

IGCSE

London Examinations IGCSE

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

For examination in May and November 2006, 2007, 2008

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delivered locally, recognised globally

Specification

London Examinations IGCSE

Art and Design

Fine Art (4310)

Textiles (4311)

Photography (4312)

Graphic Design (4313)

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Tel +44 (0) 190 884 7750

international@edexcel.org.uk

www.edexcel-international.org

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Authorised by Elizabeth Blount

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Introduction

These specifications are designed to encourage an adventurous and enquiring approach to art and design. They provide opportunities for candidates to demonstrate an understanding of past and contemporary art and design, and to explore local traditions and inspirations.

These Art and Design specifications focus upon the assessment of a visual language of communication. Teachers are encouraged to devise courses which provide candidates with the opportunity to present evidence of the interrelated Assessment Objectives in a purely visual format. The specifications allow teachers the freedom to approach the Assessment Objectives in the way which best suits them and their students.

Key features

- a choice of four different specifications: Fine Art (4310), Textiles (4311), Photography (4312) and Graphic Design (4313)
- a single practical examination for the external assessment route
- 50% coursework option for approved centres
- postal assessment and moderation
- opportunity to study local artists and designers
- thematic examination paper
- a full range of teacher support
- a sound foundation for progression to Edexcel AS and A levels, and other equivalent qualifications.

Availability of examination sessions

The specification will be examined twice a year, in May and November.

Centres are asked to note that the coursework component and some of the options within this specification are normally available only to candidates studying at centres that have been recognised by Edexcel International as International Teaching Institutions. For full details of coursework, see Appendix 1.

Specification aims and assessment objectives

Aims

Each specification aims to develop candidates'

- creative and imaginative powers, and the practical skills for communicating and expressing ideas, feelings and meanings in art, craft and design
- investigative, analytical, experimental and interpretive capabilities, aesthetic understanding and critical skills
- understanding of codes and conventions of art, craft and design and awareness of the contexts in which they operate
- knowledge and understanding of art, craft and design in contemporary societies and in other times and cultures.

Assessment objectives

Candidates will be assessed on their ability to

- AO1** record observations, experiences and ideas which 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 assessment objectives are equally weighted and form the basis of the course.

The assessment objectives are the means by which the formal elements, processes and practices can be defined and assessed, to ensure that a coherent and meaningful course has been followed. By making all four assessment objectives compulsory and of equal value, the specification ensures that this requirement is achieved.

Scheme of assessment

Summary

Either

Route 1: 100% examination

Paper/ component	Mode of assessment	Weighting	Length
1	Examination piece (maximum size A2)	100%	10 hour practical
	Three sheets of preparatory studies (maximum size A2 each sheet) carried out during the six-week preparatory period.		—

Or

Route 2: 50% examination and 50% coursework

Paper/ component	Mode of assessment	Weighting	Length
1	Examination piece (maximum size A2)	50%	10 hour practical
	Three sheets of preparatory studies (maximum size A2 each sheet) carried out during the six-week preparatory period.		—
2 OR 3	Coursework: One main finished piece (maximum size A2), plus three sheets of preparatory studies (maximum size A2 each sheet).	50%	—
	Coursework: Critical contextual study, comprising one of the following: <ul style="list-style-type: none"> • an illustrated study of about 1,000 words • a web page on a CD-ROM, text and image, about 1,000 words • an illustrated electronic essay on CD-ROM, text and image, about 1,000 words • a critical contextual journal, text and image, about 1,000 words. 	50%	—

Candidates will follow **either** Route 1, **or** Route 2.

- On Route 1, candidates are entered for Paper 1 **only**.
- On Route 2, candidates are entered for either Paper 1 **and** Paper 2, or Paper 1 **and** Paper 3.

Paper 1

Practical examination and preparatory studies

10 hours for examination

6 weeks for preparatory studies

Candidates following route 1: this paper is 100% of the overall assessment

Candidates following route 2: this paper is 50% of the overall assessment

Paper set and marked by London Examinations

100 marks

This paper will be identical for all the specification titles. It represents the summative assessment of learning that has occurred during the IGCSE course.

The paper will be thematic. The theme will change for each examination session. The theme will be the starting point and the question paper will also provide guidance which will be of use to candidates throughout the examination.

Please note that London Examinations does not provide materials or equipment for candidates to use.

Preparatory studies

Candidates will be given a preparatory period of six school weeks before the examination. During this period, candidates should develop ideas based on the theme, and carry out preparatory studies that show their research and the development of their ideas. Teachers should provide guidance during this period.

The practical examination

The ten-hour period for the examination may be arranged at the discretion and convenience of the centre. This could be over two days, or a longer period of time, but must enable candidates to have periods of sustained activity where they must work under examination conditions. All work must be the candidates' own, and therefore centres must ensure that when candidates' work is left overnight between examination periods, it is secure in the examination room and is not removed for any reason. Candidates who do not need ten hours to complete their work may leave the examination.

Candidates should take their preparatory studies, and any materials and objects required, into the examination.

Candidates will not be expected to address all the assessment objectives in the practical examination piece alone, but across the preparatory studies and the practical examination piece combined, successful candidates must provide evidence of all the assessment objectives, and demonstrate an understanding of their interrelationships.

After the examination

At a suitable time following the timed examination, centres should arrange for the candidates to select, collate and mount those elements of their preparatory studies which they consider to be the most significant. Teachers may give guidance to candidates on the selection and arrangement of their preparatory work. Candidates may submit up to three A2 sheets of preparatory work.

Administration and submission of work

This preparatory work should be sent for marking together with the candidates' examination work. Marks will be lost if preparatory work is not submitted with the examination work.

The preparatory studies and the work produced under examination conditions must be clearly distinguished by labels (see Appendices 3 and 4).

Assessment arrangements

All candidates' work for this paper will be externally marked. The work must be sent to London Examinations according to detailed instructions in Appendix 3. Work will be assessed according to the generic marking grid given in the Specimen Papers and Mark Schemes booklet (publication code UG014339). It must be submitted to London Examinations to arrive by the date specified in the examination paper. This will normally be the last day of May, or the last day of November, depending on the examination session.

