

General Certificate of Secondary Education
June 2004



**ART AND DESIGN (FINE ART)
Controlled Test**

3202/T

To be issued to candidates four weeks prior to the examination

All teacher-assessed marks to be returned to AQA by 31 May

In addition to this paper you will require:
appropriate art and design materials.

Time allowed: 10 hours

Preparatory period: 4 weeks

Instructions

- Read the paper carefully. Before you start work make sure you understand all the information.
- Answer **one** question.
- You have a four week preparatory period to research, investigate and develop your ideas. Your work during this period could be in sketchbooks, journals, design sheets, studies or any other appropriate form of preparation.
- You are allowed ten hours to produce your final piece or pieces.
- The work submitted for this examination must be your own unaided work.
- You must hand in your final piece(s) and the preparatory work at the end of the examination.

Information

- Your work will be marked out of 60.
- All your work, including the work done during the preparatory period, will be marked.

Advice

- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that any materials or equipment which you might need are available before you start your ten hours of supervised work.
- You may take all your preparatory work into the examination sessions.
- You should look at examples of the work of other artists, craftspeople and/or designers as part of your research.
- You may work on further supporting studies until you have completed your final piece(s).
- You may use any appropriate fine art medium, method(s) and materials, unless the question states otherwise.

Your work will be marked according to how well you have shown evidence of:

- recording observations, experiences and ideas in forms that are appropriate to your intentions;
- analysing and evaluating images, objects and artefacts, showing understanding of context;
- developing and exploring ideas, using media, processes and resources, reviewing, modifying and refining your work as it progresses;
- presenting a personal response, realising your intentions and making informed connections with the work of others.

Choose **one** of the following starting points.

1 *Landscape*

Many artists have painted a landscape viewed through a window or doorway. These ‘framed’ views enable the artist to link the outside world with the interior.

Using your research into this kind of work produce a response to ‘Framing the View’.

2 *Cubism*

The idea of combining multiple viewpoints of a subject is a feature of Cubism. Various artists have explored this idea, including David Hockney in his series of photomontages called ‘joiners’.

Look at appropriate examples of Cubism, the work of Hockney or other suitable artists. Develop your own work in response to the idea of multiple viewpoints.

3 *South Asia*

The rich and vibrant colours of the clothing worn in different parts of South Asia often have a symbolic or religious significance.

From your research into the ways colours are used in South Asian cultures, produce work in response to an aspect of your own life.

4 *Mixed Media*

Artists such as Robert Rauschenberg, Jasper Johns and Jim Dine used a mixture of paint, collage and real objects in their work to respond to the society in which they lived.

From research into appropriate examples produce your own mixed media response to the society in which you live.

5 *Mirrors and Reflections*

Mirrors and reflections have been included in works by artists such as van Eyck, Velasquez, Dalí and Magritte, sometimes with surprising results.

Look at examples of this type of work and make studies of different types of reflections. Produce your own work in two or three dimensions.

6 *Natural Forms*

Many artists, including Hepworth, O’Keeffe and Gaudí, have based work on the study of natural forms such as flowers, seed pods, bones and shells.

Refer to the work of artists who have used natural forms for inspiration. Make studies of natural forms and produce work in any appropriate medium.

7 *Differences*

Look at the suggestions below based on the starting point *Differences*. You may use one of these suggestions or you could develop your own interpretation.

- (a) Near and far; inside and outside; old and new; rough and smooth are examples of opposites. You might choose one of these examples and explore their differences in your work.
- (b) The use of a strong contrast of light and dark to create a dramatic effect in paintings is called *chiaroscuro*. You might wish to explore the methods of artists who have used this technique and produce your own response to a dramatic event or view.
- (c) The following poem illustrates how different images can be combined to create a powerful message.

The Sick Rose

O rose, thou art sick.
The invisible worm,
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

WILLIAM BLAKE, from *Songs of Innocence and of Experience*

You could use this poem, or another suitable piece of writing, and explore ways in which different ideas and images may be combined in your own work.

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

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