

GCSE Art and Design

Coursework Marking Training

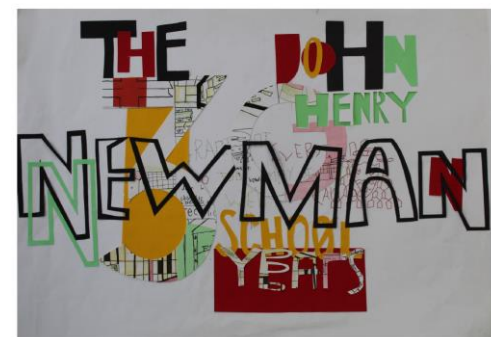
Graphic Communication



GCSE Art and Design

Graphic Communication

'Graphic Communication introduces students to a visual way of conveying information, ideas and emotions, using a range of graphic media, processes, techniques and elements such as colour, icons, images, typography and photographs. Students should conduct primary and secondary investigations during their design development, and explore traditional and/or new technologies. They should also consider the use of signs and symbols, and the balance between aesthetic and commercial considerations.'





Areas of study

- Advertising
- Communication Graphics
- Design for print
- Illustration
- Interactive Design (including web, app and game)
- Multi-media
- Package Design
- Signage
- Typography

Aims and Objectives

- Gain confidence in identifying characteristics of the Performance Levels, using the taxonomy and exemplar material
- Looking at samples of Graphic Communication work across a range of Performance Levels
- Understand the importance of accurately applying the assessment criteria
- Appreciate the requirements for assessment
- Ask questions!

Agenda

- **Section A:** Assessment tools and warm-up exercises (2 Graphic Communication samples)
- Break
- **Section B:** 4 Graphic Communication samples to mark (with guidance)
- Art and Design sample mark of 70/72
- **Section C:** Q&A session and looking at the online exemplar Library and Directory

Section A

Assessment tools and 'Warm-up' samples



GCSE Art and Design Assessment Tools

Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

The first stage is to decide in which performance level the candidate's work should be placed. When assessing work for each component, teachers should make a holistic judgement using the descriptors in the taxonomy, to establish which performance level matches most closely the candidate's work. The candidate should be placed in the performance level that best exemplifies the characteristics of their work. Candidate's work that falls between two performance levels must achieve all the keyword descriptors in the lower level and some in the level above. Where this happens, teachers must use their professional judgement to decide which performance level is most appropriate using a 'best-fit' approach.

After a performance level has been established, the next stage is to use the assessment grid to decide a mark within the performance level. Read the 'Instructions for use' which accompanies the assessment grid prior to establishing a mark for each assessment objective and total mark.

Performance levels	BELOW GCSE LEVEL (0)	Level 1 LIMITED	Level 2 BASIC	Level 3 EMERGING COMPETENT	Level 4 COMPETENT & CONSISTENT	Level 5 CONFIDENT & ASSURED	Level 6 EXCEPTIONAL				
		UNITED / BASIC		BASIC EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	CONFIDENT & ASSURED / COMPETENT & ASSURED	CONFIDENT & ASSURED / COMPETENT & ASSURED				
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No reasonable material	Unstructured Clumsy Disjointed Minimal Elementary	Deliberate Methodical Superficial Unrefined Simplistic Tentative	Reflective Predictable Growing control Broadening Endeavour Safe	Informed Purposeful Secure Engaged Skilful Thoughtful Cohesive	Advanced Convincing Comprehensive Focused Perceptive Refined Resolving Risk-taking	Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding				
	0 marks	1 – 12 marks	13 – 14 marks	15 – 16 marks	17 – 25 marks	26 – 36 marks	37 – 48 marks	49 – 51 marks	52 – 60 marks	61 – 62 marks	63 – 72 marks

FILTERS

CATEGORIES

- ☐ Specification and sample assessments (2)
- ☐ Exam materials (16)
- ☐ Forms and administration (5)
- ☒ Teaching and learning materials (54)

CONTENT TYPE

- ☒ All
- ☐ Assessment grid (1)
- ☐ Course planner (1)
- ☐ Exemplar material (11)
- ☐ FAQs (1)

Show more

EXAM SERIES

- ☒ All
- ☐ June 2021 (1)

FORMAT

- ☒ All
- ☐ DOC (4)

Teaching and learning materials (54)


SORT BY Latest

EXPAND ALL


Assessment grid

Course planner

Exemplar material

 Edexcel GCSE (9-1) Art and Design: Standards Booklet Set 5
| PDF 186.2 MB | 03 August 2023

 Edexcel GCSE (9-1) Art and Design: Standards Booklet Set 6
| PDF 60.4 MB | 03 August 2023

 GCSE exemplar directory
This exemplar directory is intended to help teachers locate the most useful exemplar materials when marking and standardising work in their centres.
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GCSE Art and Design Taxonomy

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Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	Unstructured Clumsy Disjointed Minimal Elementary	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Deliberate Methodical Superficial Unrefined Simplistic Tentative	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Reflective Predictable Growing control Broadening Endeavour Safe	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Informed Purposeful Secure Engaged Skilful Thoughtful Cohesive	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Advanced Convincing Comprehensive Focused Perceptive Refined Resolved Risk-taking	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding
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GCSE Art and Design Assessment Grid

Centre number: Title: Candidate name:
 Areas of study: Subject code: Candidate number:

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	0	Level 1 LIMITED ABILITY <i>Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas</i>			Level 2 BASIC ABILITY <i>Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas</i>			Level 3 EMERGING COMPETENT ABILITY <i>Knowledge, understanding and skills are generally adequate but safe</i>			Level 4 COMPETENT AND CONSISTENT ABILITY <i>Knowledge, understanding and skills are secure and cohesive throughout</i>			Level 5 CONFIDENT AND ASSURED ABILITY <i>Knowledge, understanding and skills are effective and focused throughout</i>			Level 6 EXCEPTIONAL ABILITY <i>Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout</i>			
		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
Evidence meets requirements		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
AO1	No rewardable material																			AO1 mark
Develop ideas through investigations, demonstrating critical understanding of sources		Development of ideas through investigations shows limited ability The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			Development of ideas through investigations shows basic ability The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			Development of ideas through investigations shows emerging competence The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			Development of ideas through investigations shows competent and consistent ability The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			Development of ideas through investigations shows confident and assured ability The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them			Development of ideas through investigations shows exceptional ability The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them			
AO2	No rewardable material																			AO2 mark
Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes		Limited ability to refine work, driven by insights gained through exploration of ideas and reflection Limited ability to explore ideas through a process of experimentation and review Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Basic ability to refine work, driven by insights gained through exploration of ideas and reflection Basic ability to explore ideas through a process of experimentation and review Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection Emerging competence in ability to explore ideas through a process of experimentation and review Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection Competent and consistent ability to explore ideas through a process of experimentation and review Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection Confident and assured ability to explore ideas through a process of experimentation and review Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas Exceptional ability to explore ideas through a process of experimentation and review Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			
AO3	No rewardable material																			AO3 mark
Record ideas, observations and insights relevant to intentions as work progresses		Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Limited ability to record relevant to intentions			Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Basic ability to record relevant to intentions			Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Emerging competence in ability to record relevant to intentions			Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Competent and consistent ability to record relevant to intentions			Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Confident and assured ability to record relevant to intentions			Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Exceptional ability to record relevant to intentions			
AO4	No rewardable material																			AO4 mark
Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language		Limited ability to produce a personal and meaningful response Limited ability to realise intentions Realisations demonstrate limited understanding of visual language through application of formal elements			Basic ability to produce a personal and meaningful response Basic ability to realise intentions Realisations demonstrate basic understanding of visual language through application of formal elements			Emerging competence in ability to produce a personal and meaningful response Emerging competence in ability to realise intentions Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			Competent and consistent ability to produce a personal and meaningful response Competent and consistent ability to realise intentions Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			Confident and assured ability to produce a personal and meaningful response Confident and assured ability to realise intentions Realisations demonstrate confident and assured understanding of visual language through application of formal elements			Exceptional ability to produce a personal and meaningful response Exceptional ability to realise intentions Realisations demonstrate exceptional understanding of visual language through application of formal elements			
Total																				

