

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 2009

Time: 10 hours (plus 6 weeks preparatory studies)

This information should be given to the teacher-examiner for confidential reference AS SOON AS IT IS downloaded from the website 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.

Materials required for examination

Candidate's choice of materials

Items included with question papers

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. All blank pages are indicated.

The total mark for this paper is 100.

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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.

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 select and mount your preparatory studies with the help of your teacher on to three sheets of A2 paper with no overlapping.

The preparatory studies you produce are a compulsory part of the examination. With the help of your teacher it is important that you review, refine and modify your submission for presentation.

Choose the work which best illustrates your ability in covering all four assessment objectives.

- **Timed Examination**

This consists of **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 **must** take **all** preparatory studies which you have produced in the six-week period into the examination for your own reference.

If your final piece is fragile, bulky or larger than **A2 (420mm x 594mm)** in size, you must make arrangements for your artwork to be photographed and submitted to London Examinations for marking.

A completed copy of the following label should be securely attached 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) 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

Cover

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 in your preparatory studies and in your final examination piece combined, you show evidence that you have achieved all four of the 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, '**Cover**'.

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

Cover

Cover as protection

When playing sports such as soccer, American football, baseball, cricket, hockey, ice hockey, alpine skiing, sports people cover themselves for protection using goggles, face mask, gum shields, helmet, gloves, shoulder, elbow, knee and shin pads.

Workers cover and protect themselves when working in difficult or dangerous conditions for their own health and safety. For example, down a mine, oil refinery, factories, operating theatre, scientific laboratory or ship yards.

Within the animal kingdom, different species have special coverings for their own protection; skin, hide, hair, scales, spines, feathers and shell.

Plants such as cacti, are covered in spines to protect them. Nettles are covered with spiny hairs that sting.

Cover from the weather

We cover ourselves from the elements wearing and using: mackintosh, cagoule, boots, umbrella, plastic mac, hat, cap, scarf, coat, gloves, poncho, balaclava, sunhat and sunglasses.

Body cover

Tribal societies cover their bodies in various ways; some tribes scar their torsos with raised geometrical designs, others paint their bodies with ochre, black charcoal, yellow mineral rock and white chalk. Certain tribes tattoo their torsos and thighs with meaningful designs or decorate themselves using contrasting paints.

Tattooing is a popular form of body cover in contemporary society and counterculture movements such as biker or criminal gangs and heavy metal fans. Henna tattoos are temporary and the designs are often inspired by carvings, paintings and textiles.

Body treatments are used to keep the skin and body healthy; mud, seaweed, herbs or minerals are just a few of those used. We also cover our bodies with sun cream/oil as protection from the sun.

Natural cover

A grape vine on a white washed wall. A medieval tower partly covered with ivy. Wisteria covered ruins in a garden courtyard. An old stone wall overgrown with aerial roots and trunk. Virginia creeper in full autumnal colour on a tinted plaster wall or surrounding a stained glass window. A garden sculpture partly wrapped by poison ivy.

Fresh and salt water algae, moss coated rocks by the sea shore or in a garden. Lichen or fungi on tree trunks. A collection of primitive tropical plants growing on rocks near a water fall.

Light snow cover on fields, trees, cars and buildings. Early morning and evening mist rolling over and partly covering; fields, lakes, buildings and streets.

The sea, due to the tidal cycle, has a natural process of covering and uncovering.

Run for cover

Protesters, football fans, will run for cover if confronted by riot police using force. Troops run for cover if a bomb blast goes off.

Pedestrians and shoppers run for cover if there is a sudden downpour of rain sheltering in doorways, bus shelters, under trees and under awnings or canopies.

Cover up

For privacy we cover our windows with a variety of curtains; embroidered net, lace or printed fabrics. Austrian shades with a sheer fabric covering, open ruffled curtains or vinyl beaded curtains tied in a knot.

Brightly coloured canvas awnings over a shop or café front, some edged with scalloped trim and tassels. Others covered with bold lettering.

Clear plastic sheeting used to cover up a stack of chairs, garden furniture or used as a temporary cover.

Cover

Abstract

- Patricia Campbell
- Ken – Tsai Lee
- Aboriginal rock painting
- Yves Klein
- Elvira Bach
- Helen Frankenthaler

Exterior

- Eliot Porter
- James Mc Neill Whistler
- Otto Steinert
- Richard Estes
- Edouard Boubat
- Robert Cottingham

Interior

- Jan van Eyck
- Raoul Dufy
- Shiba Kokan
- Pierre Bonnard
- Vilhelm Hammershoi
- Atkinson Grimshaw
- Susan Bosence

Figurative

- Stanley Spencer
- Sydney Parkinson
- Laura Knight
- Pierre-Auguste Renoir
- John White
- Noel Counihan

Landscape

- Ando Hiroshige
- Claude Monet
- Ansel Adams
- John Everett Millais
- Li Feng-Lin
- Jacob van Ruisdael

Body Art

- George Catlin
- Hedeki Fujii
- Karl Bodmer
- Charles Germain de Saint-Aubin
- Japanese Tattoists
- Indian Art

Useful 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

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

Useful Publishers

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

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