

Art and Design 7020

This subject may be taken at the May/June examination only.

Introduction

London Examinations GCE O level Art and Design is intended for candidates who have followed a formal art education for a sustained period, usually of two years duration. Candidates will be encouraged to express ideas and concepts suggested by the examination papers and to draw upon the experiences and knowledge of art gained from their art courses. Candidates and teachers should feel no need to produce 'examination art'; they should understand that opportunity exists for the work done during both the preparatory period (see Further guidance on preparatory work) and the examination to be a natural progression from work done during their art course.

The syllabus and specimen papers are available on line at www.edexcel-international.org. In addition, users of the syllabus will find the O level Art and Design CD-ROM that accompanies this syllabus useful in supporting their teaching and in helping them to prepare candidates for the examination.

Aims

- (a) The syllabus is seen as the framework to be used by centres as the basis for devising and developing their own art and design courses.
- (b) It is intended to encourage a broad-based art curriculum.
- (c) It allows all centres to work from the strengths of individual art teachers and the circumstances prevailing in a centre.

Assessment objectives

The examination will allow candidates to demonstrate their:

- knowledge of art and design (Methods, media and materials. **How** art is made);
- understanding of art and design (Cultural and historical contexts. **Why** art is made);
- ability and skill in art and design.

The scheme of assessment

The examination will consist of two parts:

1. the preparatory period
2. the main and subsidiary timed examination.

The preparatory period

Before the examination, superintendents should read through the 'Instructions to the Superintendent' paper carefully. The instructions are to be opened by the superintendent when received by the centre. The instructions provide detailed notes on how the examination **must** be conducted.

Candidates will be given the examination papers when received by the centre and at least 14 school days prior to the timed examination. On receipt of the papers the art teacher must introduce each paper to the candidate(s), going through them methodically and encouraging responses from each candidate.

The examination requires that preparatory work must be submitted with work done during the timed examination. One sheet of preparatory work is required for each of the main and subsidiary papers. Candidates who do not submit preparatory work will be placed at a disadvantage and marks will be lost. Further guidance on preparatory work can be found at end of this syllabus.

The main and subsidiary timed examination

The timed examination will consist of two papers:

- (a) main paper (6 hours)
- (b) subsidiary paper (3 hours)

The main paper will be awarded two thirds of the total subject mark and the subsidiary paper will be awarded one third of the total subject mark.

- **Main paper**

Candidates choose **either** main paper 1 – Work in Two Dimensions (6 hours).

Candidates must respond to **one** topic from **one** section:

Section A: Human figure. One short pose of 15 minutes followed by a long pose of 5 hours 45 minutes.

Section B: Still life and natural forms. Candidates will be able to choose from four topics.

Section C: Composition. Candidates will be able to choose from five topics.

or main paper 2 – Graphic Design (6 hours)

Candidates must respond to **one section** of this paper:

Section A: Printmaking

Section B: Calligraphy

Section C: Lettering

Section D: Packaging

Section E: Book Jackets

Section F: Posters

- **Subsidiary paper**

All candidates must submit a subsidiary paper 3 – Work in Two Dimensions (3 hours).

Candidates must respond to **one** topic from **one** section.

Section A: Human figure. One short pose of 15 minutes followed by a longer pose of 2 hours 45 minutes.

Section B: Still life and natural forms. Candidates will be able to choose from four topics.

Section C: Composition. Candidates will be able to choose from five topics.

Note:

1. Candidates taking main paper 1 and subsidiary paper 3 must respond to different sections in each paper: eg, *Section A: Human figure* may not be offered in both papers.
2. Centres must supply their own materials, including paper, for this examination. Paper size should not exceed A2 and should be of such a quality that paint may be applied without paper distortion. It should be white in colour and without texture.
3. All candidates must use full colour in at least one of the papers.

Syllabus content

The content of the course will vary according to the particular interests of the teacher and the individual candidates. However all candidates, whatever final examination papers they intend to enter, will benefit from the following during their art and design course.

- Opportunities to explore a range of art activities and various media.
- Opportunities to gain some background knowledge of the history of art, craft and design which will serve to support and improve their own art performance.
- Opportunities to explore their own individual cultural history as well as the broader spectrum of world art history.

Guidance on the timed examination papers

- **Main Paper 1 – Work in Two Dimensions (6 hours)**

Candidates are free to choose from a wide range of media when responding to this paper. Other media, besides painting and drawing, may be considered for use by candidates. Printmaking and mixed media activities are among suitable alternatives that might be used. Making an appropriate choice of media is a skill which should have been acquired by candidates during their art course.

Section A – Human figure

Candidates should have experience in making studies directly from the human figure. They should practise making a sustained study over a period of time besides shorter studies of 15 minutes duration. Candidates should also show that they have an understanding of composition and should be able to relate the figure to its surroundings and setting.

Section B – Still life and natural forms

Candidates should have developed skills in observing and recording from formal still life groups, individual objects and specimens of natural forms such as plants, shells, fossils and so on. Candidates should have spatial awareness and have explored the richness of colour and texture and should have developed way of expressing the variety of both in their artwork.

