actions of an artist. Duchamp controversially declared a urinal to be an artwork in 1917; David Mach made a gorilla from coat hangers and Tracey Emin presented her ravaged bed after a period of illness and excess. Alberto Burri worked as a hospital orderly during the First World War, carrying the injured on stretchers improvised from sacking. Later he created artworks that incorporated torn and burnt fabric, echoing the blood-soaked stretchers remembered from his earlier days on the frontline.



(Source: © Christie's Images/Bridgeman Images)

**Alberto Burri**  
Rosso Plastica (1962)  
*plastic, oil paint and sacking*



**Theme: TRANSITION**

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

In the minds of some artists, creatures and humans can morph and transition from one to the other. Hieronymus Bosch was motivated by powerful religious convictions, presenting a hellish image of the consequences of sin. Arcimboldo showed great powers of invention to create portraits entirely composed of chickens, vegetables or even books. Wangechi Mutu combines imagery from encyclopaedias and medical textbooks with colourful fantasy to show the objectification and misrepresentation experienced by black women in contemporary society.



(Source: © Christie's Images/Bridgeman Images)

**Wangechi Mutu**  
Untitled (2005)  
*collage and acrylic*

**Theme: TRANSITION**

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

During times of stress and economic upheaval, the language of art can change reflecting a transition in the way individuals see themselves. This shift in perspective can even apply to a whole country. Robert Rauschenberg made politically charged collages in the 1960s that at first sight seemed to be chaotic assemblages of images and marks. However, these collages showed great compositional skill in directing the viewer's attention and created memorable images that reflected the upheavals of the era. Rauschenberg had been influenced by the earlier collagist Kurt Schwitters and he, in turn, influenced other artists such as Sigmar Polke, David Salle and Jean-Michel Basquiat.



(Source: © Christie's Images/Bridgeman Images)

**Robert Rauschenberg**  
Buffalo II (1964)  
*screenprint*



**Theme: TRANSITION**

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

The experience of life can be shown in ways that range from very detailed, literal representations of the world through to complete abstraction, where shape, colour and composition alone is used to show mood and feelings. Piet Mondrian is famous for simplifying his paintings into abstractions over a number of years. At first he often painted trees and towers, but this imagery eventually became distilled into entirely abstract shapes and lines. The Swedish artist Hilma af Klint was possibly the very first Western artist to work with purely non-representational imagery. Her intention was to evoke a timeless spiritual dimension which she felt transcended the need for representation.



(Source: © David Grossman/Alamy Stock Photo)