Recording of marks for all GCSE work						Total marks out of 72 for each component	
Component	AO1 mark: indicate a mark out of 18	AO2 mark: indicate a mark out of 18	AO3 mark: indicate a mark out of 18	AO4 mark: indicate a mark out of 18		Total COMPONENT 1	
Component 1 Personal Portfolio	AO1 mark	AO2 mark	AO3 mark	AO4 mark			
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark		Total COMPONENT 2	

Exemplar materials

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Assessment grid


Course planner


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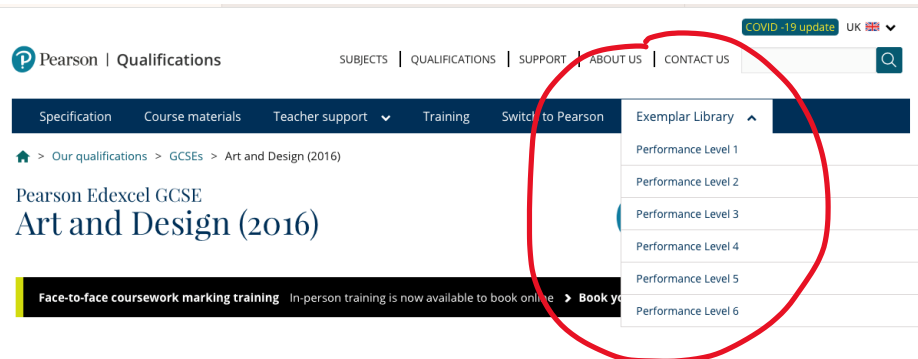
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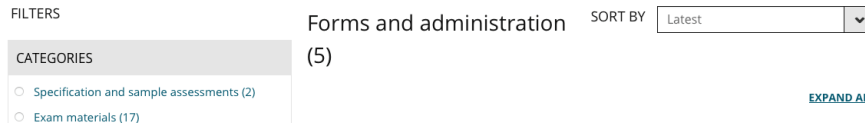
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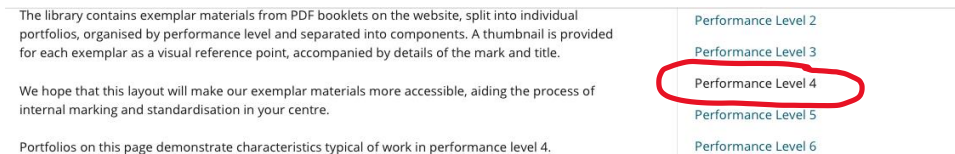


Exemplar Library: on **top bar** of Pearson Art and Design website

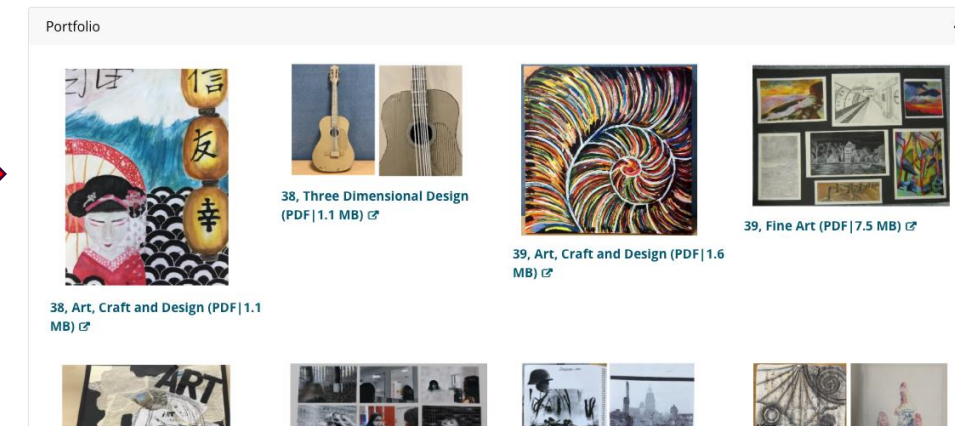
Course materials



Each Performance Level has samples of work across titles



Component 1



GCSE Art and Design Notional Component Grade Boundaries 2023

Notional component grade boundaries	Max Mark	9	8	7	6	5	4	3	2	1	U
Component 1	72	59	54	49	42	35	29	20	12	4	0
Component 2	72	58	53	48	41	35	29	20	12	4	0

Performance Level 1: LIMITED

Mark range 1-12 out of 72 marks

Unstructured

Clumsy

Disjointed

Minimal

Elementary



Performance Level 2: BASIC

Mark range 16-24 out of 72 marks

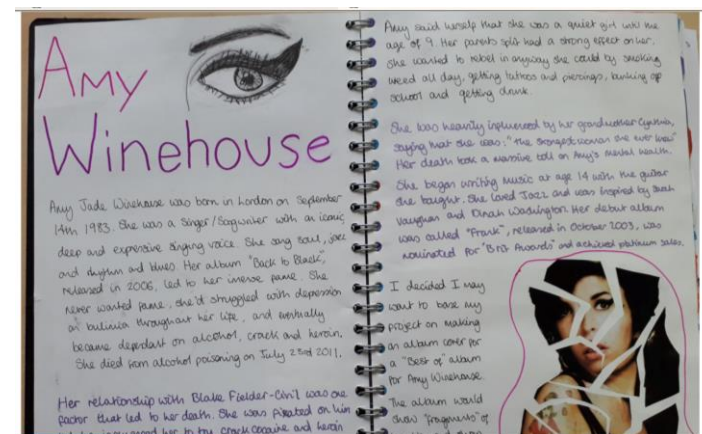
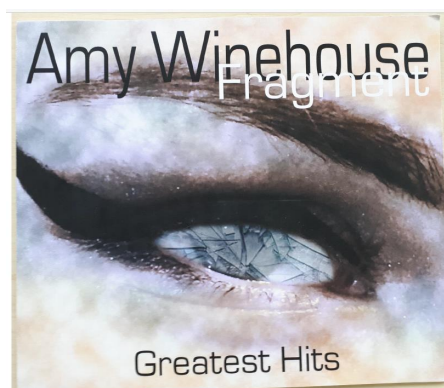
Deliberate
Methodical
Superficial
Unrefined
Simplistic
Tentative



Performance Level 3: EMERGING COMPETENT

Mark range 28-36 out of 72 marks

Reflective
Predictable
Growing Control
Broadening
Endeavour
Safe



Performance Level 5: CONFIDENT AND ASSURED

Mark range 52-60 out of 72 marks

Advanced
Convincing
Comprehensive
Focused
Perceptive
Refined
Resolved
Risk-taking



