

## Pearson Edexcel Level 3 GCE

# Art and Design

**Advanced Level**

**Paper 02: Externally Set Assignment**

**Summer 2018**

**Period of sustained focus: 15 hours**

Paper Reference

**9AD0/02**

**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 2018 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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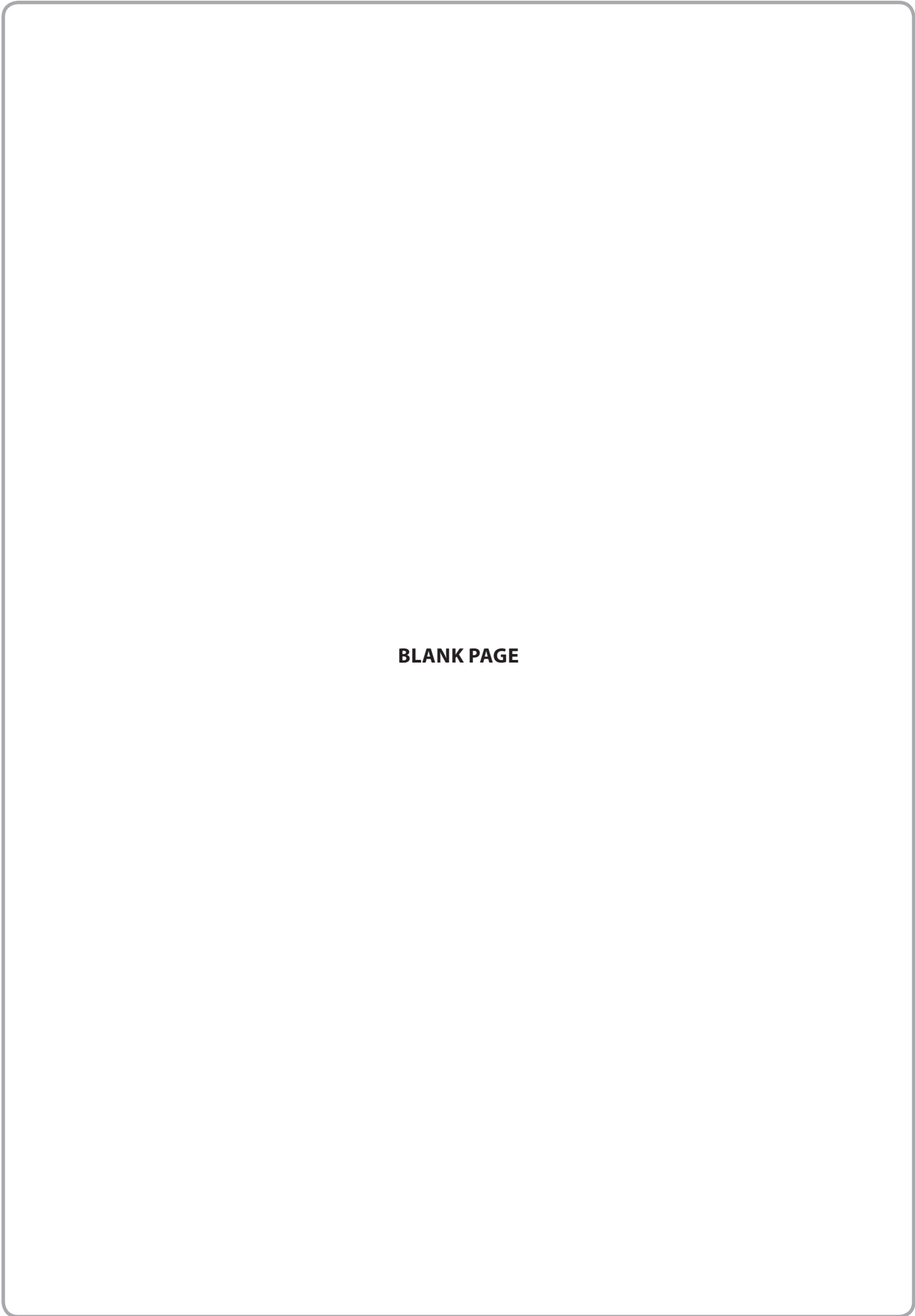
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## Assessment Objectives

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: Freedom and/or Limitations

Archibald MacLeish wrote 'Freedom is the right to choose'. Originally expressed in a political context, this phrase could also sum up many of the fundamental ideas that have inspired artists. For the Fauves it was the right to paint in whatever colours they chose. For the Cubists, the choice was how to depict form and space. In Marcel Duchamp's 'Readymades' he chose ordinary objects to be transformed into pieces of artwork. Artists and designers relish the freedom to explore ideas and express their own personality in their work. Van Gogh is perhaps the archetypal 'romantic artist', who chose to take his own path, expressing with brushstrokes, colour and energy his unique vision of the world. Mondrian's highly disciplined paintings were governed by the wish to condense experience down into its simplest expression.

