



AS Art and Design

Sample Assessment Materials

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Art and Design

Art, Craft and Design (8AD0) Fine Art (8FA0)

Graphic Communication (8GC0) Textile Design (8TE0)

Three-dimensional Design (8TD0) Photography (8PY0)

First teaching from September 2015

First certification from 2016

Issue 1

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Photography – 8PY0

Sample Assessment Materials

First certification 2016

Edexcel, BTEC and LCCI qualifications

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Introduction

The Pearson Edexcel Level 3 Advanced Subsidiary GCE in Art and Design is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson. These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

Pearson Edexcel Level 3 GCE

Art and Design

Advanced Subsidiary

Paper 2: Externally Set Assignment

Sample assessment material for first teaching
September 2015

Period of sustained focus: 10 hours

Paper Reference

8AD0/02

You do not need any other materials.

Instructions to teachers

This paper is released to teachers and candidates on 1 January. It is also available for download on the GCE Art and Design section of the Pearson website from this time.

Hard copies of the paper will be posted to centres on receipt of entries.

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

The 10-hour period of sustained focus should be the culmination of candidates' study. The 10-hour period of sustained focus under examination conditions may take place over multiple sessions (a maximum of four, within three consecutive weeks).

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 whole paper.

This paper contains the Externally Set Assignment for the following:

8AD0/02	Art, Craft and Design
8FA0/02	Art and Design (Fine Art)
8GC0/02	Art and Design (Graphic Communication)
8TE0/02	Art and Design (Textile Design)
8TD0/02	Art and Design (Three-dimensional Design)
8PY0/02	Art and Design (Photography)

Turn over ►

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Your submission for this Externally Set Assignment should be based on the theme given in this paper.

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.

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 (such as tone, texture, colour, line, form)
- 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 10-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 10-hour supervised period has ended, you will not be able to add to or alter your work.

The theme is:

LAYERS AND COMBINATIONS

Many of the greatest paintings were painted over a long time using many layers of thin colour called glazes, to achieve their three-dimensional qualities. Rembrandt, Velázquez, Leonardo da Vinci and Caravaggio all used this technique to bring a sense of reality to their work. More recently, the invention of plastic-based acrylic paint has considerably speeded up the drying time, allowing multi-layered effects to be created within hours rather than weeks. Artists such as Audrey Flack use this method to create incredible surrealist paintings.

Combinations of contrasting materials often give startling and dramatic effects to contemporary installations and sculptures such as Kath Fries' *Bound* and *Stealth* exhibits.

The folds and layers found in rock and timber have provided inspiration for many artists and craftspeople who use them either directly or indirectly in their artwork. The weathering of exposed rock faces and stone buildings sometimes reveals these complex layers. Jill Dian Izzard's textile piece *Rock Strata*, Andrea Myers' *Plateau* and Isadore Michas' *Dynamic Terrestrial Stratum* show these influences.

Many image-manipulation software programs are based on the idea of layering. *Adobe Photoshop*, for example, allows an artist to create complicated imagery by layering one image on top of another. Traditional film photographers have often used negatives placed on top of each other in an enlarger to achieve similar complex images. It is interesting to see how this procedure is still used by photographers today.

Here are some other suggestions that may stimulate your imagination:

- conglomerates, collections, gatherings
- leaves, tiles, scales, stacks, Jenga
- history, records, antiques
- festivals, meetings, crowds, parties, assemblies
- recycling centres, scrapyards, derelict sites
- terrace houses, high rises, towers
- bookshelves, market stalls, car-boot sales
- wrapping up warm, parcels, Russian dolls.

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LAYERS AND COMBINATIONS

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.

You will have been working in two or more disciplines from different endorsed titles in Component 1. For this Externally Set Assignment, you can choose to work in just one discipline or continue to work in more than one discipline.

You may wish to begin developing ideas by reading the starting points in the endorsed title you are most familiar with. The five endorsed titles are:

Fine Art – pages 6 and 7

Graphic Communication – pages 8 and 9

Textile Design – pages 10 and 11

Three-dimensional Design – pages 12 and 13

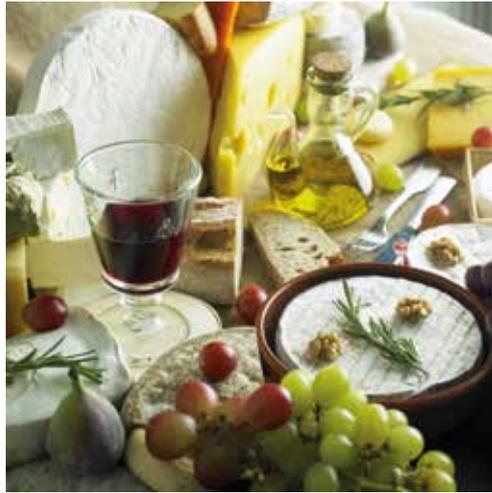
Photography – pages 14 and 15

LAYERS AND COMBINATIONS

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.