Performance Level 6: EXCEPTIONAL

Mark range 64-72 out of 72 marks

Accomplished

Inspired

Intuitive

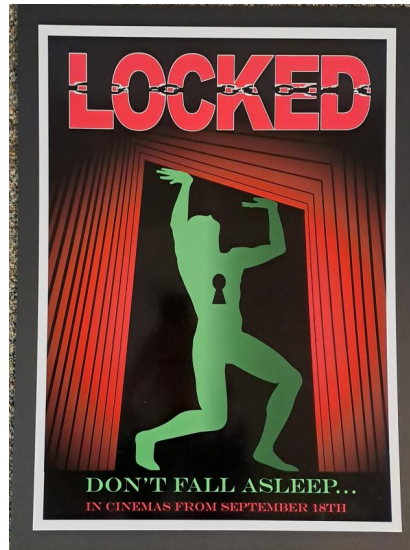
Insightful

Powerful

Extraordinary

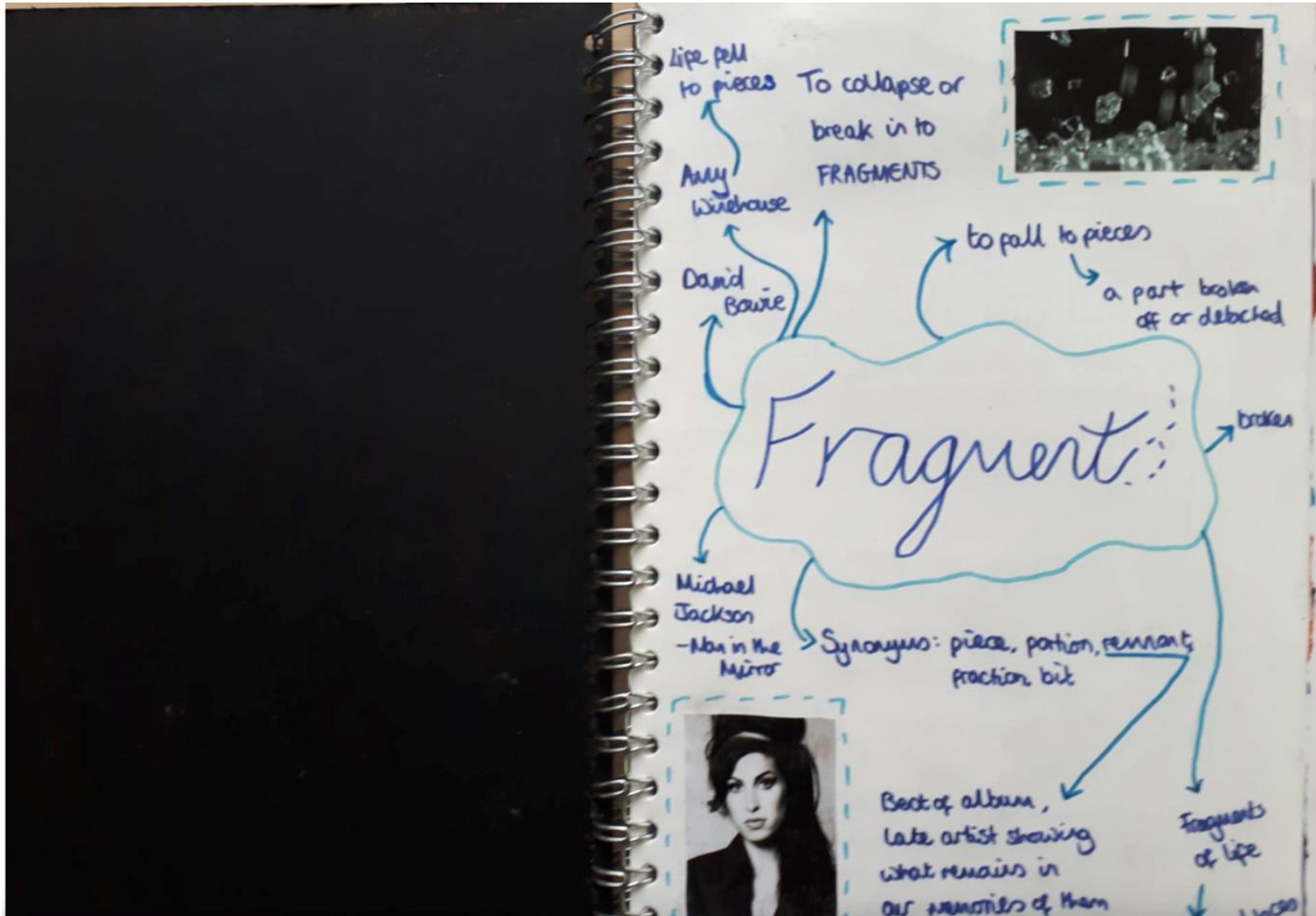
Unexpected

Outstanding



Warm up exercise

- The sample you are going to see is selected work from Component 2 Graphic Communication.
- Decide a Performance Level, just using the Taxonomy from your pack and looking at the work holistically.
- Best fit approach... just/mostly/fully?



Andrew

He's a New York City Photographer, born in Beirut

I tear the images into fragments then re-arrange until a piece feels like it makes sense

Lundwall works with medium collage and only uses pre-1980, printed materials and glue to make his collage photography or photomontage

I don't really create with a specific subject in mind

His work is often quite confusing to look at and often consists of edited photos cut into fragments and being put back together in creative and unique ways



My Response

I really like Lundwall's work as to me it shows two perceptions of reality. The editing of regular photos to create something different could represent how, in Amy Winehouse's case, she was represented one way by her fame and struggle with drugs but the true spirit of her was something much different and very special.

One of my favourites of his works is the woman edited with triangles. The black and white image makes the pastel blue and green stand out. She looks like a glamorous woman from around 1950 yet the edit makes her appear slightly disturbing. Another similar to this is the man who also looks like he's from the early 20th century. The once normal image now looks distorted and threatening.

Lundwall

Amy

Winehouse



Amy Jade Winehouse was born in London on September 14th 1983. She was a singer/songwriter with an iconic, deep and expressive singing voice. She sang soul, jazz and rhythm and blues. Her album "Back to Black", released in 2006, led to her immense fame. She never wanted fame, she'd struggled with depression or bulimia throughout her life, and eventually became dependent on alcohol, crack and heroin. She died from alcohol poisoning on July 23rd 2011.

Her relationship with Blake Fielder-Civil was one factor that led to her death. She was fixated on him and he influenced her to try crack cocaine and heroin.

Amy said herself that she was a quiet girl until the age of 9. Her parents split had a strong effect on her, she wanted to rebel in anyway she could by: smoking weed all day, getting tattoos and piercings, bunking off school and getting drunk.

