



Rewarding Learning
ADVANCED (A2)
General Certificate of Education
2019

Art and Design

Assessment Unit A2 2
assessing
Thematic Outcome

[AAR21]

Available online from August 2018 for Unit A2 1:
Personal and Critical Investigation

COMMENCING 1 FEBRUARY 2019



AAR21

INFORMATION FOR CANDIDATES

This work should be completed approximately one week before the submission of marks to CCEA.

The total mark for this paper is **60**.

Candidates are advised to read the whole paper before starting any work.

Guidance on supervision, support and authenticity is available on request or can be downloaded from the CCEA website www.ccea.org.uk

PREPARATORY WORK

You are required to produce preparatory work to support your Thematic Outcome. There are no constraints on when or where the preparatory work can be undertaken.

All preparatory work must be authenticated by your teacher.

FINAL RESPONSE

The examination period for the Thematic Outcome begins on February 1st in the year of examination. The final response must be completed within the centre and may be started at any time during the examination period. It must be authenticated by your teacher. The centre will allocate 15 hours invigilated time to oversee the final completion of the work. The preparatory work and outcome should be presented to your teacher for assessment and subsequent moderation by a CCEA moderator.

Instructions to candidates

A2 2, The Thematic Outcome, is an externally set stimulus paper which will provide suggested starting points arising from a set theme issued by CCEA at the beginning of the A2 course.

The theme can be addressed through any of the following GCE Art and Design specialisms:

- Art, Craft and Design – Combined Studies;
- Photography and Lens-Based Media;
- Three-Dimensional Design; or
- Textiles.

Assessment Criteria

The following assessment objectives will be used when marking your work:

- AO1 Knowledge and Understanding:** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- AO2 Creative process:** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
- AO3 Skills:** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
- AO4 Outcome:** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The percentage allocation of marks for this unit is as follows:

- AO1 13.3% [8 marks]
- AO2 13.3% [8 marks]
- AO3 13.3% [8 marks]
- AO4 60% [36 marks]

You should read through the whole paper.

You are advised to begin exploring ideas for this theme during Unit 1, the Personal and Critical Investigation, so that you will be able to draw on your experimental work and development in Unit 1 to produce an outcome during Unit 2, the Thematic Outcome.

You may be inspired by the ideas, artists, craftspeople and designers from across the whole paper, but you are expected to explore ideas and produce work predominantly in media and disciplines relating to your chosen specialism. In Art, Craft and Design – Combined Studies this includes all disciplines.

Your teacher will give you exact instructions on the completion and assessment of your preparatory work and the arrangements made for your controlled test sessions.

Preparatory Studies

You must present your Statement of Intent, preparatory work, final outcome(s), and written evaluation for assessment. Your preparatory work must support the production of the final outcome and can take the form of a workbook, sketchbooks, loose sheets or any other appropriate traditional or digital medium in two or three dimensions. It should be presented with the outcome to fulfil all of the assessment criteria listed.

All work presented for this examination must be your own.

Guidance

You should:

- Produce a Statement of Intent, of no more than 300 words, outlining how you intend to develop ideas towards an outcome. This should not restrict your creative process and your intentions can change as your work progresses. You can reflect this in your evaluation.
- Develop and present your preparatory work. This may include drawings, paintings, collages, photography, design pages, samples, maquettes or prototypes relevant to your specialism, in traditional or digital media.
- Demonstrate an understanding of the formal elements and design principles of art, craft and design.
- Bring together and make connections between areas of knowledge and skills that you have explored throughout the course.
- Demonstrate awareness of functions, audience, consumers and real world contexts.
- Demonstrate contextual understanding of the work of other practitioners and of your chosen specialism.
- Select appropriate media, materials or techniques suited to the production of your outcome.
- Modify and refine your ideas as they progress.
- Plan and prepare for the production of the final outcome suited to the time available.
- Produce an outcome that reflects your intentions.
- Present your completed preparatory work and outcome in an appropriate manner.
- Complete a short written evaluation of your Thematic Outcome. (Maximum 300 words)
- Make this work available for marking and moderation when instructed to do so by your centre.

THEME: Expression

Expression is fundamental to the creation of many areas of art, craft and design. This can be the expressive use of media or visual elements, the expression of feelings or emotion, or the expression of a practitioner's ideas or beliefs. One definition of art is '*the expression or application of human creative skill and imagination*'. Cultures express their shared identity through their art, craft and design. The visual arts can express support for, or opposition to, contemporary ideas and politics.