The freedom to move, to travel, to dance and to have fun has inspired many artists. Sydney Carline and Peter Lanyon explore the soaring freedom of flight. Francis Alÿs and Tania Kovats explore more conceptual possibilities of travel. Dance inspired Degas and Matisse. Music inspired Paul Klee and Romare Bearden. No artist has been more playful than Picasso, who would insert clues, such as the letters 'JOU' (inferring 'play' in French), into his Cubist paintings and collages.

The advancement of technology and availability of new materials have always given artists and designers freedom to explore new ideas and to push materials to new limits. In the early industrial age iron and steel gave designers such as Isambard Kingdom Brunel the opportunity to design bridges and ships on a scale that had previously been impossible.

New materials and ideas fuelled a revolution of possibilities in the 1960s. Synthetic materials such as plastic could be used to create forms with great freedom. Verner Panton's cantilevered S shaped chair was playful, brightly coloured and inspired by popular culture, echoing the sense of fun and liberation that was a characteristic of 1960s design. Art crossed into design, for instance Bridget Riley's Op Art paintings inspiring the design of miniskirts, and commercial design crossed into art, for Warhol and other Pop Artists. Musicians such as the Doors and the Beatles drew on multiple influences from literature and art.

Today's new technologies, such as 3D printing, computer-aided design and virtual reality, offer even more spectacular possibilities. Joris Laarman's *Bone Chair* for instance uses CAD to mimic the way growth occurs in nature. Swedish design group Front have developed motion capture technology to make light-pen strokes drawn in the air into physical reality and build 'spontaneous furniture'.

Artists and craftspeople relish the material qualities of their chosen media. Sometimes they work within the traditional limitations of the media and create a restrained beauty, such as Edmund de Waal's porcelain forms, and at other times they challenge expectations. Eva Hesse's use of latex and rope expanded the vocabulary of sculpture in the 1970s. Roger Hiorns' sparkling cave of copper sulphate crystals transformed an ordinary Peckham flat in 2008.

True originality is hard won. The photographer Richard Avedon wrote 'Start with a style and you are in chains – start with an idea and you are free'.

Here are some other suggestions to help stimulate your imagination:

- fences, barriers, borders, chains, ropes, binding
- ditches, tidal reaches, city limits
- arcs, intersections, parabolas, mathematical forms
- captivity, confinement, prisons, offices, cells
- stresses, cracks, breaking points
- free expression, political freedoms, debate, discussion, argument, protest
- travel, exploration, independence, leisure, holidays, escape
- dance, eccentricity, abandonment, rescue
- flight, birds, aeroplanes, clouds, thermals
- running, jumping, falling, swimming, diving
- swirls, marks, gestures, colours
- leotards, cycling clothes, flowing fabrics, wetsuits

**Theme: Freedom and/or Limitations**

**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: Freedom and/or Limitations**

**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.**

Marks and mark-making as a direct physical expression of an individual artist's emotions have been appreciated by different cultures and at different times. The freedom of an artist's brushwork perhaps echoes childhood spontaneity but is framed in an adult context. Late paintings by Velázquez, Turner and Manet represent a classical western tradition, whilst the Abstract Expressionists took mark-making to new limits. Wu Guanzhong and Qi Baishi represent the height of the Chinese calligraphic tradition. More recently Jean-Michel Basquiat, Oscar Murillo and Tracey Emin reconnect with the free mark-making spirit of early childhood.



