

Paper Reference(s)

**7020/03**

**London Examinations GCE  
Art and Design  
Ordinary Level**

Subsidiary Paper 3 – Work in Two Dimensions  
May/June 2008

Time: 3 hours (plus 5-6 weeks preparatory studies)

**This paper should be given to the teacher-examiner for confidential reference AS SOON AS IT IS RECEIVED in the centre in order to prepare for the preparatory studies.**

**Candidates have a 5-6 week period, prior to the Timed Examination, in which to produce these preparatory studies.**

Materials required for examination

Candidate's choice of materials

Items included with question papers

Nil

**Information for Candidates**

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This paper will be given to you so that you will have **5-6 school weeks** to prepare for the three hour **Timed Examination**.

**Instructions** are given on page 2 of this paper. You should study these instructions carefully when you receive this paper.

There are 8 pages in this question paper. Any blank pages are indicated.

The total mark for this paper is 100.

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## Instructions to candidates

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This examination consists of two parts:

- **Preparatory Studies**

You will be given **5-6 school weeks** before the Timed Examination for preparatory work.

Read the examination topics carefully and consider which of them will be suitable for your interests and skills. You should use the preparatory period to investigate your chosen topic, experiment with your ideas, and gather visual information about the people, places and objects you need to help you to develop your final work. The way in which you use and adapt any such source material is part of the examination and should be clearly shown in the development of your preparatory studies through to the final piece. It is hoped that you will consult with your teachers while your ideas are developing.

Any reproduction used, such as images from magazines and art reference books, must **only** be used as an aid in composing your own picture. Reproductions, or photocopies of them, must be included with your preparatory work. Preparatory work should **not** include general coursework.

**You must take your preparatory studies into the examination room to help you with your final work. The preparatory studies you produce are a compulsory part of the examination as a whole, and marks will be lost if they are not submitted.**

- **Timed Examination**

This consists of up to **three hours** working under examination conditions to produce an unaided piece of work based on your own ideas and preparatory studies.

Choose the size of your paper accordingly, up to a maximum of **A2 (420mm x 594mm)**. You may use either side of the paper. **Boards, canvas stretchers and mounts should not be used.** If you use pastel or chalk, these must be fixed. If you use paint and prints, these must be dry.

Work in a way which is comfortable to you. Your art teacher or an examinations officer will arrange the life poses for Section I and the objects in Section II. For Section II you may select and arrange any of the objects provided yourself.

**You must not attempt the same sections in Main Paper 1 and Subsidiary Paper 3.**

Colour must be used in the final piece of work for at least ONE of the papers. Use of colour in preparatory work only is **not** adequate.

After the examination you will have an opportunity to select what you regard as the most significant of your preparatory studies and mount them on ONE sheet of paper (**maximum size A2**). You must then submit this sheet of mounted preparatory work together with ONE sheet of examination work.

A completed copy of the label below should be clearly shown in the top right-hand corner on the **FRONT** of your work.

London Examinations O Level Art & Design (7020)	Delete as necessary
Centre Number	<b>Main</b>
Candidate Number	<b>Subsidiary</b>
Candidate Name	<b>Preparatory</b>
Candidate Signature	

Choose a subject from ONE of the following three sections.

**Remember that the time you are allowed for this paper is half that of Main Paper 1. You must aim to submit a finished piece of work. It is vital that you consider most carefully the finished size of your work and the techniques you use to carry it out. You should discuss this with your teacher during the preparatory period.**

**Remember that you may not work from the same section when taking Main Paper 1.**

### **SECTION I: Human Figure**

There is a long tradition of drawing the human figure and there are many examples of life studies by various artists. Candidates attempting this section should have an awareness of this and evidence of such studies included in their preparatory work.

Two poses will be arranged by the Superintendent. You must attempt both.

(a) **Short pose**  
**Fifteen minute pose**

The model is standing bending slightly forwards, pushing a wheelbarrow, small cart or pushchair with both hands and feet visible.

(b) **Long pose**

The model is sitting facing forwards on a chair with armrests. The model's legs are crossed at the ankles. Their right hand and arm are resting on the arm of the chair and the left hand is in the model's lap.

The studio setting may be included.

You must not be too close. You should be able to see the whole pose clearly from the floor below the model's feet to above the model's head.

Your preparatory work should include small studies of the set poses from various angles using different models – perhaps friends or relatives – and studies of similar poses.

This work may be carried out in any suitable medium, or combination of media, including the use of colour.

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## **SECTION II: Still Life and Natural Forms**

There is a long tradition of artists working from still life groups and natural forms. Paul Cézanne, Georges Braque, Giorgio Morandi, Giorgi De Chirico, Henri Matisse, Georgia O’Keeffe and Elizabeth Blackadder are some artists worthy of consideration.