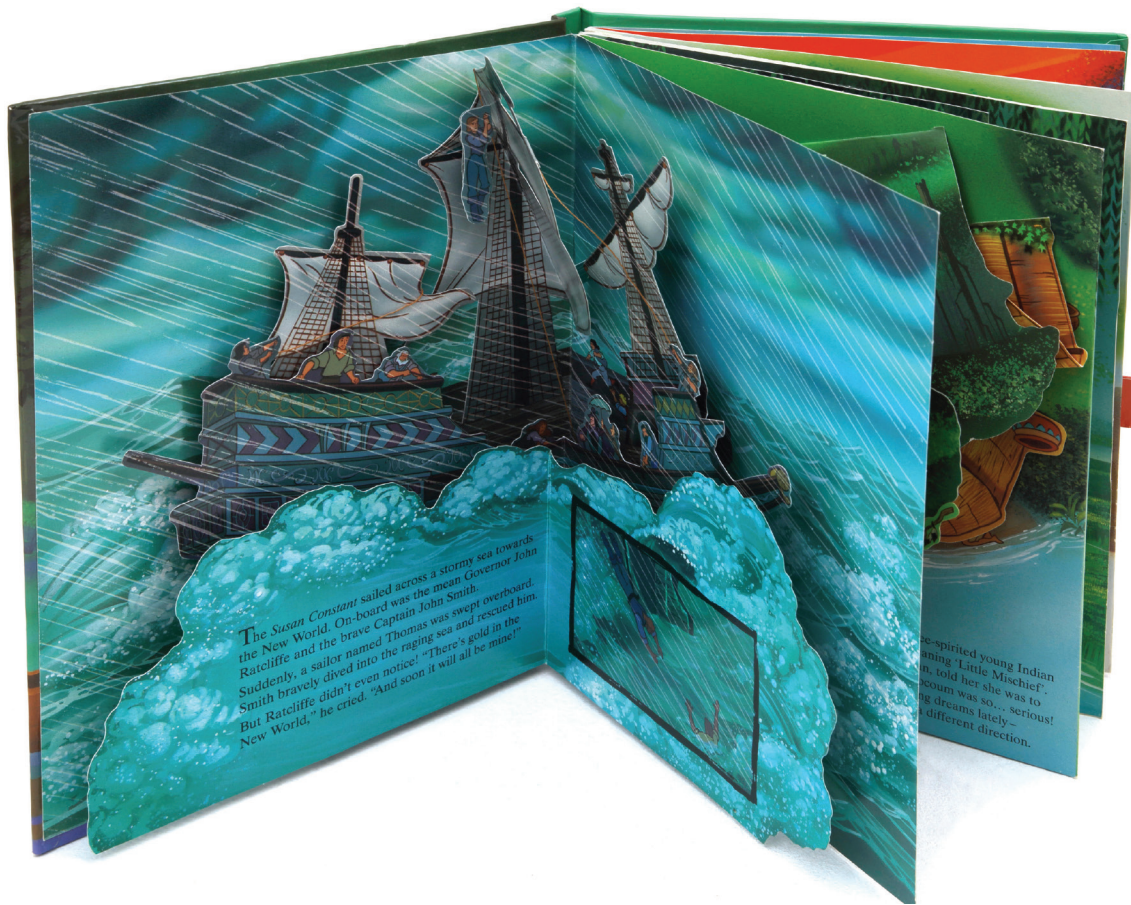
Exhibition of Hilma af Klint's work at the Guggenheim Museum New York, 2016

**Theme: TRANSITION**

**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.**

Some of the most popular children's books are cleverly constructed in ways that use the action of opening the book and turning the pages to make the illustrations transform into three-dimensional sets on each page. These pop-up books are sometimes so complex that they are really targeted at adults, as children would quickly break the delicate folds and operating mechanisms. Several popular films and television series, such as *Game of Thrones*, *Star Wars* and *Harry Potter*, have generated quite complex pop-up books. Non-fiction books have often focused on the planets and flora and fauna, such as *Wild Oceans* by Lucio and Meera Santoro.



(Source: © Art Directors & TRIP/Alamy Stock Photo)

Disney Pocahontas Pop-Up Book



**Theme: TRANSITION**

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

The transition from petrol and diesel cars to electric has raised many challenges for graphic designers commissioned to produce advertisements for these vehicles. The stigma of run-down batteries, weight, silence and rechargeability are all obstacles that need to be overcome through powerful advertising. Kia's Niro EV *Go Electric* campaign features a tag line which says *Don't Let Range Anxiety Ruin Your Mountain Road Trip*. Jaguar's I-PACE advertisement just has the words in bold type *Roar Silently*, a powerful oxymoron that expounds the virtue of a quiet engine for drivers that previously enjoyed loud exhausts.