For details of coursework (Paper 2 and Paper 3), please refer to pages 15-17.

Specification content

Summary

The four specifications available are

Fine Art: 4310

Textiles: 4311

Photography: 4312

Graphic Design: 4313.

Candidates may be entered for more than one specification in any examination session. Each specification will be awarded a separate IGCSE grade. For example:

Art and Design: Photography (4312) grade B

Art and Design: Fine Art (4310) grade A

(This wording is for illustrative purposes only, and the precise wording on a candidate's certificate may vary).

Candidates entering for more than one specification must produce separate and different work for each specification. They must be permitted the full time allowed for each specification entered.

Art and Design: Fine Art (4310)

In the context of this specification, candidates are required to work in at least one of the disciplines of painting, drawing, printmaking and/or sculpture. Further details of each are provided below.

Fine art may be defined as work which is produced as an outcome of the candidates' personal experience, rather than that which is created exclusively for a practical function, or that which is the outcome of a tightly prescribed brief. It is a means by which ideas are explored, communicated and, through visual information and enquiry, translated into art outcomes.

Work produced for this specification will demonstrate the use of formal elements and creative skills, and give visual form to individual thoughts, feelings, observations and ideas. Candidates will show evidence of trying to extend their own and others' ways of seeing the world. They will use the visual language of the subject sensitively and thoughtfully to support their intentions.

For all disciplines within this specification, candidates should

- undertake visual research, using primary and secondary sources, and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use (appropriately and safely) a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology, where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, in order to demonstrate an understanding of continuity and change in art, craft and design.

Painting (available to all candidates)

Candidates will be expected to develop a knowledge and understanding of

- an appreciation of colour, form, tone, texture and shape
- the use of a range of tools and surfaces in painting
- a range of materials for painting and the different purposes of mark-making
- work in at least one of the following mixed media — collage, assemblage and environments (landscape, natural and man-made objects), non-figurative, non-representational and/or abstract art
- technical skills in an appropriate range of media.

Drawing (available to all candidates)

Candidates will be expected to develop a knowledge and understanding of

- an appreciation of form, tone, texture and shape
- the use of a range of tools and surfaces in drawing
- a range of materials for drawing and the different purposes of mark-making
- work in one of the following: non-figurative, non-representational and/or abstract drawing
- technical skills in an appropriate range of media.

Printmaking (available to all candidates)

Candidates will be expected to develop a knowledge and understanding of

- origination of personal ideas and the means by which personal ideas are transferred to print
- surface qualities and the transmission of those qualities of block, plate or screen to an alternative surface such as paper or fabric, in order to realise personal intentions
- the appropriateness of the medium to images and the realisation of the full potential of their ideas through the techniques of printmaking
- at least one of the following printing processes: screen printing, mono-printing, lino-printing, etching, lithography and dry point.

Sculpture (available only to centres approved as international Teaching Institutions)

Candidates will be expected to develop a knowledge and understanding of

- producing forms in three dimensions, utilising volume, space, materials and movement
- some of the following processes: fixing or joining materials such as card, metals, plastics using processes such as soldering, brazing, welding, gluing, jointing, riveting and bolting
- some of the following modelling techniques: the manipulation of plastic materials such as clay, plaster, wax using hands and/or tools, carving, cutting and abrading
- the use of some of the following materials: wood, stone, plaster, leather, clay, textiles, card, plastics, wax and found objects/materials.

Candidates who submit work for Sculpture for Paper 1 must have their work photographed. The photographs will form evidence for the assessment of the sculpture, and it is essential that they are of a quality to do justice to the candidates' work.

The photographs should be in colour, and of a size sufficient to show detail of the piece, such as A4. It is expected that four photographs of each piece taken from different angles will normally be sufficient. The photographs should be mounted on an A2 sheet.

Art and Design: Textiles (4311)

(Available to all candidates, but before starting such a course private candidates must check that the examination centre has appropriate facilities. Private candidates may be responsible for providing their own materials and equipment required for this examination. For other candidates, centres are responsible for providing the necessary materials, equipment and facilities.)

In the context of this specification, candidates are required to work in at least one of the following disciplines: constructed textiles, dyed textiles, printed textiles, woven textiles. Further details of each are provided below.

Textile design involves the creation, selection and manipulation of textiles across a variety of practices. Contemporary practice is often a hybrid activity which brings together different features of textile disciplines, freely using combinations of different disciplines and often embracing both traditional and contemporary technologies.

A wide range of tools is used in textiles encompassing traditional hand crafts and computer-aided technology. A wide range of natural and manufactured materials including paper, wire, tissue, gauze, plastics, re-cycled packaging and cloths, silk, wool, cotton, polyester and hessian is used to address aspects of design in fashion, furnishing and fine art.

Candidates who submit work for Textiles for Paper 1 may need to have their work photographed for sending to London Examinations, if it exceeds A2 in size or if it is fragile or bulky. The photographs will form evidence for the assessment of the work, and it is essential that they are of a quality to do justice to the candidates' work.

The photographs should be in colour, and of a size sufficient to show detail of the work, such as A4. It is expected that four photographs of each piece taken from different angles will normally be sufficient. The photographs should be mounted on an A2 sheet.

For all disciplines within this specification, candidates should

- undertake visual research, using primary and secondary sources and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use (appropriately and safely) a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology, where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, in order to demonstrate an understanding of continuity and change in art, craft and design.

Constructed textiles

Candidates will be expected to develop a knowledge and understanding of

- the means of recording and developing ideas in one or more of the following dry media: pencil, charcoal, oil pastels, coloured pencil, chalk, pastels, collage; and one or more of the following wet media: inks, dyes, acrylic pigments, gouache
- the appropriate and necessary manipulative skills for development in colour, materials and construction
- embroidery (hand and sewing machines), appliqué.

