

GCSE ART AND DESIGN

(Art, Craft and Design)

Component 2 Externally set assignment

To be issued to candidates on 2 January 2023 or as soon as possible after that date.

All teacher-assessed marks to be returned to AQA by 31 May 2023.

June 2023

Time allowed

A preparatory period followed by 10 hours of supervised time.

Materials

For this paper you must have:

- appropriate art, craft and design 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 but must show evidence of working in areas of study drawn from one or more of the endorsed titles.
- 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.
- You should make sure that any fragile or temporary work is photographed, in case of accidental damage.

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.
- 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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Objects

Many artists, craftspeople and designers use objects to inspire ideas and create their work. Joseph Cornell arranged found objects in his assemblages. In his advertising designs, Isidro Ferrer invents characters by assembling everyday objects. Paul Cézanne painted still life groups of domestic objects and Chema Madoz creates surreal photographic interpretations of everyday objects. Richard Dunbrack makes furniture and clocks from found objects.

Investigate appropriate sources and create your own work in response to **Objects**.

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Mark making

The process of mark making can be seen in the work of many artists, craftspeople and designers. Engraved marks were used as decorative features on ancient African pottery. Textile artist Helen Terry uses dye, mark making and stitch in her abstract landscapes and Henry Moore used descriptive mark making to record the form of sheep and their fleeces. Ian McKeever used gestural painted marks in his *Overpainted Photographs* series and Idris Khan explores mark making by overlaying multiple photographic images.

Research appropriate sources and produce your own work based on **Mark making**.

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3

Layers

Many artists, craftspeople and designers build their work in layers. Inspired by the music of John Cage, Gerhard Richter made a series of layered abstract paintings called *Cage (1) – (6)*. Ealish Wilson creates multi-layered textiles using digital and traditional textile techniques and Lia Cook combines weaving with layers of photography, painting, video and digital technology. Maud Vantours fabricates colourful layered paper artefacts and the interior designs of Richard Hutten include the *Layers Cloud Chair*.

Research relevant examples and develop a personal response to **Layers**.

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4

Land, sea and sky

Land, sea and sky have inspired many artists, craftspeople and designers. The sculptural furnishings of Eduard Locota combine elements of land, sea and sky. In his photographic series *The World's Edge*, Thomas Joshua Cooper documents remote land, sea and sky locations. The ceramics of Mary O'Malley are encrusted with marine life forms and Vanessa Barragão creates textile sculptures inspired by deep sea coral beds. John Constable made numerous paintings of clouded skies seen over the English landscape.

Explore relevant sources and make your own work inspired by **Land, sea and sky**.

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5

Our world

Many artists, craftspeople and designers have created artwork inspired by our personal, regional, national or global world. Ancient Mayans painted and engraved ceramics with stories about their world. Graphic designer Sara Fanelli created a book called *Dear Diary* illustrating fictional events from a child's world. Robert Rauschenberg used mixed media to document the popular culture of the time and Kirsty Whitlock communicates messages about global social issues and consumerism through her textile art. Doug Aitken creates video installations that explore our changing world.

Investigate appropriate sources and create your own work in response to **Our world**.

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6

Recycle, reuse, reinvent

Recycling, reusing and reinventing is a recurring feature in the practice of many artists, craftspeople and designers. Fashion designer Marina DeBris creates garments by recycling rubbish washed up on beaches and Sally Mankus combines photography with recycled domestic materials. Ruho Design reuses and reinvents household furnishings and sculptor El Anatsui recycles everyday materials into large installations. Ines Seidel recycles and reinvents cultural waste into altered books and fibre art.

Research relevant examples and produce your own work based on **Recycle, reuse, reinvent**.

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Aged

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

- (a) how the appearance of a person ages over time
- (b) natural or manufactured surfaces that have aged with time
- (c) 'Aged Community': a charity supporting care for the elderly requires promotional material, in any media, to raise public awareness of its work.

END OF QUESTIONS

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