Section – Composition

It is necessary for candidates to develop skills of composition and picture making, often involving the inclusion of the human figure. They should be helped to understand the importance of working from direct experience and be encouraged to research from real locations when responding to a topic.

It is important that candidates should have the opportunity to study the work of other artists from all periods and cultures and to have some understanding of major art movements both historical and contemporary.

- **Main Paper 2 – Graphic Design (6 hours)**

Candidates will be expected to demonstrate specific skill and knowledge in one section of this paper. However, it is expected that candidates will have followed a course in Graphic design which will have also provided an insight into the interdependence of each of the disciplines.

Candidates who choose the poster, book jacket, package or sign writing should have a grounding in lettering and its various applications. They should be made aware of the importance of the appropriateness of a letterform and its use regarding legibility and size. Candidates should be aware of and have experience with techniques such as collage, cut paper, painting and drawing in developing finished work.

Candidates who choose calligraphy will be expected to have studied a broad nib calligraphic hand and should be versed in at least two styles, one of which might suit contemporary themes. They should study page layout and know how to design and execute suitable accompanying illustrations from the written text.

Candidates who choose printmaking should be aware of the difference between the various printmaking methods and be well versed in one of these methods for the examination. They should understand and be able to demonstrate in their work the importance of ink quality and the overprint. They should be able to control print quality and understand the importance of the edition.

It is vital that all candidates should study examples of historical and contemporary graphic design.

- **Subsidiary Paper 3 – Work in Two Dimensions (3 hours)**

All the activities described as appropriate for main paper 1 (Work in Two Dimensions) apply equally to this subsidiary paper. Candidates should however become accustomed to working on and completing a piece of work in a shorter time period. This does not mean that candidates need be any less well prepared for the task. However, they should consider and practise examination pieces in order to make decisions regarding the scale of their finished work and the media they choose.

Grade descriptions

The following grade descriptions describe the level of attainment characteristic of grades A, C and E at Ordinary level GCE. They give a general indication of the required learning outcomes and standards of achievement at each specified grade. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performance in others.

Grade A

Preparatory work

The candidate will:

- have collected and worked from a wide range of resources. These may include their own drawings or photographs made on site. There may also be evidence obtained from libraries, museums and galleries as well as from the Internet;
- demonstrate the ability to select the most appropriate material and show a competency in the manipulation of images;
- present alternative ideas and concepts and show them in a logical and sequential manner;

- where appropriate to the topic chosen, show a clear understanding of the importance of studying the work of other artists and craftworkers from other times and cultures and will be able to relate this study to their own creative work.

The timed examination

The examination piece or pieces will be a further development of the preparatory work and the candidate will:

- show a high level of competency in handling materials. He/she will, as a general rule, draw well and have a clear awareness of tonal and spatial relationships;
- handle colour confidently and understand and use it well when defining light and form;
- have used any contextual and cultural references to advantage and this will have informed and driven the work.

Grade C

Preparatory work

The candidate will:

- have worked from a restricted range of resources and will rely more heavily on images gained from sources other than direct observation;
- present one or two alternative ideas and concepts;
- tend to rehearse what will be done in the timed examination period;
- where appropriate to the topic chosen, show some evidence of contextual and cultural references but these are added on rather than used to inform and drive the work.

The timed examination

The examination piece or pieces will show little, if any, further development of the preparatory work. The candidate will:

- repeat the final stages of the preparatory work;
- show certain levels of competency in handling materials and in basic art skills but these may lack consistency. The work is uneven in quality;
- not have used the evidence of contextual and cultural references to influence his/her approach to the task.

Grade E

Preparatory work

The candidate will:

- present work which is minimal in quantity and quality, and which may be an attempt at copying from restricted source material;
- show no development of ideas or concepts;
- present work which is a series of disconnected images lacking purpose or cohesion. The quality will be poor and will provide little or no support to the candidate during the timed examination;
- where appropriate to the topic chosen, show no contextual or cultural references of any significance.

The timed examination

The examination piece or pieces will be an attempt to repeat any final stage produced during the preparatory work. The candidate will:

- present work which has a limited range of art and craft skills. Their use of colour may lack subtlety and be little more than the infilling between drawn lines;
- ignore the problems of enlargement and scale which arise when transferring images from one stage of development to another;
- have limited understanding of spatial relationships and composition.

FURTHER GUIDANCE ON PREPARATORY WORK

The purpose of the preparatory work is threefold:

1. It enables each candidate, with the help of their art teachers, to discover the creative opportunities contained in the examination paper.
2. It then sustains and supports individual candidates throughout the examination period by providing a constant source of reference.
3. It continues to support the final work during the marking period. It can assist the examiners in assessing a candidate's intentions and the thinking behind their work from its conception to its completion.

- **The preparatory period.**

To be of any significant value the preparatory work must be undertaken in a period of time well in advance of the examination proper. It is recommended that formal art lessons be set aside for this work.