Dyed textiles

Candidates will be expected to develop a knowledge and understanding of

- the means of recording and developing ideas in one or more of the following dry media: pencil, charcoal, oil pastels, coloured pencil, chalk, pastels, collage; and one or more of the following wet media: inks, dyes, acrylic pigments, gouache
- the appropriate and necessary manipulative skills for development in colour, design and materials
- one or more of the following techniques: batik, silk painting, tie and dye, hand-painting and spraying.

Printed textiles

Candidates will be expected to develop a knowledge and understanding of

- the means of recording and developing ideas in one or more of the following dry media: pencil, charcoal, oil pastels, coloured pencil, chalk, pastels, collage; and one or more of the following wet media: inks, dyes, acrylic pigments, gouache
- the appropriate and necessary manipulative skills for development in colour, image and materials
- one or more of the following techniques: mono-print, transfer-relief, relief-print, wood-cut, lino-cut, silk-screen.

Woven textiles

Candidates will be expected to develop a knowledge and understanding of

- consideration of the more traditional hand-drawn methods, where appropriate
- some of the following techniques: tapestry, hand-loom, powered loom, off-loom
- the use of wood-frame weaving
- craft skills used in traditional weaving
- the creation of design ideas, carrying these forward to outcomes.

Art and Design: Photography (4312)

(Available to all candidates, but before starting such a course private candidates must check that the examination centre has appropriate facilities. Private candidates may be responsible for providing their own materials and equipment required for this examination. For other candidates, centres are responsible for providing the necessary materials, equipment and facilities.)

Photography covers a broad area and is frequently used to document and record ideas and images for use in fine art as well as the graphic disciplines.

Work in photography should form a means of personal enquiry and expression involving the selection and manipulation of images. Candidates must employ creative approaches which go beyond mere observation and recording. Candidates are encouraged to work in either silver-based and/or digital technologies.

Candidates should obtain permission from the examination centre if they wish to take their own computer, printer and photographic paper to the examination venue.

Candidates who submit work for Photography Paper 1 should plan their work carefully so as to complete developing and printing within the 10-hour period.

Candidates should

- undertake visual research, using primary and secondary sources, and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use (appropriately and safely) a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology, where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, in order to demonstrate an understanding of continuity and change in art, craft and design.

Candidates will be expected to develop a knowledge and understanding of

- the uses of light as the most important element in photography
- view points, composition, depth of field
- darkroom techniques involving the recognition of appropriate paper types, developing and printing, emulsions, exposures, tone and contrast
- manipulation of the image, either silver-based technology or digital format, through electronic and mechanical means including laser, computer, scanners and photocopiers.

Art and Design: Graphic Design (4313)

In the context of this specification, candidates are required to work in at least one of the following disciplines: advertising, illustration, packaging, typography and/or printmaking. Further details of each are provided below.

Graphic design is the communication of information and ideas by visual means. Often work is realised in two-dimensional form, but carries the illusion of three dimensions, through manipulation of images and the formal elements. The critical elements for a graphic designer are the successful communication of a message through the organisation of words and images.

Candidates must be alert to the possibilities offered by a huge range of materials and processes within graphic design and of the important role of signs and symbols. In producing graphic solutions to defined problems, candidates must be able to balance aesthetic and commercial considerations.

Candidates must investigate specific areas of a problem, determine relevant sources of information and use these to research and further define the problem. Ideas should be developed using appropriate design methodology, recognising the constraints of moral, social, cultural, environmental and legal issues.

For all disciplines within this specification, candidates should

- undertake visual research, using primary and secondary sources, and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use (appropriately and safely) a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, in order to demonstrate an understanding of continuity and change in art, craft and design.

All the work produced in the different disciplines in this specification can be produced in digital form. Candidates are encouraged to explore the creative potential of software packages and realise their ideas through a variety of media.

Before starting the course, candidates who plan to submit work for Graphic Design, Paper 1, should obtain permission from the examination centre if they wish to take such equipment as computers and software into the examination venue.

Advertising (available to all candidates)

Candidates will be expected to develop a knowledge and understanding of

- how graphic design is used to convey information, make a brand image familiar, sell a product or service
- promotional campaigns, corporate identity design
- advertising design briefs, the advertising client, the advertising audience
- the use of images and typography in advertising
- the advertising message and the links to visual images.

Illustration (available to all candidates)

Candidates will be expected to develop a knowledge and understanding of

- the relationships which are established between illustration and narrative
- illustration briefs, the illustration client, the illustration audience
- thumbnail sketches, sketches, dissections, plans and elevations
- one or more of the following: book illustration, magazine illustration, advertising illustration, CD-cover illustration, website illustration.

Packaging (available only to centres approved as international Teaching Institutions)

Candidates will be expected to develop a knowledge and understanding of

- how packaging is determined by its contents
- packaging briefs, the packaging client, the packaging audience
- making suitable production drawings
- surface decoration or pattern for packaging
- the development and construction of three-dimensional prototypes
- logical planning procedures for manufacture/making.

Candidates who submit work for Packaging for Paper 1 may need to have their work photographed if it is larger than A2 in size, or if it is fragile or bulky. The photographs will form evidence for the assessment of the work, and it is essential that they are of a quality to do justice to the candidates' work.

The photographs should be in colour, and of a size sufficient to show detail of the work, such as A4. It is expected that four photographs of each piece taken from different angles will normally be sufficient. The photographs should be mounted on an A2 sheet.

Typography (available to all candidates)

Candidates will be expected to develop a knowledge and understanding of

- the relationship between letter forms, their disposition and text
- the development of font types, serif types and sans serif fonts
- leading, paragraph indents, hanging indents, justification, alignment, headings, kerning and sub-headings
- the specific typographical requirements of one or more of the following: magazine design, newspaper design, leaflet and poster design, website design.

