
AS

ART AND DESIGN

Art, Craft and Design (7241/X)

Component 2 Externally set assignment

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 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 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 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.

1 More than just a likeness

Photographers and artists working in two and three dimensions have used various devices, such as lighting, colour and setting, to go beyond mere likeness when portraying a subject. Jacob Epstein, Lucian Freud and Annie Leibovitz have all responded to this theme in different ways. Look at appropriate examples and produce your own work based on this idea.

[96 marks]

2 Fur, feathers and scales

The surface textures and patterns of fur, feathers and scales provide a rich source of material for artists, craftspeople and designers. Albrecht Dürer, Tim Jeffs and Kate MccGwire have all produced work in response to this theme. Consider appropriate examples and produce your own work.

[96 marks]

3 A personal statement

Many artists, designers and photographers have been concerned with making statements about the society in which they live. Others have made personal statements about their own lives. William Hogarth, Joseph Beuys and Sonia Boyce have all responded to this theme in different ways. Make reference to appropriate examples and produce a personal response.

[96 marks]

4 Graveyards and cemeteries

Graveyards and cemeteries can provide artists, craftspeople and designers with a variety of source material. This may include architecture, plants and flowers, sculpture, geometric designs, text and wrought iron work. Examples can be seen in 'Angel of Grief' by William Wetmore Story; in 'Resurrection, Cookham' by Stanley Spencer; and in the Grave Rubbing Quilt series by Susan Lenz. Look at relevant work and develop your own response.

[96 marks]

5 Dance

Dance can take different forms in different cultures. Some artists and photographers have captured the rhythm and movement of the performance. Others have focused on the performer. Examples can be seen in the Chola bronzes of Nataraja, in posters by Henri de Toulouse-Lautrec and in photographs by Lois Greenfield. Investigate appropriate contextual material and develop a personal response.

[96 marks]**END OF QUESTIONS**

There are no questions printed on this page

DO NOT WRITE ON THIS PAGE