**Velázquez**  
Las Meninas  
*painting*



**Detail of dress from Las Meninas**

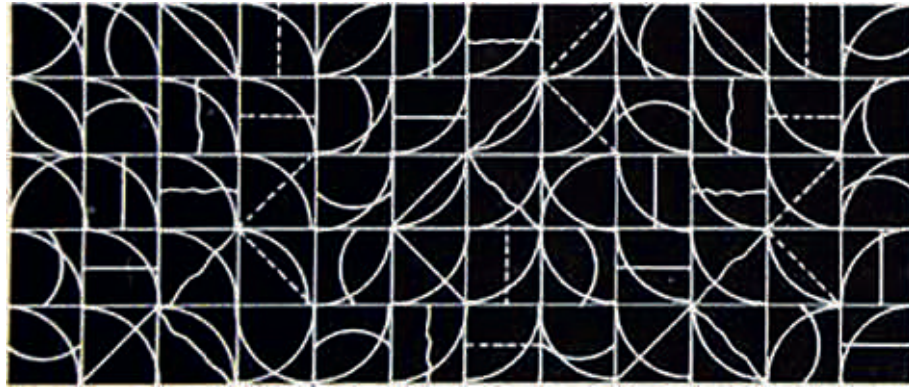


**Theme: Freedoms and/or Limitations**

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

Artists sometimes place self-imposed limits and rules on their work in order to allow forces such as chance to play a part in the creative process. In the 1970s Sol LeWitt used instructions that came from the roll of a dice to determine his compositions. This created rhythms and patterns alluding to the mysterious beauty that chance and order create in nature. He wrote 'The system is the work of Art.'

Mary Martin, Donald Judd, Richard Serra, Paul Klee, Giorgio Morandi, Sean Scully and James Turrell have also worked within restricted or narrow orders of expression, establishing their own individual sense of beauty derived from limitation.



**Sol LeWitt**  
Wall Piece  
*drawing*

**Theme: Freedom and/or Limitations**

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

Fences, cages, partitions and boxes have inspired many artists and can be metaphors for wider issues. Louise Bourgeois's cages can evoke foreboding and fear. Mona Hatoum's installations tell a complex story relating to both her childhood and the political situation in the Middle East. George Shaw's paintings of garage doors in forgotten corners of suburban estates are perhaps a subtle reminder of limited social expectations and closed opportunities. Magritte, Duchamp, Bacon and Warhol all used the imagery of cages and boxes to express ideas about freedom and limits.



**Roman Kadarjan**

Rusty Cage  
*photograph*

**Theme: Freedom and/or Limitations**

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

William Kentridge's drawings and animations engage with the recent political history of South Africa, forming an individual and often ambiguous commentary on the struggle for liberation and its consequences. Mark Wallinger's *State Britain* was a reconstruction of Brian Haw's protest against the war in Iraq. Goya, Delacroix, Käthe Kollwitz, John Heartfield, David Alfaro Siqueiros and Peter Kennard have all made art that questions and challenges accepted social and political orders.



**William Kentridge**  
Sobriety, Obesity and Growing Old  
*charcoal and pastel on paper*

**Theme: Freedom and/or Limitations**

**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.**

Whether they are fictional or biographical, escape stories provide a wealth of evocative imagery. Historic tales such as *The Escape of Charles II* and *Escape from Colditz* are good examples of these. Just as gripping are contemporary stories such as *Over the Edge*, which is based on the escape of four American climbers held hostage. Christina Balit's illustrations for the children's book *Escape from Pompeii* are excellent examples of such images.



**Christina Balit**  
Escape from Pompeii  
*illustration*

**Theme: Freedom and/or Limitations**

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

Sometimes a brief, tightly constrained by budget, time or type of product, can push designers to their optimum creativity. Some packaging design is very much restricted by a trademark carton or container. The *Toblerone* triangular chocolate box is a good example of this, along with the *Coca-Cola* bottle, the *Quality Street* tin and the *SeoulMate* trapezoid coffee flavoured milk container. It is fascinating to see how graphic designers adapt text, pattern and images to enhance and fit such interesting geometric forms.



**Coca-Cola Pack**

## Theme: Freedom and/or Limitations

### Title: 9GC0/02 Graphic Communication

The restrictive single page view of a computer screen can often present web page designers with the frustrating situation of having to prioritise the most important information. Sequencing, arranging and designing the format for secondary hyperlinks on the homepage is an issue that often impinges on their creative flair. Perversely some designers get around this problem by making their homepage even more obscure, turning it into a game or mystery that invites the viewer to solve the puzzle to access the information. This embraces the challenge and treats it in a positive way. Good examples of creative reactions to these issues are shown by Ondo.tv and Dataveyes.com.

