

IGCSE

Art and Design: Fine Art, Graphic Design, Photography, Textiles

Sample Assessment
Materials (SAMs)

Edexcel IGCSE in Art and Design: Fine Art (4FA0),
Graphic Design (4GD0), Photography (4PY0), Textiles
(4TE0)

First examination 2011

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Acknowledgements

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Contents

Introduction	3
Sample question paper	5
Paper 1	7
Sample mark scheme	15
General Marking Guidance	17
Paper	19

Introduction

The sample assessment material has been prepared to support the specification.

The aim of the material is to provide students and centres with a general impression and flavour of the actual question paper and mark scheme in advance of the first operational examinations.

Sample question paper

Paper 1

7

Paper Reference(s)

4FA0/01; 4TE/01; 4PY0/01; 4GD0/01

Edexcel IGCSE

**Art and Design: Fine Art; Textiles;
Photography; Graphic Design**

Sample Assessment Materials

Time: 10 hours (plus 6 weeks preparatory studies)

This paper should be given to the teacher-examiner for confidential reference AS SOON AS IT IS RECEIVED in the centre 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 (4FA0)

Textiles (4TE0)

Photography (4PY0)

Graphic Design (4GD0)

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. Any reproduction used, or a photocopy of it, must be included with your preparatory 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 mount your preparatory studies on up to three sheets of paper (**maximum size A2**).

The preparatory studies you produce are a compulsory part of the examination as a whole, and marks will be lost if they are not submitted.

You must take your preparatory studies into the examination room to help you with your final work.

- **Timed Examination**

This consists of up to **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 should take any preparatory studies which you have produced in the six-week period into the examination for your own reference.

Work in a way which is comfortable to you. If your final piece is fragile, bulky or larger than **A2 (420mm x 594mm)** in size, arrangements will be made so your artwork can be photographed and the photographs can be sent to Edexcel for marking.

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

EDEXCEL IGCSE ART AND DESIGN	
Examination work / preparatory work (delete as appropriate) Specification code:	
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>	

The theme this year is

Sensation

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 you produce evidence to cover the four Assessment Objectives. In your preparatory studies and in your final examination piece combined, you must show evidence that you can achieve all four of these 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, '**Sensation**'.

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

Surfaces appreciated by sight and touch

Track and ripple marks in the desert or on sand dunes. A gravel or rocky beach. Rocks covered with creeping plants or lichen in a tropical rainforest. Tree roots growing in a bedrock embankment. Wild fungi. Cliffs, valleys and rock pinnacles in a landscape created by erosion of ancient sandstone and limestone plateau. A Japanese Zen garden with stones set in light and dark raked gravel.

Façades of buildings, veined marble pillars, stone carved building decorations, figures, animals and chiselled letters. Weathered paint and wood, oxidising paint on a ship's hull, barn, factory door or louvered shutter. Mosaics, decorative wall and floor tiles, stencilled or painted.

A taste sensation

Mouth-watering citrus fruits: Minneola orange, grapefruit, tangerine, navel orange, lemon, lime, blood orange and kumquats. The cool taste of water melon, sorbet, ice cream, or ice-lollies.

Fancy cakes and gateaux bulging with cream and covered in icing and chocolate.

A Roman banqueting table laden with food: boar, venison, wild goat, mutton, lamb, suckling pig, chicken, geese, ostriches, cranes, duck, partridge, pheasants, pigeons and doves.

A medieval feast with oysters, stewed cabbage, tarts, custard, spicy mulled wine and mead.

A family picnic laid out on a cloth at the beach or the countryside with sandwiches, salad, biscuits, cake and canned drinks.

Real and imagined fear

Fear of the dark or enclosed spaces. Fear of sharks, spiders, snakes, bats, rats and cockroaches. A fear of flying or heights, the fear of falling, lifts, and the unknown. Waking up in a hot sweat after a nightmare.

Fear created by extreme weather conditions: flooding, hurricanes, erupting volcanoes. Being rescued from land and sea, the fear of drowning.

Taking part in events which have an element of fear: pot-holing, rock-climbing, abseiling down a rock face, bungee jumping, ski-jumping, hang-gliding and sky-surfing.

Speed and movement

Racing: rally cars, motor bikes, stock car or speedboat racing, speed cycling, horse racing. Ice hockey, speed skating, tobogganing, water skiing and white water rafting.