Printmaking (available to all candidates)

Candidates will be expected to develop a knowledge and understanding of

- originating ideas, suitable for use in print, in the context of graphic design
- the skills essential to printmaking
- making judgements confirming an understanding of composition in print and specifically in relation to graphic design work
- the appropriateness of the medium to images and a realisation of the full potential of ideas through a variety of techniques
- one or more of the following printing processes: screen-print mono-print, lino-print, etching, lithography and dry point
- surface qualities and the effect that different techniques have on these surfaces, and how these different techniques can be employed to good effect in graphic design.

Coursework (marked in centre)

Route 2 only: coursework is 50% of the overall assessment

100 marks

Centres are reminded that this option is normally only available to centres which are specifically approved by London Examinations to offer coursework. Centres should refer to the section 'Availability of coursework to international centres' in Appendix 1 for full details.

Candidates following Route 2 are required to complete the coursework component in addition to Paper 1. This component will be worth 50% of the overall assessment.

Although the coursework route makes additional demands on the candidate over and above the 100% examination route, it provides opportunities for candidates to demonstrate wider achievement in their chosen specifications. Candidates have the freedom to choose coursework topics, to pursue individual interests and to explore a range of media and materials.

In this component, candidates will choose **either** Paper 2 **or** Paper 3.

Paper 2 comprises three A2 sheets of preparatory studies and one main finished piece.

Paper 3 comprises a critical contextual study.

Candidates must ensure that in their coursework there is evidence of achievement in **all four** assessment objectives and of an understanding of the interrelationship between the assessment objectives. Teachers can advise and support the candidate in the production of the coursework unit.

Paper 2: Practical coursework

Those candidates opting for practical coursework are required to produce work relevant to their chosen specification. The coursework piece may be in the same discipline as the examination piece (Paper 1), or in a different discipline within that specification. For example, a candidate entered for Fine Art (4310) may choose to submit coursework in sculpture or printmaking, while the examination piece (Paper 1) may be in painting.

Centres may wish to set a theme for their candidates, or leave candidates free to choose their own topics. The three A2 sheets of preparatory studies should show evidence of the candidates' visual enquiry, ideas and contextual referencing, appropriate to the candidates' intentions. The outcome should reflect the ideas and thought processes evident in the preparatory studies, in the form of a coherent response to the theme.

Paper 3: Critical contextual studies

Candidates must produce **one** of the following

- an illustrated essay of about 1,000 words
- an illustrated web page of about 1,000 words
- an illustrated electronic journal of about 1,000 words, using formats such as Microsoft PowerPoint
- a critical contextual journal of about 1,000 words.

Paper 3 should reflect the themes, ideas or issues chosen by the candidates, with advice from the teacher. Candidates' work may relate to any issues, ideas, movements or traditions which are relevant to the candidates' chosen specification. Candidates are encouraged to study local artists, such as photographers, textile designers and graphic designers who are pertinent to their course.

To ensure that all assessment objectives are met in this paper, the candidates should present for assessment not only the finished product, but also all notes gathered in the course of study and a bibliography. The bibliography should include any gallery visits as well as web pages, articles and books used.

Detailed guidance for marking the internally assessed coursework is in Appendix 2 of this specification. Procedures for coursework and details of administration are given in Appendix 5.

Using the assessment objectives to assess coursework

The Assessment Objectives should be used to assess the coursework in the following manner:

Assessment objective 1

Evidence should come from the candidates gathering information from such things as visits to galleries, postcards, photographs, notes and bibliography.

Assessment objective 2

There should be evidence throughout the submission as the candidate selects and comments on the work of their chosen artists and designers.

Assessment objective 3

Evidence will be seen in transcriptions, experiments with ideas and media, both in visual and written format. This can include the development of an idea or hypothesis explored in the study.

Assessment objective 4

Evidence will be in the completed submission.

Submission of work for moderation

While all candidates' work for this component must be available for moderation, usually only a sample will be requested by London Examinations.

Centres must send the work to London Examinations for external moderation. External moderators will review all aspects of the sample coursework. Where necessary, adjustments will be made to the centre's proposed marks to bring the centre's assessment into line with the standards for the specification as a whole.

Candidates are responsible for selecting the work to be submitted, although the teacher may advise. Candidates should evaluate their work and carefully select it to ensure that they have covered all the assessment objectives.

Work to be externally moderated should be assessed by the teacher before being posted to London Examinations. Where there is more than one teacher of coursework at a centre, there should be internal standardisation of marking standards before work is posted to London Examinations.

Submission of Practical coursework (Paper 2)

Work sent in for moderation is subject to size restrictions. The three sheets of preparatory studies must not exceed A2 size per sheet, and the main finished piece as submitted must also not exceed A2 in size. For example, if the main finished piece is larger than A2, it should be photographed and submitted in a size not exceeding A2. Similarly, in cases where a candidate's work cannot easily be posted (e.g. 3-D or multi-media work), the work should be carefully photographed and the photographs should be posted, together with the completed candidate assessment sheet, in lieu of the final work. The photographs should be in colour, and of a size sufficient to show detail of the work, such as A4. It is expected that four photographs of each piece taken from different angles will normally be sufficient. The photographs should be mounted on an A2 sheet.

The preparatory sheets and final piece of each candidate's submission must be clearly distinguished for the purposes of assessment and moderation.

Submission of Critical contextual study (Paper 3)

While the same size restrictions as for Paper 2 also apply to the critical contextual study, the sample submitted for moderation is more likely to be a smaller package of several pages.

The Candidate Assessment Sheet, and full instructions for its use, can be found in Appendix 2.

Grade descriptions

The following sample grade descriptions indicate the level of attainment characteristic of the given grade at IGCSE. They give a general indication of the required learning outcome at key grades. The description should be interpreted in relation to the content outlined in the specification; they are not designed to define the content. The grade awarded will depend in practice on the extent to which the candidate has met the assessment objective overall. Shortcomings in some aspects of the examination may be balanced by better performance in others.

Grade F

Candidates demonstrate some ability to combine the knowledge, skills and understanding they have developed; they select and record observations and draw upon their experiences and present ideas with some understanding of the links between form and intention.