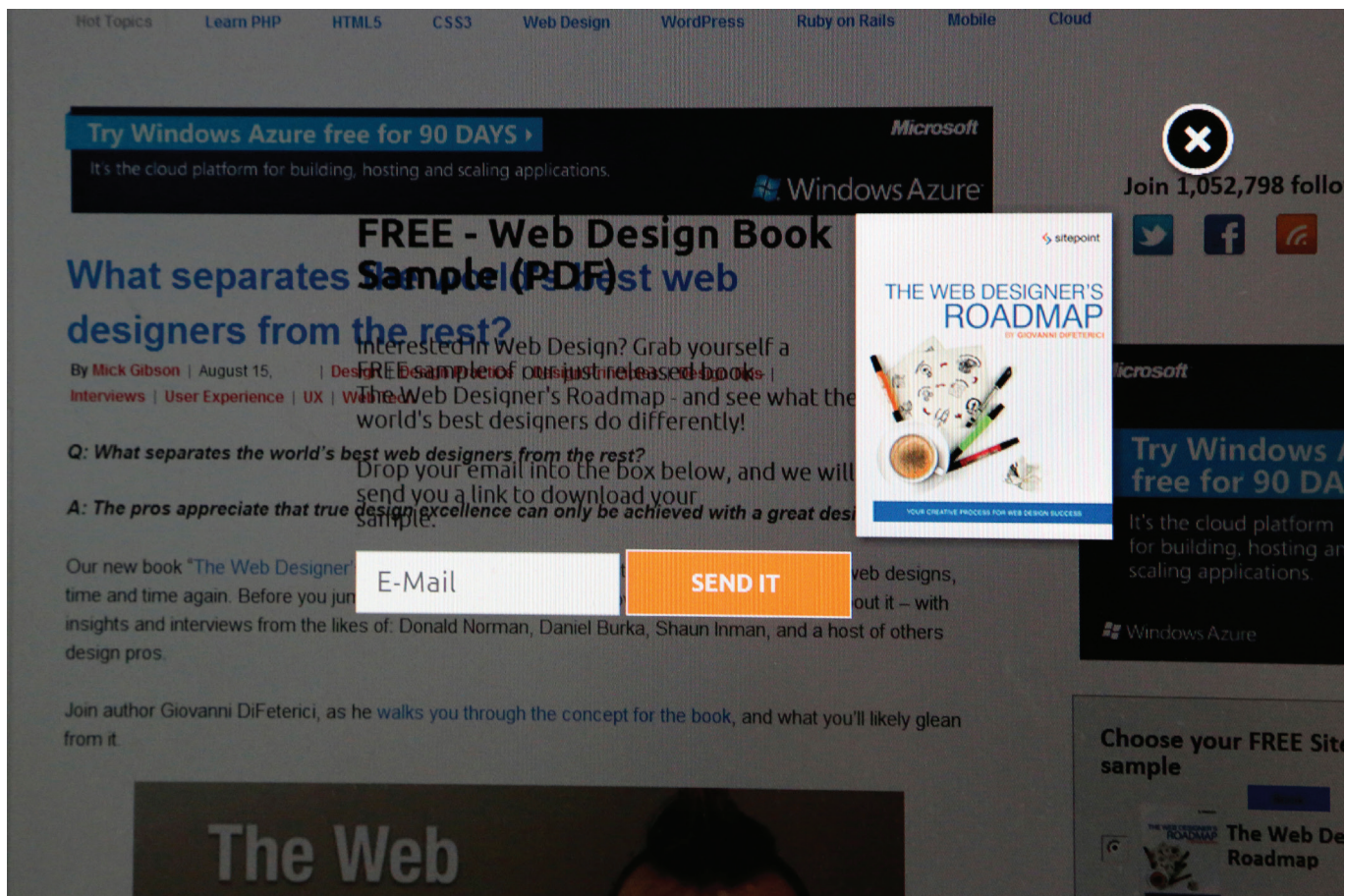
(Source: © Ashley Cooper/Alamy Stock Photo)

An Advert for an Electric Car

**Theme: TRANSITION**

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

As more and more of us move from physical to online shopping, graphic designers have new challenges to develop websites and web pages that achieve their aim of targeting the product they have been commissioned to advertise. The huge variety of products would swamp any website without some form of selectivity. It sometimes feels like a consumer war, where each time a web designer finds a back-door way of advertising, a search engine will develop a filter to prevent it. Currently 'thumbnails' are the most powerful way of redirecting you to an advertiser's page. These can be photographs with text or just text and logo. The careful design of these can have dramatic selling potential as in Hartbeat Productions use of *Kevin Hart WHAT THE FIT* logo, used in every preview thumbnail on YouTube.