Before attempting this section you must look at and make studies of the work of artists that appeal to you. In preparation, make small studies of groups of real objects in alternative arrangements. You should use your preparatory studies to explore variations of light and shadow, scale and form, and colours and textures which you can see in these groups. The studies you make must be included with your preparatory work.

Work from **one** of the following groups from which you may arrange a selection of items. Consider your composition carefully, relating the shapes and forms of the objects not only to each other but also to their background and the picture area as a whole.

### **(a) Kitchen items**

A mixing bowl and wooden spoon are placed on a checked or striped tablecloth in front of bottles of your choice. In front or nearby is a wooden chopping board and knife. Distributed in an interesting arrangement are peppers with other vegetables. Some of these are either cut in half or sliced.

You must use paint or other full colour.

### **(b) Protective clothing**

A motor cycle helmet or hard hat is lying with gloves and boots in the corner of a room near a chair. A leather jacket or a pair of overalls is draped over the chair. You may add any other suitable items which may be associated with your choice of subject matter.

You must use paint or other full colour.

### **(c) Afternoon tea**

A teapot, cups and saucers or mugs, milk jug, sugar bowl, plates of assorted biscuits or cakes, a folded newspaper and magazine. These are all arranged on a patterned cloth. A vase of flowers may be included if you wish.

The setting should be made as interesting and stimulating as possible.

You must use paint or other full colour.

(d) **Patterned flowers and leaves**

Many artists have used the fascinating colours and forms of different flowers and foliage as subjects. In your research find some examples and include these in your preparatory studies.

Obtain some richly patterned flowers and leaves of varying colours with distinctive markings.

Examine them closely from different angles making detailed studies in a variety of media. Your observations should be placed on your final sheet in an interesting and exciting format.

You may find a magnifying lens useful.

You must use a **variety of media** and ensure that colour contributes to your final piece.

### **SECTION III: Composition**

Make a picture in any suitable medium based on **one** of the following themes.

**A still life interpretation of this section is an inappropriate answer and will lose you marks.**

Any photograph, reproduction or illustration used as source material, or a photocopy of it, **must** be included on your preparatory sheet.

#### **(a) Reflections**

This could be people passing windows in a shopping area. Someone in a reflective mood in front of a mirror. Reflections in puddles or still water.

Your research should cover different possibilities. You will find several examples of artists who have been fascinated by this subject.

Two examples are Diego Velazquez's painting 'The Rokeby Venus' and 'Bar at the Follies-Bergere' by Edouard Manet. You may find many more.

Your preparatory studies should show which artists have influenced your work and how your own personal experiences have contributed to your final piece.

#### **(b) The nightmare**

The world of dreams and the supernatural have always been a source of inspiration for artists and illustrators.

The themes of fantasy, horror and terror can be found in the works of Francisco de Goya, Pieter Breughel, Henry Fuseli, William Blake and several surrealist painters.

Through your research you may find others who interest you and these should be included in your preparatory studies.

Create a composition based upon your ideas and experiences.

#### **(c) Your surroundings**

The art dealer Ambroise Vollard dispatched the painter Andre Derain to London to produce a series of paintings. He hoped the artist would emulate the excitement created by Claude Monet's London paintings of 1900 – 1901.

Andre Derain was a Fauvist painter. Find others in this group and look at their use of colour and style of working. Their approach is unlike that of Claude Monet.

Following your research, look at your own surroundings and produce a Fauvist response.

Your preparatory studies should show which artists have influenced your work and how your own personal experiences have contributed to your final piece.

**(d) Underground**

Imagine yourself underground as an explorer or miner. You may be in a cave with stalagmites and stalactites, or a subway or cellar. How do you feel?

Consider the lighting, it might be a shaft of sunlight, artificial lighting, torchlight or candlelight.

The sculptor, Henry Moore made a series of studies of people sheltering underground when he worked as a war artist. Josef Herman, a Polish born artist, is best known for his work based upon Welsh coalminers.

Can you find other artists who have conveyed the feeling and atmosphere of people underground?

Your final idea may be based upon personal experience or ideas developed from those you discover in your research. Your preparatory studies should show which artists have influenced your work and how your own personal experiences have contributed to your final piece.

**(e) Abstract composition**

Look at a wide variety of metallic structures such as bridges, viaducts, pylons, and radio masts. Consider the shapes formed and the spaces between the solid areas. Look at these structures from varying angles.

Look at the work of Robert Delaunay who was fascinated by the Eiffel Tower in Paris and included it in much of his work. Look also at Lyonel Feininger; Joseph Stella; and Charles Demuth. You may also find other artists whose work reflects similar influences.

Make an abstract composition influenced by your research. Your preparatory studies should show which artists have influenced your work and how your own personal experiences have contributed to your final piece.

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**END**

The following information was obtained from a review of the records of the [redacted] and is being furnished to you for your information.

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