

Paper Reference(s)

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

London Examinations IGCSE

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

November 2006

Time: 10 hours (plus 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 six week period, prior to the Timed Examination, in which to produce these preparatory studies.

<u>Materials required for examination</u>	<u>Items included with question papers</u>
Candidate's choice of materials	Nil

Instructions to Candidates

This paper will be given to you so that you will have **six school weeks** to prepare for the ten hour **Timed Examination**.

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

The theme for this paper is given on page 3. Some ideas to help you develop your artwork are given on pages 4 and 5.

This theme applies to **all** the IGCSE Art and Design specifications.

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

Information for Candidates

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

The total mark for this paper is 100.

Printer's Log. No.

M24651A



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Instructions to Candidates

Introduction

This examination consists of two parts:

- **Preparatory Studies**

You will be given **six school weeks** before the Timed Examination 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. 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. After the examination, you will have an opportunity to mount your preparatory studies on up to three sheets of paper (**maximum size A2**).

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.

- **Timed Examination**

This consists of up to **ten hours** working under examination conditions to produce unaided work in response to the theme. **Your teacher can only help you with technical problems, such as working space, materials and equipment.**

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 so your artwork can be photographed and the photographs can be sent to London Examinations for marking.

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

LONDON EXAMINATIONS IGCSE ART AND DESIGN	
Examination work / preparatory work (delete as appropriate) Specification code: 4310 / 4311 / 4312 / 4313 (delete as appropriate)	
Centre No.	Centre name
Surname	Other names
Candidate No.	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>	

Exploring and developing the theme

The theme this year is

Light and Night

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. 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.

The four Assessment Objectives 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.

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, '**Light and Night**'.

The total mark for the paper is **100**.

Reflected Light

Reflected sun or moonlight on a lagoon, river, lake or swimming pool creating contrasts of colour in the water. Crystal prisms in a chandelier. Wind chimes, made out of metal, reflecting and creating light as they move.

The distortion of light shapes and colours when reflected in car wheel hubcaps, chrome lights and bumpers of large trucks, spoons, stainless steel tea-pots or samovar. Glass and steel building facades, glass bricks or chrome taps. Brass door handles, musical instruments: saxophone, trumpet or flute.

Artificial Light

Artificial light coming from city buildings, neon signs, shops, restaurants, street and traffic lights which reflect on windows, wet pavements and roads.

Live theatre and concert performances. Disco lights creating patterns and colours on floors, ceilings and dancers. Strobe lighting, laser beams and spotlights.

Fireworks lighting up the night sky, synchronised movement of patterns and colours, soaring, pulsating, descending.

Shadows

Long shadows cast by the sun when it is low down in the sky, on players in a cricket match, commuters walking home from work, animals in the desert, buildings in a city or isolated buildings in the country.

Light pouring out from a doorway, a back lit figure. Broken shadows on uneven ground, in a dense wood or rain forest, created by bright sunlight.

The eerie shadows created by a full moon shining down onto a castle, or church, mosque, temple, tomb or ruin.

The unusual effect of floodlights in a football or athletics stadium creating multiple shadows.

Sunlight

Bright sunlight shining through stained glass windows of a church or mosque, creating colourful patterns on the floor. Shafts of sunlight bursting through clouds, pinpointing people and places, creating rainbows.

Changing colours of a landscape created by the sunrise or sunset. Crops, plants and flowers growing in the sunlight.

Closely packed buildings and medinas, courtyards, a maze of routes, pathways and passages adapted for a sun-baked environment, protecting people from the sun, providing shelter.

The influence the sun can have on people's lifestyles: drought, desert, work and leisure rituals governed by the sun, eating, working, sleeping, drinking and cleaning.

Light and Dark

A lighthouse beam creating light and dark on land and sea.

Using a torch to investigate dark areas which are difficult to see clearly: inside a car engine, a cupboard under the stairs or guiding the way into a cave, lighting up strange rock formations.

Light and dark cast on faces and objects from a lit candle, taper, match or cigarette lighter. The silhouette or light and dark of figures sitting or standing round a bonfire or camp fire. The light and dark cast on trees from the sun or moon.

Using a Light Source

A light source for guidance, a plane coming into land using runway lights. The fantasy image of a moving spaceship lit as it hovers, ready to land.

Travelling along a dark country lane in a car, the headlamps guiding the way, creating fleeting images as it zooms past trees, animals temporarily frozen by the bright lights before they rush away. Searchlights looking for people from a police helicopter, lifeboat or fire engine.

Use of decorative lanterns, rows of candles, or flaming torches to light a garden, barbecue, temple or ceremony, creating dancing shapes in the dark.

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.

Abstract

- Adela Akers
- Giacomo Balla
- Max Ernst
- Dan Flavin
- Robert Irwin
- James McNeil Whistler

Landscape/Cityscape

- Davis Cone
- Richard Estes
- Michael Flohr
- Caspar David Friedrich
- Utagawa Hiroshige
- Maisa Tikkanen

Figurative

- Frank Auerbach
- Peter Severin Kroyer
- Rembrandt
- Cynthia Schira
- Georges de La Tour
- Joseph Wright of Derby

Natural forms

- Textiles of central Asia
- Angela Easterling
- Abram Games
- Nick Hedderly
- Michael Roberts
- Henri Rousseau

Interior

- Edgar Degas
- Ralph Goings
- Nan Golding
- Vilhelm Hammershoi
- Pierre-Auguste Renoir
- Jan Vermeer

Still life

- Gustave Courbet
- Jan Groover
- Cornelius Gysbrechts
- William Nicholson
- Andrew Prokos
- Harmen Steenwyck

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

Useful Books

- The A-Z of Art
(Phaidon)
- The 20th Century Art Book
(Phaidon)
- The Photo Book
(Phaidon)
- The Fashion Book
(Phaidon)
- Area
(Phaidon)

Useful Publishers

- Paragon Press
- Phaidon
- Rotovision
- Taschen
- Telos
- Thames & Hudson

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