

EXPRESSIVE ARTS
Controlled Test Paper

3261/T

To be issued to candidates on or after 1 January 2007

For this paper you must have:

- a Controlled Test Evaluation Booklet.

Time allowed: Investigation Period (as specified by your teacher) followed by the Controlled Test (up to 15 hours)

Instructions

- You must choose **one** Area of Study from those given on pages 2 to 9. The Area of Study chosen must be different from those submitted for Coursework assessment.
- The final presentation must integrate **two** art forms.
- You must complete an evaluation during the Controlled Test.
- No teacher assistance is permitted during the Controlled Test. All this work must be carried out under teacher supervision.
- You must work either individually or in a group of **no more than five**. If you work in a group, it must be possible to identify your work for assessment purposes.
- If your presentation is a performance, it must last no longer than 15 minutes.

Information

- You will be given time to plan and investigate your response during the Investigation Period. This work may be undertaken outside the classroom.
- Your teacher may assist you in reading the paper and providing information during the Investigation Period.
- You may write notes on the blank pages of the Evaluation Booklet at any time during the Investigation Period and the Controlled Test.
- The maximum mark for the Controlled Test is 80. Mark allocations are shown below. There are equal marks for each of the questions.

Developing Ideas – 30 marks	Presentation – 40 marks	Evaluation – 10 marks
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Advice

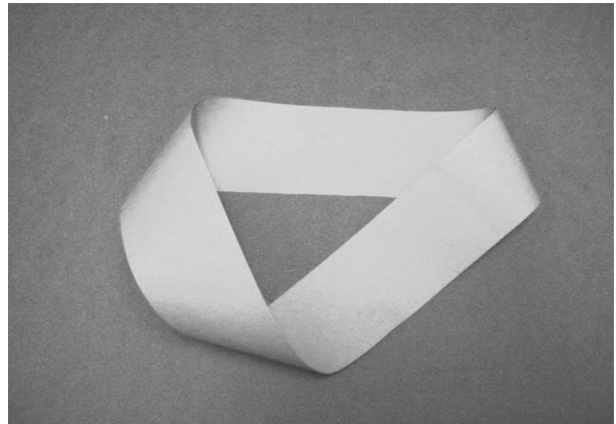
- In your presentation, it is recommended that you use only art forms studied during your course.

Area of Study 1: THEMES

A Möbius strip is an intriguing surface with only one side and one edge. You can make one by joining the two ends of a long strip of paper after giving one end a 180-degree twist. It is named after the astronomer and mathematician August Ferdinand Möbius (1790–1868).

***Möbius Strip II (Red Ants)* by M.C. Escher**

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***Duality* by Charles O. Perry**

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This sculpture is cast in bronze.

In the Escher art work you can see that the ants crawl from any point on the surface to any other point without ever crossing an edge. They are on a never-ending journey to nowhere.

The Möbius Strip

Look at the stimuli on the opposite page. They all relate to the Möbius strip. If you make an example of this form, you can trace the continuous journey that it creates. Try cutting the strip in half lengthways or put in two twists before joining the ends.

EITHER

- (a) Create a presentation, integrating **two** art forms, in response to this intriguing shape.

OR

- (b) Create a presentation, integrating **two** art forms, using, if you wish, any one of the following suggestions as a starting point.
- Make a video expressing your ideas about a Möbius-like cycle of events. You keep returning to the same place. You divide the Möbius cycle only to find that it becomes twice as long. How will you escape?
 - Create a sculpture that draws on the infinite flexibility of the Möbius strip. You may wish to combine dance with your sculpted shape to create and present a fanciful world where each dance motif develops through a simple twist.
 - Write a poem inspired by Escher's *Möbius Strip II (Red Ants)*. The ants are very busy but going nowhere. Using drama as your second art form, integrate the poem into your presentation to communicate the hectic pace of life that is at times a treadmill of monotony with no end in sight.
 - Create your own original art work inspired by the Möbius strip. Compose music to set a mood that complements your art work. You could begin with ostinati patterns in a minimalist style to create continuous loops of sounds and then choose appropriate sounds and textures to mirror the colour and texture of your visual art work.