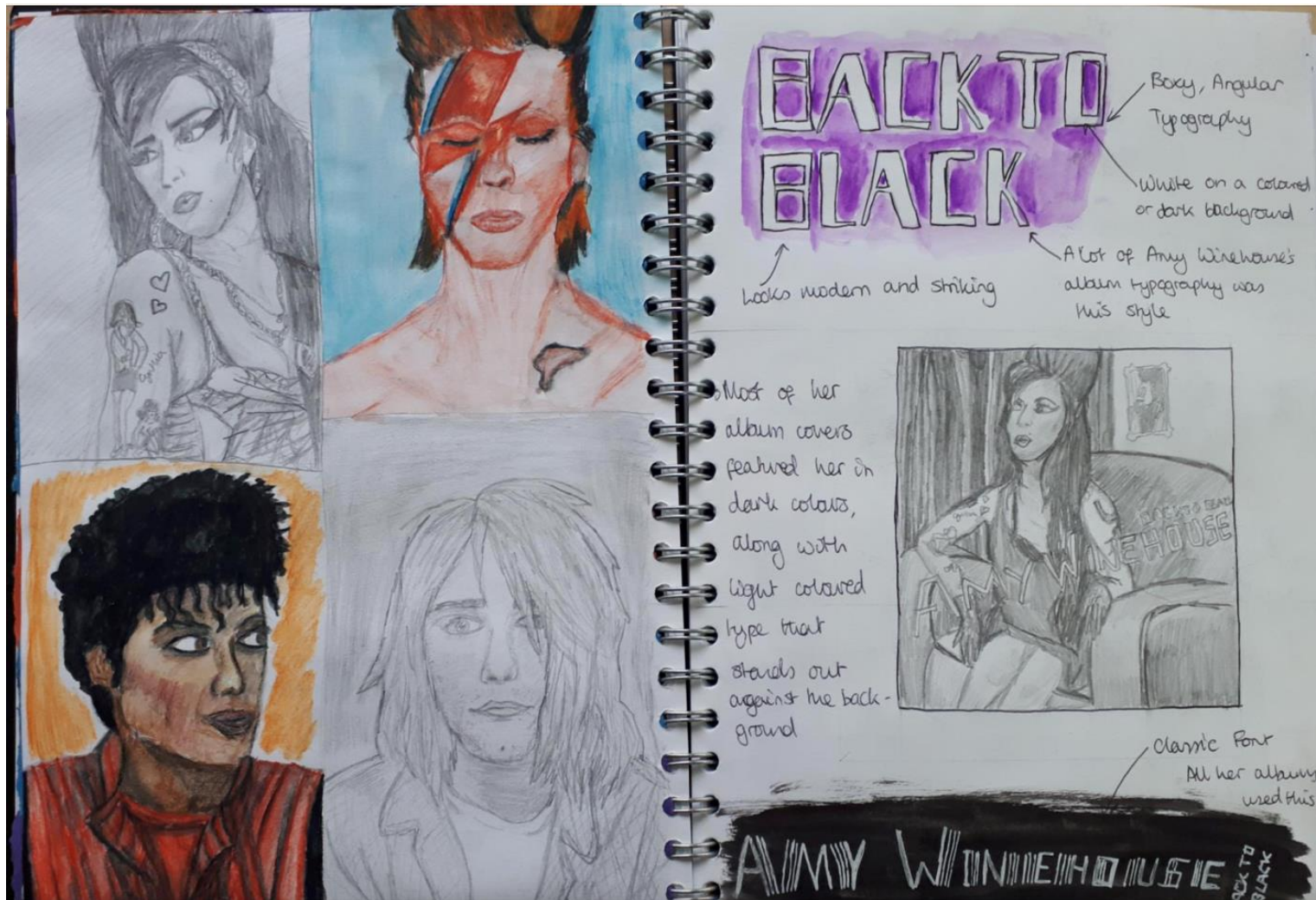
She was heavily influenced by her grandmother Cynthia, saying that she was: "the strongest woman she ever knew". Her death took a massive toll on Amy's mental health.

She began writing music at age 14 with the guitar she bought. She loved Jazz and was inspired by Sarah Vaughan and Dinah Washington. Her debut album was called "Frank", released in October 2003, was nominated for 'Brit Awards' and achieved platinum sales.

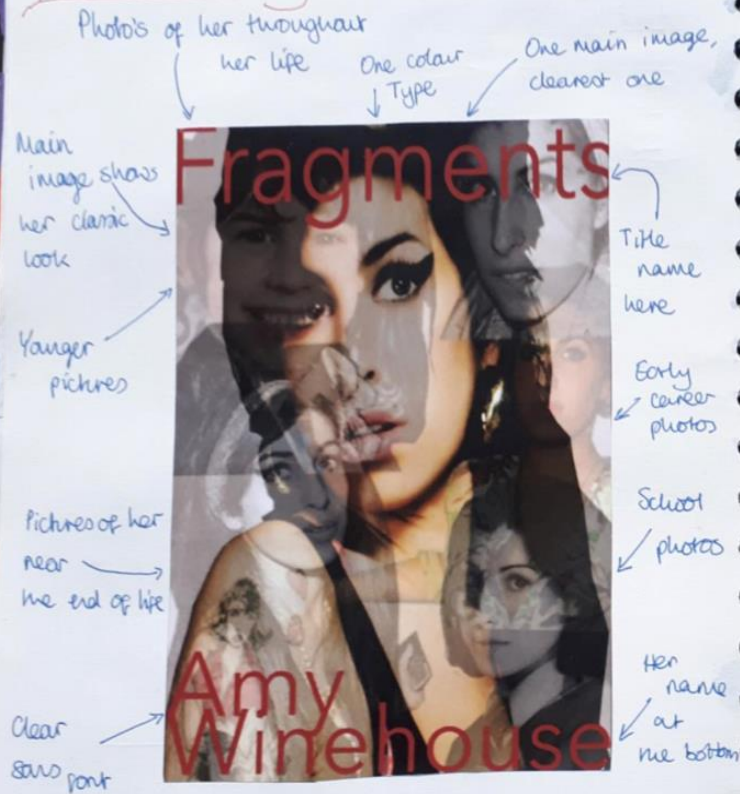
I decided I may want to base my project on making an album cover for a "Best of" album for Amy Winehouse.

The album would show "fragments" of her life and death.





Montage (Digital)



- I could use photomontage, with lower opacity images over one full opacity image to create a digital album cover.

Montage (Hand-made)



Albums



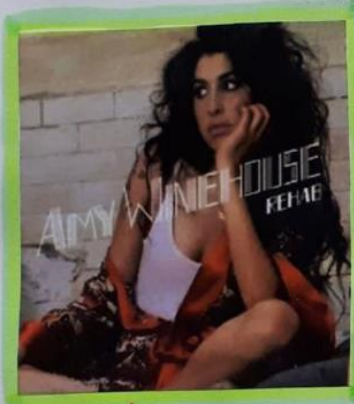
- Simple background, focus on image
- Text same texture as Michael Jackson's clothes
- Space Theme, jagged font looks futuristic
- Eyes are bold and striking, only facial feature visible clearly

Analysis

- Mixture of picture and drawn image
- Artist name bold, album name faded
- "Nothing's real" like is made up or "drawn"
- Title fades away as it is "not real" - Theme is blue and green



Amy's Albums



o Amy is the focal point of the picture

album name smaller and below her name

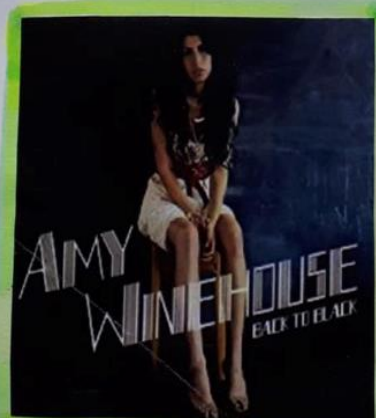
o All capital letters, bold font

serious expression

She always stars on the covers

o Black / dark black background, puts focus on Amy and the title

Traditional font



o Mostly monochrome
hint of bright p
- Stands out

o Sans font, clear to see

o Amy stars on the cover

Amy is the brightest lit thing on the cover, draws viewers attention to her.

Capital letter's larger than lower case by a lot.

