

Paper Reference(s)

4310/01; 4311/01; 4312/01; 4313/01

London Examinations IGCSE

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

November 2008

Time: 10 hours (plus 6 weeks preparatory studies)

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

Candidates have a six week period, prior to the Timed Examination, in which to produce these preparatory studies.

Materials required for examination

Candidate's choice of materials

Items included with question papers

Nil

Instructions to Candidates

This paper will be given to you so that you will have **six school weeks** to prepare for the ten hour **Timed Examination**.

Instructions are given on page 2 of this paper. You should study these instructions carefully when you receive this paper.

The theme for this paper is given on page 3. Some ideas to help you develop your artwork are given on pages 4 and 5.

This theme applies to **all** the IGCSE Art and Design specifications.

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

Information for Candidates

There are 8 pages in this question paper. All blank pages are indicated.

The total mark for this paper is 100.

Printer's Log. No.

M32715A



M 3 2 7 1 5 A

Turn over

W850/4310/57570 4/4/4/3/

This publication may be reproduced only in accordance with Edexcel Limited copyright policy. ©2008 Edexcel Limited.

edexcel 
advancing learning, changing lives

Instructions to Candidates

Introduction

This examination consists of two parts:

- **Preparatory studies**

You will be given **six school weeks** before the Timed Examination for preparatory work in response to the theme presented in this paper.

You should use the preparatory period to investigate the theme, experiment with your ideas, and gather visual information about the people, places and objects you need to help you to develop your final work.

Use only one side of the paper. Boards and canvas stretchers should not be used. If you use pastel or chalk, these must be fixed. If you use paint and prints, these must be dry. After the examination, you will have an opportunity to select and mount your preparatory studies with the help of your teacher on up to three sheets of A2 paper with no overlapping.

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

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

- **Timed Examination**

This consists of **ten hours** working under examination conditions to produce unaided work in response to the theme. **Your teacher can only help you with technical problems, such as working space, materials and equipment.**

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

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

A completed copy of the following label should be securely attached in the top right-hand corner on the front of your work.

LONDON EXAMINATIONS IGCSE ART AND DESIGN	
Examination work / preparatory work (delete as appropriate) Specification code: 4310 / 4311 / 4312 / 4313 (delete as appropriate)	
Centre No.	Centre name
Surname	Other names
Candidate No.	Candidate signature
<i>*By signing this form, candidates declare that any assistance received from a tutor has been in accordance with the regulations set out in the specification.</i>	

Exploring and developing the theme

The theme this year is

Secret

This theme can be explored in many ways and covers all specifications (Fine Art, Textiles, Photography and Graphic Design). Discuss the theme with your teacher and make sure that in your preparatory studies and in your final examination piece combined, you show evidence that you have achieved all four of the Assessment Objectives.

The four Assessment Objectives are:

- AO1** Record observations, experiences and ideas that are appropriate to intentions.
- AO2** Analyse and evaluate images, objects and artefacts, making informed connections with the work of others.
- AO3** Develop and explore ideas, using a variety of media and processes that are appropriate to intentions.
- AO4** Review and refine ideas, modifying work as it progresses, before presenting a coherent personal response.

The suggestions on the following pages will help you to think about your ideas. You may work from any one of the starting points suggested, or you may develop a relevant starting point of your own which explores the theme, '**Secret**'.

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

Secret

Places

A secret lookout used during a war; dug out of the ground, hidden in undergrowth or high up on a mountain. A secret place or den created when you were a child, a tree house, an area in a wood or your house under the stairs or in the attic.

A secluded cove used in past times for contraband, meeting place, safe house and garden.

We often hide important treasured objects; a diary, family heirlooms, documents, jewellery in secret places; a hidden compartment of a desk, a special box in the back of a wardrobe, under the floor boards.

People trafficking are hidden in secret areas of a lorry or train.

Passageways and tunnels

Secret passageways can be hidden behind a fireplace, bookcase or panel. Some are more elaborately concealed behind a hidden mechanism or locking device.

