



# A-level

# ART AND DESIGN

# FINE ART

## Component 2 Externally set assignment

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To be issued to candidates on 1 February 2017 or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May 2017.

### Time allowed:

- 15 hours

### Materials

For this paper you must have:

- appropriate art materials.

### Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** question.
- As soon as the first period of supervised time starts you must stop work on your preparatory work. You may refer to it in the supervised time but it must not be added to or amended.
- You must show evidence of personal work relating to your chosen question.
- You must show evidence of research and of investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. Sketchbooks, workbooks and/or journals may be included.
- Practical responses to the work of other artists, designers, craftspeople and photographers must show development in a **personal** way.
- The work submitted for this unit must be produced **unaided**.
- You must **not** produce work for this component after the 15 hours of supervised time.

### Information

- The maximum mark for this paper is 96.
- This paper assesses your understanding of the relationship between different aspects of Art and Design (Fine art).
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidental damage.

### Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
- You may use any appropriate fine art media, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The questions below should be seen as starting points for personal investigations in which you make reference to appropriate critical and contextual material.

Choose **one** of the following questions.

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**1 Fruit and vegetables**

Fruit and vegetables have provided a rich source of inspiration for artists. Examples can be seen in the decorative ceramics of Kate Malone, in the colourful paintings of Janet Fish, in the early still-life paintings of Vincent van Gogh and in the elaborate carvings of Grinling Gibbons. Investigate appropriate examples and produce a personal response.

**[96 marks]**

**2 Rural landscape**

The rural landscape is central to the prints of Samuel Palmer, to the colourful pastels of David Blackburn and to the photography and land art of Robert Smithson. It has enabled them to explore physical space, illusion and spirituality. Develop your own work, making reference to appropriate examples.

**[96 marks]**

**3 Isolation**

Isolation has been a recurring issue in twentieth-century art. It has been a feature of the solitary sculptures of Alberto Giacometti, of the melancholic figure paintings of Edvard Munch and of the triptychs of Francis Bacon. Produce work in response to this theme, making reference to appropriate work by others.

**[96 marks]**

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**4 Domestic interiors**

Domestic interiors have been represented very differently at particular times. Jan Vermeer explored the use of light whereas Edgar Degas captured intimate moments. John Bratby focused on the mundane and Edward Kienholz developed the lonely aspects of interiors in his installations. Develop a personal response, making reference to appropriate examples.

[96 marks]

**5 Folded**

The way fabrics and other materials have been folded, crumpled and creased has formed aspects of the work of artists such as Diego Velázquez, Alison Watts and Wouter Dam. They have used a variety of materials, ranging from paint to clay, which has resulted in different types of work being produced. Research appropriate examples and develop your own response.

[96 marks]

**6 Technological change**

Technological change has been a central feature in the work of many artists. Examples can be seen in Edward Burtynsky's documentary photography of the Chittagong ship-breaking yards. Theo Jansen has created mechanical walking sculptures. Christopher R W Nevinson produced industrial prints. Consider appropriate examples and develop a personal response.

[96 marks]

**7 Festivals**

Colour, mythological creatures and decoration are key elements in festivals such as the Hindu Holi Festival of Colours, the Chinese New Year and the Notting Hill Carnival. Develop your own response in two or three dimensions, making reference to appropriate festivals and the work of others.

[96 marks]

**8 Suspended**

Suspended objects and shapes have featured in the work of artists. Juan Sánchez Cotán included hanging fruit and vegetables in his paintings. Alexander Calder created mobiles that moved in the air. Rebecca Horn suspended a piano from the ceiling. Research appropriate examples and develop a personal response in two or three dimensions.

[96 marks]

**END OF QUESTIONS**

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**There are no questions printed on this page**

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