Definitions of expression include:

- *The action of making known one's thoughts, feelings, beliefs or opinions*
- *The conveying of feeling in a work of art*
- *A word or phrase used to convey an idea*
- *Something that expresses or communicates*
- *A look on someone's face that conveys a particular emotion*

Art, Craft and Design – Combined Studies

The visual elements of art and design can express or provoke meaning, emotion, ideas and narrative. The arrangement or scale of elements within a composition can express ideas about status and power. Different types of line can create emotions or feelings depending on the weight, direction, rhythm and energy. Colour, or lack of colour, can affect the viewer, creating a sense of harmony or disquiet. The use of chiaroscuro can create dramatic effects. Linear perspective can be used to lead the eye to the most important part of a composition. Multimedia work can manipulate the viewer's response by combining visuals and sound.

Expressionist artists distorted colour and form in their work to represent their personal feelings, rather than represent visual reality. The work of the **German Expressionist** printmaker **Ludwig Kirchner** and the painter **Oskar Kokoschka** are typical of this movement. Architect **Erich Mendelson** used new and distorted forms, rather than historical styles, to evoke inner feelings and emotions. Filmmaker **Robert Wiene** (*The Cabinet of Dr. Caligari*) moved away from realism, using exaggerated angles and atmospheric, high-contrast lighting to express the dark themes of **Expressionist Cinema**. The **Fauves** created lively compositions using brilliant, unnatural colours, simplified forms and loose brush strokes.

Abstract Expressionists created art that was non-representational but also expressive or emotional. They were influenced by **Surrealism** and the relationship between subconscious and conscious expression. '**Action Painters**' such as **Willem de Kooning** used large brushes to create gestural marks while **Jackson Pollock** poured paint energetically onto canvases placed on the floor. **Mark Rothko's** paintings for the **Rothko Chapel** used large areas of harmonious colour to provoke a feeling of contemplation in the viewer.

Pablo Picasso's use of black, white and grey in his *Guernica* mural heightens the drama of his painting of the bombing of this small Spanish town during The Spanish Civil War. **Käthe Kollwitz's** monochrome prints and drawings are known for the emotional power of their representation of suffering. **F.E. McWilliam's** *Women of Belfast* or *Bomb Blast* sculptures capture figures flung by force through the air. **Tim Shaw's** dynamic, distorted sculptures, such as *Man on Fire* evoke the horror of war and terrorism in different parts of the world, including his childhood in Belfast. *Poppies: Weeping Window* by **Paul Cummins** and **Tom Piper** forms part of the UK's arts programme for the WW1 centenary. The blood-like red of the installation of a sea of ceramic poppies symbolises the enormous loss of life.

Historically, painting was a visual expression of religious texts for those who could not read. In **Renaissance** painting and sculpture, a **Pietà** expresses the grief of the Virgin Mary, cradling the dead Christ. **Islamic Art** expresses the spiritual, rather than physical qualities of objects, through calligraphic text and symbolic pattern. **Le Corbusier** contrasted white walls with small, hand-painted windows of plain and coloured glass in his **Notre Dame du Haut Chapel**. The effect of light entering the chapel was intended to create a meditative atmosphere. **Gothic Architecture** is an expression of Christian faith, the pointed arches directing the eye towards Heaven and the stained glass inspiring the congregation to worship.

The theme of *Mother and Child* endures throughout the history of art. **Henry Moore** expressed the intimacy of this relationship in both two and three dimensions. His compositions were often cropped so that the focus is on the child held within its mother's arms. **Louise Bourgeois's** monumental *Maman* sculpture towers protectively above the viewer, its egg sac suspended beneath its body. The sculpture is seen as a symbolic tribute to motherhood.

Artists use symbolism in their work to express feelings, ideas or emotions. **Frida Kahlo's** autobiographical self-portraits expressed the physical pain she suffered throughout her life. **Gemma Anderson's** etchings of psychiatrists and their patients express their inner lives and feelings. **Maggi Hambling's** expressive use of dynamic line, colour and symbolism in her self-portraits reflects her personality and provides a narrative of her life. **Nikki de Saint Phalle's** large-scale sculptures of animals and people express fun and humour through their use of vibrant colour and exaggerated form.

