

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)

May 2009

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.

<u>Materials required for examination</u>	<u>Items included with question papers</u>
Candidate's choice of materials	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.

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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 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

Broken

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, **'Broken'**.

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

Broken

Broken and cracked

Shattered windows in a dilapidated house. Weathered broken glass with partially painted windows in an old factory. Wired glass behind a wrought iron door grill. Damaged shutters hanging from a window frame. A greenhouse with broken and cracked windows.

A broken and cracked mirror reflecting a fragmented image.

An eroded brick or stone wall in a state of disrepair. Fences and doors weathered and cracked with layers of peeling paint and broken hinges. Discarded boats on the sea shore or harbour front.

Neglected headstones in a cemetery overgrown by foliage. Broken and cracked artefacts; vases, statues and columns.

The faces and hands of old people with weathered skin caused by ageing.

The broken and cracked shells of various nuts; brazil, walnut, coconut, monkey nut, pecan nut, pistachio, and roasted chestnut.

Broken in pieces

In the process of eating, we break up food by slicing, cutting, cracking, crumbling, squashing and tearing.

A dropped glass, cup, jug or vase as it hits a hard floor breaking and shattering into hundreds of pieces.

An ancient ceramic mosaic tiled floor with broken areas and pieces missing.

Broken up

Demolished buildings and ships being dismantled.

A fight broken up at school, on the streets or on a football pitch. A riot or protest dispersed by police.

An exploding aircraft with wings, propellers, fuselage, spread over a large area. A space craft breaking up above the earth's atmosphere.

Fragmented surfaces caused by erosion, adverse weather. A damaged road surface and cracked river bed.

Broken down

People broken down by years of repression, who are oppressed and demoralized, broken or weakened by ill health.

Homes in a state of disrepair.

An old bus, caravan or car abandoned by the side of the road, dumped in a wood, doors and bumpers hanging off, tyres flat, windows broken and paint peeling.

Broken and discarded

The general flotsam and jetsam found on a beach. Various broken shells; mussels, scallops, cockle, crab, cowrie, glass and plastic bottles, cans and rope.

Old cars, cookers, fridges, computers and washing machines piled high on top of each other in junk yards or recycling centres with various parts broken and hanging off.

Broken and discarded objects found in city streets; a dumped settee with a broken arm, foam and springs sticking out, mattress, bike, supermarket trolley, burnt out cars.

A skip full of builders' rubbish, broken chair, doors, window frames and TV.

Broken Hearted

Overcome by grief and loss at the death of a family member, close friend or family pet.

Broken hearted by the loss of a treasured possession; jewellery or mobile phone.

Breaking a promise to yourself or a friend.

A broken dream, feeling miserable about failing an audition, not getting into a desired college or not selected for a team.

A broken relationship. The end of a long term friendship creating feelings of loss, disappointment and devastation.

Broken

Abstract

- Jackson Pollock
- Eduardo Paolozzi
- Roy Lichtenstein
- Hideho Tanaka
- Xue Jiye

Exterior

- Roman mosaics
- Ancient monuments
- El Greco
- Antonio Canaletto
- David Roberts
- Ralph Goings

Natural Forms

- Ernst Haeckle
- John Edward Newton
- Paul Gauguin
- Giuseppe Arcimboldo
- Luis Meléndez
- Janet Fish

Figurative

- Henri Cartier-Bresson
- L.S. Lowry
- Edvard Munch
- William Shepherd
- Arthur Hughes
- Francisco de Goya

Landscape

- Paul Cézanne
- Gustav Klimt
- J.M.W. Turner
- Albert Bierstadt
- Joan Boryta
- Claude Monet

Still Life

- Ilya Ivanovich Mashkov
- Anne Vallayer – Coster
- Raoul Dufy
- Juan Sánchez Cotán
- Anthony Waichulis
- Frida Kahlo

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

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