

General Certificate of Education  
June 2007  
Advanced Level Examination



**ART AND DESIGN (FINE ART)**  
**Unit 7 Controlled Test**

**ARB7**

To be issued to candidates up to four weeks prior to the start of the examination.  
The examination may be conducted any time between 1 March and 31 May 2007.  
All teacher-assessed marks to be returned to AQA by 31 May 2007.

**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 will have four weeks to carry out preliminary studies. This should include visual work and, if appropriate, annotations or written work. Preliminary studies must show evidence of personal work relating to your chosen question. You may continue with further supporting studies until you have completed your examination work. Sketchbooks may be included.
- Practical responses to the work of other artists, designers and craftspeople must show development in a **personal** way.
- Your work during the 15 hour examination must be produced **unaided and under supervision**.

**Information**

- The maximum mark for this paper is 60.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design.
- There is no size restriction on work produced for this examination.
- You are allowed technical assistance with casting, kiln firing and all machine processes, including welding.
- 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 include written annotations or an evaluation of your work.
- You may use any appropriate fine art medium, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- record observations, experiences, ideas, information and/or insights;
- analyse and evaluate sources, such as images, objects, artefacts and texts;
- develop ideas using appropriate materials and techniques, and analyse methods and outcomes;
- present a personal response, relating your work to that of other artists, designers or craftspeople.

The questions below should be seen as starting points for personal investigations in which you make reference to critical and contextual material with which you are familiar.

Choose **one** of the following questions.

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**1** *Everyday Life*

Norman Rockwell documented a rather idealised view of everyday life, while the work of Robert Frank and Richard Billingham revealed a much bleaker view. The sculptor Raymond Mason reflected on aspects of rural and urban life by creating highly stylised figures in various situations. Produce your own response to this theme making reference to appropriate contextual material.

**2** *Shop Fronts*

Richard Estes made paintings based on shop fronts, in which the interplay of light, surface and reflections was a significant feature. Peter Blake constructed a shop front to display an interesting collection of memorabilia and pop imagery. Edward Hopper made a restrained and atmospheric painting of shop fronts on a quiet Sunday morning. Develop your own response making reference to appropriate work by others.

**3** *The Turbine Hall*

The Turbine Hall at Tate Modern presents a particular challenge for artists because of its immense size. Louise Bourgeois, Olafur Eliasson, Anish Kapoor and Rachel Whiteread have responded to it in very different ways. Create a model for an installation based on an idea or theme of your own choosing to be placed in the Turbine Hall or in another similarly large, enclosed space.

**4** *The Human Mind*

The work of a number of artists has often provided unsettling insights into the human mind. Hieronymus Bosch painted a complex and disturbing image of the afterlife. Edvard Munch's *Scream* represented a vivid response to his increasing sense of isolation, and a number of works by Frida Kahlo reflected her anxieties about her ability to bear a child successfully. Develop a personal response to this theme making reference to appropriate work by others.

### 5 *Unusually Shaped Work*

A number of artists have produced paintings or low reliefs on unusually shaped canvases and boards. Examples can be seen in the work of Richard Smith, Frank Stella, Joe Tilson and Anthony Green. Look at appropriate work and develop your own ideas based on this theme.

### 6 *Masks*

Masks have a significant place in rituals, festivals and theatrical performances and can be used to attract, to repel or to protect. In some cultures they are used in ceremonies that mark a particular point of transition such as birth, the onset of puberty, marriage and death. With these ideas in mind produce personal work, in any appropriate medium, which is inspired by your research into masks.

### 7 *The Beach*

The beach has fascinated artists and photographers. Philip Wilson Steer painted idyllic scenes of children on beaches. Raoul Dufy emphasised the light, airy qualities of a beach on the French Riviera, while the photographer Martin Parr recorded the realities of beaches in British resorts. Develop a personal response to the theme of *the beach* making reference to appropriate work by others.

### 8 *Closely Observed Studies*

Close observation and analysis are significant aspects of the work of Leonardo da Vinci, Dürer and Vermeer. More recently, artists such as Andrew Wyeth, Duane Hanson and Ron Mueck have adopted a similar approach. Produce work based on closely observed studies making reference to appropriate contextual material.

**END OF QUESTIONS**

**There are no questions printed on this page**