

**Edexcel International  
London Examinations  
GCE Ordinary Level**

**Specimen Papers**

**London Examinations Ordinary Level GCE in  
Art and Design (7020)**

**First Examination May/June 2004**

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel International centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call our International Customer Relations Unit:

Tel +44 20 7758 5656

Fax +44 20 7758 5959

[International@edexcel.org.uk](mailto:International@edexcel.org.uk)

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

April 2002

Order Code UO011647

All the material in this publication is copyright  
© Edexcel

# Contents

---

<b>Instructions to the Superintendent</b>	<b>1</b>
<b>Specimen Main Paper 1 – Work in Two Dimensions</b>	<b>9</b>
<b>Specimen Main Paper 2 – Graphic Design</b>	<b>17</b>
<b>Specimen Subsidiary Paper 3 – Work in Two Dimensions</b>	<b>25</b>



Paper Reference(s)

**7020**

**Instructions**

**London Examinations GCE**

**Art and Design**

**Ordinary Level**

**Specimen**

**Main and Subsidiary Papers**

**First examination June 2004**

**INSTRUCTIONS TO THE SUPERINTENDENT**

These instructions are to be opened by the Superintendent when received by the centre.

**Materials required for examination**

Nil

**Items included with question papers**

Nil

**Superintendents are asked to remind candidates that they are required to use colour in at least one section of their work.**

**Turn over for instructions**

*Turn over*

## **Before the examination, superintendents should carefully read the following information.**

---

- Superintendents are asked to refer to the booklet F30, 'Notes for Guidance and Instructions for Heads of Centres, Examination Officers and Invigilators on The Conduct of Examinations', for general instructions.
- Superintendents should ensure that the following conditions and working facilities are provided for all O level Art candidates:
  1. Suitable art room accommodation. 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.
  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 Ordinary level and Advanced level candidates to share the same art room provided that neither group 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. In addition, the invigilator must ensure that incomplete examination work is stored in a secure place between examination sessions.
- **Candidates should be given the examination question papers as soon as they are received by the centre.** Ideally, this should be at least 5-6 weeks before the time set for the examinations. Papers 1, 2 and 3 can be taken at any time after the receipt of the question papers, providing the completed papers are submitted to London Examinations by the date specified.
- Superintendents should ensure that they are helped by an art teacher to obtain and arrange the necessary models, objects, specimens and materials required for the examination papers 1, 2 and 3. This needs to be done in good time for the examination. Whenever life models are used superintendents should ensure that the model is capable of sustaining comfortably the poses selected, and that adequate rest periods are arranged. These rest periods are not included in the examination time. Where a model is used, extra time for these rest periods should be allowed in any invigilated session.
- Where Section B in Papers 1 or 3 is chosen, all candidates should work from a group of objects placed before them and not merely from previously made photographs or drawings. The candidates may, however, bring these into the examination room.

- Preparatory studies are mandatory for both the main and the subsidiary papers. Further details regarding the preparation to be made for each question paper are given in the individual question papers.
1. **A suitable period of time should be set aside prior to the timed examination so that all candidates can 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 examinations. Candidates should be encouraged to refer to this reference material throughout the examination to help sustain their work.
  2. **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, 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 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 this is not submitted.
  - Candidates should be reminded that mere copying of art work which is not their own will gain little credit in the examination.
  - General coursework should not be submitted in connection with these examinations.
  - During the examination:
    1. Candidates may use either side of the paper.
    2. The overall size of any work submitted should not be larger than A2 (420mm x 594mm).
    3. A completed copy of the following label should be clearly shown in the top right-hand corner of any surface on which candidates work. This label should also be used for preparatory work and should be no larger than the size below.

<b>LONDON EXAMINATIONS GCE O LEVEL ART AND DESIGN (7020)</b>		
<b>Examination work / preparatory work (delete as appropriate)</b>		
<b>Centre No.</b>	<b>Candidate No.</b>	<b>Main/ Subsidiary paper (delete as appropriate)</b>
<b>Paper section</b>	<b>Surname</b>	
<b>Other Names</b>		<b>Candidate signature</b>

## Main Paper 1 and Subsidiary Paper 3 – Section A: Human Figure

The superintendent must provide a model.

There will be two poses. It is suggested that heavy and loose clothing for the model is unhelpful to candidates. Candidates must be supplied with sufficient paper for one study of the long pose and one of the short pose. Candidates must attempt both poses.

### **Fifteen minute pose**

The model is standing, holding an umbrella, which he or she is in the act of opening. The umbrella must not be fully opened, nor should it obscure the figure.

