

# IGCSE

London Examinations IGCSE

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

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delivered locally, recognised globally

Teacher's Guide

London Examinations IGCSE

# Art and Design

## Fine Art (4310)

## Textiles (4311)

## Photography (4312)

## Graphic Design (4313)

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# Contents

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<b>Introduction</b>	<b>1</b>
Aims of the Teacher's Guide	1
Rationale for the course	1
<b>Structure of the specification</b>	<b>2</b>
<b>Assessment requirements</b>	<b>3</b>
Notes on the Assessment Objectives	3
Preparing for the externally set assignment	6
<b>Course Planning</b>	<b>7</b>
Looking at artwork	8
Developing ideas	9
Examples of schemes of work	10
<b>Coursework</b>	<b>18</b>
Option 1: Practical coursework unit	18
Option 2: Critical contextual study	19
Coursework assessment	20
<b>The coursework record sheet</b>	<b>21</b>
<b>Resources</b>	<b>22</b>
<b>Support and training</b>	<b>23</b>



# Introduction

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## Aims of the Teacher's Guide

The aim of this Teacher's Guide is to support teachers in devising appropriate schemes of work for the London Examinations IGCSE in Art and Design (Fine Art, 4310; Textiles, 4311; Photography, 4312; and Graphic Design, 4313).

The Guide is available in two versions:

1. as text-only on the Edexcel International website ([www.edexcel-international.org](http://www.edexcel-international.org))
2. as a CD-ROM, which contains not only the text, but also examples of students' work and commentaries from senior examiners.

This Teacher's Guide

- explains how to integrate the Assessment Objectives into schemes of work;
- provides examples of course planning, showing how themes can be developed and how schemes of work can lend structure to the teaching;
- gives advice on task-setting for the coursework options;
- illustrates standards by providing examples of candidates' work at key grades (CD-ROM version only).

## Rationale for the course

The course is primarily concerned with the development of a visual language, emphasising the skills rooted in the senses of sight, touch, feeling and intellect. It encourages the ability to observe, select and interpret with imagination and understanding.

Centres are encouraged to use any artists and designers which are appropriate to their course and context. These may well be world-renowned artists and designers, but equally they may be lesser known local artists and designers.

The Teacher's Guide should be read in conjunction with the Art and Design specification (see Edexcel Publications on page 23).

## Structure of the specification

Candidates will follow **either** route 1 **or** route 2.

### 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 <b>one</b> of the following: <ul style="list-style-type: none"> <li>• an illustrated study of about 1,000 words</li> <li>• a web page on a CD-ROM, text and image, about 1,000 words</li> <li>• an illustrated electronic essay on CD-ROM, text and image, about 1,000 words</li> <li>• a critical contextual journal, text and image, about 1,000 words.</li> </ul>	50%	—

- 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.

# Assessment requirements

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## Notes on the Assessment Objectives

The Assessment Objectives are equally weighted and form the basis of the course. There must be evidence of all four Assessment Objectives in the externally set assignment and preparatory studies combined, and for those candidates following route 2, in the coursework also.

The Assessment Objectives should be seen as interrelating activities, not discrete components. Teachers should bear this in mind when structuring teaching and learning in both the preparatory period for the externally set assignment, and in the production of coursework

### **AO1 record observations, experiences and ideas which are appropriate to intentions**

This Assessment Objective addresses the ability of each candidate to select, collect and record information that is relevant to the project in hand. It is primarily a visual activity where candidates should record information using a variety of media and processes that are appropriate to their intentions.

Regardless of the candidate's chosen specification, all candidates are encouraged to use wet or dry materials, two and three-dimensional processes, cameras and digital cameras to collect relevant information to develop and sustain their study. Wherever possible, candidates should collect information from first-hand experience. This may well include visits to museums, galleries and sites of special interest. Starting points for projects could focus upon the local environment, man-made or natural forms or still-life objects gathered in the art studios.

