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# A-level

# ART AND DESIGN

## Fine Art (7202/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.
- 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 (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.
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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 The spirit of the natural environment**

The painters JMW Turner and John Constable, the printmaker Norman Ackroyd and the environmental artists David Nash and Andy Goldsworthy have all responded to the natural environment in different ways. They have reflected on nature's patterns, structures, rhythms and changing moods by producing work which can be both moving and revealing. Consider relevant examples and produce work which in some way reflects the spirit of the natural environment.

**[96 marks]**

### **2 Performance**

Edgar Degas and Henri de Toulouse-Lautrec responded in different ways to the contrasting qualities of light, tone and colour observed in performances. A number of contemporary artists have used performance to express their ideas, often using digital media to record their work. Develop a personal response to this theme, making reference to appropriate work by others.

**[96 marks]**

### **3 Issues based work**

Pablo Picasso, Joseph Beuys, Barbara Kruger and Marc Quinn have produced work that has a particular social or political dimension. Respond to an issue which concerns you, making reference to appropriate work by other artists.

**[96 marks]**

### **4 Abstraction**

Painters such as Wassily Kandinsky and László Moholy-Nagy developed a personal language based on abstract imagery. Anthony Caro and Rachel Whiteread have explored the nature of abstraction using three-dimensional form. Investigate different approaches and develop your own abstract work in two or three dimensions.

**[96 marks]**

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**5 Closely observed studies**

Close observation and analysis are significant aspects of the work of Leonardo da Vinci, Albrecht Dürer and Johannes Vermeer. More recently, artists such as Duane Hanson and the Boyle Family have adopted a similar approach. Produce work based on closely observed studies, making reference to appropriate contextual material. **[96 marks]**

**6 African art**

The colours, patterns, shapes and forms of the African continent provide a rich source of inspiration for artists. Examples range from the Islamic designs and patterns of North Africa, the accomplished carvings, the metal work and colourful textiles of West, Central and East Africa, to the idiosyncratic products of the South African townships. Investigate appropriate examples and produce a personal response. **[96 marks]**

**7 The characteristics of materials**

The specific characteristics of materials can have a significant influence on the nature of images and forms created by artists. Examples can be seen in the work of Frank Auerbach, Anselm Kiefer, Jean Dubuffet and Alberto Giacometti. Investigate different approaches and respond in your own way. **[96 marks]**

**8 The elderly**

Rembrandt's late self-portraits reflect the disillusionment he clearly felt in the last years of his life. Whistler painted an austere portrait of his mother in a formal setting. Lucian Freud's studies of his mother are more sensitive and less remote. Andrew Wyeth made a series of studies of an elderly, disabled neighbour. Produce work in response to your own observations of an elderly person or people, making reference to appropriate contextual material. **[96 marks]**

**END OF QUESTIONS**

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

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