### **Long pose**

The model is seated upon a low stool or box. The legs are apart with both feet on the ground. The right hand is resting on the right knee and the left elbow is on the left knee with the arm bent, hand cupped, supporting the sitter's chin. The upper body will be inclined slightly forward.

The pose might suggest a person who is waiting patiently for someone or something to arrive.

Candidates should not be too close. They should be able to see easily the whole structure from the floor to above the model's head.

---



## Main Paper 1 and Subsidiary Paper 3 – Section B: Still Life and Natural Forms

Candidates must work from an actual group of objects set before them. It is not adequate to work from sketches or photographs made prior to the timed examination. All preparatory work **must** be done before the timed sessions.

For the plant study, candidates should be provided with individual plant specimens from which to work.

From the following alternatives, provide one or more groups.

(a) **Scrap metal.**

Arrange into a suitable group some large pieces of scrap materials which might be obtained from a garage or scrap yard. These might include body panels from cars, bright chrome parts such as headlights and bumpers, wheels and similar items. Candidates should exploit the qualities of these items in their work, brightness of the metal, the colour of the various pieces, the nature of the rusty and possibly crushed or damaged metal.

Candidates may study the whole, or part only of this group. For this subject, candidates must use paint or other full colour.

(b) **Stacked pans and dishes.**

Arrange a group of cooking and eating utensils, pots, plates, knives etc. as if they had just been used and are stacked awaiting washing up. Try to provide a variety of items to allow for different shapes, colours and materials in the arrangement.

The group should be set below eye level.

(c) **Plant study.**

Make a **series of studies** from a suitable flowering plant. These studies should show, often in close-up detail, the distinctive characteristics of the chosen subject. Candidates should examine and analyse the structure of the plant and use the series of drawings they make to explain its nature. A magnifying lens might be a useful tool to use for this purpose.

(d) **Select three from the following.**

A well-worn training shoe, some flowerpots, a piece of coarse netting, a glass bottle and a hair brush. Arrange your selection into a suitable group placed on a crumpled un-patterned cloth.

## **Instructions for the despatch of work**

---

It is important that the following instructions are followed.

For papers 1, 2 and 3:

1. Each candidate's work must be assembled in the order of papers taken, with no interleaving sheets. The work of all candidates must then 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) GCE O Level Art, Syllabus 7020;
  - (b) the Centre Number;
  - (c) the total number of candidates.
4. Parcels must not be sent by recorded delivery.
5. All work should be dispatched to the address below by mail not later than the date specified.

The Edexcel Art & Technology Coursework Centre,  
Crown Farm Way  
Forest Town  
Mansfield  
Nottinghamshire.  
NG19 0FX  
U.K.

**CUT THIS SHEET OUT AS INDICATED OVERLEAF**

**The notice on the next page is for the information of candidates and should be displayed from the beginning of the preparatory period.**

**General Information for the Guidance of Superintendents and Candidates  
in the Conduct of the Examinations – Art and Design (7020)**

**Superintendents are asked to display this notice and ensure that candidates understand what they have to do before and during the examinations.**

PAPER		PREPARATORY PERIOD	INVIGILATED EXAMINATION WORK (CANDIDATES)	SUPERINTENDENT'S DUTIES
<b>Papers 1 &amp; 3. Work in Two Dimensions</b>	<b>Human Figure</b>	Preparatory studies must be made.	Drawings/paintings made from posed model/s. Rest time for the model is not included in the examination period.	Arrangements for model/s, with assistance from an art teacher as required. Help may be given with organisation and mounting of preparatory work.
	<b>Still Life and Natural Forms</b>	Candidates may help to provide objects for the group.  Preparatory studies must be made.	The group of objects should be set up by the Superintendent, or by the candidates if appropriate. Drawings/paintings made from the group of objects.	Provision of objects, and setting up the group of objects, with assistance from an art teacher as appropriate. Help may be given with organisation and mounting of preparatory work.
	<b>Composition</b>	Candidates must find the source material.  Preparatory studies must be made.	Examination submission in response to the selected theme.  Extra time is permitted for preparing blocks and screens etc.	Help may be given with organisation and mounting of preparatory work.
<b>Paper 2. Graphic Design</b>		Candidates should prepare studies/designs, provide materials, take photographs, develop film, make contact sheets/experimental prints and drawings.  Candidates should not cut blocks/screen stencils for examination submissions before the timed examination.	Examination submission in the form of designs/print/lettering/ packages/ photographs etc.  When candidates' own photographs are an integral part of the design, they may be taken into the examination room.  Extra time is permitted for preparing printing blocks/ screen stencils etc.	Help may be given with organisation and mounting of preparatory work.

