



General Certificate of Secondary Education
June 2014

Art and Design (Short Course)

42112

Unit 2 Externally Set Task

All teacher-assessed marks to be returned to AQA by 31 May 2014.

For this paper you must have:

- appropriate art and design materials.

Time allowed

- 10 hours

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, investigate and develop your ideas. Your work during this period could be in sketchbooks, journals, design sheets, studies or any other appropriate form of preparation.
- You are allowed ten hours to produce your personal response outcome(s).
- The work submitted for this examination must be your own unaided work.
- You must hand in your personal response outcome(s) and the preparatory work at the end of the examination.

Information

- Your work will be marked out of 80.
- All your work, including the work done during the preparatory period, will be marked.

Advice

- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that any materials or equipment which you might need are available before you start the examination sessions.
- You may take all your preparatory work into the examination sessions.
- You should, when developing your personal response, make appropriate connections with other sources such as the work of artists, craftspeople, designers and/or photographers.
- You may work on further supporting studies until you have completed your personal response outcome(s).
- You may use any appropriate medium, method(s) and materials, unless the question states otherwise.
- You may use any appropriate art, craft or design based approach when responding to your chosen question.

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

- developing ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding
- refining ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes
- recording ideas, observations and insights relevant to your intentions in visual and/or other forms
- presenting a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

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

1 Openings

Many artists, craftspeople and designers are fascinated by openings and the viewpoints these provide. Charles Hardaker and Edward Hopper have made paintings looking into and out from rooms. Henk Van Rensbergen takes photographs peering through openings into bleak, deserted spaces. Andy Goldsworthy created openings in many of his site-specific sculptures and Barbara Hepworth created pierced, organic forms.

Study appropriate sources and produce your own work inspired by **Openings**.

2 Disguise

Masks, elaborate make-up and costume are used in traditional Japanese Kabuki theatre and by the Kathakali dancers of India to transform and disguise a performer's appearance, character and gender. Fashion designer Guo Pei creates fantastic sculptural costumes that dramatically change the appearance and identity of the wearer. Cavan Huang arranges and layers letterforms to disguise the message of the text.

Research appropriate sources and create your own work in response to **Disguise**.

3 Atmospheres

Colour, light, shape, sound and texture are often combined to interpret or create atmospheres. Claude Monet and JMW Turner made work in response to specific atmospheric conditions. Mark Rothko created abstract paintings with a defined atmosphere or mood. Brian Eno has created atmospheric soundscapes for art installation works. Dancer and choreographer Merce Cunningham collaborated with mixed-media artist Daniel Arsham who created dramatically lit, atmospheric, sculptural stage sets.

Research appropriate sources and create your own work in response to **Atmospheres**.

4 Edges

Edges can be used to outline shapes, to separate colours and textures and to define forms. Halima Cassell makes ceramic vessels with clearly defined edges inspired by elements in African art and Islamic architecture. Sculptor Richard Deacon exploits the qualities of edges in his twisting abstract constructions. Fashion and textiles designer Emma Lundgren creates colourfully edged, multi-layered fashion garments.

Investigate relevant sources and create your own work in response to:

EITHER (a) on the edge

OR (b) edge to edge.

5 Arrangements

Many artists, craftspeople and designers create specific effects through the arrangement of line, shape, form, colour and texture. Peter Clark recycles and arranges paper and textiles into collaged garments and three-dimensional creatures. Tony Cragg's early installations incorporated discarded household materials arranged by colour. Ben Gest arranges and records interior domestic scenes in his photographs. Giorgio Morandi painted still-life arrangements of simple objects such as vases, bottles and bowls.

Research appropriate sources and create your own work in response to **one** of the following:

(a) still life

(b) a domestic scene

(c) assemblage.

6 Texture

The appearance and tactile nature of surfaces sometimes inspires artists, designers and craftspeople. Frank Auerbach develops urban landscapes and portraits in dense layers of paint, creating textured surfaces. The work of ceramicist Anne Goldman is inspired by the surfaces of rocks in the desert canyons of California. Amarjeet Nandhra combines print, mixed media and stitch as she explores the textures seen in deteriorating surfaces. Clay Ketter has used painting, mixed media and photography to explore textured surfaces.

Investigate appropriate sources and produce your own work in response to **Texture**.

7 Fragments

You should make connections with appropriate sources when developing your personal response to **one** of the following suggestions.

(a) Develop your own interpretation of the starting point **Fragments**.

(b) You could create promotional material for a museum or gallery exhibition called **Fragments**.

(c) You might be inspired by a fragment of a song or an overheard conversation.

END OF QUESTIONS

There are no questions printed on this page