Clothing has long been an expression of status and gender rôles. **Yohji Yamamoto** challenged fashion's traditional ideas of femininity, creating forms that disguise or work against the female form. The representation of the nude in art expresses changing ideals of the male and female form over time.

A portrait such as **Jacques-Louis David's** painting, *Napoleon Crossing the Alps*, traditionally expresses the importance of the subject through composition, scale, setting and symbolism. Often, the portrayal of the subject's status was more important than the creation of an accurate likeness.

Graphic art can be used to support or oppose political and social issues. **John Heartfield's** political art expressed his opposition to Nazism and Fascism. **Expressive typography** is a form of art where text is used to create images or convey meaning. Hebrew Bible manuscripts used **micrography** – where text is used to create images through the use of implied line. **Meg Hitchcock's** text drawings use words from the religious texts of one belief system to express the ideas or beliefs of another. **Cy Twombly** uses expressive, gestural marks based on handwriting and literature in his paintings. **Kinetic Typography** expresses ideas using video animation that combines movement and text. Animated text is often used in film title sequences to create anticipation and reflect the atmosphere of the film to follow. **Annie Atkins'** graphic designs for films such as *The Grand Budapest Hotel* evoke a sense of time and place.

Photography and Lens-Based Media

Some photographers have experimented with technical processes to create expressive effects. **Robert Demachy** manipulated his photographs using techniques such as gum bichromate process, oil transfer and scratching the gelatine to create painterly effects. **Naitō Masatoshi** is known for his expressive use of flash photography, often focusing on folk religions and traditions. **Michael Kenna's** atmospheric black and white landscape photographs are taken at dawn or dusk, using long exposures of up to 10 hours.

While photography can capture a single moment in time, it can also be used to create a false narrative. **Hannah Starkey's** cinematic portraits of women use actors to recreate scenes from everyday life. **James Welling** created imaginary landscapes in his *War* series, which he then destroyed and photographed in virtual space. His *Glass House* series portrays landscapes with expressive colour reminiscent of **Fauvist** paintings. He experiments with digital and traditional photographic processes combined with computer modelling and film.

Many photographers use their work to explore issues of cultural identity. **William Kentridge's** moving, hand-drawn animated films express political and social themes from his South African upbringing. **Yong Soon Min's** work is an expression of her interest in issues of representation and cultural identity. **Martin Parr's** humorous photographs show the idiosyncrasies of different cultural characteristics.

Pulitzer Prize-winning photojournalist **Nick Ut's** iconic *The Terror of War* photograph expresses the horror of the Vietnam War, and is considered to be one of the defining images of that conflict. **Robert Capa's** photographs of the Normandy Beach landings were taken as he advanced alongside the soldiers. The blurred images express a strong narrative, conveying the terror and chaos of the scene. **Sally Mann's** *Battlefields* series was created using the wet-collodion process, resulting in haunting, atmospheric images of empty landscapes that cause viewers to reflect on those who died in battle.

Photography can convey ideas about environmental issues in a rapidly changing world. **Di Liu's** photo manipulations express the conflict between man and nature with the growth of cities in China. **Anna Beeke's** *Sylvania* series expresses her interest in the preservation of our environment through haunting photographs of forests. **Naoya Hatakeyama's** work expresses his interest in the tension between human culture and nature. His *Slow Glass* series of scenes is photographed through drops of water on a glass plate creating painterly, atmospheric effects.

Three Dimensional Design

Louis Sullivan's mantra that "*form [ever] follows function*" is based on the idea that the form of a building or object should express its intended function or purpose. **Eero Saarinen's** design for the **TWA Terminal** at JFK airport in New York, expresses the form of a bird in flight while **Steyn Studio's** design for the **Bosjes Chapel** echoes the forms of the surrounding mountains. **Titanic Belfast** reflects the city's history of shipbuilding. Its design expresses the shape of ships' prows. **Philippe Starck's Juicy Salif** lemon squeezer expresses its function through its visual form. Potter **Eddie Curtis's Nagano Mountain** series reflects the forms, colour and textures of the landscape he experienced in this part of Japan.