Looks like it's hand written

Amy

Perhaps her name writer is handwriting on cover for personal touch

Looks like a star

Winehouse

less rigid, more playful



Lino printing



Roll out the printing ink and then roll it onto the lino cutting



Make sure the print is not patchy



Use lots of different colours

Exam

Sources

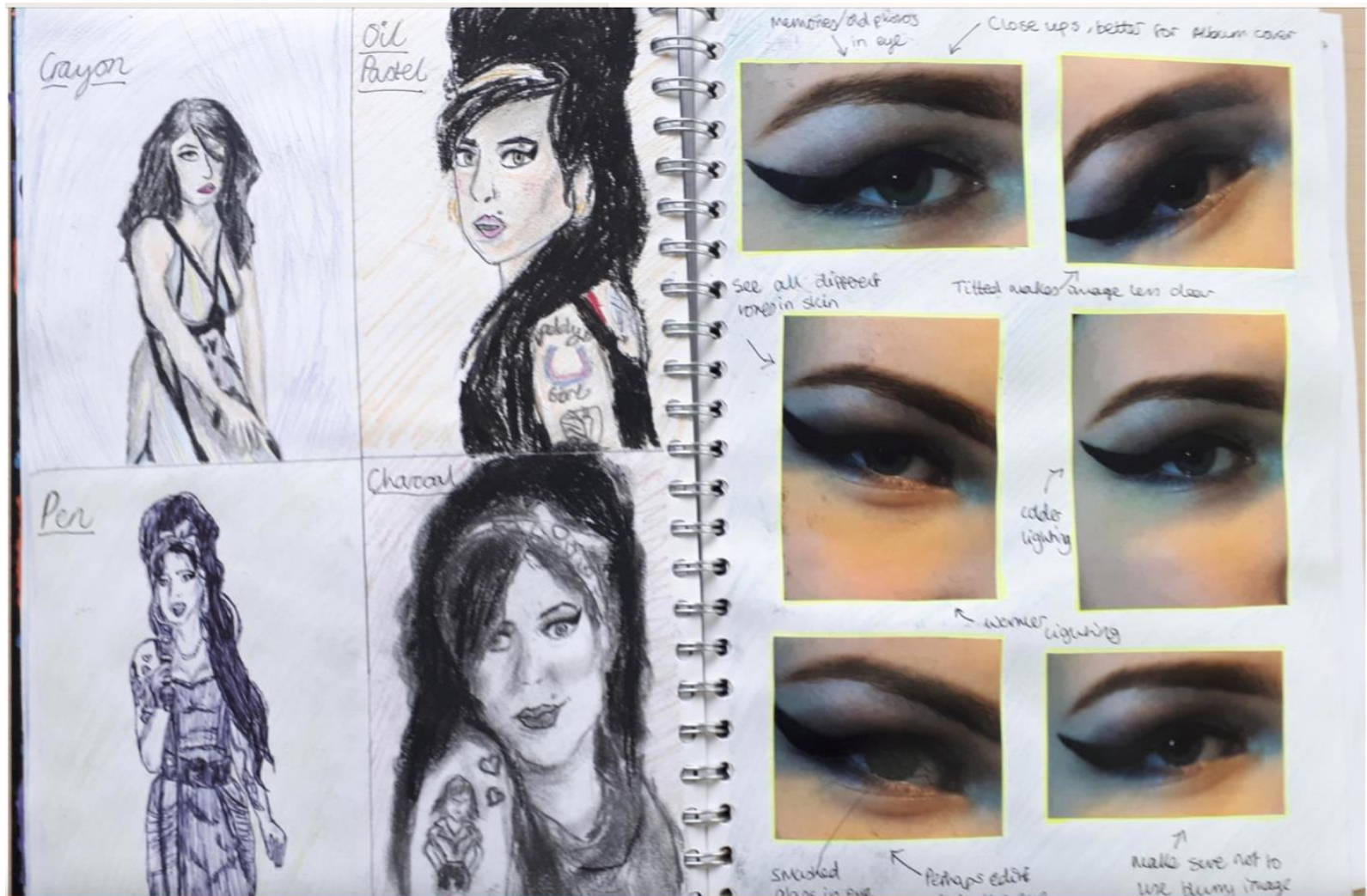
My main source of inspiration for this project was the late singer Amy Winehouse. For research, I watched the documentary "Amy" to find out more about her life. I decided I wanted to do a best hits album for Amy Winehouse or another late artist, for example Kurt Cobain, as it would represent a fragment of their life left behind. To prepare, I experimented with lino printing, gouache paints, charcoal and oil pastel, as well as digital media like Photoshop. I also looked at the composition of album covers.

Artists

My main artist I studied was Amy Winehouse so I looked at and analysed her album covers to gain inspiration. I also analysed other album covers, for example Michael Jackson's "Xscape". I looked at the artist Andrew Lundwall as well because I liked the way he made ordinary photos/paintings look extraordinary or strange.

Achievement

In the end, I am happy with the amount of experimentation I have done in this project however some of my outcomes appear quite messy. If I had practised more with the gouache, I could have been more successful. I managed my time well as I finished a digital and handmade final piece.



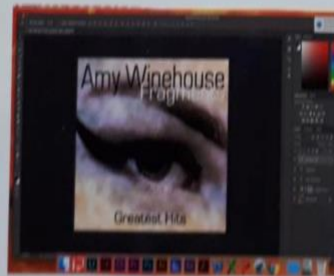
SCREENSHOTS



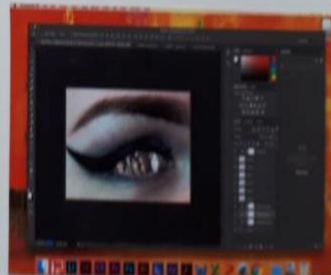
- > Font is bold and simple.
- > Overlap draws attention to the album name.
- > Image is quite dark.



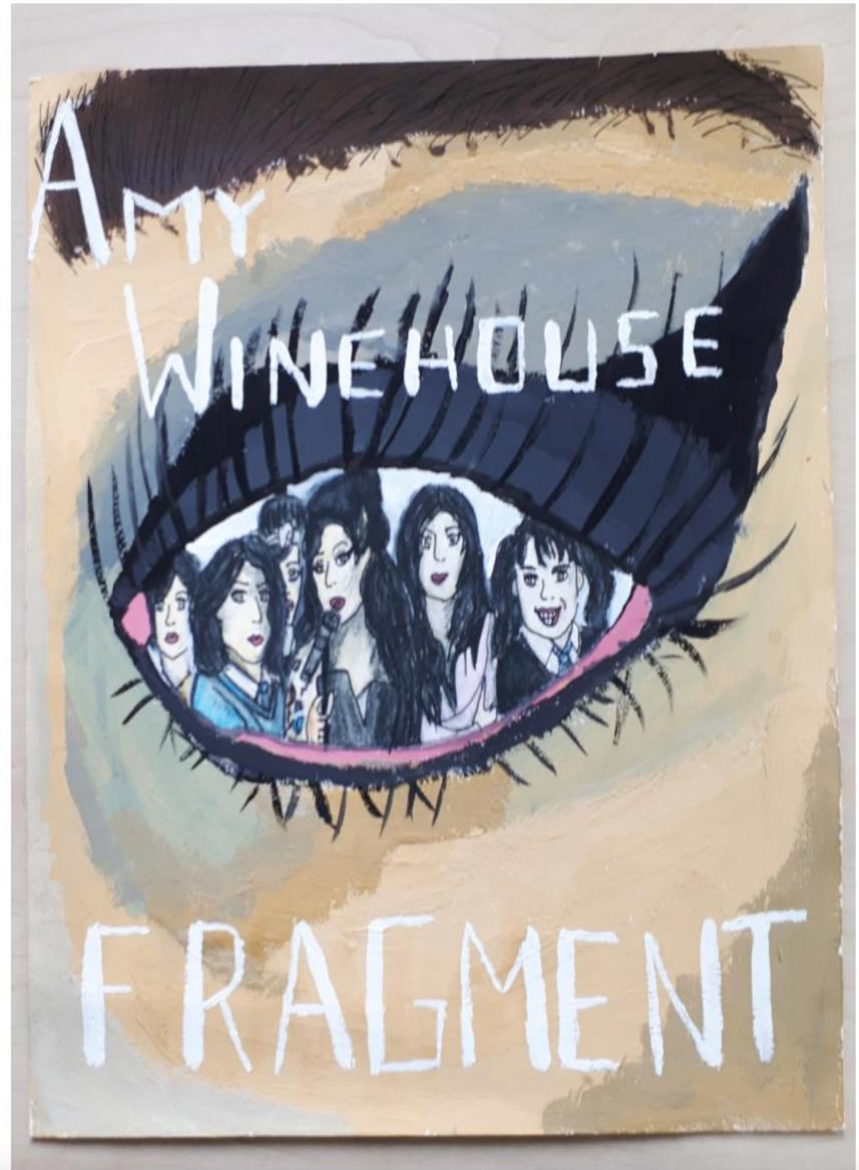
- > colors are neutral yet warm.
- > gradient map on low opacity (14%).



