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# AS

## ART AND DESIGN

### Fine Art (7242/X)

#### Component 2 Externally set assignment

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

#### 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.

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### **1 Layers**

There are many examples of artists exploring the creative possibilities of layers in their work. This might be interpreted in a physical sense with one layer peeling away to reveal another or as complex work with different layers of meaning. Examples can be seen in the work of Alberto Burri, Ben Nicholson and Damien Hirst. Research appropriate work and develop your own response. **[96 marks]**

### **2 Skulls**

Skulls have featured in the work of many artists and they have a particular significance in certain cultural events. They provide opportunities to study form and structure but can also convey ideas about mortality. Pieter Claesz, Paul Cézanne and Georgia O'Keeffe have responded to this theme in different ways. Investigate appropriate examples and produce your own work. **[96 marks]**

### **3 Objects and light**

Groups of objects can be lit dramatically. The interplay of contrasting tones and strong shadows cutting across forms can create exciting images. Many artists have explored these qualities in their work. Examples can be seen in the work of Jean-Baptiste-Siméon Chardin, Giorgio Morandi and Ralph Goings. Consider appropriate examples and produce a personal response. **[96 marks]**

### **4 Walks**

The recording of walks has provided artists with opportunities to develop visual language in a variety of ways. A range of approaches has been used, from impressions or snapshots of different parts of the walk, to abstract representations using a collection of lines, shapes and colours. Research relevant examples which could include the work of Alberto Giacometti, Peter Doig and Hamish Fulton, and develop work based on a walk you have undertaken. **[96 marks]**

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**5 Art as propaganda**

Art in many periods and cultures has been used for propaganda purposes, as a means of promoting an idea, cause or political dogma. This work has taken a variety of forms, ranging from the idyllic to the shocking. Examples can be seen in the work of Alfred Leete and Shepard Fairey, and Russian Constructivism. Refer to relevant examples and develop work which is aimed at promoting an idea or cause of your choice. **[96 marks]**

**END OF QUESTIONS**

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

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