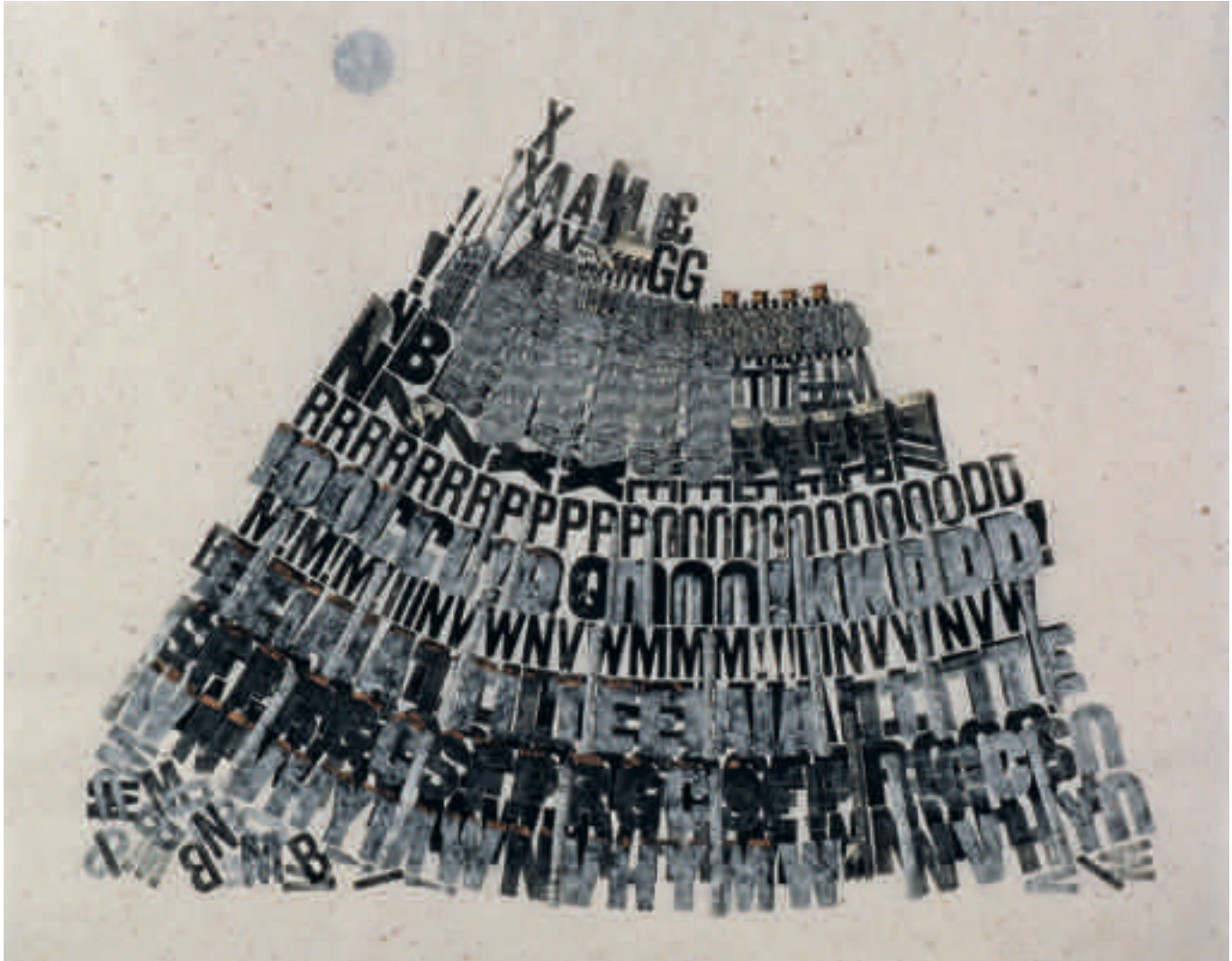


[www.dataveyes.com](http://www.dataveyes.com)  
*webpage*

**Theme: Freedom and/or Limitations**

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

Graphic designers often break free from the traditional conventions of the discipline and produce imagery that intentionally confuses the eye and forces the consumer to root out the message from almost illegible formats. This is a cunning way of creating intrigue and draws the audience in as they attempt to solve the visual riddle. David Carson and Jonny Hannah are masters of this 'dirty type' genre, which reached its zenith in the 1990s yet still strongly influences many designers today.