Exciting combinations of everyday objects, contrasting forms and complementary colours have inspired artists. The still life paintings of Juan Sánchez Cotán, Cézanne, Picasso and contemporary artist Cindy Wright are examples of this approach.



food and drink

The sayings 'to whitewash', 'papering over the cracks' and 'sweeping under the carpet' describe the covering up of things people prefer to be hidden. Occasionally, though, what is hidden can be seen peeping through the covering layer and the visual relationship between what is there now and what is underneath can be very exciting. Past and present blend together, suggesting the constant passing of time.



torn posters on a billboard

André Breton defined Surrealism as 'the chance encounter of a sewing machine and an umbrella on an operating table'. In everyday life, random combinations of objects, people and places can be seen which may suggest strange, dream-like narratives. Dalí, Ernst and Magritte and less well-known surrealists such as Remedios Varo and Leonora Carrington have all created extraordinary images through bizarre arrangements, often in unusual locations.



(Source: © Remedios Varo, DACS/VEGAP)

Remedios Varo
Creation of the Birds
painting

Artists who create representational work sometimes draw attention to the medium used. In Medardo Rosso's sculpture *Ecce Puer (Behold the Child)*, a figure emerges from the bronze. This allows the viewer to appreciate the process of transformation that the material has undergone. Michael Murphy uses materials as diverse as lollipop sticks, bullet-proof glass and braided fibre which are transformed into dramatic figurative layers.



Michael Murphy
Obama
sculpture

Further contextual references for this endorsed title can be found at www.edexcel.com

LAYERS AND COMBINATIONS

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.

Magazines are designed to appeal to specific audiences and each one has its own trademark style. Every cover and page is a complex combination of layers of text and images. Magazine designers face interesting challenges and constraints in creating a particular design to appeal to readers.



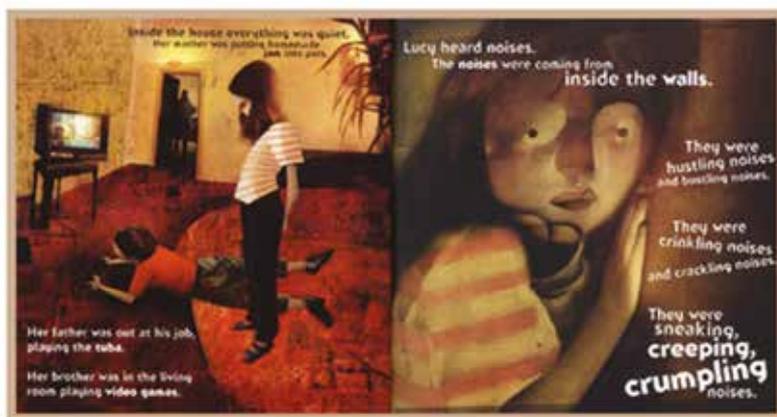
magazines

Designing the graphics for any product that is displayed in stacks or layers raises interesting challenges for the designer. On a DVD box or book spine, the consumer may see only a tiny sliver of the packaging. Examples of books where the designer has considered the importance of the spine include Brian Selznick's *Wonderstruck*, Grant Morrison's *The Invisibles*, John Marks' *Fangland* and Chris Beam's *I Am J*.



books on a shelf

Collaged images are popular in children's books, providing ways to combine and layer images from many sources. Dave McKean arranges realistic pictures with expressive work in his dramatic illustrations for *The Wolves in the Walls*. Eric Carle's *The Very Hungry Caterpillar* is another popular example, as are the designs of Lauren Child, creator of the *Charlie and Lola* series.



Dave McKean
The Wolves in the Walls
illustration

The combination of cartoon characters with real people gives advertisers a strong visual way to convey their messages. One example was the Frosties® advert with the use of their trademark cartoon tiger shown with live actors. Animation is used to produce some beautiful and visually spectacular images, such as the Toyota Prius *Harmony* and the Rolls Royce *Ghost* television advertisements.



video still from a Rolls Royce advertisement

Further contextual references for this endorsed title can be found at www.edexcel.com

LAYERS AND COMBINATIONS

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.

The idea of multi-layered and reversible clothing has inspired designers to create fashions that can be easily changed by the wearer to present a different look. Flashes of colour are revealed as the wearer moves like the bright underwings of some moths and butterflies. Other designs rely on the whole outfit being reversed to present a contrasting colour scheme. Recent examples of these are Natalie and Millie's *Reversible Dresses* and Cerato Boutique's *Inside Out* collection.



underwing moth

Many textile-print designers have been inspired by combinations of either bright or subtly-coloured natural objects such as beach pebbles, autumn leaves, poppy fields, flotsam, jetsam, and fruit and vegetable market stalls. Examples can be found in DaWanda's fabrics, which use oranges, melons and autumn berries, and Cath Kidston's pebble-print dress design.



market stall

Contemporary textile wall hangings often have little relationship to the tapestries of the past. The combination of materials used in Victoria Udondian's *Aso Ikele* and El Anatsui's *Between Heaven and Earth* are quite remarkable. Here, the designers have used an assortment of recycled materials, such as bottle tops and aluminium strips, to create dramatic pieces. Stunning visual work is created by balancing aggressive and passive elements with colours that harmonise and create rhythm.