### **A02 analyse and evaluate images, objects and artefacts, making informed connection with the work of others**

Evidence of this Assessment Objective could be visual, could take the form of a written piece of work, or be a combined visual, annotated response. However, whatever route is taken to show evidence of this Assessment Objective, the work produced by the candidates should be relevant to the project in hand. It is not a 'stand alone' assessment objective; to treat it as such would affect the candidate's final marks.

Centres must embrace this Assessment Objective as a fully integrated part of both the externally set assignment and coursework. Candidates should be encouraged to pursue and consider relevant contemporary and historical artists and designers, as appropriate to their chosen specification.

For example, candidates wishing to focus on the genre of still-life might reflect on the work of Cézanne, Van Gogh, Patrick Caulfield or the photographer Emmanuel Sougez. Equally, the candidate may be drawn to a local still-life painter, photographer or textiles artist. In making connections with and referring to the work of artists and designers, candidates will be supported in the development of their own ideas and understanding. Candidates should consider how artists use materials, media, composition and the formal elements to pursue their own artistic preoccupations.

**Key issues candidates should consider:**

- texture
- pattern
- colour
- line
- tone
- light
- composition
- perspective
- use of materials.

Transcriptions of sections or whole copies of an artist's work can illuminate the artist's work to the candidate. This can also help the candidate consider issues such as the complexity of colour, the application of colour and the use of mark-making to create mood, expression or even passion in a piece of work. Candidates may also find it useful to annotate their findings and log useful, pertinent information or thoughts. Visits to art galleries both real and virtual can be logged, as can conversations with local artists. These experiences can help to inform the process of the development of the candidate's visual language.

**When making notes, either written or visual, the candidate may find it helpful to consider the following questions:**

- What theme underpins the artist's work?
- How has the composition been created?
- What materials have been used?
- How have the materials been applied?
- Has a mood been captured? How?
- What colour palette has been used? How has this affected the outcome?

Ultimately the aim of this Assessment Objective is to extend the capacity of the candidate through looking at and absorbing visual information about the work of artists and designers. In doing this, the candidate's ideas, experience and understanding should broaden. This enrichment should be apparent in the experiments with media and materials the candidates undertake and produce for Assessment Objective 3.



### **A03 develop and explore ideas, using a variety of media and processes that are appropriate to intentions**

This Assessment Objective requires candidates to explore the possibilities of media and processes as they relate to their project. Candidates should work creatively with new materials or new combinations of materials to explore visually their theme or issue. Fine Art candidates may well wish to explore paint, or mixed media, printmaking or sculpture, or a combination or selection of one or more of them. There are no restrictions other than fitness for purpose. Photography candidates may choose to work digitally or with silver-based processes. Equally, photographers may choose to experiment by painting, sewing, scratching or collaging into their photographs to pursue their ideas.

#### **Candidates may wish to give some consideration to the following issues.**

- How can techniques learnt during the course be used in new combinations to achieve a mood or create textures?
- How can the techniques observed in AO2 be tested and used to further the candidates' own study?
- How can candidates borrow and learn from others, and then reinterpret the style or technique for their own ends?

This Assessment Objective requires the candidate to experiment with ideas and materials which feed the imagination and open up countless possibilities. Assessment Objectives 1 and 2 are a little like learning how to read music and understand notation. Assessment Objective 3 can then be likened to playing and creating music. It is the ability to reorganise and combine what has been observed and assimilated into new combinations and structures, which in turn will achieve new outcomes for Assessment Objective 4.

### **A04 review and refine ideas, modifying work as it progresses, before presenting a coherent personal response**

A04 requires the candidate to resolve an issue or idea in the form of a highly personalised outcome of quality. It is the culmination of the candidate's learning and endeavour. The outcome should always flow from the evidence seen in Assessment Objectives 1-3; it should never be an unrelated response as this would endanger the candidate's final marks and go against the spirit of the examination.

When creating their final outcome, candidates should ensure that they always work with the materials relevant to their chosen specification. However, this is not a restricting activity. This specification offers great flexibility in its interpretation and understanding of the specifications. The Textiles specification incorporates a broad range of contemporary materials such as paper, plastics and wire, as well as traditional textile materials. Photography candidates may well produce a set of prints as an outcome, or equally may wish to create a photographic sculpture. Fine artists may work with paint, printmaking or sculpture, or they may combine any of these areas and also include photographic processes in their outcome. Graphic candidates may if they wish choose to use photography, printmaking or mixed media as part of their response in the creation of an outcome.