✂ Cut here.....

paper reference(s)

**7020/01**

# **London Examinations GCE**

## **Art and Design**

### **Ordinary Level**

#### **Specimen Main Paper 1 – Work in Two Dimensions**

First examination June 2004

Time: 6 hours

Candidates are to be given the question paper when received by the centre.

**Materials required for examination**

Nil

**Items included with question papers**

Nil

**Turn over for instructions**

*Turn over*

## Instructions to Candidates

---

1. Read the examination topics carefully and consider which of them will be suitable for your interests and skills.
2. Your own art work must come from your own observations and imagination. In your preparatory time, make small drawings and paintings or colour studies in order to gather visual information about the people, places and objects you need to help you to develop your final art work. Images from photographs and other printed matter – for instance, from magazines and art reference books – must **only** be used as an aid in composing your own picture. The way in which you use and adapt any such source material is part of the examination and 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.
3. You must submit preparatory work for your chosen examination topic. **Marks will be lost if this is not submitted.** Preparatory work should not include your general coursework but is the work done during the preparatory period prior to the examination and includes those studies and artistic experiments mentioned in paragraph 2. It is hoped that you will consult with your teachers while your ideas are developing. Take your preparatory studies into the examination room to help you with your final work.

**Preparatory studies must be assembled and stuck onto one sheet, labelled with the information in paragraph 8. Some overlap of work on the sheet is acceptable.**

You must not submit more than ONE sheet of examination work (except in Section A: Human Figure where two poses are required) and ONE sheet of preparatory studies.

4. You are reminded that submitting only copies of art work which is not your own will gain little credit in the examination.
5. Work in a way which is comfortable to you and choose the size of your paper accordingly, up to a maximum of A2 (420mm x 594mm).

You may use either side of the paper.

Boards and canvas stretchers should not be used.

Pastel and chalk must be fixed, paint and prints must be dry.

**MOUNTS ARE NOT NECESSARY.**

6. In Section B you may select and arrange objects and specimens from the list in consultation with your art teacher, who will also arrange the life poses for Section A.
7. Remember that whichever section you attempt in Main Paper 1 you must NOT attempt the same section in Subsidiary Paper 3.

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

<b>LONDON EXAMINATIONS GCE O LEVEL ART AND DESIGN (7020)</b>		
<b>Examination work / preparatory work (delete as appropriate)</b>		
<b>Centre No.</b>	<b>Candidate No.</b>	<b>Main/ Subsidiary paper (delete as appropriate)</b>
<b>Paper section</b>	<b>Surname</b>	
<b>Other Names</b>		<b>Candidate signature</b>

9. **Paint or other colour must be fully used in either your main or subsidiary paper or in both. Use of colour in the preparatory work only is not adequate.**

### **Information for Candidates**

---

The total mark for this paper is 100.

**Choose a subject from ONE of the following three sections.**

**SECTION A: Human Figure**

Two poses will be arranged by the Superintendent. You must attempt both.

**(a) Short pose.**

Make a drawing of the short pose of 15 minutes duration.

The model is standing, holding an umbrella, which he or she is in the act of opening.

The umbrella must not be fully opened, nor should it obscure the figure.

**(b) Long pose.**

Make a drawing or a painting of the long pose.

The model is seated upon a low stool or box. The legs are apart with both feet on the ground. The right hand is resting on the right knee and the left elbow is on the left knee with the arm bent, hand cupped, supporting the sitter's chin. The upper body will be inclined slightly forward.

The pose might suggest a person who is waiting patiently for someone or something to arrive.

Your preparatory work should include small studies of the set poses from various angles using different models – perhaps friends or relatives – and studies of similar poses.

This work may be carried out in any medium or combination of media.

---



## SECTION B: Still Life and Natural Forms

Work from **one** of the following groups from which you may arrange a selection of items. Consider your composition carefully, relating the shapes and forms of the objects not only to each other but also to their background and the picture area as a whole.

You must study a group of real objects placed before you and should use your preparatory studies as an aid to understand the organisation of light and shadow, forms, colours and textures which you can find in the group.

Your preparatory work for any of these subjects must include small studies of alternative arrangements, explorations of light and shadow, variations of scale and form among objects, relationships of objects to each other and to the background and any other information which will be helpful to you in making your final piece of work.