(Source: © Art Directors & TRIP/Alamy Stock Photo)

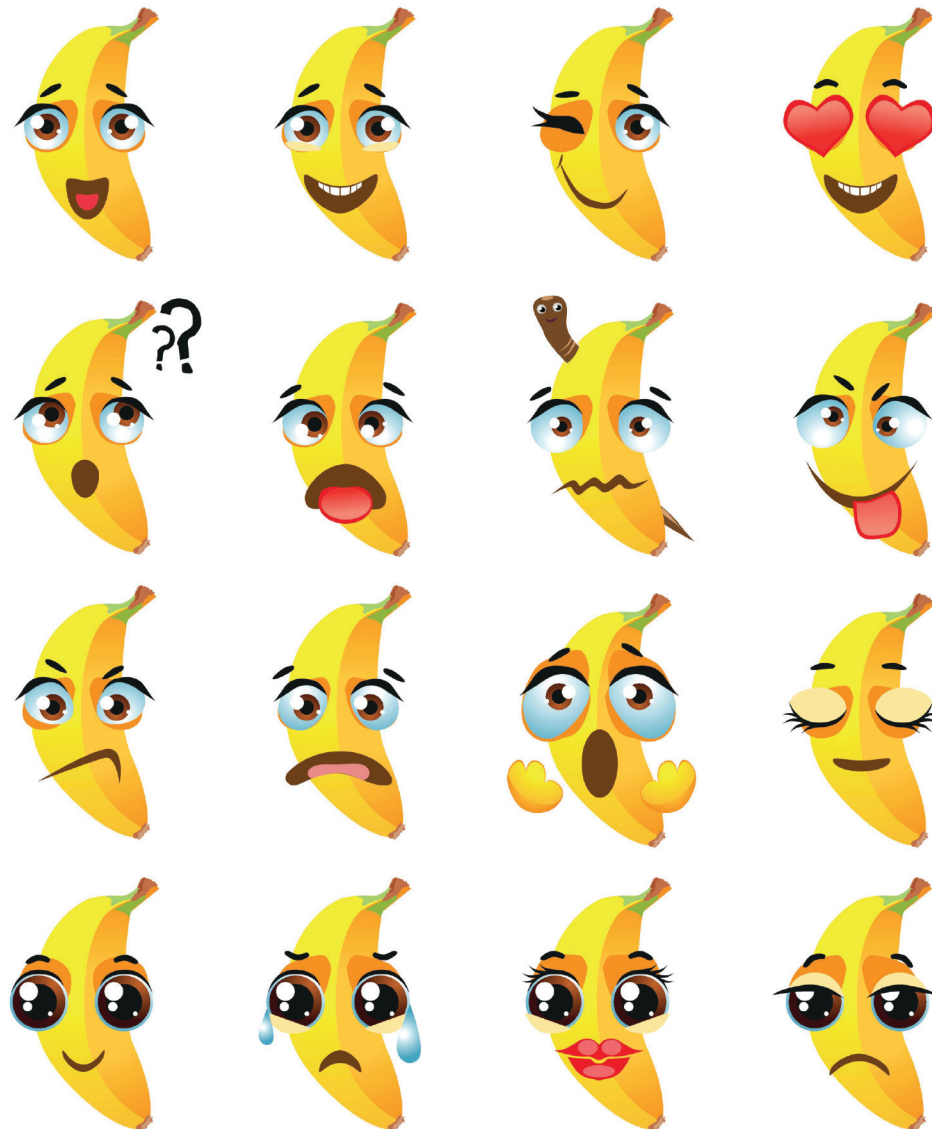
Pop-Up Advertisement on the Internet



**Theme: TRANSITION**

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

Letters and letter forms are in a continuous state of transition as new fonts and symbols are developed. Emojis or emoticons are now commonly added to text messages that often seem quite bland or ambiguous without them. They are almost replacing exclamation marks and adding humanity and personal touches, to help the interpretation of emails and texts that without can be misinterpreted. It seems the potential for developing typographical forms is limitless and these new developments present exciting challenges for designers.