All candidates should view this Assessment Objective as an opportunity to illustrate the full depth of their understanding and enquiry, together with a sound understanding of studio practice. It should be a liberating experience.

## **Preparing for the externally set assignment**

The candidate's response to the externally set assignment should be supported by a taught six-week preparatory period prior to the ten-hour timed test. Teachers should open the paper when it arrives in the centre to enable them to prepare teaching and learning resources to support the candidates in the six-week period.

A well-constructed induction to the preparatory period, with clear guidance to candidates ensuring that they work systematically to produce evidence for each of the Assessment Objectives, will help candidates to perform to the best of their ability in the timed test.

Teachers should support candidates as they carefully select work to present for assessment on their three sheets of A2. The work selected should reflect Assessment Objectives 1-3, and relate to the production of the outcome in the timed test. Candidates should ensure that they have selected work evenly to reflect the Assessment Objectives, as they have equal weighting.

Teachers are reminded that the selection should not be any greater than three sheets of A2. Layering work does not add to the submission and in some cases can detract from it. The key to a successful submission is careful selection of the best work produced by the candidate which reflects all the Assessment Objectives.

# Course Planning

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The following pages contain examples of briefing sheets and schemes of work produced by practising teachers. They illustrate how a theme for coursework or examination may be explored and broken down into a programme of activities over a series of lessons.

There are many ways of presenting schemes of work, and the following are not intended to convey a definitive model. However the work is planned, it is good practice to review the scheme of work once the period of work is over, and to evaluate what worked well and what could be usefully revised and amended. Schemes of work are best regarded not as fixed programmes, but as working documents, to be continually annotated and refined.

The course structure encourages centres to develop courses over two years. This allows the candidates time to mature both in terms of understanding and in the development and use of the visual language.

## Looking at Artwork

Use the following categories as a guide to help you to discuss the artwork you have chosen.

<p><b>CONTENT</b></p>	<ul style="list-style-type: none"> <li>• What is the painting about? Describe it.</li> <li>• Was the subject matter observed directly or remembered?</li> <li>• Has it been treated representationally or in an abstract manner?</li> <li>• Is the subject matter symbolic in any way?</li> <li>• Are there hidden meanings in the subject?</li> </ul>
<p><b>FORM</b></p>	<ul style="list-style-type: none"> <li>• What kind of colour scheme has been used?</li> <li>• Is it realistic, harmonious or contrasting?</li> <li>• Is there one predominant colour?</li> <li>• Is there one overall shape or a series of interrelated shapes?</li> <li>• Are there recurrent shapes, lines or forms?</li> <li>• Does the work have a variety of textures?</li> <li>• Is the work pleasing as a whole or does it work merely in parts?</li> <li>• Is the form of the work in keeping with the content?</li> </ul>
<p><b>PROCESS</b></p>	<ul style="list-style-type: none"> <li>• How was the work made and what was it made with? Describe.</li> <li>• What materials, techniques and processes were used?</li> <li>• How and where might the artist have started the work?</li> <li>• Might the artist have made supporting studies? (sketches, photographs etc).</li> <li>• Was the work executed rapidly or did it evolve slowly?</li> <li>• What skills must the artist have employed to produce it?</li> </ul>
<p><b>MOOD</b></p>	<ul style="list-style-type: none"> <li>• Does the work affect you in any way?</li> <li>• Does it capture a mood, feeling or emotion?</li> <li>• Does it convey feelings about life and nature?</li> <li>• Can you imagine the artist's mood when he was working?</li> <li>• Is the work quiet/noisy, happy/sad, soothing/disturbing?</li> <li>• What techniques has the artist used to convey the mood?</li> </ul>

## Developing ideas: how a theme can be interpreted in many different ways

### Theme: CHANGE CHANGE CHANGE

**Substituting one thing for another** – unreal objects for real objects (Pop art: Claes Oldenburg's 'Giant Hamburger'; Surrealism – Dali's 'lobster telephone').