Ron Arad's stackable **Zigo Chair** expresses the form of a seated person. **Lydia Hirte's** dynamic, sculptural jewellery collection, **One Week in May**, expresses the forms created by different movements of her hands. **Selen Özus's** creates expressive jewellery based on her observations of the human form. Her work often looks like drawings in wire contrasted with areas of solid colour, creating simplified facial expressions.

Gerrit Rietveld used colour to express the structural form and construction of his **Red-Blue Chair**. The ends of the black supporting structure are highlighted with yellow and the planes of the back and seat are red and blue respectively. **Renzo Piano** and **Richard Rogers** used colour to express the function of different parts of the **Centre Georges Pompidou** – blue for circulating air, yellow for circulating electricity, green for circulating water and red for circulating people.

Streamline Moderne industrial designers of the 1930s created aerodynamic forms that visually expressed speed and motion. The style emerged in the late 1930s in architecture and design. In architecture, there were visual references to ocean liners, with curved forms and long, horizontal lines. **Norman Bel Geddes** and **Raymond Loewy** are renowned for their streamlining designs for cars, buses and trains that expressed modernity with their curved forms, and clean lines.

Modern racing cyclists wear streamlined helmets to reduce resistance and allow air to travel more easily over the wearer. The design of Japanese bullet trains is inspired by the streamlined shape of a kingfisher bill and visually expresses speed and forward movement.

Bernard Leach and **Shoji Hamada**, who formed **The Leach Pottery**, expressed the different cultural traditions of Japan, Korea, China and Western Europe. **Konstantin Kofta's SS16** collection of leather backpacks expresses the form of carved architectural details.

Alessandro Mendini's designs for **Alessi** such as his **Anna G Zamak** corkscrew express a sense of humour, combining the human form with functional objects. **Ann-Marie Robinson** is known for her highly expressive use of colour and decoration in her quirky, hand-built ceramic forms.

Textiles

Textile artists express ideas about gender, identity or society. **Caren Garfen's** work expresses her ideas about women's issues in the 21st century, often inspired by the difference in the lives of women in the past and now. **Yoon Ji Seon's** self portraits challenge traditional ideas of beauty, with exaggerated or distorted facial expressions. The quilt, often seen as a traditional female craft, has also been used as a form of political protest.

Jane Théau's work is an expression of her concerns about injustice, political and economic issues and climate change. **Alice Kettle's** *The Sea* is a narrative on the refugee crisis. This monumental work is based on stories told by refugees and asylum seekers in the UK, the stitches standing out against a canvas background with colour used in a painterly, expressive way.

Tapestries such as the medieval *The Lady with the Unicorn* use symbolism to express spiritual ideas. **Grayson Perry's** tapestries focus on his observations of class in contemporary Britain. **Gerhard Richter's** abstract tapestries based on his paintings, use colour and texture in a gestural way that suggests the scraped application of paint. Tapestries such as the *Bayeux Tapestry* are a visual record of historical events. The *Game of Thrones Tapestry* replicates this style in its telling of a fictional narrative.

Textiles are often a visual expression of different cultures. The patterns of **African** or **Peruvian textiles** are instantly identifiable. **Bella May Leonard's** sculptural embroideries express her fascination with folk textiles from different countries. **Maria Grazia Chiuri** and **Pierpaolo Piccioli's** designs for **Valentino's SS16** show were inspired by African tribal culture. **Jacky Puzey's** work is inspired by her experiences of living in diverse cultures and communities. **Wai-Yuk Kennedy's** work combines influences as diverse as Chinese stories and the Cornish landscape.

Fashion has long expressed status, role and cultural background. It is also a form of self-expression, reflecting youth culture and expressing common beliefs, attitudes or tastes. **Katharine Hamnett** and **Vivienne Westwood** have used fashion to express political beliefs throughout their careers. Street styles such as **Punk** have influenced designers such as **Karl Lagerfeld**, **Vivienne Westwood** and **Jean-Paul Gaultier**.

Nadia-Anne Ricketts' Beatwoven textiles label expresses the beats and sounds of music in woven, geometric patterns, using coded audio technology.

Carole Waller's Art to Wear combines gestural painting with screen-printing. **Ffion Lewis** uses textural mark-making through print and stitch to convey the features of coastal spaces in her large sculptural textile pieces. **Sonia Delaunay's** work in textiles and fashion was influenced by Fauvist colour expressing the interest in form, colour and rhythm also seen in her abstract painting.

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