(a) **Scrap metal.**

Arrange into a suitable group some large pieces of scrap materials which might be obtained from a garage or scrap yard. These might include body panels from cars, bright chrome parts such as headlights and bumpers, wheels and similar items. You should exploit the qualities of these items in your work, brightness of the metal, the colour of the various pieces, the nature of the rusty and possibly crushed or damaged metal.

You may work from the whole or part of this group. You must use paint or other full colour for this subject. A tinted drawing is not adequate.

(b) **Stacked pans and dishes.**

Arrange a group of cooking and eating utensils, pots, plates, knives etc. as if they had just been used and are stacked awaiting washing up. Try to provide a variety of items to allow for different shapes, colours and materials in the arrangement.

The group should be set below eye level. You must use paint or other full colour for this subject. A tinted drawing is not adequate.

(c) **Plant study.**

Make a **series of studies** from a suitable flowering plant. These studies should show, often in close-up detail, the distinctive characteristics of your chosen subject. You should examine and analyse the structure of the plant and use the series of drawings you make to explain its nature. A magnifying lens might be a useful tool to use for this purpose.

It is anticipated that you will use a variety of media and that colour will play a major part in your work.

(d) **Select three from the following.**

A well-worn training shoe, some flowerpots, a piece of coarse netting, a glass bottle and a hair brush. Arrange your selection into a suitable group placed on a crumpled un-patterned cloth.

## SECTION C: Composition

Make a picture in any suitable medium based on **one** of the following themes. **A still life interpretation of this section is an inappropriate answer and will lose you marks.** Any photograph, reproduction or illustration used as source material, or a photostat copy of it, **must** be included on your preparatory sheet.

### (a) Mealtimes

Mealtimes, scenes of café life and the interiors of theatre bars have all been used as subject matter by many artists. These pictures tell us much about contemporary life, whether it be the jolly peasants in Breughel's painting of a wedding celebration, the sad faces in Van Gogh's *Potato Eaters* or the lonely interiors of Edward Hopper. These are some examples for you to study before you begin your work on this theme. There are of course many others which you can also use if you wish.

Do any of the pictures you study suggest ways in which you can reflect our own times in a painting?

Have you recent experience of a really good party or celebration like the one Breughel's peasants were having?

Are there people you know of who have very little to eat and cannot afford the luxuries others sometimes take for granted? Are there any similarities in our lives with the things depicted by artists of earlier times or can you show something completely different about our lifestyles?

Your preparatory work must show how your idea has developed, which artists have influenced your work and how your personal experiences have helped form the finished picture.

### (b) Harvesting.

The food which we eat has to be produced by someone. Much of it is from the land, some of it may come from the sea. The variety of what we harvest is huge and artists have often painted pictures of these activities. It would be helpful for you to search out some of these artists and their work and then make studies of some harvesting activity which is carried out in your part of the world.

From your studies, make a picture which shows what is being harvested, what tools might be used, what people might wear and what they have to do. Do they carry heavy loads, bend in backbreaking poses, pull, push and so on?

You should make studies from direct experience and remember that in addition to large farms and plantations, harvests are also gathered from quite small plots and gardens.

(c) **Animals and figures in a landscape.**

Artists have often painted and drawn animals. Whether it be *The Hare* by Dürer or Henry Moore's drawings of sheep or the wonderful paintings of birds and mammals in Eastern art, the subject has always been a challenge for the artist.

Try to find some examples of artists who have painted animals in a setting and then look around you to see if you can use this theme in a painting of your own.

You can interpret the term 'landscape' widely. It might mean an expanse of countryside or a small garden. It could mean a stable or animals in a market. Work from your own direct experience and remember it is the animal or animals which are the important part of your work.

Your preparatory work must show how your idea has developed, which artists have influenced your work and how your personal experiences have helped form the finished picture.

(d) **Abstract composition.**

Make an abstract composition using the studies you make from fruit and vegetables which have been sliced in half.

Your work should exploit the patterns and colours to be seen in the cross sections of these items and it would be an advantage to view some of them through a magnifying lens in order to see the more delicate details. Look for the intricate arrangement of seeds, the pattern of juice sacks in a lemon or orange, how the many branches of the interior of a cabbage show the growth pattern of the vegetable.

Your preparatory work should show how well you have observed your chosen subjects and also some of the various designs you have considered before your final decision.