**Alteration in composition** – different sections of the same figure; different views/angles of the same still life; combined views/angles of the same still life (cubism).

**Repeating with every possible variation** – Monet's paintings of waterlilies and haystacks at different times of day and in different light conditions.

**Adopting new systems/methods** – Cubism, a whole new way of portraying figures, still-life and landscapes (Picasso, Georges Braque, Cézanne).

**Before and after** – a diptych, triptych, sequence of paintings.

**Artists (and students) use and adapt the work of others** – 19<sup>th</sup> century artist Manet copied a 16<sup>th</sup> century Italian painting for his 'Déjeuner sur l'herbe'. Pop artists such as Lichtenstein and Richard Hamilton used the techniques and images from advertisements in their work. Newspaper photographs could inspire a painting.

**Change causes rifts** – controversial contemporary artists shock the public, e.g. Damien Hurst and his preserved dead animals.

The Impressionists shocked the public at first and people tried to vandalise their work.

**Media creates change** – Turner used oil paint in a completely new way to capture the mood of an environment. His work was criticised for appearing unfinished. Mixing materials in an exciting way creates a refreshing change.

**Metamorphosis** – Escher; Magritte's bottle-into-carrot painting; metamorphosis in nature: caterpillar to butterfly, chameleons change colour.

**Changes in nature** – seasons change, weather changes, landscape changes.

**Growth and Evolution** – dinosaurs (extinct); rainforests (destroyed).

**Cityscape changes** – primitive settlements, industrialised cities.

**Technology changes** – man on horseback, man into space

**A dedicated follower of fashion** – culture, music, interior design.

**Changing appearance** – costume, hair, make-up, masks, festivals and ceremonies. Time changes our appearance (young to old); Lucian Freud enjoys painting lined and weathered faces.

**Changing the known** – artists often change colours (realistic to unrealistic, e.g. Franz Marc, Wassily Kandinsky, Van Gogh, Oskar Kokoshka, Lucian Freud).

**Changing the natural order of things** – Artists change reality (Surrealists: Dali, Magritte, Frida Kahlo).

**Making changes in lifestyles** – art nouveau, art deco and the Arts & Crafts movement influenced the way people's homes looked.

**Changing hands, changing clothes, change of life**

**Every piece of art is a change of reality, memory or fantasy.**

*(With acknowledgements to Helen Payne of the Blue Coat School, Coventry)*

## Examples of schemes of work

### IGCSE Art and Design: PHOTOGRAPHY (4312)

#### THEME: SURFACES

Mock examination preparation

Week	Activities	Extension activities	Media, equipment, skills
1	<b>Induction Project</b> Take a colour 36 film on the theme of Natural Surfaces and get it processed. Also collect information and images on 2 artists/photographers who explore similar themes.	Look to the work of photographers and artists to gain ideas for composition and subject matter.	Colour film Exploring composition, subject matter, exposures, flash and depth of field Research into artists
1/2	Choose 6 photographs to remain untouched. Analyse the photographs using 'Looking at Artwork' sheet. Research artists that link to the 6 photographs and analyse their work.	Find 2 artists that link to one photograph and compare and contrast their influence.	Books Internet
3/4	Produce 10 different experiments using spare photographs. Experiment with sewing, adding materials to: newspaper, cling film, paint, ink, oil pastel, wax, scratching, burning, removing layers with bleach, scouring, image maker, making into 3-D. Find artists to link to all experiments, analyse and annotate.	Use artists as the inspiration for all experiments.	Sewing materials Newspaper Cling film Paint Ink Oil pastels Wax Bleach Scouring pads Image maker

