

A-level ART AND DESIGN ART, CRAFT AND DESIGN (7201/X)

Component 2 Externally set assignment
2023

To be issued to candidates on 1 February 2023 or as soon as possible after that date.
All teacher-assessed marks to be submitted to AQA by 31 May 2023.

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 component must be produced **unaided**.
- You must **not** produce work for this component after the 15 hours of supervised time.
- The content should **not** be shared with others, either in hard copy or online.
- You should **not** contact any artists mentioned in this paper.

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.

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 Theatre

Art, craft and design have established cultural and historical associations with theatre. The Egungun festivals in Western and Central Africa involve a tradition of masked and costumed figures. Théophile Alexandre Steinlen produced posters for Parisian cabarets during the Belle Époque. Robert Rauschenberg choreographed dance performances within his fine art practice, adding props, decor and costumes designed to define or restrict the performer. Candida Höfer photographs public buildings, including theatre and opera houses. Investigate appropriate sources and produce your own response to **Theatre**.

[96 marks]

02 Private

A number of artists, craftspeople and designers produce work intended for a limited or private audience. In the 17th century, wealthy young women embroidered small caskets for storing private possessions. Locketts contain photographs or miniaturist paintings for private viewing or personal sharing. The Kitchen Sink painters celebrated the lives of ordinary people by painting private spaces in everyday use, such as family kitchens. Fashion designer Richard Quinn presents runway models with faces obscured by floral fabrics. Investigate appropriate sources and produce your own response to **Private**.

[96 marks]

03 Change

Change occurs in the natural and built environments and can be seen in growth, decay and in the effects of ageing. The Victorian artist David Roberts drew, painted and created prints which recorded ancient Egyptian architectural ruins. Susan Hotchkis observed change by making textiles inspired by surfaces that were in the process of breaking down. Valerie Hegarty produces artworks showing replica paintings decomposed by the subject of the artwork. In *Reflections*, photographer Tom Hussey produced portraits in which older people look directly at a younger version of themselves. Investigate appropriate sources and produce your own response to **Change**.

[96 marks]

04 Books and manuscripts

Books and manuscripts can provide a rich source of inspiration. Byzantine illuminated manuscripts combine images and words in intricate detail. Street artist Shepard Fairey redesigned the book covers of *1984* and *Animal Farm* by George Orwell. Rosie James produces cloth books by drawing with a sewing machine. *Film Star* by John Latham is made of books which can be opened at different pages when displayed. Investigate appropriate sources and produce your own response to **Books and manuscripts**.

[96 marks]

05 Abstract human figure

The abstract human figure has often conveyed different ideas and meanings. The *Venus of Willendorf* challenges contemporary social ideas of the ideal body. In the painting *The Mud Bath*, David Bomberg reduced the human figure to a series of geometric shapes. André Kertész photographed reflections in fairground funhouse mirrors to create his *Distortions* series. Fashion designer Hussein Chalayan has created collections which move away from traditional representations of the female figure. Investigate appropriate sources and produce your own response to **Abstract human figure**.

[96 marks]

06 Pressure

Pressure can be physical or psychological, seen or unseen. Rajasthan has a long-established history of making printed textiles using carved wooden blocks hand pressed onto fabric. Cornelia Parker has explored pressure by manipulating objects into new and unexpected forms. *The Scream* by Edvard Munch shows a figure under immense psychological pressure. In *A Climate for Conflict*, Nichole Sobecki records the pressure of environmental changes on the people of Somalia. Investigate appropriate sources and produce your own response to **Pressure**.

[96 marks]

Turn over ►

07 Borders

Borders can be real or imagined, individual or national. Framing and cropping can be used to create borders around images or objects. In her *Self Portrait Along the Border Line Between Mexico and the United States*, Frida Kahlo reflected on her own experience of being across the border from her Mexican home. Installation group Poetic Kinetics used floating streamers to record the previous borderline of the Berlin Wall in *Visions in Motion*. Alighiero Boetti commissioned embroidered maps to be produced over a twenty-year period, forming a record of changing political and historical borders. Investigate appropriate sources and produce your own response to **Borders**.

[96 marks]**08 Gardens**

Gardens as personal spaces have inspired many artists, craftspeople and designers. Beatrix Potter produced botanical illustrations and books for children which include *The Tale of Peter Rabbit*, a story set in a vegetable garden. Barbara Hepworth made and positioned her sculptures in the garden next to her Cornish studio. Martin Parr produced photography that explored the diversity seen in crowds of visitors to the Versailles Palace gardens. Fashion designer Zandra Rhodes has maintained and re-designed city gardens, and produced numerous floral textile designs. Investigate appropriate sources and produce your own response to **Gardens**.

[96 marks]**END OF QUESTIONS****Copyright information**

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