Candidates make an attempt to analyse and evaluate images, objects and artefacts and, in their responses, evidence modest understanding of context. They develop and explore ideas and use media, processes and resources with some control and understanding and make an attempt to review, modify and refine their work as it progresses.

Candidates make a personal response when endeavouring to realise intentions and seek to make connections between their own work and that of others.

Grade C

Candidates combine their knowledge, skills and understanding in a generally appropriate manner. They record and respond to observations and experiences and present ideas and results of their research and enquiry in forms that are consistent with intentions.

Candidates analyse and evaluate images, objects and artefacts with a sense of purpose. They demonstrate understanding of context when developing responses.

Candidates effectively develop and explore ideas. They select and employ media, processes and resources appropriately, understand the relationship between process and product and demonstrate an ability to review, modify and refine their work as it progresses. Candidates make connections with the work of others which inform personal responses and support the realisation of intentions.

Grade A

Candidates combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways, which sensitively and skilfully record and interpret observations and experiences. They present ideas and the results of thorough research and enquiry in forms that clearly relate to and facilitate the realisation of intentions.

Candidates perceptively and effectively analyse and evaluate images, objects and artefacts. Responses, interpretations and subsequent developments are clearly informed by an understanding of context.

Candidates creatively develop and explore ideas and sustain related activity. They confidently manipulate and exploit appropriate media, processes and resources. Significant relationships are established between process and product, and work is subjected to continuing review, modification and refinement as it progresses.

Candidates present imaginative and personal responses and intentions are realised in a coherent and competent manner. They make perceptive and informed connections between personal lines of enquiry and the work of others.

Textbooks and other resources

For this IGCSE, the following titles are suggested as possible teaching aids only. It should be noted that they are **not** required reading for the course. In addition, candidates and teachers are reminded of the value of the Internet as a tool for research and learning.

Approaching Art and Design Rod Taylor, Longman, ISBN 0 582 00428 4

Art and Design, Chris Dunn, Longman, ISBN 0 582 02448 X

The following Phaidon publications are useful reference books for classroom use:

The 20th Century Art Book, Phaidon, ISBN 0714838500

A – Z of Art, Phaidon, ISBN 1571450351

The Photo Book, Phaidon, ISBN 0714836346

The Fashion Book, Phaidon, ISBN 071483808X

Thames and Hudson and Taschen also publish a wide range of useful reference books for students and teachers.

Useful websites

There are many general websites for museums and galleries worldwide.

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 UK www.tate.org.uk

The National Gallery, London www.nationalgallery.org.uk

The National Gallery of Art, Washington DC www.nga.gov

Guggenheim, various locations worldwide www.guggenheim.org

Teachers and candidates may also find CD-ROMS, such as Encarta, useful.

Support and training

Training

A programme of INSET courses covering various aspects of the specifications and assessment will be arranged by London Examinations on a regular basis. Full details may be obtained from

International Customer Relations Unit
Edexcel International
190 High Holborn
London
WC1V 7BE
UK

Tel: +44 (0) 190 884 7750
E-mail: international@edexcel.org.uk

Edexcel publications

Support materials and further copies of this specification can be obtained from

Edexcel Publications
Adamsway
Mansfield
Notts NG18 4LN
UK

Tel: +44 (0) 1623 450 781
Fax: +44 (0) 1623 450 481
E-mail: intpublications@linneydirect.com

The following support materials will be available from 2004:

Specimen papers and mark schemes (Publication code: UG014339)

Teacher's Guide and Exemplar Assessment Material (CD-ROM, Publication code: UG014349)

Appendices

Appendix 1 – Procedures and contact information

Awarding and reporting

The grading, awarding and certification of this specification will comply with the requirements of the IGCSE for courses for first examination in 2006.

Assessment of this specification will be in English only. All written work for examination must be submitted in English.

These specifications assess candidates in a single tier of entry, giving access to the full range of grades, A* to G.

Candidates who fail to achieve grade G will be awarded 'Ungraded'.

Students with particular requirements

Regulation and guidance relating to students with special requirements are published annually by the Joint Council for General Qualifications and are circulated to examination officers. Further copies of guidance documentation may be obtained by contacting the International Customer Relations Unit (contact details below).

London Examinations will assess whether or not special consideration or concessions can be made for candidates with particular requirements. Requests should be addressed to the International Customer Relations Unit (contact details below).

Availability of coursework to international centres

Centres are asked to note that the coursework component of this specification is normally available only to candidates studying at centres that have been recognised by Edexcel International as International Teaching Institutions. Candidates studying on their own or at centres recognised as Private Centres are not normally permitted to enter for the coursework component of the specification.

Private Centres may not undertake school-based assessment without the written approval of Edexcel International. This will only be given to centres that satisfy Edexcel International requirements concerning resources/facilities and moderation. Teachers at these centres will be required to undertake special training in assessment before entering candidates. Edexcel International offers centres in-service training in the form of courses and distance learning materials. Private centres that would like to receive more information on school-based assessment should, in the first instance, contact the International Customer Relations Unit (contact details below).

Contact details of the International Customer Relations Unit (ICRU)

Address: International Customer Relations Unit (ICRU)
Edexcel International
190 High Holborn
London
WC1V 7BE
United Kingdom

Telephone: +44 (0) 190 884 7750
Email: international@edexcel.org.uk
Website: www.edexcel-international.org

Appendix 2 – The Candidate Assessment Sheet

Instructions for using the Candidate Assessment Sheet

Teachers must complete a Candidate Assessment Sheet for each candidate who is submitting coursework (i.e. following Route 2 of assessment), and use the assessment criteria on the Candidate Assessment Sheet to mark the coursework. The sheet should be photocopied as necessary and attached to each candidate's coursework.

