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# A-level

# ART AND DESIGN

# Art, Craft and Design (7201/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

- 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.
- 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 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 the different aspects of Art and Design (Art, craft and design).
- 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 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 Elongated forms**

Artists and designers have created elongated forms in distinctive ways. Examples can be seen in Charles Rennie Mackintosh's designs and in the figurative work of Alberto Giacometti, Amedeo Modigliani and Peter Schacht. Performers in carnivals and circuses use stilts to elongate their appearance. Investigate appropriate examples and produce a personal response. **[96 marks]**

### **2 Illusion**

Artists and designers have used various techniques to deceive the eye. This is evident in the pavement drawings of Julian Beever. MC Esher created images of impossible situations. Victor Vasarely produced work which gave the illusion of space and depth. Consider relevant examples and produce your own work. **[96 marks]**

### **3 Skies**

Dramatic cloud formations and the colours of the sky have inspired the work of artists such as Emil Nolde and Sheila Finch. René Magritte used clouds in unusual ways. Ronan and Erwan Bouroullec created three-dimensional clouds in their interior designs. Textile artists have depicted skies using a variety of layering, felting and appliqué techniques. Investigate appropriate examples and produce your own response. **[96 marks]**

### **4 Good enough to eat**

Food has been represented in very different ways by artists, designers and photographers. Claes Oldenburg created large sculptures based on food. Wayne Thiebaud explores the colour and pattern of food. Tjalf Sparnaay produces highly detailed work. Jonathan Lovekin's photographs illustrate recipe books. Research appropriate examples and respond in a personal way. **[96 marks]**

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**5 Throwing away society**

Many artists and designers are concerned with the effects of our throwaway society. Lauren Shanley creates costumes and bags from vintage fabrics. Maurizio Lamponi Leopardi makes table lamps from old motorcycle parts. Clare Goddard's assemblages explore ideas of sustainability. Arman's work comments on our wasteful society. Investigate relevant examples and develop a personal response. **[96 marks]**

**6 Japanese culture**

Japanese culture has influenced art and design in different ways. There are many examples of architecture, painting, textiles, ceramics, fashion and computer graphics in which this can be clearly identified. The influence is subtle in the work of Carl Larsson and Frank Lloyd Wright. In the paintings of Laura Owens and Vincent van Gogh the influence is more obvious. Research appropriate examples and develop your own response. **[96 marks]**

**7 Inspired by natural forms**

The origins of many designs and inventions may be traced back to nature. Many of William Morris' designs for wallpaper and textiles were based on plant forms. Mick Pearce's Eastgate Centre in Zimbabwe was based on African termite mounds. Tang Chiew Ling creates fashion illustrations using leaves. Investigate appropriate examples and produce a personal response inspired by natural forms. **[96 marks]**

**8 The embrace**

Many artists and photographers have portrayed people embracing. Examples can be seen in works entitled 'The Kiss' by Auguste Rodin and Constantin Brâncusi. Alfred Eisenstaedt created the iconic photograph 'V-J Day in Times Square' and Gustav Klimt depicted a tender embrace. Research appropriate examples and develop your own response. **[96 marks]**

**END OF QUESTIONS**

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

**DO NOT WRITE ON THIS PAGE**