



General Certificate of Education
Advanced Level Examination
June 2010

Art and Design (Three-Dimensional Design) ARTE4

Unit 4 Externally Set Assignment

To be issued to candidates on 1 February 2010 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2010.

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 and craftspeople 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 (Three-Dimensional 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 three-dimensional 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 *Assemblage*

Assemblage involves the technique of joining together objects and materials to create particular forms. Examples can be seen in Picasso's three-dimensional cubist interpretations of the guitar, in the sculptural boxes of Joseph Cornell and in the work of jewellery designer Cheralyn Darcey. Look at appropriate examples, and using media and techniques of your choice, produce a personal response.

2 *Landmarks*

Follies, Antony Gormley's figures on Crosby beach and Canadian Inuit Inukshuks can all be seen as striking landmarks in particular environments. Develop your own ideas for a landmark for a location of your choice, making reference to appropriate work by others.

3 *Attention to Detail*

Attention to detail can be seen in the work of medieval stone masons in English cathedrals, in the art and architecture of the Mayan people and, more recently, in David Linley's hand-crafted furniture. Investigate examples and produce work in which attention to detail plays an important part.

4 *Colour*

Many artists and designers have used colour to emphasise particular aspects of three-dimensional form. Examples can be seen in Dale Chihuly's glass designs, in René Lalique's jewellery and in Majorelle's garden in Marrakech. Explore the use of colour in three-dimensional work and respond in your own way.

5 *Geometric Forms*

The arches of the Great Mosque of Córdoba, the designs of the architect Frank Lloyd Wright and the work of Elizabeth Fritsch all reflect the influence of geometrical forms either in the structure or in the decoration. Research relevant examples and develop a personal response.

6 *Surface Finishes*

William Turnbull's incised and patinated bronze sculptures, Clare Conrad's dry surface ceramic pots and Frank Gehry's shiny metallic panelled buildings demonstrate different approaches to surface finishes. Investigate appropriate examples and develop a personal response in which surface finish plays an important part.

7 *Enclosing Space*

The tented structures of the architect Michael Hopkins, the slab techniques of the ceramicist Peter Voukos and the skeletal framework of the *Royal Exchange Theatre* in Manchester all demonstrate different ways of enclosing space. Look at relevant examples and produce your own response to *Enclosing Space*.

8 *Animal Forms*

Animal forms have been explored by the ceramicist Clare McFarlane and in the plaster and straw constructions of the sculptor Nicola Hicks. Other examples can be found in medieval gargoyles and misericords. Investigate examples and develop your own work on this theme.

END OF QUESTIONS

There are no questions printed on this page