



AS

ART AND DESIGN

FINE ART (7242/X)

Component 2 Externally set assignment

June 2017

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

- 10 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.
- The work produced in the supervised time may take any appropriate form.
- 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 component must be produced **unaided**.
- You must **not** produce work for this component after the 10 hours of supervised time.

Information

- The maximum mark for this paper is 96.
- 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.
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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.

01 Buildings

Many artists have explored the interior or exterior of buildings in their work. Examples can be seen in David Hopper's paintings of London tower blocks, in the watercolours of Thomas Girtin, in the church interiors of Daniël de Bleeck and in the installations of Richard Wilson. Make reference to appropriate contextual material and produce your own work. **[96 marks]**

02 Mayan Art

Mayan art used stylised imagery, symbols and hieroglyphs for recording historical events, telling stories and as decoration. Examples can be seen in their bold ceramics, murals, architecture, codices and stone carving. Research appropriate examples and develop your own response in two or three dimensions. **[96 marks]**

03 Animals

Animals have provided a rich source of inspiration for artists. Examples can be seen in the cave paintings of Lascaux, in the carvings and prints of the Inuit Peoples of the North Pacific coast, in the drawings and sculptures of Nicola Hicks and in the photographs of Beth Wold. Consider appropriate examples and develop a personal response. **[96 marks]**

04 Colour

Yellow had a special significance for Vincent van Gogh and was a prominent colour in many of his paintings. Pablo Picasso produced monochromatic paintings based on blues or pinks. Many sculptures produced by Anthony Caro were painted red, yellow or orange. Develop your own response to colour, making reference to appropriate work by others. **[96 marks]**

05 Relief

When exploring imagery and space many artists have worked in relief. Examples can be seen in figurative castings by Lorenzo Ghiberti, in some colourful paintings by Frank Stella, in the geometric forms in the work of Ben Nicholson, and in the welded structures of Lee Bontecou. Investigate different approaches and appropriate work by others and produce a personal response. **[96 marks]**

END OF QUESTIONS