(e) **Descriptive passage.**

**'The light from the single source was dazzling and it had illuminated everything in such a way that things took on an increased brilliance, accentuating colours even more strongly. The smells were delicious and my mouth began to water at the prospect of what was to come. The man looked enquiringly at me.'**

What does this passage suggest to you? Is this a place you know? Might you be in a foreign land exploring a part of a large town?

Whatever this suggests to you it will be necessary to carry out some studies to support your idea. If you like, decide upon a place that you think fits this description and just observe what goes on there, make some initial studies and then see if they can be formed into a suitable composition.

Include **all** your study material, whether you used it in your final work or not.

---

**BLANK PAGE**

Paper Reference(s)

**7020/02**

**London Examinations GCE**  
**Art and Design**  
**Ordinary Level**  
Specimen Main Paper 2 – Graphic Design

First examination June 2004

Time: 6 hours

Candidates are to be given the question paper on receipt by the centre.

**Materials required for examination**

Nil

**Items included with question papers**

Nil

**Turn over for instructions**

*Turn over*

## Instructions to Candidates

---

1. Read the examination topics carefully and consider which of them will be suitable for your interests and skills. It is hoped that the range of topics will enable you to show what you have learnt and demonstrate your ideas and skills as a designer.
2. The work you produce must be your own but should of course reflect your knowledge of current developments in graphic design. In your preparatory time, make small drawings, diagrams and colour studies which will help you decide on your final design for the examination. You should gather visual information from all suitable sources which may include graphic design reference books, lettering manuals and photographic images. These must only be used as aids to help you towards your design solution. The way in which you use and adapt any such source material is part of the examination and should be clearly shown in the development of your preparatory studies to the final piece. Any graphic design reference material used, or a photocopy of it, must be included with your preparatory work.
3. You must submit preparatory work for your chosen examination topic. **Marks will be lost if this is not submitted.** Preparatory work should not include your general coursework but is the work done during the preparatory period prior to the examination and includes those studies and artistic experiments mentioned in paragraph 2. It is hoped that you will consult with your teachers while your ideas are developing. Take your preparatory studies into the examination room to help you with your final work.

**Preparatory studies must be assembled and stuck onto one sheet, labelled with the information in paragraph 6. Some overlap of work on the sheet is acceptable.**

You must not submit more than ONE sheet of examination work and ONE sheet of preparatory studies.

4. You are reminded that submitting only copies of work which is not your own will gain little credit in the examination.
5. Work in a way which is comfortable to you and choose the size of your paper accordingly, up to a maximum of A2 (420mm x 594mm). However, where specific measurements are given in certain questions, you must comply with them.

You may use either side of the paper.

Unless otherwise directed you may use any medium, including transfer lettering and similar aids where appropriate.

Work on boards is not acceptable.

Pastel and chalk must be fixed, paint and prints must be dry.

**MOUNTS ARE NOT NECESSARY.**

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

<b>LONDON EXAMINATIONS GCE O LEVEL ART AND DESIGN (7020)</b>		
<b>Examination work / preparatory work (delete as appropriate)</b>		
<b>Centre No.</b>	<b>Candidate No.</b>	<b>Main/ Subsidiary paper (delete as appropriate)</b>
<b>Paper section</b>	<b>Surname</b>	
<b>Other Names</b>		<b>Candidate signature</b>

### **Information for Candidates**

---

The total mark for this paper is 100.

Answer **ONE** question from any of the following sections.

### PRINTMAKING

Make a print on **one** of the following themes:

- (a) **Reflections seen in water or in shiny metallic surfaces.**
- (b) **Looking down from a high viewpoint.**

Your preparatory work should show how your ideas and variations have developed from small sketches and experiments and colour trials through to the final print.

Do **not** submit your printing blocks.

---

### CALLIGRAPHY

Design and write in a calligraphic hand which you have been taught, the following extract from *A Nonsense Alphabet* by Edward Lear.

You should also include some suitable and amusing illustrations to go with each verse. Show both capital and lower case versions of each letter A, B, C and D in your final designs for each verse.

**A was a lovely Apple  
Which was very red and round.  
It tumbled off an apple tree  
And fell upon the ground.**

**B was a lovely Bee  
It flew about a flower  
And sang aloud, 'a-buzz, a-buzz'  
For more than half an hour.**

**C was a lovely Pussy Cat;  
Its eyes were large and pale;  
And on its back it had some stripes  
And several on its tail.**

**D was a beautiful Duck  
With spots all over his back,  
He swam about in a beautiful pond,  
And when he came out, said, 'Quack'.**

Your preparatory work must show experiments in different calligraphic hands, varying sizes of writing, use of capitals, colour trials and ideas for layout.