- > Purple clouds create dreamy haze effect
- > Dark eyeliner stands out
- > White and black contrast



- > Brighter colors live up the image.
- > Features, for example eyeliner





Amy Winehouse

Fragment



Greatest Hits



Performance level?



Just, mostly, fully?



Mark out of 72?



Standard Mark of 33

Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

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Centre number:
 Areas of study:

Title:
 Subject code:

GC02

Candidate name:
 Candidate number:

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	0	Level 1 LIMITED ABILITY <i>Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas</i>			Level 2 BASIC ABILITY <i>Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas</i>			Level 3 EMERGING COMPETENT ABILITY <i>Knowledge, understanding and skills are generally adequate but safe</i>			Level 4 COMPETENT AND CONSISTENT ABILITY <i>Knowledge, understanding and skills are secure and cohesive throughout</i>			Level 5 CONFIDENT AND ASSURED ABILITY <i>Knowledge, understanding and skills are effective and focused throughout</i>			Level 6 EXCEPTIONAL ABILITY <i>Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout</i>			
		Evidence meets requirements	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 mark
No rewardable material		• Development of ideas through investigations shows limited ability • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows basic ability • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows competent and consistent ability • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows confident and assured ability • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows exceptional ability • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them			
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 mark
No rewardable material		• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • Limited ability to explore ideas through a process of experimentation and review • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection • Basic ability to explore ideas through a process of experimentation and review • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection • Competent and consistent ability to explore ideas through a process of experimentation and review • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection • Confident and assured ability to explore ideas through a process of experimentation and review • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Exceptional ability to refine work, driven by insights gained through exploring and reflecting on ideas • Exceptional ability to explore ideas through a process of experimentation and review • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			
AO3 Record ideas, observations and insights relevant to intentions as work progresses	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 mark
No rewardable material		• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Limited ability to record relevant to intentions			• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Basic ability to record relevant to intentions			• Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Emerging competence in ability to record relevant to intentions			• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Competent and consistent ability to record relevant to intentions			• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Confident and assured ability to record relevant to intentions			• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Exceptional ability to record relevant to intentions			
AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 mark
No rewardable material		• Limited ability to produce a personal and meaningful response • Limited ability to realise intentions • Realisations demonstrate limited understanding of visual language through application of formal elements			• Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements			• Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			• Competent and consistent ability to produce a personal and meaningful response • Competent and consistent ability to realise intentions • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			• Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements			• Exceptional ability to produce a personal and meaningful response • Exceptional ability to realise intentions • Realisations demonstrate exceptional understanding of visual language through application of formal elements			
Total																				

Recording of marks for all GCSE work						Total marks out of 72 for each component	
Component	AO1 mark: indicate a mark out of 18	AO2 mark: indicate a mark out of 18	AO3 mark: indicate a mark out of 18	AO4 mark: indicate a mark out of 18		Total COMPONENT 1	
Component 1 Personal Portfolio	AO1 mark	AO2 mark	AO3 mark	AO4 mark			
Component 2 Externally Set Assignment	8	8	8	9			33

Component 2 Graphic Communication

Standard Mark- 33

Performance Level 3: Emerging Competence

	A01	A02	A03	A04
Mark	8	8	8	9
Performance Level	3	3	3	3
	Mostly emerging competent ability	Mostly emerging competent ability	Mostly emerging competent ability	Fully emerging competent ability

Keywords from the taxonomy:

Growing control, Broadening, Endeavour

Warm up exercise

- The sample you are going to see is selected work from Component 1 Graphic Communication.
- Decide a Performance Level, just using the Taxonomy from your pack and looking at the work holistically.
- Best fit approach... just/mostly/fully?

Book Cover Research and Analysis



Analysis

The perspective that you see the monster in makes it seem tall, as if it's touching the sky. The bright white moon contrasts the black silhouette of the monster, giving the silhouette more definition and making it the focal point. The colour palette is dark, except for the moon which is a bright white, showing it is right which with the scene for the book. At the top, it's a girl's silhouette and a 'monster' look, showing that this is not a pleasant perfect book. The title is in a serif font, and it is at the top of the cover. Despite being the title, it is not the biggest part of the book, the author's name is. The font has sharp corners, perhaps emphasizing the danger that the book entails. At the bottom, the cover is white, contrasting the dark palette but complementing the text of the cover because it matches the moon. There is a perfect circle and a super imposed pattern that can only be achieved digitally by the computer. The typography of the title is bold and in capital letters, showing that this is the main title. It is in serif, signifying that this book is perhaps set in the past. All the text on the cover is computer generated shown through the consistency of size and spacing. The text is at the bottom, making the illustration the focal point. The illustration has a monochrome palette, associated with horror and darkness, signifying this is not a children's book. The only true white in the whole cover is the text. The illustration itself is hand drawn using ink and pencil and is not abstract, parts of trees and the monster blend into the background, making it seem blurry. The illustration shows a tree-like monster at night, in the countryside walking towards a small house. This gives the reader some information about the narrative before reading the book.



Second Hand Visual Research



First Hand Visual Research



Pen & Ink Analysis



The use of stippling is suitable for this drawing instead of cross hatching because of the round, organic forms in the image. The artist has captured the slow, controlled gradient and fine detail of the berries. The condensed dots represent the darker tones, and the highlights are emphasised by leaving the paper white. The subtle contrast in tone also creates depth. The scale and density of the dots show the spherical form of the berries and the smooth texture. With the leaves and stalk, the artist uses an outline and very sparse dots to show the contrast in tone and texture between the berries and leaves.

Pen And Ink Illustration



Quotes From A Monster Calls

He glanced over at the clock his mum had put on his bedside table. 12:07. Seven minutes past midnight.

And then the fire ate the world, wiping away everything, wiping him away with it.

There was once an invisible man, who had grown tired of being unseen.

In the pale half-light of the moon, he could clearly see the church tower up on the small hill behind his house. The one with the train tracks curving beside it, two hard steel lines glowing dully in the light.

Every inch of his bedroom floor was covered in short, spiky yew leaves.

The settee was shattered into pieces beyond counting. Every wooden leg was broken, the upholstery ripped to shreds.

Factories grew on the landscape like weeds. The sky checked on smoke.

The moon shone, too, on the graveyard attached to the church, filled with tombstones you could hardly read anymore.

bordered on three sides by a dark, impenetrable forest, recognised the fourth side, a cliff, flying off into further blackness.

I lunged into the dell below and knocked down every wall of his house with my fists.

His floor was covered in poisonous red yew berries.

Hanging over the mantelpiece was his grandma's prize clock.

The monster spread its arms out wide, so wide they seemed to reach the opposite horizons.

[Connor saw a sour-looking man with heavy black clothes and a deep, deep frown climbing the hill towards them.]

And its mouth opened impossibly wide, wide enough to eat the whole world.

The monster was standing in his back garden, big as the setting sun.

Pen and Ink Illustration From a Quote

He glanced over at the clock his mum had put on his bedside table. 12:07. Seven minutes past midnight.