It is necessary for teachers to play a full part in the preparation of their candidates during this time. It might be regarded as an extension of their own teaching programme in that ideas may be exchanged, discussions may take place and practical help may be offered to candidates.

Candidates should be encouraged to continue with this work independently beyond the classroom but should maintain a full and open dialogue with their art teacher up to the timed examination period.

- **The nature of preparation**

Within each topic on the examination papers, guidance on how preparatory work might be approached is given. For example, reference is often made to the work of artists who have worked on a similar topic and candidates are advised to seek out those examples before beginning their own response. A candidate could obtain reproductions of these works and during their searches might well discover other artists whose work interests them more and which might provide a point of departure for their own response.

Candidates should research widely from all sources including books, reproductions and photographs and must acknowledge their sources in their final submissions.

Possibly of greater significance are the candidate's own drawings made from direct observation of people, places, events and natural phenomena. Working in this way is to be encouraged at all times. There can be no substitute for direct experience for all candidates, irrespective of ability. Candidates who rely solely on second hand imagery will never have any real insight into the nature of any place or event.

It is recognised that there are times when circumstances make it impossible to have a sustained period of drawing on site, in which case the candidate's own photographs can support whatever drawings were made by them.

As well as drawings, candidates might carry out experiments involving colour, tone and scale. They might also try alternative arrangements, compositions and designs. Above all, this work will show how an idea has developed. It should give each candidate a firm base on which to build their examination work. It ought to contain sufficient information to enable them to work with confidence towards their final piece unaided during the timed examination.

In the examiners' experience, candidates produce their best work when they have a further stage to undergo during the timed examination. Merely to repeat a piece done during the preparatory period for the timed examination invariably leads to rather lacklustre and sterile work. It is important that the preparatory work is not in itself the final piece. This is a sensitive area in which the art teacher, with knowledge of the candidates, is best suited to provide guidance on an individual basis at an appropriate moment during the preparatory period.

All of a candidate's preparatory work should be taken into the examination room and be readily available to them. This will include any drawings and plans made by them, together with books, prints, photos or photocopies used by a candidate during the preparatory period.

- **Presentation of work**

At a convenient time following the timed examination candidates must be allowed to mount their preparatory work. In many cases this may present a problem due to the quantity of evidence each candidate has gathered. In such cases the candidate should select the most significant aspects of the preparatory work. This might include the earliest rough sketches, a reproduction of a painting which had interested them as well as more detailed and finished work. Photographs taken by the candidates should certainly be included if they form the basis of the candidate's examination piece. The art teacher can advise the candidates in the selection of preparatory work. Coursework pieces should not be included.

Once selection has taken place, an attempt should be made to arrange the work sequentially on a separate sheet of paper. Where space is at a premium it is suggested that some degree of overlapping of work might be done. This should be kept to a minimum in order that the work can still be seen by the examiners. Thick wads of paper stapled together are generally inaccessible and do not help the candidate or the examiner.

While no marks are awarded for presentation of work in this examination, candidates are reminded that this is an examination involved with things visual. Well-presented work, clearly labelled, is visually pleasing. It reflects well on the candidate and assists the examiners in their work.

Textbooks and other resources

The GCE O level Art and Design illustrated teacher guidance and specification CD-ROM, order code UO012447, provides specific guidance for teachers and for candidates preparing for the examination and can be obtained from the Edexcel Publications.

The following books may be of use to candidates who are studying the O level Art and Design syllabus. Edexcel is happy to receive other suggestions from teachers for books which are found to be useful, especially if comments are made on helpful sections of such books.

Author	Title/Edition/ISBN	Publisher
Rod Taylor	Educating for Art 0-582-36152-4	Longman
Bill Read	GCSE Art and Design 0-582-03857-X	Longman
Bill Read	Art and Design 0-582-01884-6	Longman

Web sites

There are a number of general web sites, eg on museum and galleries worldwide, and CD-ROMs eg Encarta, which teachers and candidates may find useful when following the course.

Chief Examiner's comments

The Art and Design subject report, including the Chief Examiner's comments, is issued to centres after each May/June examination and can also be found on the Edexcel International web site www.edexcel-international.org. It is also available from Edexcel International Publications.

Edexcel publications

The GCE O level Art and Design CD-ROM, (publication code UO012447) copies of this syllabus in booklet form (publication code UO011648), specimen examination papers and specimen superintendent's instructions (publication code UO011647) and copies of past examination papers, can be obtained from:

Edexcel International Publications
Adamsway
Mansfield
Notts
NG18 4FN
UK

Telephone: + 44 1623 450 781
Fax: + 44 1623 450 481
E-mail: intpublications@linneydirect.com

How to contact Edexcel International

For further information and for all general enquiries, please contact:

Edexcel International
190 High Holborn
London
WC1V 7BH
UK

Telephone: +44 (0) 190 884 7750
Fax: +44 (0) 207 190 6700
Email: www.edexcel.org.uk/ask

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