**The use of everyday handwriting is not suitable in answer to this question.**

---



## LETTERING

A nursery school requires a series of signs which are easily read and understood by young children. They will also be used by the teachers to help them teach children to read and write.

The signs should be clear and colourful and the choice of lettering styles is an important aspect of any response to this problem.

You must carry out **two** of the following tasks on your sheet of examination work:

- (a) **Playground**
- (b) **Wendy House**
- (c) **Nature Corner**

Your preparatory work must show ideas, alternative letter-forms and arrangements and experiments in colour combinations.

---

## PACKAGING

Design and make a presentation box for use at point of sale which will hold and display, through a transparent panel on one of the sides, a pair of expensive designer sunglasses.

The style is called '**Solarban**', and your design should appeal to the fashion conscious younger customer.

Through your preliminary research you will discover what would be the suitable dimensions for such a box. You must also show your alternative design ideas and proposals for lettering styles.

**The final design must be submitted cut out in flat form, ready for assembly by the examiners.**

---

## BOOK JACKETS

Design a book jacket for **one** of the following titles and include front, spine and back. The title and the name of the author must be included on the front and spine as part of your design. Remember that jackets are to attract attention and sell the book, so the title and the author's name must be clear. The whole design should be relevant to the content of the book and its stated purpose.

The design of your book jacket should show the title and author as the only lettering. **Do not** waste valuable time attempting to include biographical notes, bar codes and so on.

(a) **'The Sky Will Surely Fall'** Emlyn Rees

A tale of drama and suspense involving the release of a deadly virus into the atmosphere and the plans by the hero to prevent the catastrophe.

Unopened size 270mm high x 230mm wide, spine 15mm.

(b) **'Discovery Beneath Our Feet'** Jane Wilcox

A large display book containing notes, photographs and drawings of some of the outstanding fossil finds made throughout the world.

Unopened size 330mm high x 225mm wide, spine 18mm.

(c) **'Under Threat in....(your country)'** Mark James

Your country has some distinctive wildlife, much of it threatened by the destruction of the environment.

Design a suitable cover for a book which is intended to make people more aware of the problems involved in conserving wildlife.

Unopened size 210mm high x 150mm wide, spine 15mm.

In your preparatory work you should note the given measurements and design alternative layouts accordingly. You should show colour schemes and experiments with lettering and their integration into your designs, together with the development of these ideas to their final form.

---

## POSTERS

Many countries have annual ceremonies which are often held to remind people of memorable moments in the history of the country. Sometimes they are serious events, such as gaining their independence. At other times these events are huge parties or carnivals with no other significance than to allow people to dress up in extravagant costumes and have fun.

If your country has such an event or if you would like to have one, design a poster which you believe would advertise it well in all countries.

Include only the word '**Celebration**' for the title of the event together with the name of your country and the year, 2004.

Work to an appropriate size for your poster and consider carefully that a poster is very often seen from a distance and small intricate detail is seldom helpful.

Your preparatory work must show how your idea has developed and it is necessary for you to include all of this with your final design solution.

---

Edexcel Foundation gratefully acknowledges the following sources used in the preparation of this paper:

*A Nonsense Alphabet* by Edward Lear.

**BLANK PAGE**

Paper Reference(s)

**7020/03**

# **London Examinations GCE**

## **Art and Design**

### **Ordinary Level**

#### **Specimen Subsidiary Paper 3 –Work in Two Dimensions**

First examination June 2004

Time: 3 hours

Candidates are to be given the question paper when received by the centre.

**Materials required for examination**

Nil

**Items included with question papers**

Nil

**Turn over for instructions**

*Turn over*

## Instructions to Candidates

---

1. Read the examination topics carefully and consider which of them will be suitable for your interests and skills. Remember that the examination time allowed for this paper is half that of the main paper and you will need to organise your work accordingly.
2. Your own art work must come from your own observations and imagination. In your preparatory time, make small drawings and paintings or colour studies in order to gather visual information about the people, places and objects you need to help you to develop your final art work. Images from photographs and other printed matter – for instance, from magazines and art reference books – must **only** be used as an aid in composing your own picture. The way in which you use and adapt any such source material is part of the examination and 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.
3. You must submit preparatory work for your chosen examination topic. **Marks will be lost if this is not submitted.** Preparatory work should not include your general coursework but is the work done during the preparatory period prior to the examination and includes those studies and artistic experiments mentioned in paragraph 2. It is hoped that you will consult with your teachers while your ideas are developing. Take your preparatory studies into the examination room to help you with your final work.

