

IGCSE

London Examinations IGCSE

Art and Design: Fine Art (4310), Textiles (4311),
Photography (4312), Graphic Design (4313)

First examination May 2006

June 2004, Issue 1

delivered locally, recognised globally

Specimen Papers and Mark Schemes

London Examinations IGCSE

Art and Design

Fine Art (4310)

Textiles (4313)

Photography (4312)

Graphic Design (4313)

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Paper References

4310/01; 4311/01; 4312/01; 4313/01

London Examinations IGCSE

Art and Design: Fine Art (4310);
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Specimen Paper

Time: 10 hours (plus 6 weeks preparatory studies)

Materials required for examination
Candidate's choice of materials

Items included with question papers
Nil

Instructions to Candidates

The paper reference is shown at the top of this page. Check that you have the correct question paper.

This paper will be given to you before the examination so that you will have **six school weeks** to prepare for the examination.

Full instructions are given inside this examination paper. Study these instructions carefully when you receive this paper.

The theme for the examination and some ideas to help you are given from page three onwards.

Total mark available: **100**

Your teacher will inform you of the dates and times when you must complete this examination.

Information for Candidates

There are 6 pages in this question paper. All blank pages are indicated.

Turn over

Specimen

Instructions to candidates

A. Introduction

- This examination consists of two parts: the preparatory studies carried out before the examination, and the examination itself.
- Read the theme of the examination and the supporting information carefully, and consider how the topic relates to your interests, skills and the specification for which you are entered (Fine Art, Textiles, Photography or Graphic Design).

B. Part 1 – Preparatory studies

- You will be given six school weeks for preparatory work in response to the theme presented in this paper.
- You should use the preparatory period to investigate the theme, experiment with your ideas, and gather visual information about the people, places and objects you need to help you to develop your final work. You could make small drawings and paintings or colour studies, and experiment with design ideas. Images from photographs, for example from magazines and art reference books, must only be used as an aid in composing your own final piece in the examination.
- How you use such source material should be clearly shown in the development of your preparatory studies to the final piece.
- Any reproduction used, or a photocopy of it, must be included with your preparatory work.
- Use only one side of the paper. Boards and canvas stretchers should not be used. If you use pastel or chalk, these must be fixed. If you use paint and prints, these must be dry.
- **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.**
- **You must take your preparatory studies into the examination room to help you with your final work.**
- After the examination, you will have an opportunity to mount your preparatory studies on up to three sheets of paper (maximum size A2).

C. Part 2 – Examination

- The examination consists of up to **ten hours** working under examination conditions to produce work in response to the theme.
- You should take any preparatory studies which you have produced in the six-week period into the examination for your own reference.
- Work in a way which is comfortable to you. If your final piece is fragile, bulky or larger than A2 (420mm x 594mm) in size, arrangements will be made to photograph it in order to send it to London Examinations for marking.
- The work you do in this part of the examination must be your own unaided work. **Your teacher can only help you with technical problems, such as working space, materials and equipment.**
- A completed copy of the following label should be clearly shown in the top right-hand corner on the FRONT of your work.

LONDON EXAMINATIONS IGCSE ART AND DESIGN		
Examination work / preparatory work (delete as appropriate)		
Centre No.	Candidate No.	Specification code: 4310, 4311, 4312, 4313 (delete as appropriate)
Centre name		Surname
Other names		Candidate signature
<i>*By signing this form, candidates declare that any assistance received from a tutor has been in accordance with the regulations set out in the specification.</i>		

- Your work will be marked according to the four assessment objectives. In your preparatory studies and in your final examination piece combined, you must show evidence that you can achieve all four of these assessment objectives. These are:
 - AO1** Record observations, experiences and ideas that are appropriate to intentions
 - AO2** Analyse and evaluate images, objects and artefacts, making informed connections with the work of others
 - AO3** Develop and explore ideas, using a variety of media and processes that are appropriate to intentions
 - AO4** Review and refine ideas, modifying work as it progresses, before presenting a coherent personal response

Exploring and developing the theme

The theme this year is

Surfaces

This theme can be explored in many ways and covers all specifications (Fine Art, Textiles, Photography and Graphic Design). Discuss the theme with your teacher and make sure that you produce evidence to cover the four Assessment Objectives.

The suggestions on the following pages will help you to think about your ideas. You may work from any one of the starting points suggested, or you may develop a relevant starting point of your own which explores the theme, 'Surfaces'.

Reflective surfaces

Glass and mirrors, broken, fragmented, distorted, concave or convex. Chrome kitchen implements, vehicle bumpers and glass buildings. A wall of mirrors, glass baubles, glass mosaics can reflect and distort. Puddles, ponds, lakes, rivers and the sea can all reflect images.

Decaying, weathered textured surfaces

Decay in the city, empty buildings, street rubbish and torn posters. Abandoned buildings, out-houses. Sheds, greenhouses, barns and factories.

Burnt-out buildings, ruins, charred remains, scrap-yard, twisted and rusting metal.

Erosion by water, wind or sea. Beaches, cliffs, headlands, shells and stones and detritus. Landscape shaped and formed by the elements. Mountains, hills, farmland, rivers, waterfalls, flood and drought. Stone outcrops, weathered monuments and buildings.

Surface tension

Surface tension of water, broken by the swimmer. A droplet of water. Surface tension on a high wire.

Surface tension as seen in relationships between individuals, families or opposing groups. Emotions create surface tension through worry, grief or disappointment.

World events create surface tension between individuals and groups.