Turn over for the next question

Turn over ►

Area of Study 2: ISSUES**Two extracts from Nelson Mandela's book, *Long Walk to Freedom***

For copyright reasons, the extracts cannot be reproduced in electronic format. The first extract is the first five paragraphs of Chapter 59 and the second extract is the third and fourth paragraphs of Chapter 105.

‘Long Walk to Freedom’

Read the extracts on the opposite page.

EITHER

- (a) Create a presentation, integrating **two** art forms, in response to either or both of the extracts.

OR

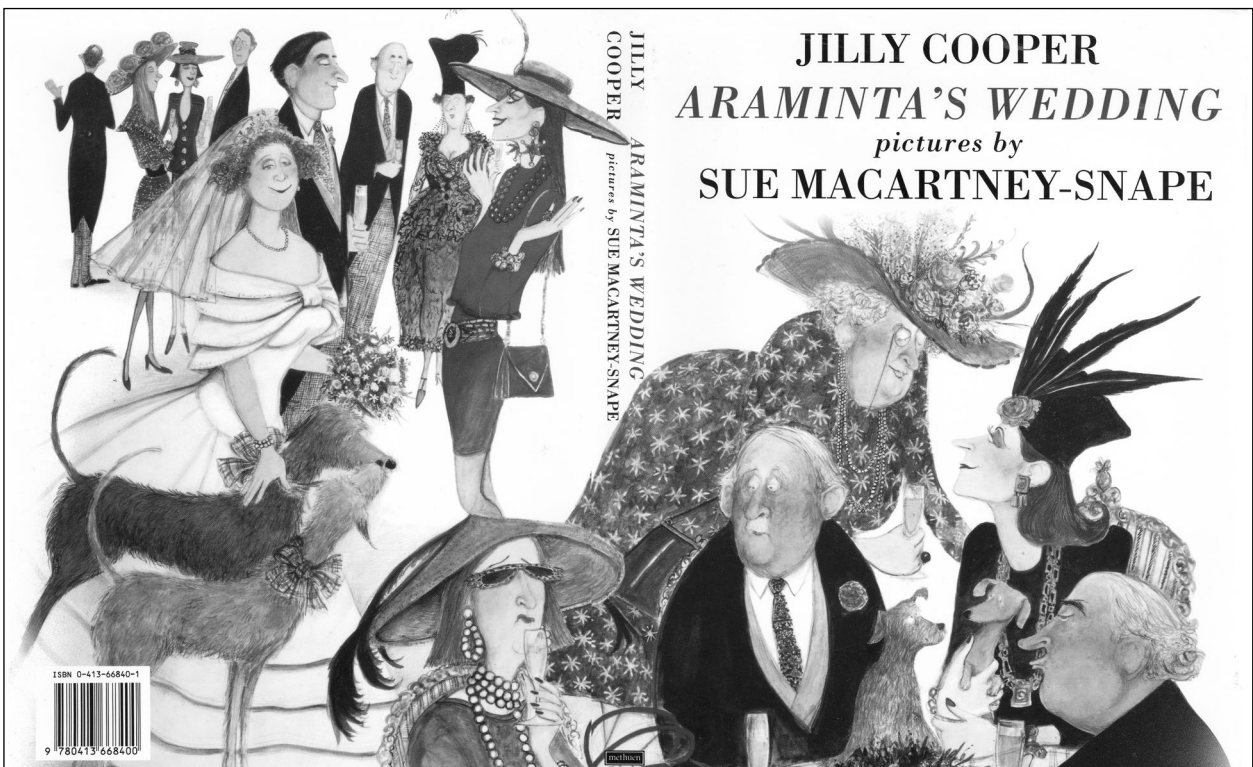
- (b) Create a presentation, integrating **two** art forms, using, if you wish, any one of the following suggestions as a starting point.
- Mandela’s story is one of the most extraordinary political tales of the 20th century. Research a part of his life and then create a presentation which communicates his struggle and achievements. You may wish to use drama with verbal arts or with moving images.
 - Apartheid divided; now let your art work celebrate as people unite. Using movement and projected original images, create a presentation that symbolises Mandela’s achievements.
 - Write a song to celebrate Mandela’s achievements. Capture the spontaneous response to freedom and justice in your music and lyrics.
 - Throughout the world many people are put into prison for political reasons. They often show amazing resilience and determination against such oppression. Using the words ‘do you know, do you care?’ as a starting point, devise a presentation to raise a teenage audience’s awareness of this issue. Use two art forms of your choice.

