

Guidance to Candidates

This examination tests your analytical skills. You are required to select **one** of the starting points from the following sections.

You are then required to plan and produce preparatory work and in the 5 hour controlled time produce realisation(s)/outcome(s) relevant to your planning and preparatory work.

The starting points are arranged into five sections:

- stimuli
- observational
- design brief
- art in context
- visual starting points.

You must demonstrate in both your preliminary work and your realisation(s)/outcome(s) that you have:

- recorded your experiences and observations
- researched and explored your ideas
- used suitable materials and techniques
- shown connections between your work and that of other artists, designers or craftspeople.

Methods of working should include as appropriate:

- working from direct observation and experience
- exploring the qualities of materials, processes and techniques
- developing a theme in a personal or imaginative way
- relating to the work of artists, designers or craftspeople
- identifying and responding to a problem and offering possible solutions or lines of enquiry.

Your work will be assessed on your ability to do the following:

- AO1** **develop** ideas through sustained and focused investigation informed by contextual and other sources, and demonstrate analytical and critical understanding. **[30]**
- AO2** **experiment** with and select appropriate resources, media, materials, techniques and processes for reviewing and refining ideas as your work develops. **[30]**
- AO3** **record** in visual and/or other forms, ideas, observations and insights relevant to intentions and demonstrate an ability to reflect on work and its progress. **[20]**
- AO4** **present** a personal, informed and meaningful response demonstrating critical understanding, realising intentions and where appropriate making connections between visual, written, oral and other elements. **[20]**

Total marks 100

Section 1: Stimuli

- 1 Splash
- 2 High rise
- 3 Art Nouveau
- 4 Strata
- 5 Small

Section 2: Observational

- 6 Shopping trolley
- 7 Bedroom
- 8 Crowds
- 9 Coloured light
- 10 Handstand

Section 3: Design brief

- 11 A theatre company is looking for costumes, set designs and posters for its production of the circus musical *Barnum*.
- 12 A gallery is planning an exhibition of artefacts and garments based on hand held and electric fans.
- 13 A publishing company wants book jacket designs for its new edition of Jonathan Swift's *Gulliver's Travels*.
- 14 A fashion company is looking for designs and garments, which are based on the seashore.
- 15 A publicity company wants promotional material for a new train line linking urban and rural areas.

Section 4: Art in Context

For these questions you may make a practical or written response. Final responses should be presented in an appropriate format, such as a visual diary, a work file, or mounted on sheets in a folder or on a CD-ROM.

- 16** Analyse the influences on the ideas and products created by designers in the Arts and Craft movement, such as William Morris, William de Morgan, Christopher Dresser.

Present your findings in **either** an illustrated essay **or** a visual study with annotations.

- 17** Analyse how artists or designers have used abstract colour to develop a more emotive effect on the viewing audience.

Explore this theme as **one** of the following outcomes:

- a written and illustrated evaluation
- a design for an exhibition pamphlet or poster
- a CD-ROM with hard copy text.

- 18** Mankind and the relationship with the weather and the elements, can be seen in works by artists, such as John Constable, Joseph M.W. Turner, Paul Nash, Peter Lanyon, Andy Goldsworthy and photographers such as Ansel Adams and Faye Godwin.

Explore these ideas in **either** your own practical work **or** an annotated work book which evaluates your findings.

- 19** The fragmentation of forms in the early twentieth century represented a new way of looking and reporting on the observed world. Using fragmentation as a starting point create a response in **one** of the following:

- a painting
- a set of fashion items
- a 3-D object
- a series of photographs.

Full working notes and drawings must accompany your work.

- 20** In self portraiture artists have often reflected the changes taking place in culture and society.

EITHER

Make several studies of yourself where you exemplify the styles found in **three** different self portraits. You should include a written commentary of your influences and techniques.

OR

Compare works by **three** different artists and make a written evaluation in an illustrated essay which explores self portraiture.