Trap doors can be hidden under a rug to reveal a secret passageway. Medieval castles had secret passageways so the inhabitants could escape from a siege or the passageways led down to a water source. The pyramids eventually revealed passageways, tunnels and tombs leading to hidden treasures and bodies.

Secret tunnels are often created to escape from a prison or a prisoner of war camp. Other tunnels are used for smuggling arms, contraband or illegal drugs.

Signs, symbols and codes

Symbolism is an international form of communication. The earliest were symbols found in Stone Age caves with pentagrams scratched onto the surface of its walls. Sacred symbols are used by many of the world's religions from Buddhism to Christianity.

Throughout civilisation, secret societies have existed using signs and rituals as part of their ceremonies.

Breaking secret codes role playing games; 'Cluedo', computer and video games feature hidden areas.

Secret thoughts

We will often keep secret thoughts in a diary recording daily events; a first date, a memorable holiday, an incident in school or with a friend.

Fantasies or day dreams can often occupy our minds; winning large amounts of money, owning a 'flashy' car, becoming famous.

Camouflage

Camouflage helps animals avoid detection by predators or prey. Animals will blend in with the colour of their surroundings; deer, squirrel, chameleon, shark, frog, moth.

Some animals use a combination of colour and shape to conceal themselves; zebra, giraffe, leopard, praying mantis, caterpillar.

Other animals disguise themselves as something interesting or dangerous; stick insect and the Scarlet King snake.

Military camouflage clothing is used to hide soldiers by disguising them from the enemy.

Concealed and covered

Heavy snowfall conceals and distorts familiar shapes; buildings, cars and trees. Dust sheets conceal and change the shape of everyday objects. Tarpaulin changes the shape of objects kept outside

We will often surprise people by keeping something hidden under wraps, a birthday present, a painting, sculpture a new building hidden by hoardings, scaffolding.

Old derelict building interiors are often concealed from view, boarded and shuttered-up windows with old rusting chains and padlocks on the door.

Camouflage nets are used by the military to conceal and cover equipment; tanks, jeeps and guns.

People use veils, scarves, hats, masks and cloaks to cover their bodies

Secret Artists

Abstract

- David Bomberg
- Alain Jacquet
- Mark Rothko
- Jackson Pollock
- Odilon Redon
- Dagmar Bergmann

Land art

- Christo Javachett
- Andy Golsworthy
- Chris Drury
- Robert Smithson
- Richard Long
- Nancy Holt

Exterior

- Egyptian Architecture
- Pieter Bruegel the Elder
- John Atkinson Grimshaw
- Hieronymus Bosch
- John Flaxman
- William Blake

Interior

- Willem van Mieris
- Jan van Eyck
- Antonello da Messina
- Anthony Green
- David Hockney
- Giorgio de Chirico

Figurative

- John Singer Sargent
- Jean-Auguste-Dominique Ingres
- Stanley Spencer
- Grant Wood
- Thomas Czarnopys
- Jean – Honoré Fragonard

Manmade

- Joseph Cornell
- Aboriginal paintings
- Dolce and Gabbana
- John Galliano
- Pre-historic cave paintings
- Issey Miyake

Natural Form

- Verna Lehndorff
- Holger Trulzsch
- Stephen Frink
- Sandy Brown
- John Higgins
- Giuseppe Arcimboldo

Useful Websites

There are a number of general websites for museums and galleries worldwide, and you may also find CD-ROMs, such as Encarta, useful.

- The Artchive
www.artchive.com
- The British Museum (London)
www.british-museum.ac.uk
- Guggenheim (various locations around the world)
www.guggenheim.org
- The Museum of Modern Art (New York)
www.moma.org
- National Gallery (London)
www.nationalgallery.org.uk
- National Gallery of Art (Washington D.C.)
www.nga.gov
- New British Artists
www.newbritishartists.co.uk
- The Tate (various locations in the UK)
www.tate.org.uk

Useful Books

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

Useful Publishers

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

END

BLANK PAGE