Pilots in a fighter jet or astronauts in a rocket feeling the effects of g-force on the body. The sensation of taking-off in an airliner or as a passenger on a high-speed train.

The thrill of travelling at speed on a fairground or theme park ride, a water flume or rollercoaster.

Contrasting sensations of hot and cold

Walking through thick snow or battling through a snow storm. Freezing cold hands after throwing snowballs or creating a snowman. Dipping your toe into a cold sea or jumping into a swimming pool or ice cold lake.

Cascading icicles on a rock face or hanging from the edge of a roof gutter. Tracks in the snow made by animals, skis or tyres. Patterns created by frost on glass. Ice breaking up in a frozen river or lake.

The hot dry atmosphere of the desert, the humid atmosphere of a rain forest. Feeling the heat standing round a bonfire or barbecue, sitting around the cosy heat of a coal or wood fire at home.

Creating a sensation

Performers often create sensational images: on an ice rink, trapeze artists at a circus, ballet or ballroom dancers, cultural, traditional or contemporary routines.

The spectacular opening of a pop concert or musical with flashing lights, moving sets and pyrotechnics. Fashion designers create a sensation with new collections shown on the catwalk.

Breathtaking and daring routines created by sky divers, skateboarders, windsurfers or surfers, gymnasts and divers.

A public announcement can often create a sensational reaction in the waiting audience or crowd at an award ceremony, the arrival of a famous person, or a public safety warning.

Reference Material

The following list of artists, designers, craftworkers, cultures and art movements may inspire you as you address the Theme. Alternatively you may like to discuss other ideas with your teacher and consider local alternatives which are accessible to you.

Abstract

- Giacomo Balla
- Bauhaus
- Wassily Kandinsky
- Chris Ofili
- Fiona Rae
- Carol Shaw-Sutton

Landscape/Cityscape

- Max Ernst
- Ando Hiroshige
- Christo Javacheff
- Oskar Kokoschka
- Edouard Manet
- Joseph Mallord William Turner

Figurative

- Pieter Bruegel the Elder
- Edward Burra
- Jacques-Henri Lartigue
- Joseph Renau Montoro
- Vivienne Westwood
- John Zimmerman

Natural Forms

- Boyle family
- Andy Goldsworthy
- Thomas Moran
- Eliot Portner
- Hideho Tanaka
- Gustave Courbet

Interior

- Salvador Dalí
- Egyptian Temples
- Antoni Gaudí
- René Magritte
- Dorothea Tanning
- Indian Temples

Still Life

- Philip Le Bas
- Giorgio de Chirico
- Pieter Claesz
- Cornelius Gysbrechts
- Jan Davidsz de Heem
- Frans Snyders

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

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Sample mark scheme

General Marking Guidance

17

Paper

19

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Paper 1

Assessment Objective	91 - 100 marks Exceptional	81 - 90 marks Fluent	71 - 80 marks Confident	61 - 70 marks Competent	51 - 60 marks Sound	41 - 50 marks Limited	31 - 40 marks Basic	21 - 30 marks Weak	0 - 20 marks
A01: Record observations, experiences and ideas which are appropriate to intentions.	Working beyond the expected level of skills and techniques whilst recording from observation, experience and ideas.	Perceptive command of skills and 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 any of the weak descriptors.
A02: 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.	

Assessment Objective A03: Develop and explore ideas, using a variety of media and processes that are appropriate to intentions. A04: Review and refine ideas, modifying work as it progresses, before presenting a coherent personal response.	91 - 100 marks Exceptional Exploration of ideas and command of media and processes exceed expectations for this level.	81 - 90 marks Fluent Fluent exploration of ideas, excellent command of media and processes.	71 - 80 marks Confident Confident exploration of ideas through good use of media and processes.	61 - 70 marks Competent Methodical exploration of ideas through use of media and processes.	51 - 60 marks Sound Deliberate exploration of ideas through use of media and processes.	41 - 50 marks Limited Exploration of ideas through the use of media and processes lacks subtlety or sensitivity.	31 - 40 marks Basic Ideas are consolidated too early and not fully realised. Use of media and process are laboured.	21 - 30 marks Weak Ideas are consolidated immediately. Use of media and processes lacks control.	0 - 20 marks Work which fails to meet any of the weak descriptors.
	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.	

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