Collage Research and Analysis

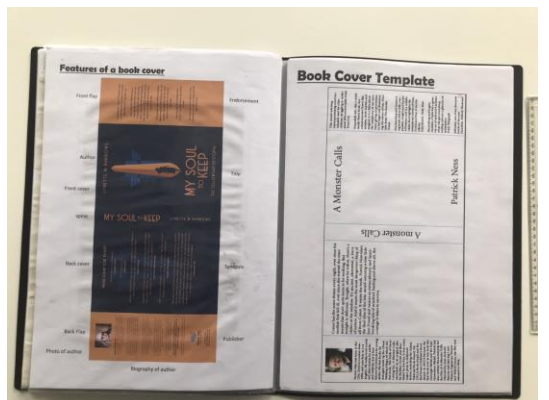
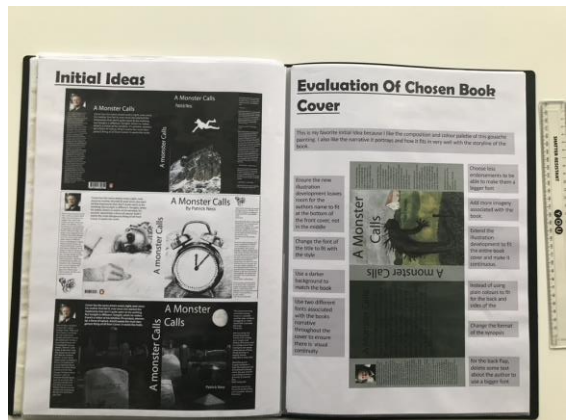
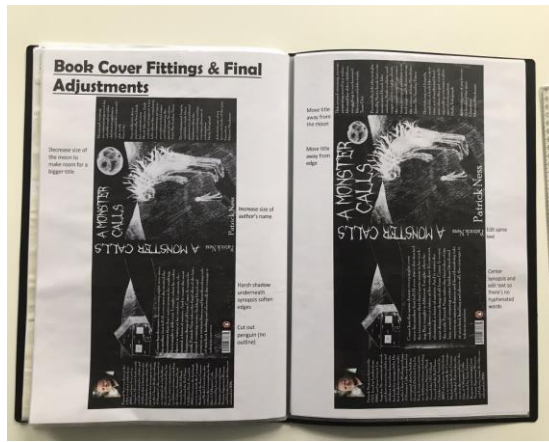
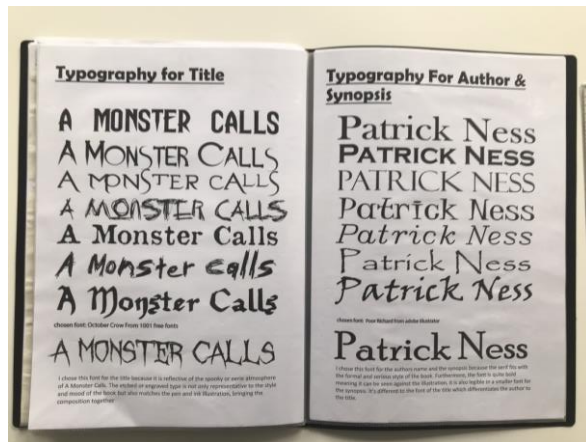
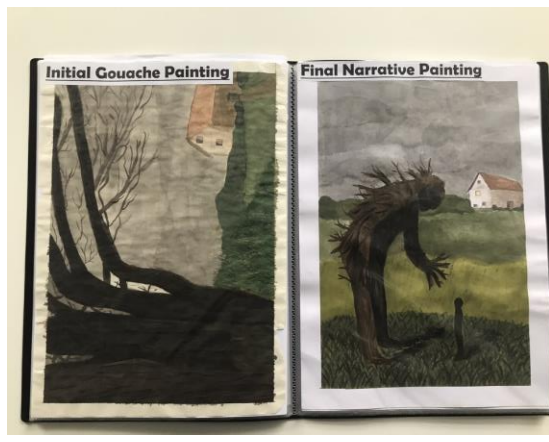
This is a physical collage by Peter Blake. The image is surreal due to the juxtaposition of a modern bus in a scene of people from many different time periods. The image is about time travel: many people of different time periods together and using cars (buses and automobiles) from different time periods. Blake uses the black and white tone of the people to contrast against the vibrant colour of the bus and to show that. The bus is positioned in bottom of the composition, giving emphasis to the collage people in the middle. The background image has a pastel colour palette, contrasting with the people.

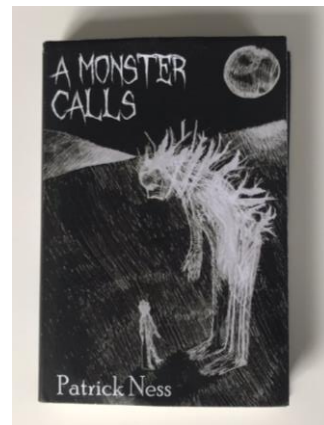
This digital collage is very surreal. The collage represent business through the imagery. There is a super imposed cross pattern over the image, creating a sense of chaos and perspective. There are many layers to the composition, filling the composition. The different levels of opacity in each image emphasises the ones with higher levels of opacity. The lines in the middle guide the eye to the focal point: the man in the middle. Furthermore, the orange circle, outlining the man's head contrasts with the rest of the composition which has a blue/green tint. The picture of the man also contrasts with the rest of the image as it is in black and white whereas the rest of the composition is in colour. The blue, green tint to the composition could have connotations of money. The combination of the vector and the bitmap is effective in drawing the viewers eyes to the focal point.



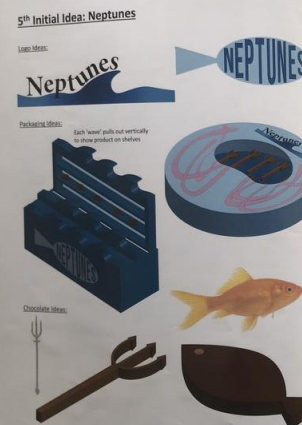
Digital Collages











Chosen Idea For Development:

Ahoy!

Name Development:

The chosen name 'Ahoy!' does not reflect the varied theme of pirates and limits it to just the theme of boats and sailing. So, I explored different brand names.

Taking inspiration from children's board games with the theme of pirates, I noticed they all had associations with adventure and battle. In order to attract their target audience.



Looking at food brands associated with pirates, the brand above 'Pirate's Booty' inferred the product is the pirates 'treasure'.

Possible names:

- Treasures
- Adventure
- Loot
- Captain's Loot
- Overboard
- Navigation
- Anchor

Chosen Name:

Treasures

After looking at different products associated with pirates, I decided on 'Treasures' as it opens the theme to things such as luxury and exploration.

Logo Development:

Typography:

I wanted typography for the logo to reflect the theme of fantasy through a serif and decorative font.

