

General Certificate of Education
June 2006
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 2006.
All teacher-assessed marks to be returned to AQA by 31 May 2006.

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 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 on a 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, photographers 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 *Pop Concerts*

Pop concerts can vary from small-scale performances to large-scale events sometimes involving performers in elaborate costumes in spectacular settings. Photographers and the painter David Oxtoby have recorded many of these performers, and such events are advertised with eye-catching graphics, such as the 1960s posters of Wes Wilson and Victor Moscoso. From appropriate research produce your own response in any medium.

2 *Turkish Art and Culture*

The artistic and cultural heritage of Turkey has resulted in a wealth of textiles, calligraphy, woodwork, metalwork and ceramics together with impressive mosques. The work is characterised by intricate decoration, bold lines and elaborate ornamentation. From your research develop your own work in any medium.

3 *Dots*

A distinctive element in the work of a number of artists is the use of dots. They feature strongly in Aboriginal art and in the paintings of Georges Seurat and Paul Signac. Roy Lichtenstein, Bridget Riley, Sigmar Polke, Damien Hirst and Chris Ofili have also used dots in distinctive ways. Research such artists and produce your own work.

4 *The Bathroom*

The bathroom has provided artists with an interesting subject. Pierre Bonnard, Edgar Degas and Frida Kahlo all painted bathroom scenes. Claes Oldenburg produced a soft toilet and Rachel Whiteread cast the negative space inside a bath. Produce your own response to this theme in any medium.

5 *Bridges*

Bridges have provided inspiration for artists and challenges for designers. Hiroshige, Monet, Derain and Joseph Stella produced individual interpretations of bridges, while Christo wrapped the Pont Neuf in fabric. In England there are many impressive and innovative bridges, ranging from the Iron Bridge at Coalbrookdale to the Forth, Humber and Millennium Bridges. Produce your own response to this theme in any medium.

6 *Papier Mâché*

Papier mâché has been used within different cultures to produce toys, dolls, masks and puppets. Craftspeople have used it to create a variety of artefacts, while artists Sergio Bustamante, Peter Rush and Philip Cox have exploited its sculptural possibilities, often producing life-size figures. Look at different applications of papier mâché and develop a personal response which explores the nature and potential of this medium.

7 *Distortion of the Human Figure*

Distortion of the human figure has been explored in different ways. Examples can be seen in the work of Francis Bacon, Henry Moore, Alberto Giacometti, Gerald Scarfe, Bill Brandt, Beryl Cook and in artefacts from many different cultures. Research appropriate examples and produce a personal response.

8 *Skies*

Dramatic cloud formations and the colours of the sky have intrigued artists such as Turner, van Gogh and Nolde. Constable was fascinated with cloud movement and René Magritte sometimes replaced clouds with everyday objects. Textile artists have depicted skies using a variety of layering, felting and appliqué techniques. With reference to such examples produce work where the dominant feature is the sky.

END OF QUESTIONS

There are no questions printed on this page