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# GCSE ART AND DESIGN

(Three-Dimensional Design)

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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.

Specimen 2018

## **Time allowed**

A preparatory period followed by 10 hours of supervised time

## **Materials**

For this paper you must have:

- appropriate three-dimensional 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.
- 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.

## 1 Landscape

Many artists, craftspeople and designers have been influenced by rural, urban and industrial landscapes. Jen Cunningham creates bespoke jewellery based on shapes and textures seen in the landscape. Jenny Ford uses silks, velvets and wire to create abstract sculptural forms, some of which are displayed in the landscape. Gertrude Jekyll created garden landscapes based upon her paintings of plants. Theatre set designers such as Mike Britton and Peter Miller create rural and industrial settings for plays, whilst Lez Brotherston's sets sometimes take the form of urban or cityscapes.

Research relevant sources and create your own response to a rural, urban or industrial landscape known to you.

## 2 Architectural Tiles

Many artists, designers and craftspeople have used tiles to cover vertical and horizontal surfaces for both practical and decorative purposes. Medieval craftsmen inlaid slip into pressed clay to produce encaustic tiles. In the Middle Ages, Islamic designers produced intricate tessellated tiles with lustre decoration for mosques and palaces. During the Victorian period, the Minton tile factory designed and mass produced a variety of different tiles. Companies such as Johnsons Tiles, Ann Sacks and H & E Smith produce contemporary designs for today's market.

Research appropriate sources and create your own response to **Architectural Tiles**.

## 3 Identity

Artists, designers and craftspeople often create masks and body adornment to conceal a wearer's identity or provide them with a different one. Greek and Roman actors sometimes wore carved masks to portray heroes and villains in their performances. The island people of New Guinea create masks from carved wood embellished with textiles and hair that represent the identity of their dead ancestors. Mexican wrestlers create new identities for themselves by wearing colourful masks made from leather. Milliners Lara Jensen and Philip Treacy have created decorative face masks to enhance the identity of their clients.

Research appropriate sources and create your own response to work that masks the wearer's identity.

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#### 4 **Decorative Frames**

Many artists, craftspeople and designers have been inspired to design and make decorative frames in a wide range of materials, shapes and sizes. In the fifteenth century, Italian carvers produced gilded wooden frames for altarpieces. Eighteenth-century mirror frames were made of decorative metal, wood and plaster. Contemporary frames are often created using a wide variety of materials including plastic, glass, card, paper, fabric and found materials.

Research appropriate examples and design and make your own decorative frame.

#### 5 **Mechanical Objects**

Mechanical objects have provided a source of inspiration for some artists, craftspeople and designers. Pablo Picasso incorporated found mechanical objects in some of his sculptures of animals. Ptolemy Elrington creates animal sculptures from discarded objects such as shopping trolleys and car hubcaps, whilst Deborah Butterfield creates skeletal horses from found materials such as scrap metal. 'Tea Pot Tower' by Michael McMillen appears to blur the boundaries between functional and non-functional; whilst Steve Gerberich created fantasy sculptures from a variety of found mechanical objects.

Research relevant sources and create your own three-dimensional work inspired by **Mechanical Objects**.

#### 6 **Colour**

Many artists, craftspeople and designers use different techniques and processes to put colour on to their work. John Pollex uses coloured slips beneath glazes to decorate his ceramics, whilst Kate Malone uses controlled firings to embellish her work with colourful crystal glazes. Dale Chihuly fuses powdered colour into molten glass to create his colourful sculptural forms. Jon Buck treats the surface of his bronze cast figures with layers of chemical solutions to create coloured patination.

Research appropriate sources and create your own colourful three-dimensional work.

#### 7 **Changes**

The theme **Changes** can be interpreted in many ways. Make connections with sources to develop your own interpretation of **Changes**, or to respond to **one** of the following:

- (a) Changes that take place in clay and metal when subjected to heat.
- (b) Changes that occur in the lifecycle of living creatures.
- (c) 'Changing Seasons': a commission requiring a piece of work to go in a local arboretum's visitor centre to accompany an exhibition exploring the seasonal changes in the appearance of trees.

**END OF QUESTIONS**

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