**Preparatory studies must be assembled and stuck onto one sheet, labelled with the information in paragraph 8. Some overlap of work on the sheet is acceptable.**

You must not submit more than ONE sheet of examination work (except in Section A: Human Figure where two poses are required) and ONE sheet of preparatory studies.

4. You are reminded that submitting only copies of art work which is not your own will gain little credit in the examination.
5. Work in a way which is comfortable to you and choose the size of your paper accordingly, up to a maximum of A2 (420mm x 594mm).

You may use either side of the paper.

Boards and canvas stretchers should not be used.

Pastel and chalk must be fixed, paint and prints must be dry.

**MOUNTS ARE NOT NECESSARY.**

6. In Section B you may select and arrange objects and specimens from the list in consultation with your art teacher, who will also arrange the life poses for Section A.
7. Remember that whichever section you attempt in Subsidiary Paper 3 you must NOT attempt the same section in Main Paper 1.

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

<b>LONDON EXAMINATIONS GCE O LEVEL ART AND DESIGN (7020)</b>		
<b>Examination work / preparatory work (delete as appropriate)</b>		
<b>Centre No.</b>	<b>Candidate No.</b>	<b>Main/ Subsidiary paper (delete as appropriate)</b>
<b>Paper section</b>	<b>Surname</b>	
<b>Other Names</b>		<b>Candidate signature</b>

9. **Paint or other colour must be fully used in either your main or subsidiary paper or in both. Use of colour in the preparatory work only is not adequate.**

### **Information for Candidates**

---

The total mark for this paper is 100.

Choose a subject from ONE of the following three sections.

**Remember that the time you are allowed for this paper is half that of the main paper. You must aim to submit a finished piece of work. It is vital that you consider most carefully the finished size of your work and the techniques you use to carry it out and you should discuss this with your teacher during the preparatory period.**

### SECTION A: Human Figure

Two poses will be arranged by the Superintendent. You must attempt both.

(a) **Short pose.**

Make a drawing of the short pose of 15 minutes duration.

The model is standing, holding an umbrella, which he or she is in the act of opening.

The umbrella must not be fully opened, nor should it obscure the figure.

(b) **Long pose.**

Make a drawing or a painting of the long pose.

The model is seated upon a low stool or box. The legs are apart with both feet on the ground. The right hand is resting on the right knee and the left elbow is on the left knee with the arm bent, hand cupped, supporting the sitter's chin. The upper body will be inclined slightly forward.

The pose might suggest a person who is waiting patiently for someone or something to arrive.

Your preparatory work should include small studies of the set poses from various angles using different models – perhaps friends or relatives – and studies of similar poses.

This work may be carried out in any medium or combination of media.

---



## SECTION B: Still Life and Natural Forms

Work from **one** of the following groups from which you may arrange a selection of items. Consider your composition carefully, relating the shapes and forms of the objects not only to each other but to their background and the picture area as a whole.

You must study a group of real objects placed before you and should use your preparatory studies as an aid to understanding the organisation of light and shadow, forms, colours and textures which you can find in the group.

Your preparatory work for any of these subjects must include small studies of alternative arrangements, explorations of light and shadow, variations of scale and form among objects, relationships of objects to each other and to the background and any other information which will be helpful to you in making your final piece of work.

**(a) Scrap metal.**

Arrange into a suitable group some large pieces of scrap materials which might be obtained from a garage or scrap yard. These might include body panels from cars, bright chrome parts such as headlights and bumpers, wheels and similar items. You should exploit the qualities of these items in your work, brightness of the metal, the colour of the various pieces, the nature of the rusty and possibly crushed or damaged metal.

You may work from the whole or part of this group. You must use paint or other full colour for this subject. A tinted drawing is not adequate.

**(b) Stacked pans and dishes.**

Arrange a group of cooking and eating utensils, pots, plates, knives etc. as if they had just been used and are stacked awaiting washing up. Try to provide a variety of items to allow for different shapes, colours and materials in the arrangement.

The group should be set below eye level. You must use paint or other full colour for this subject. A tinted drawing is not adequate.

**(c) Plant study.**

Make a **series of studies** from a suitable flowering plant. These studies should show, often in close-up detail, the distinctive characteristics of your chosen subject. You should examine and analyse the structure of the plant and use the series of drawings you make to explain its nature. A magnifying lens might be a useful tool to use for this purpose.

It is anticipated that you will use a variety of media and that colour will play a major part in your work.

