

GCSE ART AND DESIGN

(Fine Art)

Component 2 Externally set assignment

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 2018

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.

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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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.

Choose **one** of the following starting points and produce a personal response.

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1

Human figure

The human figure was a major feature in Egyptian and Etruscan wall paintings. European and Asian sacred buildings and African ritual sculptures often included representations of the human form. Twentieth century artists explored new ways to respond to the human figure. The Cubist painters and sculptors reconstructed the figure as seen from multiple viewpoints. Francis Bacon and Umberto Boccioni were inspired to create figures distorted by movement. Antony Gormley uses steel bars to create sculptures that suggest drawings of the figure in space.

Explore appropriate sources and develop a personal response to **Human figure**.

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Interiors

Artists have featured interiors in their work as the setting for stories, great events or domestic life. Vermeer painted household interiors and Hogarth used interiors as settings for moral stories. Laurie Simmons creates photographs of staged dolls' house interiors which explore ideas of gender stereotyping and Sarah Jones photographs domestic interiors to explore relationships. John Monks creates atmospheric paintings of interiors of neglected historical buildings. Heidi Bucher's work 'Skinnings' used gauze soaked in latex to make casts of interiors.

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

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In the news

Artists have sometimes produced work in response to events reported in the news. Géricault painted 'The Raft of the Medusa' in response to a national scandal about a shipwreck. 'July 28: Liberty Leading the People' painted by Delacroix, was inspired by the 1830 uprising in Paris. Picasso's 'Guernica' was a response to the bombing of a Basque town during the Spanish Civil War. Celebrities in the news inspired the paintings and prints of Pop artists Richard Hamilton and Andy Warhol. Jeremy Deller responds to more recent social and political news.

Investigate appropriate sources and produce your own response to:

EITHER (a) an event in the news

OR (b) a person in the news

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Materials

The exploration and use of unusual materials has become a feature of many artists' work. Alberto Burri often used cut or torn sacking on which he painted, collaged and stitched. Eva Hesse used materials such as rope, fibre-glass and latex to create groups of sculptures. Anselm Kiefer uses a variety of materials such as metals, thick layers of paint, earth, straw and dried flowers in his paintings and sculptures. Eva Jospin cuts and layers cardboard packaging into sculptures inspired by woods and forests.

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

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Light and dark

The contrast of light and dark has been used by artists such as Caravaggio and Rembrandt to create dramatic effects. The way light falls on the uneven surfaces of sculptures, as in Rodin's 'The Gates of Hell', can add to their expressive quality. Ben Nicholson carved white reliefs that rely on the play of light and shadow to reveal their form. Strong contrasts of light and dark are evident in the still life photographs of Edward Weston. Patrick Caulfield suggested patterns created by strong shadows in his later paintings and prints. Norman Ackroyd uses aquatint to create contrasts of light and dark in his etchings of dramatic landscapes.

Research relevant examples and make your own response to **Light and dark**.

Turn over ►

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Personal histories

Many artists use personal histories as the inspiration for their work. Paula Rego frequently creates paintings that refer to episodes in her childhood. Frida Kahlo's paintings often related to her life experiences. The images and memories of his early years in Belarus were a major inspiration for the work of Marc Chagall. The vivid colours found in India influenced the early sculptures of Anish Kapoor.

Consider appropriate sources and produce your own response to **Personal histories**.

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Connections

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

- (a) Connections with particular places explored by artists in their work.
- (b) Connections between colours or shapes in a composition.
- (c) 'Connections': a commission requiring artwork to be placed in the foyer of a new mobile phone company.

END OF QUESTIONS

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