



GCSE ART AND DESIGN ART, CRAFT AND DESIGN

Component 2 Externally set assignment
2025

To be issued to candidates on 2 January 2025 or as soon as possible after that date.

All teacher-assessed marks to be returned to AQA by 31 May 2025.

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.

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

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Flora and fauna

Many artists, craftspeople and designers have been inspired by flora and fauna. Post-Impressionist painter Henri Rousseau created tropical landscapes filled with exotic plants and animals. Althea McNish produced textile prints inspired by the colourful flora of the Caribbean and Ellen Jewett makes sculptures which combine features of animals and plants. Anna Atkins used the cyanotype process when she published the first photographic book of plant life and Ave Design produced branding for the WWF UK in their Promises for the Planet campaign.

Explore relevant sources and produce your own response to **Flora and fauna**.

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Rough and smooth

Rough and smooth surfaces have inspired many artists, craftspeople and designers. In his abstract series *Mysteries*, John Hoyland made paintings that combined smooth, flat areas of colour with dense layers of rough, textured paint. Aaron Siskind took close-up photographs of rough and smooth surfaces to create abstract compositions and Jeffrey Conley's landscape photography records contrasting surfaces in nature. Olivia Walker makes ceramic vessels that combine elements of rough and smooth surfaces inspired by natural forms and Samuel Nnorom creates textured textile relief sculptures with smooth details.

Investigate appropriate sources and develop your own response to **Rough and smooth**.

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Narrative

Many artists, craftspeople and designers have created artwork that tells a story. Inspired by the paintings of Marc Chagall, Élise Mansot illustrated a children's book called *Journey on a Cloud*. Kathputli puppet shows from Rajasthan portray traditional folk tales, and the Egyptian Tomb of Nebamun was decorated with narrative illustrations of the afterlife. Linda Colsh creates narrative textiles about human displacement and Gordon Parks' photojournalism tells the story of the civil rights movement in the United States.

Research relevant examples and produce your own work in response to **Narrative**.

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Angles

Looking at subjects from different angles has interested many artists, craftspeople and designers. Georges Braque created angular Cubist paintings and Kwadwo A. Asiedu combines different angular viewpoints in his landscape paintings. Halima Cassell makes use of sharp cornered edges and dramatic angles in her ceramic sculptures. Bauhaus designers utilised clean lines and angles in their furniture, graphic artworks and textile designs. Horst Hamann used angled viewpoints in his architectural photography.

Investigate appropriate sources and create your own personal response to **Angles**.

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Human being

Many artists, craftspeople and designers have created artwork inspired by their observations of human life. In his *Human Kind* series, Benjamin Shine folds and pleats tulle net to construct portraits of health workers and express their strength, courage and kindness. Lucy Jones is known for her highly personal, self-portrait paintings and photojournalist Aida Muluneh documented human suffering in her *The Road of Glory* series. Lulama Wolf explores the human condition through expressive painting and Universal Everything made a digital video installation called *Lifeforms* that explores human appearance and movement.

Research relevant examples and produce your own work in response to **Human being**.

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Remnants

Many artists, craftspeople and designers have made artwork inspired by remnants of the past. Sharon Barnes creates mixed-media work based on seasonal change and remnants of family history. Giacomo Sferlazzo's small museum documents the remnants left by African migrants on their journeys. Greg Sand's *Remnants* series reassembles portrait photographs of past lives and Billie Zangewa uses fabric remnants and offcuts to create stitched collages of everyday life. Yeesoonyung creates sculptures from the remnants of discarded ceramics in her *Translated Vase* series.

Explore relevant sources and create your own work in response to **Remnants**.

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Landmarks

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

- (a) using any media, create artwork based on a well-known landmark
- (b) produce a sculptural design for a new landmark in your home town
- (c) 'Landmarks': a regional tourist information centre requires promotional material, in any media, to raise awareness of local landmarks.

END OF QUESTIONS

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