Broken or contrasting surfaces

Torn, tattered, ripped, folded, pleated and crushed surfaces.

Cut, slashed, burst surfaces, revealing their interior contents.

Cracked paint, revealing layers of colour, metal, wood and plastic.

Tattooed and pierced body surfaces.

Natural and man-made surfaces juxtaposed.

Surfaces intertwined, plant forms, creepers, stone, metal, wood, paper, steel and glass.

Beneath the surface

Strata formations, fissures and caverns. Underground rivers and lakes. Forest canopy, jungles, burrows of reptiles and insects. Beneath the surface of the mind, the conscious and subconscious.

Patterned surface

Random, regular, relief, glazed and natural pattern.

Surface decoration, geometrical, irregular and linear pattern.

Patterns which create optical illusions. Amorphous or interlocking pattern or mosaic.

Reference material

The following list of artists, designers, craftworkers, cultures and art movements may inspire you as you address the Theme. Alternatively you may like to discuss other ideas with your teacher and consider local alternatives which are accessible to you.

Figurative

- Leonardo da Vinci
- Stanley Spencer
- Lucian Freud
- Henry Moore
- Ashraf Hanna
- Ancient Greek, Egyptian or Roman artefacts

Landscape/Cityscape

- Giorgio de Chirico
- Edward Hopper
- Katsushika Hokusai
- Sonia Delaunay
- George Davison
- John Piper

Interior

- Jan Vermeer
- Pierre Bonnard
- Paula Rego
- J. M. W. Turner
- Gueorgui Pinkhassov
- Ed and Nancy Kienholz

Abstract

- Piet Mondrian
- Robert Rauschenberg
- Jasper Johns
- Paul Klee
- Bridget Riley
- Aboriginal art

Natural forms

- Georgia O'Keeffe
- Anthony Goldsworthy
- Anish Kapoor
- Paul Nash
- Ansel Adams
- Archaeological finds

Still life

- Henri Matisse
- Georges Braque
- Paul Cézanne
- Patrick Caulfield
- Paul Georges
- Renaissance artists

Websites

There are a number of general websites for museums and galleries worldwide, and you may also find CD-ROMs, such as Encarta, useful.

- The Artchive
www.artchive.com
- The British Museum (London)
www.british-museum.ac.uk
- New British Artists
www.newbritishartists.co.uk
- The Museum of Modern Art (New York)
www.moma.org
- The Tate (various locations in the UK)
www.tate.org.uk
- National Gallery (London)
www.nationalgallery.org.uk
- National Gallery of Art (Washington D.C.)
www.nga.gov
- Guggenheim (various locations around the world)
www.guggenheim.org

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IGCSE Art and Design

Fine Art (4310)

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Mark Schemes for Specimen Papers

Paper 1

Mark scheme for Paper 1 for specifications 4310 (Fine Art), 4311 (Textiles), 4312 (Photography), 4313 (Graphic Design).

Assessment Objective	A* 91 – 100 marks Exceptional	A 81 – 90 marks Fluent	B 71 – 80 marks Confident	C 61 – 70 marks Competent	D 51 – 60 marks Sound	E 41 – 50 marks Limited	F 31 – 40 marks Basic	G 21 – 30 marks Weak	U 0 – 20 marks
AO1: Record observations, experiences and ideas that are appropriate to intentions.	Working beyond the expected level of skills and techniques whilst recording from observation, experience and ideas.	Perceptive command of skills & techniques whilst recording from observation, experience and ideas.	Good use of skills and techniques whilst recording from observation, experience and ideas.	Consistent use of skills and techniques whilst recording from observation, experience and ideas.	Sound use of skills and techniques whilst recording from observation, experience and ideas.	Limited use of skills and techniques whilst recording from observation, experience and ideas.	Basic use of skills and techniques whilst recording from observation, experience and ideas.	Weak use of skills and techniques whilst recording from observation, experience and ideas.	Work which fails to meet the assessment criteria for grade G
AO2: Analyse and evaluate images, objects and artefacts, making informed connections with the work of others.	Working beyond expectations of understanding of complex issues. Outstanding analysis and connections.	Understanding of complex issues, heightened analysis, informed connections.	Good judgements shown when analysing and making connections.	Some consideration of issues shown when analysing and making connections.	Some understanding of formal elements when analysing and making connections.	Some understanding of colour and technique when analysing and making connections.	Basic understanding of some issues when analysing and making connections.	Attempts are made to analyse and make connections.	
AO3: Develop and explore ideas, using a variety of media and processes that are appropriate to intentions.	Exploration of ideas and command of media and processes exceed expectations for this level.	Fluent exploration of ideas, excellent command of media and processes.	Confident exploration of ideas through good use of media and processes.	Methodical exploration of ideas through use of media and processes.	Deliberate exploration of ideas through use of media and processes.	Exploration of ideas through the use of media and processes lacks subtlety or sensitivity.	Ideas are consolidated too early and not fully realised. Use of media and process are laboured.	Ideas are consolidated immediately. Use of media and processes lacks control.	
AO4: Review and refine ideas, modifying work as it progresses, before presenting a coherent personal response.	Independent judgements, review and personal style exceed expectations for this level.	Independent judgements and review through exciting personal style.	Discriminating judgements and review through imaginative personal style	Considered judgements and review through methodical personal style.	Sound judgements and review through deliberate personal style.	Tendency to repeat ideas and a lack of technical competency frustrates personal style.	Little appreciation of aesthetic consideration in personal style.	Attempts made to review, aesthetic considerations lack co-ordination.	

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