Week	Activities	Research skills	Media, equipment, skills
5	<p><b>Experiment with one of the following techniques:</b></p> <p><b>(a)</b></p> <ul style="list-style-type: none"> <li>▪ Positive and negative photograms in the darkroom.</li> <li>▪ Experiment with contrasting photographs and natural objects.</li> <li>▪ Experiment with solarising image.</li> </ul>	Make acetates prior to entering the darkroom to use.	All darkroom equipment
	<p><b>(b)</b></p> <p>Blue pictures and pink sun pictures. Experiment contacting photos and natural objects.</p>	Explore compositions used in early photographic processes.	Contact frames Darkroom equipment
	<p><b>(c)</b></p> <p>Chemograms – black and white. Consider items carefully.</p>	Investigate the work of William Henry Fox Talbot.	All darkroom equipment
	<p><b>(d)</b></p> <p>Experimentation with dyes. Use:</p> <ul style="list-style-type: none"> <li>▪ Colourvir with 1, 2 and 3 colours</li> <li>▪ Food colourings</li> <li>▪ Photographic pens and dyes</li> </ul>	Investigate artists who work with colour.	Trays Dyes
6-8	Develop ideas for a final piece to be completed in the ten-hour examination. This could be a series of prints, mixed media images or photographic sculpture.	Annotate ideas, making connections with artists and photographs.	Processing and darkroom equipment

*(With acknowledgements to Jane Kelly of Finham Park School, Coventry, for this scheme of work)*

## IGCSE Art and Design: FINE ART (4310):

### Painting, Drawing, Printmaking, Sculpture

#### THEME: SURFACES

#### Mock examination preparation

Week	Activities	Research skills	Media, equipment, skills
1 AO1	<p>Give out pupil paper – <b>Surfaces</b> Explain the theme and begin visual enquiry. Produce a minimum of 8 observation drawings in: pencil, pastel, paint, chalk, charcoal, biro.</p> <p><b>Homework</b> Take 24 photographs of visually exciting surfaces.</p> <ul style="list-style-type: none"> <li>▪ 12 natural form</li> <li>▪ 12 man-made</li> </ul>	<p>Trim and organise work as it progresses.</p> <p>Annotate thoughts, selections, first impressions.</p> <p>Find dictionary explanation for the aspect of surfaces you are focusing upon and word process.</p>	<p>White paper Coloured sugar paper Variety of sizes Water colour paint PVA paint Chalks Charcoal Pastels Photographs/Objects</p>
2-3 AO1	<p>Carry out visual explorations using objects and photographs as a starting point. Produce <b>8</b> pieces of work. Use media creatively to draw, e.g.</p> <ul style="list-style-type: none"> <li>▪ batik</li> <li>▪ wax</li> <li>▪ resist methods</li> <li>▪ printing techniques.</li> </ul> <p><b>Homework</b> Week 3 – surface observation drawn with torn and cut coloured paper</p>	<p>Trim and organise work.</p> <p>Add annotated thoughts on the techniques which have been tried.</p>	<p>Photographs/Objects Batik Wax Wax crayons Inks Polyprint Printing Ink</p>



Week	Activities	Research skills	Media, equipment, skills
4-5 AO2 ICT	<p>Pupils must now focus on one aspect of the theme 'Surfaces'. Artists connections should be explored using:</p> <ul style="list-style-type: none"> <li>▪ books</li> <li>▪ photocopies</li> <li>▪ websites.</li> </ul> <p>Pupils should collect information on chosen art work, both 2-D and 3-D. Transcriptions of whole or part of art works should be made. Notes should be made. All transcriptions should be no larger than A4. Four should be produced as a minimum for lesson and homework.</p>	<p>Make notes on the work of art collected and word process:</p> <ul style="list-style-type: none"> <li>▪ title</li> <li>▪ name of artist</li> <li>▪ ideas used</li> <li>▪ colours used</li> <li>▪ application of colour/materials</li> <li>▪ materials used</li> <li>▪ reason for choice, how it relates to initial observations.</li> </ul>	<p>Access to ICT and Internet Library visit Art books Postcards Photocopies Paper A4 PVA paint Pastels</p>
6-8 AO3	<p>Pupils should develop their ideas in a medium of their choice.</p> <p>This work should be completed in lessons and for homework. It must form the basis for the outcome to be completed in the ten-hour mock examination.</p> <p>Produce an outcome in the materials of the pupil's choice in the ten-hour timed test. Pupils <b>must</b> take their preparation work into the exam room to support their work.</p>	<p>Ideas should be documented and explained.</p> <p>Explain links with other artists.</p> <p>Annotate the final idea, making connections with the work of artists you have explored.</p>	<p>Paper Canvas Card Wire Hessian Polyprint Batik Mod roc Papier maché Tissue paper</p>
	<p>Finalise idea which will be produced in the ten-hour mock examination.</p>	<p>Annotate final idea, making connections with artists – word process.</p>	