(Source: © Natalia Andreychenko/Alamy Stock Vector)

Banana Emoji

**Theme: TRANSITION**

**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.**

To some degree the appearance of gender has always been in transition. From the builders of the pyramids in Ancient Egypt to Kanye West, men have worn skirts. High heeled shoes were first worn by men in the 17th century, before being adopted by women. 'To live and die before a mirror' was a motto applied to dandies such as Beau Brummell in the 18th century, reflecting their obsession with their own immaculate appearance. Thom Browne's 2020 collection created something of a spectacle, flirting outrageously with ideas about the nature of male gendered clothing. Other designers such as James Long and Kiko Kostadinov have created slightly more sober responses to the skirt. The 1997 Star Trek series introduced the unisex dress uniform – the *Skant*. Seattle has the *Utilikilt*.



(Source: © Imaginechina Limited/Alamy Stock Photo)

**Thom Browne**  
Spring/Summer 2020 Men's Collection at Paris Fashion Week



**Theme: TRANSITION**

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

The purpose and meaning of patterns can undergo a transition from a local to a global impact. African wax prints (now commonly printed in China) are an example. The origins of these fabrics lie in the resist-printed Nigerian Adire and Ghanaian Adinkra traditions. Symbols on these fabrics have a rich heritage of meaning, such as cowries representing money and water patterns meaning 'no enemy'. A contemporary print communicating aspiration is called *Michelle Obama's Handbag*. The artist Yinka Shonibare has explored how the history of colonialism is reflected in the design and manufacture of similar Paisley fabrics.



(Source: © Michele Burgess/Alamy Stock Photo)

African Wax Resist Patterns



**Theme: TRANSITION**

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

Garments can be created that explore an intriguing transition between the language of Fine Art and Textile disciplines. Dali famously created hats from shoes. Elsa Schiaparelli's use of trompe l'oeil in her 1928 sweater is a subtle example where the language of painting has been brought into knitwear. Moschino's 2020 collection is more exuberant, perhaps showing Picasso's enduring influence across disciplines.



(Source: © Bridgeman Images)

**Elsa Schiaparelli**  
Trompe L'oeil Jumper (1928)



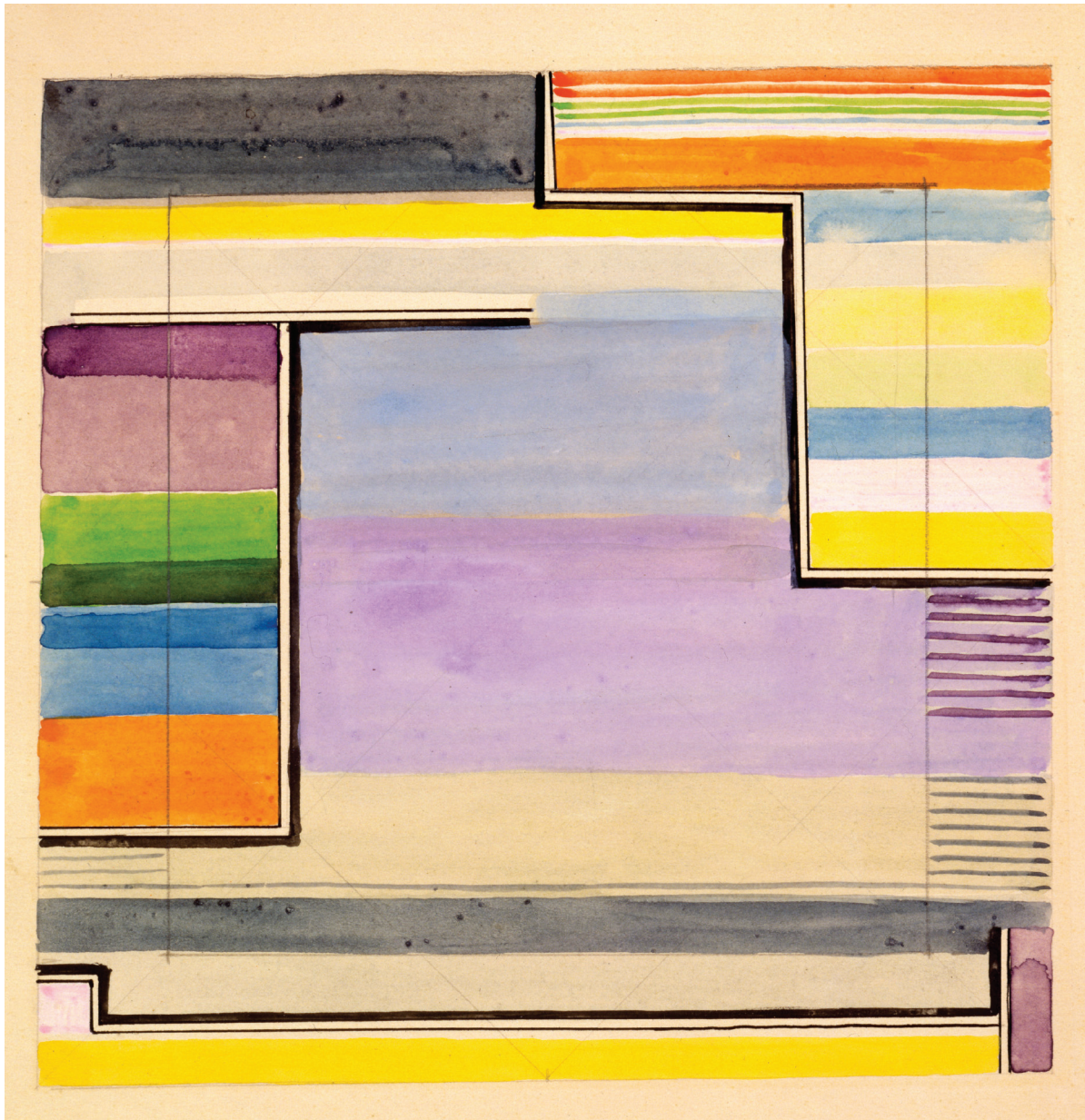
(Source: © dpa picture alliance/  
Alamy Stock Photo)