**(d) Select three from the following.**

A well-worn training shoe, some flowerpots, a piece of coarse netting, a glass bottle and a hair brush. Arrange your selection into a suitable group placed on a crumpled un-patterned cloth.

---

## SECTION C: Composition

Make a picture in any suitable medium based on **one** of the following themes. **A still life interpretation of this section is an inappropriate answer and will lose you marks.** Any photograph, reproduction or illustration used as source material, or a photostat copy of it, **must** be included on your preparatory sheet.

(a) **Mealtimes.**

Mealtimes, scenes of café life and the interiors of theatre bars have all been used as subject matter by many artists. These pictures tell us much about contemporary life, whether it be the jolly peasants in Breughel's painting of a wedding celebration, the sad faces in Van Gogh's *Potato Eaters* or the lonely interiors of Edward Hopper. These are some examples for you to study before you begin your work on this theme. There are of course many others which you can also use if you wish.

Do any of the pictures you study suggest ways in which you can reflect our own times in a painting?

Have you recent experience of a really good party or celebration like the one Breughel's peasants were having?

Are there people you know of who have very little to eat and cannot afford the luxuries others sometimes take for granted? Are there any similarities in our lives with the things depicted by artists of earlier times or can you show something completely different about our lifestyles?

Your preparatory work must show how your idea has developed, which artists have influenced your work and how your personal experiences have helped form the finished picture.

(b) **Harvesting.**

The food which we eat has to be produced by someone. Much of it is from the land, some of it may come from the sea. The variety of what we harvest is huge and artists have often painted pictures of these activities. It would be helpful for you to search out some of these artists and their work and then make studies of some harvesting activity which is carried out in your part of the world.

From your studies, make a picture which shows what is being harvested, what tools might be used, what people might wear and what they have to do. Do they carry heavy loads, bend in backbreaking poses, pull, push and so on?

You should make studies from direct experience and remember that in addition to large farms and plantations, harvests are also gathered from quite small plots and gardens.

(c) **Animals and figures in a landscape.**

Artists have often painted and drawn animals. Whether it be *The Hare* by Dürer or Henry Moore's drawings of sheep or the wonderful paintings of birds and mammals in Eastern art, the subject has always been a challenge for the artist.

Try to find some examples of artists who have painted animals in a setting and then look around you to see if you can use this theme in a painting of your own.

You can interpret the term 'landscape' widely. It might mean an expanse of countryside or a small garden. It could mean a stable or animals in a market. Work from your own direct experience and remember it is the animal or animals which are the important part of your work.

Your preparatory work must show how your idea has developed, which artists have influenced your work and how your personal experiences have helped form the finished picture.

(d) **Abstract composition.**

Using the studies you make from fruit and vegetables which have been sliced in half, make an abstract composition.

Your work should exploit the patterns and colours to be seen in the cross sections of these items and it would be an advantage to view some of them through a magnifying lens in order to see the more delicate details. Look for the intricate arrangement of seeds, the pattern of juice sacks in a lemon or orange, how the many branches of the interior of a cabbage show the growth pattern of the vegetable.

Your preparatory work should show how well you have observed your chosen subjects and also some of the various designs you have considered before your final decision.

(e) **Descriptive passage.**

**'The light from the single source was dazzling and it had illuminated everything in such a way that things took on an increased brilliance, accentuating colours even more strongly. The smells were delicious and my mouth began to water at the prospect of what was to come. The man looked enquiringly at me.'**

What does this passage suggest to you? Is this a place you know? Might you be in a foreign land exploring a part of a large town?

Whatever this suggests to you it will be necessary to carry out some studies to support your idea. If you like, decide upon a place that you think fits this description and just observe what goes on there, make some initial studies and then see if they can be formed into a suitable composition.

Include **all** your study material, whether you used it in your final work or not.

**BLANK PAGE**



Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4LN, UK

Tel + 44 1623 450 781  
Fax + 44 1623 450 481  
Email: [intpublications@linneydirect.com](mailto:intpublications@linneydirect.com)

Order Code **UO011647**

For more information on Edexcel qualifications please contact us:  
International Customer Relations Unit,  
Stewart House, 32 Russell Square, London, WC1B 5DN, UK  
Tel + 44 20 7758 5656  
Fax + 44 20 7758 5959  
[International@edexcel.org.uk](mailto:International@edexcel.org.uk)  
[www.edexcel.org.uk/international](http://www.edexcel.org.uk/international)

Edexcel Foundation is a registered charity and a Company Limited  
By Guarantee Registered in England No. 1686164