**Anne Desmet**  
Tower of Babble  
*wood engraving + collage on paper*

**Theme: Freedom and/or Limitations**

**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.**

Cultural identity is consolidated by isolation. Along with the nuances of the climate, this separation directly influences the development of unique local textile patterns and fabrics. The characteristics of these regional textiles, such as woven Scottish tartans and the fine printed and embroidered silks of Japan, often influence fashion designers' collections. Vivienne Westwood's use of tartan in her designs epitomised the idea of obtaining inspiration from a unique product evolved from a distinct community.



**Vivienne Westwood**  
*fashion design*



**Theme: Freedom and/or Limitations**

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

Controlled prevention of the ingress of dye forms the principle behind both batik and shibori textile production. Whilst these techniques may be ancient and appear basic, they have consistently been used by designers to produce incredibly delicate, controlled and sophisticated fabrics. Although control is important, the very nature of the process imparts spontaneous and sometimes unpredictable aesthetic characteristics. Many contemporary designers use these techniques in their work. Irina Trofimova's batik work inspired by *The Jungle Book* demonstrates the control achievable by this method.



**Bagheera, Jungle Book**  
*batik*

**Theme: Freedom and/or Limitations**

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

Silk is formed from the cocoons of the silk moth. It is renowned for its strength and is an organic fibre designed to protect the developing insect. In the natural world animals use a wide variety of complex constructions and diverse forms to protect their young. Weaver birds' nests, caddis fly cases and wasps' complex paper combs are just a few of these fascinating structures that have inspired artists such as Laura Ellen Bacon.



**Wasps' nest**

**Theme: Freedom and/or Limitations**

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

Costume designs for ballroom or ballet dancers primarily have to consider freedom of movement. This can be an important influence on the design and aesthetic appearance of the final outfit. It is also possible to exaggerate the sweeps and curves of the dancer's limbs by the careful use of free-flowing fabrics. Iris van Herpen, known for her innovative use of rigid plastics in her haute couture collections, had to carefully consider these issues in her designs for Benjamin Millepied's New York City Ballet production *Neverwhere*.



**Ekaterina Berezina from *The Miraculous Mandarin* ballet**  
Moscow 2016  
*costume design*

**Theme: Freedom and/or Limitations**

**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.**

With living spaces becoming progressively more expensive, interior designers are trying to find different ways of making small rooms look and feel bigger. This is often achieved through clever storage solutions and the innovative use of lighting and mirrors. Nina Provan has an established track record in this field and has worked with Neometro Projects on many design assignments such as the Harper Apartments in Washington DC.



**Mini apartment**  
*interior design*

**Theme: Freedom and/or Limitations**

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

Stop motion animation has become extremely popular through the works of companies such as Aardman Animations. Set design for productions like *Chicken Run* still require close observation of the real props and animals if they are to form engrossing storylines. This full-length animation was an extremely successful comical homage to films such as John Sturges' *The Great Escape* and Jack Lee's *The Wooden Horse*. It demonstrates the success, effectiveness and value of skilful model making in the contemporary animation industry.



**Aardman Animations**  
Chicken Run  
*animation*

**Theme: Freedom and/or Limitations**

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

Bird and animal cages were often highly decorative and ornate objects. Whilst the desire to cage wild animals for entertainment has thankfully declined there is still a need to create and design protective cages. Usually their new purpose is to stop animals and humans from getting in, rather than prevent them from getting out. High voltage transformers and other dangerous sites or objects still require some form of cage or fence. These are often ill-considered and aesthetically unpleasant additions to the landscape. The original Victorian bird cages are often recycled as containers for other delicate objects such as lights.



**Luxury light**  
Victorian birdcage

**Theme: Freedom and/or Limitations**

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

Ceramic containers are ideal for storing perishable goods and have been used for this from the earliest beginnings of mankind. The problem with them is how to seal or stopper the contents to prevent them from spoiling or escaping. Many ingenious ways have been invented over the centuries using locking mechanical devices, catches, bindings, wax, primitive screw threads and wooden or cork stoppers. It is easy for an ill-considered lid to destroy the beauty of the complete vessel and it is interesting to see cultures address this in creative and unique ways. Egyptian Canopic jars, Peruvian anthropomorphic vessels, Chinese Jingdezhen ginger jars and Japanese Satsuma teapots exhibit beautiful solutions to this dilemma. More recently studio potter Ian Godfrey created vessels with lids that became the most sculptural and aesthetic element of the piece. Grayson Perry's lidded jars *Revenge of the Alison Girls* and *Triumph of Innocence* follow this tradition.