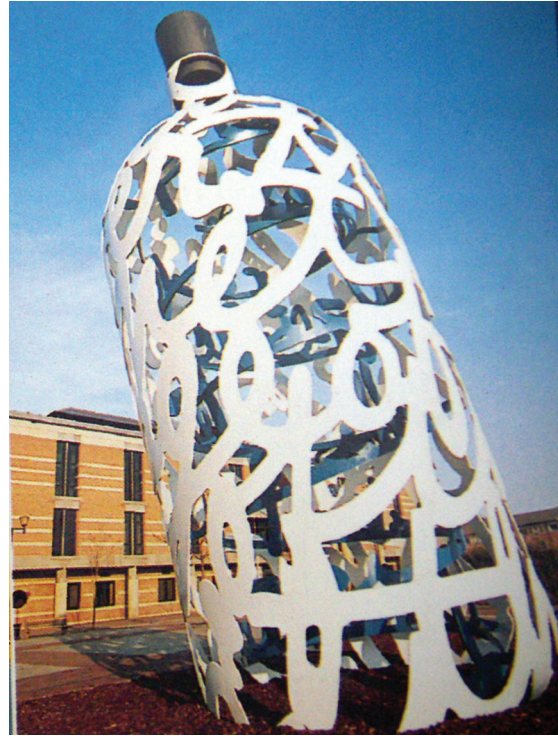
Section 5: Visual Starting Points

For these questions you may make a practical or written response. Final responses should be presented in an appropriate format, such as a visual diary, a work file, or mounted on sheets in a folder or on a CD-ROM.

Use **one** image as a starting point and answer **one** option:

Sculpture or Installation

Image A



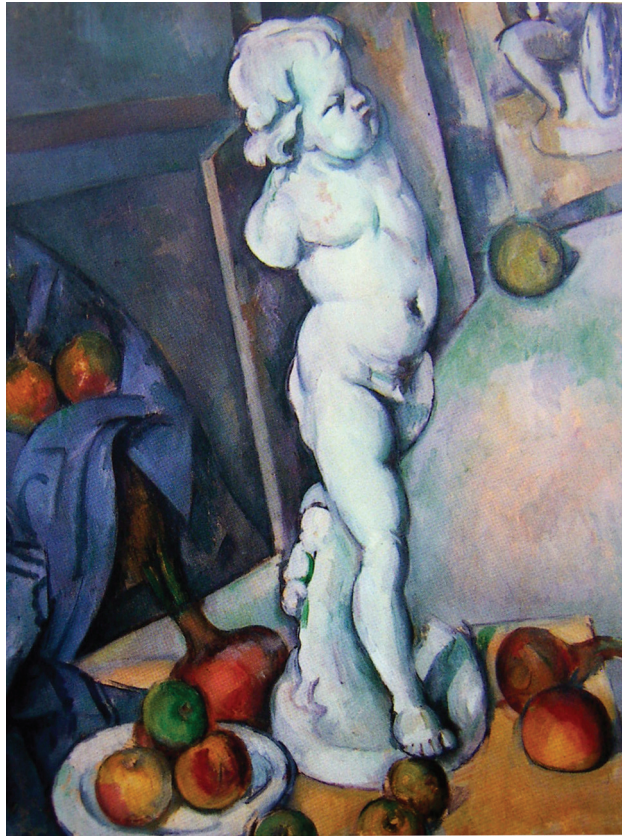
Bottle of Notes by Claes Oldenburg 1993
Cut, welded and painted steel. Middlesbrough.

21 Choose **one** of the following questions based on Image A:

- (a) In an illustrated essay, assess the use of everyday objects in sculpture or painting. Use the work of at least **three** artists.
- (b) Using this image as a starting point make a series of constructions, paintings or photographs of seemingly mundane objects which take on new meanings when depicted in unusual ways or environments.

Painting or Design

Image B



Still Life with Plaster Cupid by Paul Cézanne 1894
Oil on paper on board, 70 × 57 cm, The Courtauld Institute Gallery, London

- 22 Choose **one** of the following questions based on Image B:
- (a) Design a poster, tickets and an introductory leaflet for an exhibition based on a comparison of still life painting by Paul Cézanne, Pablo Picasso and Henri Matisse.
 - (b) Write an illustrated essay which investigates the depiction of the still life theme in the work of **three** different artists who have been influenced by Paul Cézanne.

Architecture

Image C

The Schröder House by Gerrit Thomas Rietveld 1924
Utrecht, Holland

23 Choose **one** of the following questions based on Image C:

- (a) Explore the links between the design of this house with other buildings, art work and designs which have been influenced by Constructivism.
This could be in the form of an annotated work book **or** an illustrated essay.
- (b) Using this image as a starting point design an environment such as a children's playground, a swimming centre **or** a coffee bar which reflects De Stijl.

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