In this assessment matrix the assessment objectives are arranged in the form of a taxonomy. All four assessment objectives should be met, all are equally weighted and have no order of priority. The mark awarded should take into account the candidate's response to each assessment objective, but teachers should **not** give an individual mark to each objective. The mark awarded will be an aggregate, overall, 'holistic' assessment out of 100. The marking grid should be used in conjunction with the grade descriptions given on pages 18 and 19.

A candidate's response need not satisfy every one of the assessment criteria for a particular mark band in order to receive a mark within that band. The coursework may meet the descriptor from a higher or lower mark band on some criteria. The 'best fit' approach should be used to determine the mark band which **corresponds most closely** to the overall quality of the response. Once the coursework has been allocated to a mark band, the assessment should be refined to a specific mark which should be recorded at the bottom of the sheet.

If a candidate fails to submit preparatory studies, a mark may still be awarded on the basis of the examination work. However, in such cases it is unlikely that all four assessment objectives will have been met, and the mark awarded will reflect this.

It is important that the marks awarded are based **only on the work as it is presented**, and that teachers are not influenced by other factors such as the candidate's previous achievement, or the teacher's perception of the candidate's potential or industriousness.

To help teachers with their marking of coursework, a CD-ROM, containing examples of candidates' achievement at key grades, is available from London Examinations. This can be ordered from Edexcel Publications, whose contact details are given on page 21.

The Candidate Assessment Sheet is opposite.

London Examinations IGCSE Art and Design – Candidate Assessment Sheet

Specification code
(tick appropriate box)

4310
(Fine Art)

4311
(Textiles)

4312
(Photography)

4313
(Graphic Design)

Centre number: _____ Centre name: _____ Candidate number: _____ Candidate name: _____

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 descriptors 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.	

Teacher's mark (max. 100):

Moderator's mark (max. 100):

Appendix 3 – Instructions for examinations officers and superintendents (Paper 1)

The following instructions will be included with the examination papers for each session.

Before the examination, examinations officers and invigilators should carefully read the following information.

- **Examinations officers and invigilators** are asked to refer to the booklet E30, 'Notes for Guidance and Instructions for Heads of Centres, Examination Officers and Invigilators on The Conduct of Examinations', for general instructions.
- **Examinations officers and invigilators** should ensure that the following conditions and working facilities are provided for all candidates entered for IGCSE Art and Design specifications (4310, 4311, 4312 and 4313).
 1. Suitable art room accommodation must be provided. Candidates should be able to work with equipment and materials with which they are familiar, as far as permitted by the Examination Regulations. They should work in an adequate space with good lighting and be provided with the necessary materials for carrying out their work. Candidates are allowed to provide their own materials, including paper, but this must not exceed A2 in size. London Examinations' regulations require that all persons, except members of staff acting as invigilators, or other authorised members of staff, and the candidates actually engaged in each examination, shall be excluded from the examination room. London Examinations recommends that the timed test should normally be supervised by an Art and Design teacher.
 2. All sessions of the examination must be invigilated throughout and conducted in a quiet and orderly manner. Only candidates involved in the examination should be present in the room. Where space is limited, London Examinations will allow IGCSE candidates to share the same art room with either Ordinary level or Advanced level candidates (or both) provided that no candidate is disadvantaged by this arrangement.
 3. The invigilator is asked to keep a private log to ensure that the total time allowed for the examinations is not exceeded.
 4. The invigilator must ensure that incomplete examination work is stored in a secure place between examination sessions.
- To ensure that candidates are given their full time for preparatory studies, the examinations officer must find out from the headteacher or the Art and Design teacher the school's schedule for the Art and Design examination. The examinations officer will need to know the examination dates by the end of February for the May examination session, and by the end of September for the November session. **Candidates should be given examination Paper 1 so that they have about six school weeks to complete their preparatory studies before the time set for the examination.** Paper 1 may be taken at any time after the six-week period for preparatory studies, providing the completed papers are submitted to London Examinations by the date specified. This date will be printed

in the examination paper, and will normally be the last day in May or the last day in November, depending on the examination session in question.

- **Examinations officers and invigilators** should ensure that they are helped by an art teacher to obtain and arrange the necessary objects and materials required. This needs to be done in good time for the examination. London Examinations does not provide paper or materials to centres.
- The candidates must be allowed to bring all their preparatory work with them into the examination room. Preparatory work would not normally be mounted onto A2 sheets until after the examination is completed. Preparatory studies are mandatory.
- Candidates should have used the preparatory period to plan and research thoroughly. This research may take many forms including collections of photographs and reproductions of works of artists as well as, primarily, drawings and paintings produced by the candidates from their own direct experience. All this preparatory material should be taken into the examination room and be available to the candidates throughout the examination. Candidates should be encouraged to refer to this reference material throughout the examination to help sustain their work.
- Any photograph, reproduction, or illustration used as source material, or a photocopy of it, must be included with the candidate's preparatory work.
- At a suitable time following the timed examination, examinations officers should arrange for the candidates to select, collate and mount those elements of their preparatory studies which they consider to be the most significant. Teachers may give guidance to candidates on the selection and arrangement of their preparatory work and help with the mounting of this work. This mounted preparatory work should be sent for marking together with the candidates' examination work. Marks will be lost if preparatory work is not submitted.
- Candidates should be reminded that mere copying of art work which is not their own will gain no credit in the examination.
- All completed work must be clearly labelled. To do this, centres should make sufficient copies of the following label, and a completed copy should be clearly attached to the top right-hand corner of any surface on which candidates work. This label should also be used for preparatory 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>		

Instructions for the despatch of work

It is important that the following instructions are followed.

1. The work of all candidates must be arranged in the numerical order of candidates.
2. Pack work carefully and flat, not rolled or folded.
3. Write on the outside of the parcel
 - (a) IGCSE Art and Design, Specification 4310 - 4313
 - (b) the Centre Number
 - (c) the total number of candidates.
4. Parcels must **not** be sent by recorded delivery.
5. All work should be despatched to arrive at the address below by post not later than the date specified (normally the last day in May or the last day in November).

