



General Certificate of Education
Advanced Level Examination
June 2011

Art and Design (Art, Craft and Design)

ARTA4

Unit 4 Externally Set Assignment

To be issued to candidates on 1 February 2011 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2011.

For this paper you must have:

- appropriate art materials.

Time allowed

- 15 hours

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Answer **one** question.
- 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 unit after the 15 hours of supervised time.

Information

- The maximum mark for this paper is 80.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design.
- There is no size restriction on work produced for this paper.
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidents.

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
- experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as your work develops
- record in visual and/or other forms, ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on your work and progress
- present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or 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 *Changing Seasons*

The changing seasons have inspired artists, designers and photographers. Monet and Fay Godwin responded to the landscape at different times of the year. Giuseppe Arcimboldo used seasonal food and plants to create portraits, and Alphonse Mucha adopted a more stylised approach. Refer to appropriate work and produce a personal response.

2 *Truth to Materials*

The principle of 'truth to materials' is that the form of a work of art should be related to the material from which it was made. David Nash has worked with unseasoned wood, and Ron Arad exploits the tensile strength of metal in his furniture. Many artists, architects and designers from the Bauhaus also explored this idea. Research appropriate examples and produce your own work.

3 *Fantastic Costumes*

The production and representation of fantastic costumes have enabled artists and designers to explore aspects of colour, form, pattern and texture in imaginative and often thought-provoking ways. Examples can be seen in Restoration Comedy, in Gustav Klimt's paintings, in *Star Wars* films and in the fashion garments of Alexander McQueen. Look at related work and produce a personal response.

4 *Attention to Detail*

Islamic architecture displays many examples of fine detail and decoration. Attention to detail also characterises paintings by the Pre-Raphaelites and illustrations by Arthur Rackham. Bill Gibb's fashion garments are elaborately decorated and Olivia Parker's photographs reveal intricate details of still-life. Develop your own response, making reference to appropriate work by others.

5 *Windows*

Windows can have a variety of characteristics. René Magritte explored ways in which windows link interior and exterior spaces. Richard Estes focused on the reflected images seen in windows. Marc Chagall and Henri Matisse focused on the decorative qualities of stained glass windows, exploiting techniques that dated back to mediaeval times. Consider appropriate examples and produce your own work.

6 *The Dangers of Alcohol*

The problems associated with the excessive consumption of alcohol were depicted in William Hogarth's *Gin Lane*, Edgar Degas' *Absinthe Drinker* and Vincent van Gogh's *Night Café*. More recently, alcohol campaigns have focused on young drinkers and motorists. Look at examples of appropriate work and make a personal response.

7 *Pattern*

Many artists, designers and photographers have produced work in which pattern is a significant element. Victor Vasarely created formal, geometric patterns in his carefully constructed paintings. Kaffe Fassett's textiles reflected the exuberant colours and patterns of a variety of cultures, and Paul Strand photographed patterns seen in light and shadow. Look at examples and respond in your own way to this theme.

8 *Birds*

Birds have often featured in the work of artists and designers in different ways. Birds such as the peacock, the dove and the eagle have been used symbolically. Étienne-Jules Marey photographed birds in flight and Alfred Hitchcock directed a film titled *The Birds*. Constantin Brancusi created a sculpture expressing the grace of a bird in flight, and birds inspired Leonardo da Vinci's designs for a flying machine. Research this topic and produce your own work.

END OF QUESTIONS

There are no questions printed on this page