*(With acknowledgements to Ann Andersen of Finham Park School, Coventry, for this scheme of work)*

## IGCSE Art and Design: PHOTOGRAPHY (4312)

### THEME: SAFETY CONTAINED

### Coursework project

Week	Activities	Extension activities	Media, equipment, skills
	Students begin by shooting a roll of colour film on the theme of SAFETY CONTAINED. Choose to explore the theme using one of the following: Hiding place, Packing it all in, Transportation, Preservation, Habitat, Wraps, Memories, Encased, Containers.	Look at the work of photographers and artists to gain ideas for composition and subject matter.	Colour film Exploring composition Subject matter Exposures, flash and depth of field
1	Choose photographs to remain untouched. Analyse their composition and subject matter. Explore their connections with the work of artists and analyse the work of artists.	Ensure analysis considers ideology as well as subject matter, composition and technique.	
2	With the remaining colour images produce a series of images which explore the chosen theme.  Students must consider the theme of containment within their work.	Ensure experiments are purposeful and developed.  Gain inspiration from artists by researching on the Internet and in books.	

<b>Week</b>	<b>Activities</b>	<b>Research skills</b>	<b>Media, equipment, skills</b>
<b>3</b>	Continue with experimentation. Produce 2 black and white films which further develop ideas.  Students must consider viewpoint, focus, lighting and composition.	Work should be inspired and developed through the research of artists.	Camera Tripod Black and white film
<b>4-6</b>	Process black and white films and produce contact negatives.  Produce a series of prints from black and white negatives.  Experimentation with darkroom techniques including contact printing.	Techniques should be inspired through the research of artists.	All darkroom materials and processing equipment
<b>7-9</b>	Develop ideas for final piece.  Students to use artists' work as a starting point for final pieces.  Ideas to be tested using digital and manual cameras.  Experimentation must be developed.	Techniques to be tested and refined.	
<b>10-14</b>	<b>Produce final piece.</b> This could be a series of prints or a photographic sculpture.	Review the outcome and annotate, making connections with artists and photographers who have influenced the research.	

*(With acknowledgements to Jane Kelly of Finham Park School, Coventry, for this scheme of work)*

## IGCSE Art and Design: FINE ART (4310):

### Painting, Drawing, Printmaking, Sculpture

**THEME: SAFETY CONTAINED**

**Coursework project**

<b>Week</b>	<b>Activities</b>	<b>Extension activities</b>	<b>Media, equipment, skills</b>
<b>1</b> <b>AO1</b>	Students should begin by choosing one aspect of this theme and shoot a roll of film, make drawings and notes for homework: Hiding Place, Packing it all in, Transportation, Preservation, Habitat, Wraps, Memories, Encased, Containers.	Look at the work of artists and photographers to gain ideas for composition and subject matter.	Colour film Processing Drawing materials
<b>1-2</b> <b>AO1</b>	Produce a minimum of 4 still-life observation drawings from still life groups set up in the art room. Minimum of 4.	Consider experimenting with materials. Use materials expressively – create mood and depth.	Working in the following materials: <ul style="list-style-type: none"> <li>▪ pencil</li> <li>▪ graphite stick</li> <li>▪ conté pencil</li> <li>▪ paint</li> <li>▪ mixed media.</li> </ul>
<b>3</b> <b>AO1</b>	Select one photograph or idea to enlarge to A3 and produce a detailed observation drawing in pencil.  <b>Homework</b> Complete observation study.	Produce a detailed painted section enlarged to A4.	Pencil Paint White paper