Edexcel Art and Technology Coursework Centre
Crown Farm Way
Forest Town
Mansfield
Nottinghamshire
NG19 0FT
UK

Appendix 4 – Instructions to candidates (Paper 1)

The following instructions will be reproduced for candidates in the examination paper to guide them during both the six-week preparatory period and the ten-hour final examination.

Some of the information included deliberately repeats that given in the Instructions for invigilators (Appendix 3) but is given in a form more accessible 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 up to 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

Appendix 5 – Coursework procedures

Overview

Coursework (Paper 2 and Paper 3) is marked in the first instance by teachers within the centre. The marks which the teacher(s) gives for all candidates are reported to London Examinations on forms called OPTEMS – Optically-Read Teacher-Examiner Mark Sheets. London Examinations selects a random sample of these candidates and the work that they have produced is then submitted to London Examinations for moderation. The candidates selected in this random sample will have an asterisk (*) printed next to their names on the OPTEMS.

In the moderation process, London Examinations judges whether the marks which the teacher in the centre has awarded are appropriate and in line with the year-on-year and 'global' standards across all centres. Where it is found that a centre has marked leniently or harshly, London Examinations will adjust the marks for *all* candidates in that centre, based on the evidence of marking presented in the sample submitted. London Examinations may also require a second sample of candidates' work, or may require that the work of all candidates is submitted.

Which candidates will be selected for moderation?

The candidates selected for moderation are selected at random by computer. **Where the pre-printed OPTEMS is asterisked** indicating the candidates whose work is to be sampled, this work, together with the second copy of the OPTEMS, should be posted to reach the moderator by the end of May for candidates in the May series, by the end of November for candidates in the November series. The name and address of the moderator will either be printed on the OPTEMS or supplied separately.

There will be a separate sample for each Art and Design specification for which the centre has entered candidates.

In addition, the centre must send the work of the candidate awarded the **highest** mark and the work of the candidate awarded the **lowest** mark, if these are not already included within the initial samples selected. The centre should indicate the additional samples by means of a tick (✓) in the left-hand column against the names of each of the candidates concerned.

For all sampled work the associated record sheet must be attached to each candidate's work.

If the pre-selected sample does NOT adequately represent ALL parts of the entire mark range for the centre, additional samples in the range(s) not covered should also be sent to the moderator. As above, additional samples should be indicated by means of a tick (✓).

Internal marking and internal standardisation

Centres are reminded that it is their responsibility to ensure that where more than one teacher-examiner has marked the work in a centre, effective internal standardisation has been carried out **across all specifications (4310, 4311, 4312, 4313)**. This procedure ensures that the work of all candidates at the centre is marked

to the same standard. The statement confirming this on the OPTEMS form **must** be signed.

It is not possible for external moderation by London Examinations to take place if effective internal standardisation has not been carried out. It is also not possible to moderate work unless the centre has carried out the initial marking, and OPTEMS for each component have been completed correctly.

Once internal standardisation has been carried out, teachers must indicate the final mark awarded (out of 100) to each student on the OPTEMS.

How to complete the OPTEMS

In March (for the May examination session) or October (for the November examination session) all centres will receive Optically-Read Teacher-Examiner Mark Sheets (OPTEMS). Centres will submit their marks to London Examinations by recording marks on the OPTEMS. They will be pre-printed on three-part stationery with specification code, paper number, centre details and candidate names in candidate number order. The teacher should carefully check all the pre-printed details as soon as the OPTEMS are received. A number of blank OPTEMS for candidates not listed will also be supplied.

Where a centre has entered for more than one Art and Design specification, there will be a separate set of OPTEMS for each. Centres will submit their marks to London Examinations by recording marks on the OPTEMS.

The OPTEMS should be completed **using an HB pencil**. Please ensure that you work on a firm flat surface and that figures written in the 'Marks' box go through to the second and third copies.

Encode the mark on the right-hand side by filling in the circles on the appropriate marks as indicated on the OPTEMS. Please ensure that the HB pencil marks do not extend outside the circles. Take care to remember the trailing zeros for candidates scoring 10, 20, etc and the leading zero for single figures.

If you make a mistake, rub out the incorrect marks completely. Amend the number in the 'Marks' box and in the encoded section, but **please remember to amend separately the second and third copies to ensure that the correct mark is clear.**

Every candidate listed on the OPTEMS must have either a mark or one of the following codes in the 'Marks' box

- 0 (zero marks) should be entered only if work submitted has been found to be worthless. It should **not** be used where candidates have failed to submit work.
- ABS in the marks box and an A in the encoded section for any candidate who has been absent or has failed to submit any work, even if an aegrotat award has been requested.
- W should be entered in the marks box and the encoded section where the candidate has been withdrawn.

The authentication and internal standardisation statement on the OPTEMS must be signed. Centres are reminded that it is their responsibility to ensure that internal standardisation of the marking has been carried out.

Exemplar

Candidate name	Number	Marks	Encoded section											
			(0)	(10)	(20)	(30)	(40)	(50)	(60)	(70)	(80)	(90)	(100)	(200)
NEW ALAN* SP	3200	0	(0)	(10)	(20)	(30)	(40)	(50)	(60)	(70)	(80)	(90)	(100)	(200)
OTHER AMY* SP	3201	15	(0)	(10)	(20)	(30)	(40)	(50)	(60)	(70)	(80)	(90)	(100)	(200)
SMITH JOHN AW	3202	47	(0)	(10)	(20)	(30)	(40)	(50)	(60)	(70)	(80)	(90)	(100)	(200)
WATTS MARK* SP	3203	ABS	(0)	(10)	(20)	(30)	(40)	(50)	(60)	(70)	(80)	(90)	(100)	(200)
STEVEN JANE AW	3204	96	(0)	(10)	(20)	(30)	(40)	(50)	(60)	(70)	(80)	(90)	(100)	(200)
JONES ANN* AW	3205	40	(0)	(10)	(20)	(30)	(40)	(50)	(60)	(70)	(80)	(90)	(100)	(200)
PATEL RAJ* AW	3206	67	(0)	(10)	(20)	(30)	(40)	(50)	(60)	(70)	(80)	(90)	(100)	(200)
WEST SARA SP	3207	W	(0)	(10)	(20)	(30)	(40)	(50)	(60)	(70)	(80)	(90)	(100)	(200)

Where there is more than one teacher in the centre, the teacher of each candidate listed on the Optems should be indicated by initials next to or underneath the candidate's name (see AW and SP in the example above).