El Anatsui
Between Heaven and Earth
wall hanging

Contemporary textile designers exploit the three-dimensional surface created by appliqué and quilting, pushing the techniques to create work that moves far beyond simple bedcoverings. Practitioners such as Rita Hutchens, Kat Campau, Sun Smith-Foret and Judith Trager produce incredibly textured, colourful outcomes that vibrate with energy.



Sun Smith-Foret
Spike Lee jointography I (detail)
quilt

Further contextual references for this endorsed title can be found at www.edexcel.com

LAYERS AND COMBINATIONS

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 design of tower blocks in the mid-20th century created problems for housing in the United Kingdom. The aim was to layer homes upwards, rather than sideways. Tower blocks were seen as the perfect design solution to the cramped Victorian rows of back-to-back houses, but many failed as community dwellings and have now been pulled down. In contrast, many office buildings succeed in accommodating large numbers of people by rising high into the sky. Some good examples have been seen recently, such as the *Shard* in London, or concepts such as the *Euroscrapers* for Paris by José Muñoz-Villers.



(Source: © www.freeimages.co.uk)

London skyline

The use of layers in set design to create depth and perspective can be effective. Theatre productions that require the reproduction of cities or landscapes often use this device. In David Korins's set design for the musical *Annie*, the audience gets a sense of downtown Manhattan, complete with Manhattan and Queensboro Bridges in the distance.



David Korins
set design for the musical *Annie*

The use of laminates allowed mass-produced furniture to follow organic natural forms with flowing curves, such as fern fronds and shells. Charles Eames and Eero Saarinen were pioneers of the process of laminating layers of wood. Alvar Aalto's *Model No 41* shows the flexibility of this process and looks up to date, even though it was designed in 1931. Contemporary designers are pushing the boundaries of this technique. Karina Mencke and Marcus Vagnby's latest *Viggo* chair design uses only two laminated pieces to form its sturdy and comfortable shape.



fern fronds

Producing consumer goods in matched combinations or sets had a powerful influence in the 20th century. Almost every household had a three-piece suite, cutlery set and matching bathroom fittings. The *Axor Massaud* bathroom accessories by designer Jean-Marie Massaud are examples of the popularity of this concept along with Robert Welch's *Malvern* mirrored stainless steel cutlery range.



(Source: © 2010–2014 BayTree Cookware)

Robert Welch
Malvern cutlery range

Further contextual references for this endorsed title can be found at www.edexcel.com

LAYERS AND COMBINATIONS

Photography

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Personal identities are sometimes defined or hidden by layers and combinations of clothing, makeup and props. It is fascinating to observe how these accessories can become crucial means of self-expression and/or self-denial. In turn, these accessories can play an enormous role in shaping how individual characters and cultural identities are perceived.



Barcelona street performer

Relationships between contrasting visual layers provide a rich source of inspiration for photographers. Edward Burtynsky's *Water* photographs powerfully evoke the contrast between sea, sky and land. In Abelardo Morell's photograph *Nandelman/Hopper*, a classical Greek bust located in front of an Edward Hopper painting is cropped to become part of its painted surroundings, creating an intriguing fusion of mediums and cultures.



New York skyline

Historical events may influence our perception of places. Some photographers use layers to create a sense of the past. Stanley Greene's haunting picture *Zelina* captures a woman in mourning seen through a misted, wet window. The artist Ian Cale has photographed Berlin and parts of East Germany, creating a sense of the history of this region by documenting the after-effects of many years of conflict.



Stanley Greene
Zelina
photograph

Photographs inspired by art of the past can reveal what changes and what stays the same in history. Jeff Wall has taken compositions by Manet and Delacroix and reworked them in his photography. Tom Hunter has adopted a similar approach with photographs that 'reinvent' paintings by artists such as Wyeth and Vermeer. The 2012 National Gallery, London exhibition *Seduced by Art: Photography Past and Present* explored combinations of past and present in painting and photography, which can be traced in work by Ori Gersht.



(Source: <http://thephoenix.com/boston/arts/143602-slideshow-ori-gersht-history-repeating/>)

Ori Gersht
video still from *Big Bang 2*
film

Further contextual references for this endorsed title can be found at www.edexcel.com

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Acknowledgments

Remedios Varo, *Creation of the Birds*, © Remedios Varo, DACS/VEGAP

Sun Smith-Foret, *Spike Lee Jointography I (detail)*, Exhibition at William and Florence Schmidt Art Center, 2013

London skyline, © www.freeimages.co.uk

Robert Welch, *Malvern cutlery range*, © 2010–2014 BayTree Cookware

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