Turn over for the next question

Turn over ►

Area of Study 3: FROM PAST TO PRESENT***The Peasant Wedding Banquet* by Pieter Bruegel the Elder**

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***Araminta's Wedding* – illustration from the Jilly Cooper book by Sue Macartney-Snape**

Wedding Celebrations

Look at the images on the opposite page.

EITHER

- (a) Create a presentation, integrating **two** art forms, in response to either or both of the images.

OR

- (b) Create a presentation, integrating **two** art forms, using, if you wish, any one of the following suggestions as a starting point.
- Using an animation technique of your choice, combined with music or words, create a presentation that brings to life characters from either the Bruegel painting or the Macartney-Snape illustration.
 - The wedding cake is an important part of the symbolism at wedding celebrations. It originated in medieval England where guests brought small cakes or loaves of bread and piled them on the centre of the table. The groom would attempt to kiss his bride over them and guests would break and crumble the cakes over their heads. Create a piece of contemporary dance combined with verbal arts to symbolise the cake and the ingredients of a successful wedding.
 - Bruegel's painting captures the important day and shows snapshots of the food, the drinks and the music. Explore the historical and cultural context of the painting and create your own dramatic presentation with original backdrop images or costume.
 - Modern wedding celebrations can be as rich in tradition as those of the past. Create a short piece of musical theatre to celebrate an episode from a wedding day.

Remember that each member of a group will be assessed on only two of the musical theatre art forms.

Turn over for the next question

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Area of Study 4: PEOPLES AND PLACES***The Ardabil carpet, made 1539–1540***

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Persian Carpets

Look at the carpet shown on the opposite page.

EITHER

- (a) Create a presentation, integrating **two** art forms, in response to Persian carpets.

OR

- (b) Create a presentation, integrating **two** art forms, using, if you wish, any one of the following suggestions as a starting point.
- In Persia the carpet was at the centre of family life and it was much more than just a floor covering. As a valuable possession, it was a form of currency and in its life, a carpet would have travelled many miles and have had many owners. Using two art forms of your choice, present the story of a Persian carpet and the people and places it has known.
 - The Magic Carpet of Tangu, also known as Prince Housain's Carpet, featured in the tales of the Arabian Nights. This carpet could quickly take those who sat on it to their destination. Write a magical carpet story, which you could illustrate or perform.
 - The Persian art scholar, A.U. Pope, wrote: "The elements of carpet design are like notes in a melody or words in a poem. Rhythmical combinations of patterns give carpets a quality akin to that of music." Create a musical composition, taking your ideas from the richness of design and symbolism that are brought together by the weaver's imagination. Integrate original poetry with the music.
 - Research the ancient 'Tree of Life' carpet design. Working with visual arts and moving images, use the symbols of the carpet weavers to communicate the meaning of the 'Tree of Life' to a present day audience.

END OF QUESTIONS

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- Page 2 M. C. Escher's *Möbius Strip II (Red Ants)* © 2005 The M.C. Escher Company-Holland. All rights reserved.
www.mcescher.com
Charles O. Perry's *Duality* – by permission of Charles O. Perry.
- Page 4 Extracts reproduced from *Long Walk to Freedom* by Nelson Mandela – by kind permission of Time Warner Book Group UK.
- Page 6 Painting – *The Peasant Wedding Banquet* – by Pieter Bruegel the Elder – by permission of the Kunsthistorisches Museum, Vienna.
Illustration for the cover of Jilly Cooper's *Araminta's Wedding* – by permission of Sue Macartney-Snape.
- Page 8 The Ardabil carpet – by kind permission of V&A Images/Victoria and Albert Museum.
- Page 9 Quotation from Arthur Upham Pope, Persian art scholar.

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