

## GCSE ART AND DESIGN

(Fine Art)

Component 2 Externally set assignment

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To be issued to candidates on 2 January or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May.

June 2019

### Time allowed

A preparatory period followed by 10 hours of supervised time.

### Materials

For this paper you must have:

- appropriate fine art materials and/or equipment.

### Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** starting point and produce a personal response.
- You have a preparatory period to research, develop, refine and record your ideas.
- Your work during the preparatory period could be in sketchbooks, journals, design sheets, separate studies or in any other appropriate form, including digital media.
- You must make reference to appropriate sources such as the work of artists, craftspeople, designers and/or photographers. These can be those named in your chosen starting point and/or other relevant examples. You must identify and acknowledge sources that are not your own.
- Following the preparatory period, you will have 10 hours of supervised time to complete your personal response.
- You may refer to your preparatory work during the supervised time, but the work must not be added to or amended once this time starts.
- The work produced in the supervised time may take any appropriate form.
- You must hand in your preparatory and supervised work at the end of each supervised session and at the conclusion of the 10 hours of supervised time.
- You must clearly identify work produced during the supervised time.
- The work submitted for this component can make use of digital and/or non-digital means, but must be produced unaided.
- The content should not be shared with others, either in hard copy or online.

### Information

- Your work will be marked out of 96.

### Advice

- You should discuss your ideas with your teacher before deciding on your starting point.
  - You should make sure that all appropriate materials and/or equipment which you might need are available before you start the supervised sessions.
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- You should **not** contact any artists mentioned in this paper.

Your work will be marked according to how well you have shown evidence of:

- Developing ideas through investigations, demonstrating critical understanding of sources.
  - Refining work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
  - Recording ideas, observations and insights relevant to your intentions as work progresses.
  - Presenting a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
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Choose **one** of the following starting points and produce a personal response.

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### **Texture**

Artists create or respond to texture in many ways. Jan van Eyck used fine brushwork to represent different textures and Manet painted figures and objects with textured brush marks. Reed pens enabled Vincent van Gogh to create a wide range of textures in his drawings. Incised marks suggest textural qualities in the relief prints of John Muafangejo. El Anatsui creates installations with recycled materials that look like fabric whilst Barbara Hepworth often contrasted rough and smooth textures in her sculptures. Aaron Siskind photographed textures such as peeling paint, whereas Maya Rochat creates unusual textures on her photographs by experimenting with mixed media before and after the printing process.

Explore appropriate sources and develop your personal response to **Texture**.

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### **Natural forms**

Karl Blossfeldt and Ernst Haeckel are well known for their detailed studies of seedpods, shells and sea creatures. Peter Randall-Page uses natural forms as the basis for abstraction in his sculptures and graphic works. Juan Sánchez Cotán and Kate Malone have been inspired by the forms of fruit and vegetables. David Kemp creates a variety of creatures and plants from recycled materials. Andy Goldsworthy uses leaves, twigs and other natural forms in his installations. The photographer Hiroshi Sugimoto has explored the way wild animals are exhibited in museum dioramas.

Consider appropriate sources and produce your own response to **Natural forms**.

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### Messages

Artists have often used their work to convey messages about society. Audrey Flack used objects in her painting 'Marilyn' to convey messages about mortality and life's luxuries. In his tapestries 'The Vanity of Small Differences', Grayson Perry comments on social relationships. Michal Rovner explores ideas such as displacement in her projections of animated figures moving across barren landscapes. Jenny Holzer uses text in her work, often projecting powerful messages about contemporary life onto buildings and other structures.

Investigate appropriate sources and produce your own response to **Messages**.

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### The elements

The elements can refer to the forces of nature and weather conditions. John Constable made extensive studies recording the changing moods of the weather. Wind, rain, snow and storms feature in prints by Japanese artists. Atkinson Grimshaw painted wet urban landscapes. Kurt Jackson and Len Tabner respond to the forces of nature in their seascape paintings. Don McCullin's photographs of the Somerset Levels capture atmospheric weather conditions. Deborah Westmancoat collects samples of water, hailstones, ice and snow, which she uses with oak gall ink to create unusual abstract work.

Investigate appropriate sources and produce your own response to **The elements**.

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### Working

The image of people working has inspired artists throughout history. Medieval manuscripts, sculptures and stained glass often depicted seasonal work, a theme used by Bruegel the Elder in his paintings. James Ravilious photographed farm workers in rural Devon. Industrial workers are depicted in the murals Diego Rivera produced at the Ford car factory in Detroit. Evelyn Dunbar and Laura Knight painted women workers of the 1940s. Humphrey Spender photographed mill workers in Bolton as part of the Mass Observation Project.

Research appropriate sources and create your own response to **Working**.

Turn over ►

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**My surroundings**

Artists have often responded to their surroundings. The painters of the Barbizon School based their work on their surroundings in the Forest of Fontainebleau. The Camden Town Group painted everyday scenes in London. George Shaw bases many of his paintings on the urban landscape in which he grew up. Photographer Ian Macdonald responds to the industrial landscape of his surroundings in the North East. Niki de Saint Phalle used her own garden as the setting for her sculptures.

Consider appropriate sources and produce your own response to **My surroundings**.

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**Spaces**

The theme **Spaces** can be interpreted in many ways. Refer to appropriate sources and develop your own interpretation of **Spaces**, or respond to **one** of the following:

- (a) spaces between figures or objects
- (b) spaces created using different kinds of perspective
- (c) 'Spaces': a commission for artists to produce site-specific work for a local public space.

**END OF QUESTIONS**

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