

General Certificate of Education
June 2005
Advanced Level Examination



ART AND DESIGN (UNENDORSED)
Unit 7 Controlled Test

ARA7

To be issued to candidates up to four weeks prior to the start of the examination.
The examination may be conducted any time between 1 March and 31 May 2005.
All teacher-assessed marks to be returned to AQA by 31 May 2005.

In addition to this paper you will require:
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 will have four weeks to carry out preliminary studies. This should include visual work and, if appropriate, annotations or written work. Preliminary studies must show evidence of personal work relating to your chosen question. You may continue with further supporting studies until you have completed your examination work. Sketchbooks may be included.
- Practical responses to the work of other artists, designers and craftspeople must show development in a **personal** way.
- Your work during the 15 hour examination must be produced **unaided and under supervision**.

Information

- The maximum mark for this paper is 60.
- 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 examination.
- You are allowed technical assistance with casting, kiln firing and all machine processes, including welding.
- 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 upon your starting point.
- You may include written annotations or an evaluation of your work.
- You may use any appropriate medium, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- record observations, experiences, ideas, information and/or insights;
- analyse and evaluate sources, such as images, objects, artefacts and texts;
- develop ideas using appropriate materials and techniques, and analyse methods and outcomes;
- present a personal response, relating your work to that of other artists, designers or craftspeople.

The questions below should be seen as starting points for personal investigations in which you make reference to critical and contextual material with which you are familiar.

Answer **one** question.

1 *Musical Instruments*

Musical instruments have provided inspiration for many artists. Juan Gris painted geometric interpretations and René Magritte produced surreal images of a tuba. Rebecca Horn and Fernandez Arman utilised real pianos, while Nam June Paik produced a video piece based on TV monitors arranged like a cello. Since the 1960s the shape of electric guitars has been redesigned and customised with graphics. Study the work of artists or designers and produce work on this theme.

2 *Everyday Scenes*

Members of the Ash Can School such as Ben Shahn and photographer Dorothea Lange documented scenes of the American urban environment. John Bratby and Jack Smith of the British Kitchen Sink School depicted scenes of daily life. L. S. Lowry represented industrial and working class scenes of Northern England and Frank Meadow Sutcliffe photographed a local fishing community. Research appropriate work and produce your own response.

3 *Footwear*

Footwear has often featured in fashion and art. Emma Hope, Roger Vivier and Christian Louboutin created shoes as ornate as jewellery. The Surrealist Meret Oppenheim utilised real shoes and René Magritte painted a boot turning into a foot. From research into artists and designers produce work based on 'Footwear'.

4 *Gothic*

The Gothic tradition can be seen in examples of architecture such as cathedrals, carved figures, stained glass, tapestries, illustrated manuscripts and metalwork. More recently the 'Goth' youth culture has emerged around music, dark make-up and a unique style of dress. Investigate appropriate sources and develop work based on your research.

5 *Dramatic Landscapes*

The Romantic painters Richard Wilson and John Crome represented the British landscape in a new and dramatic way. This was also seen in the grandeur and turbulence of landscapes by J. M. W. Turner, John Martin and Salvator Rosa. Philip James de Loutherbourg used a similar approach to revolutionise stage painting. In America, Ansel Adams captured spectacular images of national parks. From your own observations and, with reference to the work of others, produce a personal response to this theme.

6 *Constructivism*

Abstract, geometric forms were important features of Constructivism; examples can be seen in Vladimir Tatlin's mixed media constructions and in the sculptures of Naum Gabo and Antoine Pevsner. Other artists developed more functional outcomes, such as Varvara Stepanova's textiles, and Moholy-Nagy's stage and film sets. El Lissitzky combined photomontage and typography, while Alexander Rodchenko created bold graphic imagery. Produce work of your own from an investigation into 'Constructivism'.

7 *The Embrace*

Many artists have portrayed people embracing. Evocative examples can be seen in the work of Auguste Rodin and Antonio Canova, and a more abstract interpretation can be seen in *The Kiss* by Constantin Brancusi. Gustav Klimt created a tender embrace and Marc Chagall painted lovers floating in a magical setting. Research appropriate images and develop your own response to this theme.

8 *Chinese Art*

China's artistic tradition reflects its changing culture over many dynasties. Intricately carved ivories, life-sized terracotta statues and highly decorative pagodas reflect the rich and varied heritage. Paintings and calligraphy, characterised by stylised individual brushwork, were often combined into a single image and portrait painters, such as Hsieh Ho, attempted to capture the spirit of the person. Research appropriate examples and produce your own work based on 'Chinese Art'.

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE