

# Edexcel International GCSE

## Art and Design:

Fine Art (4FA0) Textiles (4TE0)

Photography (4PY0) Graphic Design (4GD0)

May 2013

**EXTERNALLY ASSESSED EXAMINATION**

**Time: 10 hours (plus 6 weeks preparatory studies)**

**You will need:**

Candidate's choice of materials

This paper is made available to centres on the Edexcel website from the 1st February.

**This paper should be available to the teacher responsible for the examination AS SOON AS IT IS ACCESSIBLE in order to prepare for the candidates' preparatory study period.**

**Candidates have six school weeks, prior to the ten hour Timed Examination, in which to produce these preparatory studies.**

**All examination work must be received by Edexcel no later than the last day in May.**

### Instructions

- Instructions to candidates are given on page 2 of this paper. Candidates should study these instructions carefully when they 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 International GCSE Art and Design endorsements:  
Fine Art (4FA0)  
Textiles (4TE0)  
Photography (4PY0)  
Graphic Design (4GD0)

### Information

- The total mark for this paper is 100.

Turn over ►

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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 to carry out 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 including contextual references to develop your final work. All source material used in the development of your response must be clearly labelled.

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

**The preparatory studies you produce are an essential part of the examination and marks will be lost if they are not submitted.**

**You must take your preparatory studies into the examination room and use them 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.**

Work in a way which is comfortable for you. Board and canvas stretchers should not be submitted. If your final piece is fragile, bulky or larger than **A2 (420 mm x 594 mm)** in size, the centre must make arrangements to photograph your work. The photographs (size A4) must then 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 International GCSE ART AND DESIGN	
<b>Examination work / preparatory work</b> (delete as appropriate) <b>Specification code: 4FA0 / 4TE0 / 4PY0 / 4GD0</b> (delete as appropriate)	
<b>Centre No.</b>	<b>Centre name</b>
<b>Surname</b>	<b>Other names</b>
<b>Candidate No.</b>	<b>Candidate signature</b>
<i>*By signing this form, candidates declare that any assistance received from a teacher has been in accordance with the regulations set out in the specification.</i>	

## Exploring and developing the theme

The theme this year is

### Open

This theme can be explored in many ways and covers all endorsed titles (Fine Art, Textiles, Photography and Graphic Design). Discuss the theme with your teacher and make sure that you produce evidence to cover each of the four Assessment Objectives below. Your preparatory studies and final examination piece combined must show evidence of all four of these Assessment Objectives.

The four Assessment Objectives are:

- AO1** Record observations, experiences and ideas which 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 suggested starting points, or you may develop a relevant starting point of your own which explores the theme '**Open**'.

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

## **Open**

### **Open spaces**

Interesting features in panoramic views reach far across land, sea and sky.

As the sun sets across the wilderness, the atmosphere changes and nocturnal wildlife emerges.

People gather on a large open terrace, or balcony at the side of a hotel and gaze at the view.

On wide open spaces, trees, shrubs and grazing animals fade from view into the distance.

The spaces between shapes can sometimes be as interesting as the shapes themselves.

### **Openings**

Through a magnificent entrance into a building, an oasis of calm is revealed which could include ornate and decorative objects.

A strong beam of light, from a door left slightly open, floods into a darkened room.

Caves carved into a cliff face by continuous erosion provide sanctuary for nesting birds.

Shutters and windows left open high above narrow streets create a flow of cool air into small rooms.

### **Open to the elements**

Trees knotted and twisted, leaning away from the prevailing wind, surround a derelict shelter with a roof in a state of near collapse.

Vulnerable people, stranded on a fragile rooftop, wait to be rescued. Frightened and desperate, between survival and disaster, they cling to each other and try to remain calm.

### **Open air**

Animals, hoping to be fed, move amongst small groups of people sitting down to eat.

Children gather in groups eager to eat lunch as adults prepare food for their meal.

At night in a busy city street, lined with cafés and restaurants, people eat and drink. Flickering candlelight, bright spotlights and neon signs illuminate diners, drinkers and entertainers.

### **Open minded**

People gather in an open space to listen to an inspiring speaker. The growing crowd encourages passers-by to stop and listen.

Newspaper headlines highlighting topical issues, or posters raising controversial matters, provoke different viewpoints.

A festival attracts people who have extraordinary clothing, tattoos, colourful crafted hairstyles and jewellery.

A lively discussion could bring about a change in attitude.

### **Open garment**

A light-weight garment, designed to hang open on the shoulders, could be appropriate for wearing in the evening.

A cloak, cape or poncho made from a heavy fabric could provide protection from extreme weather conditions.

Head gear worn to accompany different types of clothing could be decorative, offer protection, or attract the attention of others.

### **Open out**

Blankets and carpets are spread out ready for sale with a canvas canopy opened to protect them from the weather.

Leaflets, brochures, maps, pamphlets or magazines open to reveal important information and images.

Pop-up books and cards open to show surprising contents.

Flocks of flamingos and other wading birds, their wings stretched out ready to land, glide into shallow water. Pelicans extend their huge wings to take off as they move on. Cormorants open their wings to dry them.