**Moschino**  
Spring/Summer 2020 Collection

**Theme: TRANSITION**

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

The transition of colours in nature has inspired many textile designers. The fading colours of autumn leaves or the gradations of pink in a sunset have a natural appeal. In a similar way to Paul Klee's paintings such as *Fire in the Evening*, Gunta Stölzl produced designs for Bauhaus carpets that explored close intervals of colour, enhanced by opposing complementary colours. More recently, Nike Schroeder has created beautiful textile sculptures from hanging threads, which evoke shimmering skeins of dripping paint.



(Source: © The Stapleton Collection/Bridgeman Images)

**Gunta Stölzl**  
Design for a Carpet (1926)



**Theme: TRANSITION**

**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 transition of adapting from one culture to another through any form of migration has inspired many great plays and films. These range from the musical *Ragtime*, first produced in 1998 and more recently shown at The Charing Cross Theatre, to *The Bogus Woman*, Kay Adshead's play about asylum seekers. These plays provide great inspiration for set designers trying to capture the sense of isolation, fear and disconnection experienced by migrants. Tom Rogers and Toots Butcher captured these emotions perfectly in the Charing Cross version of *Ragtime*.



(Source: © Donald Cooper/Alamy Stock Photo)

**Ragtime**  
musical set



**Theme: TRANSITION**

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

Food preparation machines are designed to completely transform the original ingredients. Mixers, choppers and blenders have provided considerable challenges for designers who are aware that the size and prestige of these machines means they usually are prominent on kitchen surfaces. Original designs such as the classic Kenwood Chef have gone through many transformations, with contemporary machines even sporting retro designs harking back to the 1950s. A good example is the SMEG SMF03DG Dolce and Gabbana multi-mixer.