<b>Week</b>	<b>Activities</b>	<b>Research skills</b>	<b>Media, equipment, skills</b>
<b>4</b>	Select a second photograph or drawing and enlarge to A3. Produce a detailed multi-media piece.  <b>Homework</b> Complete study.	Produce a detailed painted section enlarged to A4.	Collage materials Papers Glue Cutting mat Knives Paper
<b>5</b>  <b>AO3</b>  <b>AO2</b>	Introduce paper batik techniques.  <b>Homework</b> Find 3 artists to inform your work, colour copy the images and write a paragraph for each artist.	Produce a transcription of one artist link. Connections could include: <ul style="list-style-type: none"> <li>▪ theme</li> <li>▪ use of materials and media</li> <li>▪ composition</li> <li>▪ colour.</li> </ul>	Batik/Ink/Pastels Papers
<b>6-10</b>  <b>AO3</b>  <b>AO4</b>	Experiment with materials and media to develop ideas for a final piece to be carried out in class.  <b>Homework</b> Find 3 more artists to inform your work, colour copy the images, write a paragraph on each, and produce a transcription for each piece.	Link techniques and ideas to artists' connections, both visually and in written format. Experiment with ideas and review in a variety of scales.	Paint Collage materials Sculptural materials Paper Glue
<b>11-16</b>	Complete final outcome in paint, mixed media, print or sculpture.	Review the outcome and annotate the work, making connections with the work of other artists.	

*(With acknowledgements to Ann Andersen of Finham Park School, Coventry, for this scheme of work)*

# Coursework (marked by the teacher)

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## Option 1: Practical Coursework Unit

Teachers are free to choose any themes or genres to study for the practical coursework unit. However, teachers should ensure that the chosen themes or genres are sufficiently flexible to allow candidates to make a personal and informed response. Themes and genres which are insufficiently broad result in submissions from centres which are broadly similar. This would not reflect the spirit of the specification.

For example, teachers wishing to use the local landscape as a theme for their candidates to study should ensure that the structure of their teaching allows for a multitude of responses. Candidates should be encouraged to record with a variety of materials and processes. One candidate may become preoccupied with the changing nature of the landscape as the light changes over the course of the day. Another candidate may wish to look at panoramic snap shots of the landscape, whilst yet another may wish to collect found objects in the landscape and pursue this visually.

All these paths are valid, personal pursuits, and candidates are actively encouraged to seek aspects of any theme which inspires them. Consequently, each candidate would then make different connections with the theme. The first candidate may consider Monet as a relevant connection, while the second candidate may well focus upon David Hockney and the third on the Boyle family. This would allow them to create meaningful connections with artists who have shared their pre-occupations and will allow candidates to further their own thinking.

At this stage the candidate may produce transcriptions of artists' work, make notes and annotate the work as required. This work will lead to further experimentation with media and processes to begin to resolve or formulate ideas, which will reach their full expression in the outcome.

Alternatively, teachers may wish to set a theme such as *Surfaces*, which naturally allows the candidate to select an area of study which arouses their interest and curiosity. It is worth stressing at this stage that candidates do not have to pursue the Assessment Objectives in a linear fashion. Teachers may decide to begin with AO2, and then move to AO1, 3 and 4, or begin with AO3, 2, 1, back to 3 then 4. Teachers should choose the most appropriate pathway for their candidates.

### Some suggested themes

- Beginnings
- Inside
- Movement
- Celebrations
- Adorn & Decorate
- Surfaces
- Distortion
- The Meal
- Portraiture
- Abstraction
- The City
- Landscape
- The Figure
- Still-Life

## **Option 2: Critical contextual study**

Any themes, ideas and issues studied by the candidate during the course of this IGCSE would be suitable for the critical contextual study. Candidates should be supported by the centre when making their choice and should be encouraged to choose themes which have supported their working studio practice.

**For example, candidates who have studied portraiture may wish to consider:**

- Why paint a portrait?
- Compare and contrast photographic and fine art portraiture.
- Explore the changing role of portraiture in a specific time period.