The top copy of the OPTEMS

The **top copy** of the completed OPTEMS for each component must be sent to London Examinations (at the address for **Pearson Assessments and Testing**) no later than the end of May or the end of November, as appropriate for the examination session entered for. The address for Pearson Assessments and Testing will be printed on the side of the OPTEMS as well as on the envelope provided.

The second copy of the OPTEMS

At the same time, centres will send the **second copy** of the OPTEMS, together with the Candidate Assessment Sheets (given in Appendix 2) for the candidates in the sample, to London Examinations. These should be sent to the following address, **which is different from that used for the top copy of the OPTEMS.**

IGCSE Art and Design Marking
Edexcel Art & Technology Coursework Centre
Crown Farm Way
Forest Town
Mansfield
Nottinghamshire
NG19 0FT
UK

The third copy of the OPTEMS

The third copy of the OPTEMS should be securely retained by the centre. It can be used for reference and as a reserve copy if needed.

Additional candidates (late entries)

Candidates are listed according to the latest entry information received from your centre at the time of printing. Additional candidates should not be added to the form without first receiving confirmation from London Examinations that late entries have been received and accepted. If such confirmation has been received, candidate details should be entered in the blank spaces at the bottom of the form (if applicable) or on a blank form (supplied). If a blank OPTEMS is used the correct specification code, paper number, centre details and candidates' names and candidates' numbers must be added accurately. It is only acceptable to notify London Examinations of marks in this way if confirmation of the entry has been received; the addition of candidate details to existing documents such as the OPTEMS will not generate an entry.

The top copy is designed so that the marks can be read directly by an Optical Mark Reader. It is important therefore to complete the OPTEMS carefully in accordance with the instructions above. **Please do not fold or crease the sheets.**

Amendments

If marks that have already been submitted require amendment, the **OPTEMS Amendment Form** should be used. Any marks written on the OPTEMS Amendment Form will supersede any mark previously submitted. Attempts to amend marks by any other method will not be accepted. Please see the Examinations Officer at your centre for OPTEMS Amendment forms.

Sending the coursework

Centres should send the coursework of the candidates selected in the random sample to the same address as that used for the second copy of the OPTEMS (see above). **However, the coursework must not be sent in the same package as the second copy of the OPTEMS.** The parcel should be clearly labelled 'IGCSE Art and Design'. The parcel should be clearly marked on the outside with the centre name, centre number and specification number.

Each candidate's coursework must have a completed Candidate Assessment Sheet attached to the front of the work submitted for moderation.

In addition, each sheet of a candidate's coursework must be clearly labelled to indicate the centre number, candidate number, candidate name and specification code (4310, 4311, 4312 or 4313). To do this, centres should make sufficient copies of the following label and a completed copy should be attached securely to work submitted for moderation.

LONDON EXAMINATIONS IGCSE ART AND DESIGN		
THIS FORM MUST BE USED FOR COURSEWORK ONLY – PAPER 2 AND PAPER 3		
Centre No.	Candidate No.	Specification code: 4310, 4311, 4312, 4313 (delete as appropriate)
Centre Name		Surname
Other Names		Candidate signature*
*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.		

No other work should be submitted for moderation. However, the work for all the other candidates (those not randomly selected for the sample) should be kept securely at the centre.

If any candidate indicated as being part of the sample is absent, the centre should send the work of another candidate achieving similar marks, for that component, as part of the sample. A letter informing London Examinations of the substitution should be included with the candidate's work and assessment documentation.

A summary of where to send the documentation

Document	Sent to (by end of May or November)
Top copy of OPTEMS	Pearson Assessments and Testing (pre-printed envelope supplied)
Second copy of OPTEMS (should be sent with Candidate Assessment Sheet)	Edexcel Art & Technology Coursework Centre (address given above)
Candidate Assessment Sheet (should be sent with second copy of the OPTEMS)	Edexcel Art & Technology Coursework Centre (address given above)
Third copy of OPTEMS	Retained securely by the centre
Coursework	Edexcel Art & Technology Coursework Centre (in separate package from Candidate Assessment Sheet and second copy of OPTEMS).

Despatch of the coursework

Coursework should be despatched for moderation observing the following:

1. arrange the work of all candidates in numerical order;
2. pack work carefully and flat, not rolled or folded;
3. write on the outside of the parcel
 - (a) IGCSE Art and Design, specification 4310 - 4313
 - (b) the centre number
 - (c) the total number of candidates.

Parcels must **not** be sent by recorded delivery.

All work should be dispatched to the address given and by the date given on page 32.

Retention of work

The work of all the candidates not selected in the moderation sample must be securely retained by the centre until the end of September (for the May examination session) or the end of January (for the November examination session) when the deadline for requests for Enquiries About Results (EARs) has passed.

Failure to retain candidates' work until this deadline may restrict the rights of centres and candidates to request EARs. Centres must not return work to candidates until all EARs have been resolved.

London Examinations may, occasionally, retain the work of some candidates for use at various training and quality assurance meetings. In such cases, centres will be informed of London Examinations' intention to retain the work of particular candidates.

Further copies of this publication are available from
Edexcel International Publications, Adamsway, Mansfield, Notts, NG18 4FN, UK

Telephone: +44 (0) 1623 450 781
Fax: +44 (0) 1623 450 481
Email: intpublications@linneydirect.com

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For more information on Edexcel International, please contact our
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or visit www.edexcel-international.org
or email international@edexcel.org.uk
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Registered Office: 190 High Holborn, London WC1V 7BE, UK