A couple approach one another and open their arms to embrace.

### **Opened**

The surface of eggs crack and reveal the emergence of young.

Presents are received at a celebration and are opened quickly. The discarded wrapping paper and ribbons pile up to create a patchwork of colourful patterns and textures.

Eyes open, suddenly awakened by a loud noise.

### **Open fabric**

The perforated and organic appearance of a crocheted blanket could transform the surface of the furniture it covers.

Intricately detailed lacework could be used to both cover and decorate.

Fine white netting is draped over a hammock or bed to protect a sleeper from mosquitoes or strong sunlight.

## 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.

### Landscape and Environment

- Colin Baxter
- Andy Goldsworthy
- J.M.W. Turner
- David Hockney
- Peter Doig
- Thomas Struth

### Flora and Fauna

- Fauves
- Georgia O'Keeffe
- Prudence Mapstone
- William Morris
- Katsushika Hokusai
- Clare Tough

### Still Life

- Suhasini Kejriwal
- Klaus Boekhoff
- Lubin Baugin
- Giovanna Garzoni
- Kozyndan
- René Magritte

### Figurative

- Norman Rockwell
- Eugène Delacroix
- John Currin
- Jane Alexander
- Paula Rego
- Cindy Sherman

### Man-made

- African Tribal Art
- Le Corbusier
- South American Textiles
- Bill Woodrow
- Richard Hamilton
- Joseph Cornell

### Abstract

- Op Art
- Rob Ryan
- Wassily Kandinsky
- Jenny Holzer
- Barbara Kruger
- Frank Stella



**Thomas Struth**

Pantheon

*Photograph*



**Kozyndan**

Dentist

*Illustration*



**Norman Rockwell**

Freedom of speech

*Painting*



**Ikat-decorated poncho from Calcha in Bolivia, south of Potosi**

*Textiles*



**Tribal decoration from Africa**



**Rob Ryan**

*Paper cut out*

**The images on this page could help you think about possible ideas and could be used to support any starting point. You may prefer to explore and respond to other images.**



**Prudence Mapstone**

Untitled

Crochet

© by kind permission of Prudence Mapstone  
([www.knotjustknitting.com](http://www.knotjustknitting.com))



**Colin Baxter**

The Forth Bridge at Dawn

Photograph



**Peter Doig**

Gasthof zur Muldentalsperre

Landscape painting



**Katsushika Hokusai**

Amida Waterfall on the Kisokaido Road

Woodblock Print



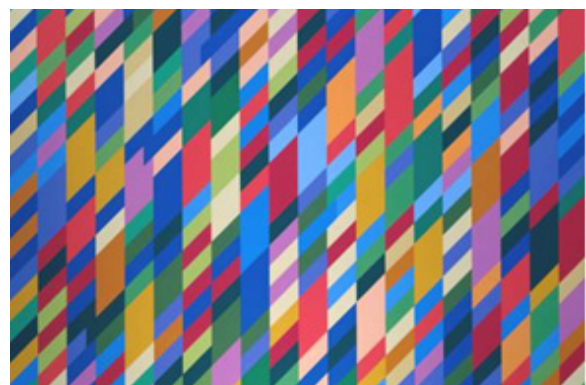
**David Hockney**

Felled Trees on Woldgate

Painting

© David Hockney, "Felled Trees on Woldgate",  
2008 Oil on (2) Canvases, (60 x 48" each)

Photo Credit: Richard Schmidt



**Bridget Riley**

Nataraja

Painting

© Bridget Riley 2012. All rights reserved,  
courtesy, Karsten Schubert, London

**The images on this page could help you think about possible ideas and could be used to support any starting point. You may prefer to explore and respond to other images.**



## Useful websites

- National Archaeological Museum Athens Greece  
[www.namuseum.gr](http://www.namuseum.gr)
- The Palace Museum Beijing China  
[www.dpm.org.cn](http://www.dpm.org.cn)
- Bermuda National Gallery  
[www.bermudanationalgallery.com](http://www.bermudanationalgallery.com)
- Islamic Arts Museum Kuala Lumpur Malaysia  
[www.iamm.org.my](http://www.iamm.org.my)
- The State Hermitage Museum St Petersburg Russia  
[www.hermitagemuseum.org](http://www.hermitagemuseum.org)
- Victoria and Albert Museum London United Kingdom  
[www.vam.ac.uk](http://www.vam.ac.uk)
- Photography Now  
[www.photography-now.net](http://www.photography-now.net)
- National Gallery of Modern Art New Delhi India  
[www.ngmaindia.gov.in](http://www.ngmaindia.gov.in)
- National Museum of Mexican Art  
[www.nationalmuseumofmexicanart.org](http://www.nationalmuseumofmexicanart.org)
- The Guggenheim Museum Bilbao Spain  
[www.guggenheim.org/bilbao](http://www.guggenheim.org/bilbao)
- The University of Leeds International Textiles Archive  
<http://ulita.leeds.ac.uk>
- Museum of the Image  
<http://www.motimuseum.nl/>

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