**Graphic Design candidates may wish to consider:**

- The role of iconography in twentieth century design.
- How art movements have influenced graphic design ideas. For example, the Bauhaus or Art Nouveau.
- The influence of popular culture on music sleeve design.

Equally the critical contextual study could take the form of a journal which documents art gallery visits made over the course of the two year study. It could contain postcards, photographs, transcriptions, notes and practical ideas. Candidates may study a number of genres or may focus on specific areas to feed their studio practice.

For example, a textiles candidate may

- focus solely on a particular area of textiles: contemporary, woven, printed, structural
- consider the historical context and backdrop to the creation of a school of design which may have influenced its outcome or style
- consider such issues as fitness for purpose, commercial and promotional issues
- focus upon corresponding fine art movements which might have influenced their design or production.

Any artistic endeavour feeds upon the ideas, notions and styles prevalent at the time which gave birth to their development. These influences can be historical, political, economic, musical, literary or artistic. Art and design activities can also have a bearing on each other. Artists and designers often plunder the past as well as the present to gain inspiration and structure for their ideas.

**Other possible starting points for the critical historical study:**

- The critical historical study may also develop out of an artist-in-residency or may focus upon an interview with local artists.
- The centre may wish to bring in local artists to run a practical and theoretical workshop for their students which would be the basis from which a study could develop.
- Candidates may attend a series of talks by artists in connection with current exhibitions of their work and this may prove a useful starting point.

- Galleries often run workshops for students on specific exhibitions and this too may prove a useful starting point for the study.
- Centres are free to construct a course which allows the critical contextual study to flourish.

The study has no set pattern other than the nature of the outcome and the guidance of 1,000 words regarding length. There is no penalty for exceeding or falling below this word total, but teachers should advise candidates that there is nothing to be gained from excessive length.

## Coursework assessment

**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 the completed submission.

Teachers should allocate a total mark for coursework, taking into account the candidate's success in addressing the Assessment Objectives. There should not be a separate mark for each Assessment Objective. The specification contains full details of how teachers should arrive at their final mark.

The total coursework mark out of 100 should be recorded on the Candidate Assessment Sheet. See the following page for an example of a completed sheet.



# London Examinations IGCSE Art and Design Candidate Assessment Sheet (completed example)

Specification code  
(tick appropriate box)

4310   
(Fine Art)

4311   
(Textiles)

4312   
(Photography)

4313   
(Graphic Design)

Centre number: 99999

Centre name: Renoir School

Candidate number: 666111

Candidate name: Yanis Georgiou

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):

## Resources

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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](http://www.artchive.com)

The British Museum, London [www.british-museum.ac.uk/](http://www.british-museum.ac.uk/)

New British Artists [www.newbritishartists.co.uk](http://www.newbritishartists.co.uk)

The Museum of Modern Art, New York [www.moma.org](http://www.moma.org)

The Tate, various locations UK [www.tate.org.uk](http://www.tate.org.uk)

The National Gallery, London [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

The National Gallery of Art, Washington DC [www.nga.gov](http://www.nga.gov)

Guggenheim, various locations worldwide [www.guggenheim.org](http://www.guggenheim.org)

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

# Support and training

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## 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  
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190 High Holborn  
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UK

Tel: +44 (0) 190 884 7750

E-mail: [international@edexcel.org.uk](mailto:international@edexcel.org.uk)

[www.edexcel-international.org](http://www.edexcel-international.org)

## Edexcel publications

This Teacher's Guide can be printed from the Edexcel International website  
[www.edexcel-international.org](http://www.edexcel-international.org)

It will also be available in a CD-ROM version, along with examples of candidates' work at key grades accompanied by commentaries from senior examiners to illustrate standards.

The Teacher's Guide CD-ROM, Specification and Specimen papers and mark schemes 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](mailto:intpublications@linneydirect.com)

Specification (Publication code: UG014329)

Specimen papers and mark schemes (Publication code: UG014339)

Teacher's Guide CD-ROM (Publication code: UG014349)

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