**Grayson Perry**  
*Triumph of Innocence*  
ceramic

**Theme: Freedom and/or Limitations**

**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.**

The shutter and aperture controls of a camera limit the exposure time and depth of field of a photographic image. The compositional limits of the picture frame seen through the viewfinder are also a great source of creative potential. For instance, Alex Webb plays creatively with composition, colour, space and scale.

Lee Friedlander used devices such as mirrors to create pictures within pictures in his photographs, simultaneously expanding and limiting our view of the scene. This echoed his wider sense of America as a disjointed place made up of individual and disconnected parts. Henri Cartier-Bresson, Francesca Woodman, and Kate Steciw all use framing in original and expressive ways.



**Alex Webb**  
Sancti Spiritus, Cuba 1993  
*photograph*

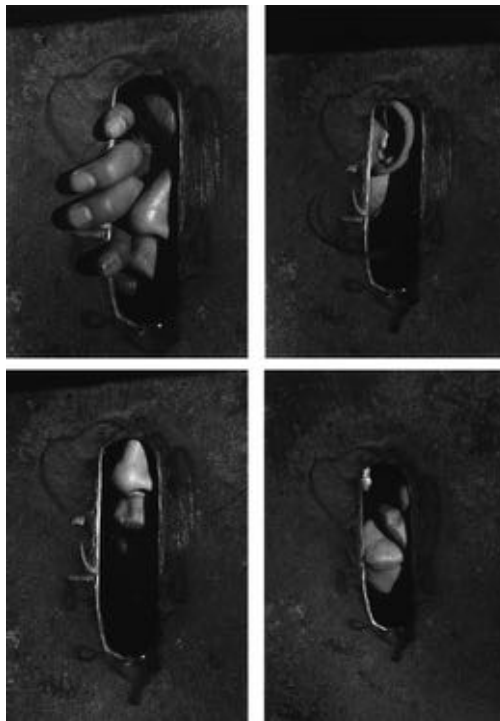


**Theme: Freedom and/or Limitations**

**Title: 9PY0/02 Photography**

Zhang Huan wanted to show how it felt to be caged in a country with few political freedoms. In 2005 he staged a performance where he remained caged in a metal box with only a narrow, keyhole-like slot to receive air and food. The photographer Rong Rong took memorable photographs of this and other performances by Zhang Huan.

In *The Urge to See* Josef Koudelka recorded the exact moment that the short-lived freedom of the Prague Spring uprising came to an end, raising his arm to photograph his watch as Russian tanks rumbled into the city along the street below his apartment. In contrast, Raymond Depardon captured the drama of the fall of the Berlin Wall.



**Rong Rong**  
Zhang Huan in Cage  
*photograph*

**Theme: Freedom and/or Limitations**

**Title: 9PY0/02 Photography**

Lisette Model's photograph of a woman on the beach at Coney Island in New York demonstrated an early and resolute intention to show people comfortable and free as themselves rather than conforming to preconceived stereotypes. John Coplans, Jo Spence, Diane Arbus, Claude Cahun and Hellen van Meene take photographs that attempt to escape limiting notions of identity.



**Lisette Model**  
Coney Island  
*photograph*

## Theme: Freedom and/or Limitations

### Title: 9PY0/02 Photography

Camera technology is constantly changing and developing. Smartphones continually offer new possibilities. This is evident in Malik Bendjelloul's *Searching for Sugar Man*, and the lo-fi animation *When Lynch met Lucas* by Sacha Ciezata, Nettie Edwards, the Tiny Collective and Out Of The Phone publishing house.

The short film *Drone Aviary* by Superflux Lab explores the possibility that drones can simultaneously be democratic agents of change and also repressive agents of surveillance. The once futuristic look of Ridley Scott's film *Blade Runner* has now become all the more shocking because of the likelihood that the technology imagined in the film will soon become mundane reality.



### Drone Aviary by the Superflux Lab

[vimeo.com](https://vimeo.com)

[webpage](#)



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