(Source: © Picture Kitchen/  
Alamy Stock Photo)

Kenwood Chef mixer



(Source: © Markus Wissmann/Alamy Stock Photo)

Dolce and Gabbana mixer by SMEG

**Theme: TRANSITION**

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

The very nature of ceramics is one of transition, taking fluid materials and converting them into stone-like objects. Some ceramic techniques extol the virtues of the process. The dramatic conversion of clay to pot during firing is frozen in time, capturing some of the violence and extremes that the vessels or sculptures are subjected to. Salt glazing, Raku and reduction firing are good examples of such processes. Even the simple pit kiln, which literally relies on the heat from an open bonfire, leaves patination on the surface of the objects that is testimony to its fiery birth. Charlie De Deyne and Mieke Proost specialise in such ware which displays the subtle colours impinged by the flame and smoke. Pit firing is one of the oldest and simplest methods of producing ceramics, yet its effects are spectacular.



(Source: © Marc Tielemans/Alamy Stock Photo)

Raku Stoneware

## Theme: TRANSITION

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

In some cities such as Tokyo, the man-made landscape changes very quickly. In others such as Prague, the changes are slower and must consider the existence of historic buildings and how new structures will juxtapose and balance with the ones already there. This raises some interesting opportunities for architects and designers as they must produce substantial scale models to convince approving councils. These models themselves are often displayed as works of art in their own right. An interesting debate between the Prince of Wales and the city planning department happened in London about such a proposal. This happened when the French modernist architect Jean Nouvel applied to build the *One New Change* building right next to St Paul's Cathedral.



(Source: © Instagram.com/m\_pil)

St Paul's Cathedral viewed from One New Change



**Theme: TRANSITION**

**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.**

Light is the key element of photography. Photographers and filmmakers often capture both gradual and sudden transitions of light. Shadows from clouds pass across the landscape in pictures such as *No Man's Land* by Fay Godwin. Other photographers show transitions of light over longer periods, such as Fong Qi Wei and Dan Marker-Moore, who record the change from day to night in film and photographs. Stephen Wilkes' large scale night and day panoramas of urban vistas have the epic quality of paintings by the 16th century artist Brueghel.



(Source: © Album/Alamy Stock Photo)

**Fay Godwin**

Roman Camp, Trawsfynydd 2, Wales (1976)

*photograph*

**Theme: TRANSITION**

**Title: 9PY0/02 Photography**

Photographers in many countries have recorded the experience of the LGBTQ+ community. This has changed in many ways since the days of Claude Cahun and George Platt Lynes, who faced intolerance and misunderstanding in the early part of the last century. However, in some ways this experience has remained fundamentally the same and LGBTQ+ people continue to undergo discrimination and injustice. Nan Goldin, Mikael Owunna, Samra Habib, Maika Elan, Zanele Muholi and Joan E Biren have recorded their own experiences and that of their friends, often challenging society's perceptions through their images.



(Source: © Riccardo Bianchini/Alamy Stock Photo)

**Zanele Muholi**

Installation of Photographs at 58th Venice Art Biennale 2019



**Theme: TRANSITION**

**Title: 9PY0/02 Photography**

Ordinary objects, events and places can undergo a transition into a surreal realm through the lens of filmmakers and photographers. Luis Buñuel's film *Un Chien Andalou* explored the possibilities offered by unexpected and dreamlike juxtapositions of mundane objects and extraordinary events. Other artists such as Moholy-Nagy and Man Ray experimented with lens-less processes such as photograms. The Czech animator Jan Švankmajer revelled in the comically grotesque. His work was an inspiration to a later generation of animators such as Monty Python's Terry Gilliam.



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

**Jan Švankmajer**  
Dimensions of Dialogue (1982)  
*animation*



**Theme: TRANSITION**

**Title: 9PY0/02 Photography**

Landscapes and cities are in constant transition. Green fields become building sites and old buildings are torn down. The purpose of some structures is changed; old factories and barns become living spaces; churches and chapels are converted into shops and houses; even public conveniences have been transformed into cafes. In the early 20th century the French photographer Eugène Atget sensed Paris was changing and recorded back streets and forgotten corners before they disappeared. Joel Meyerowitz documented the site of the twin towers in New York after 9/11, recording the chaos of destruction and subsequent rebuilding of the site.



(Source: © Gift of Steven E. Gross/Bridgeman Images)

**Joel Meyerowitz**  
Deutsche Bank (2002)  
*photograph*



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