TREASURES
treasures
treasures
TREASURES
TREASURES

Chosen Font: Ekagorot

I chose this font because I liked the decorative swirls as it could represent the sea. The script nature of it could also reflect pirates.

treasures

Imagery Development:

Here, I looked at imagery associated with pirates and explored how to include them into my logo.



treasures

treasures

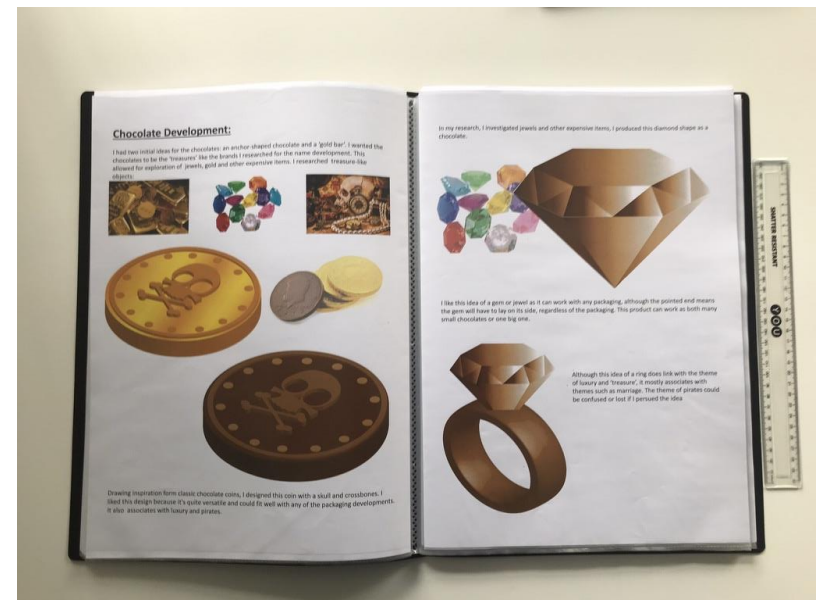
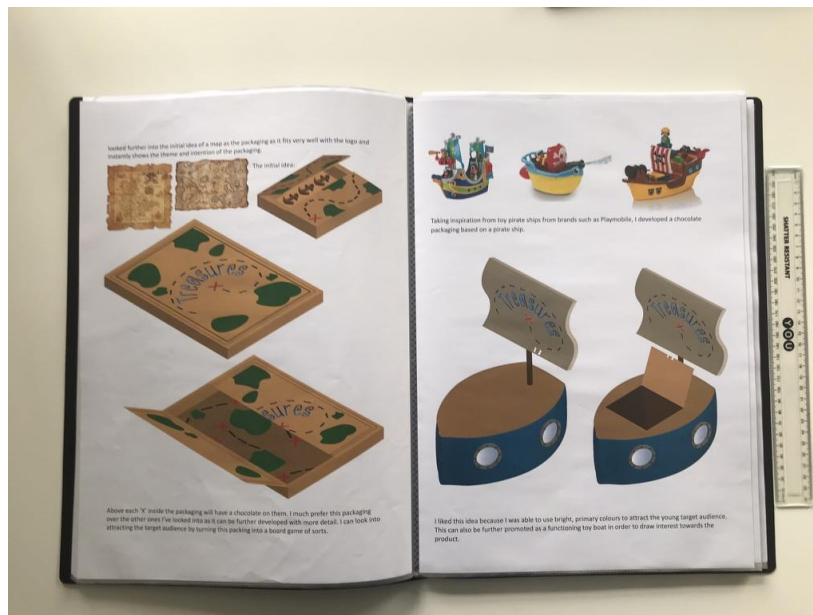
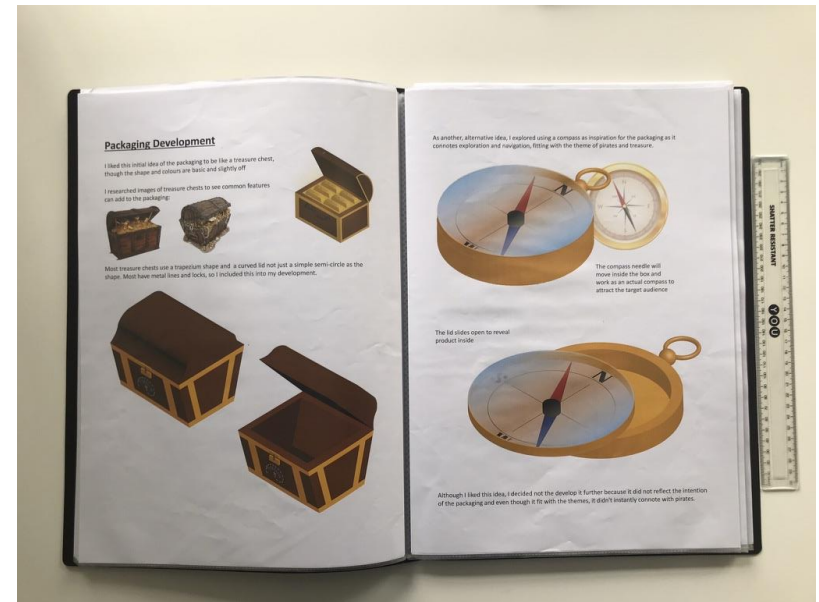
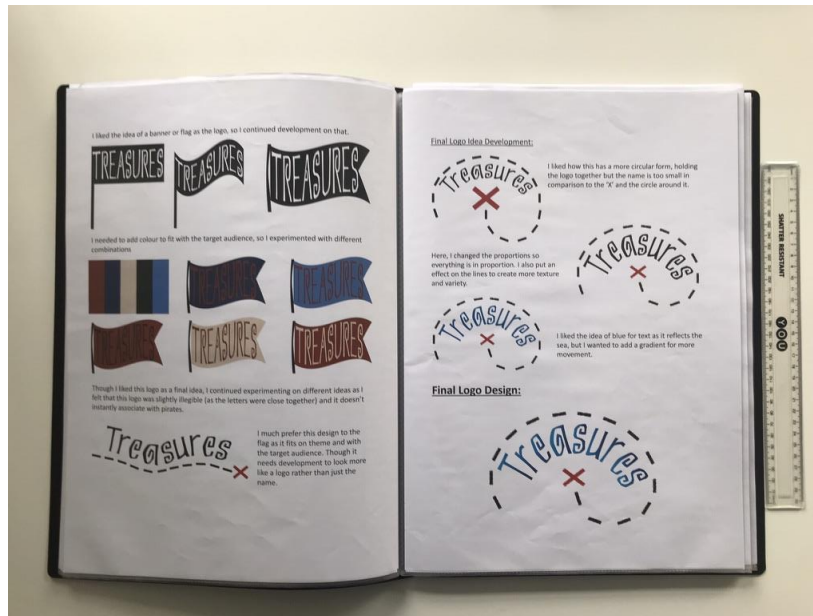
treasures

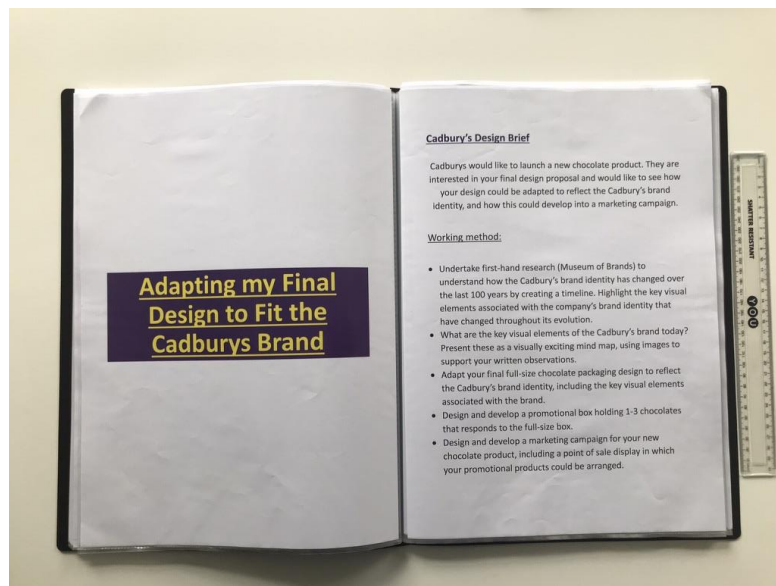
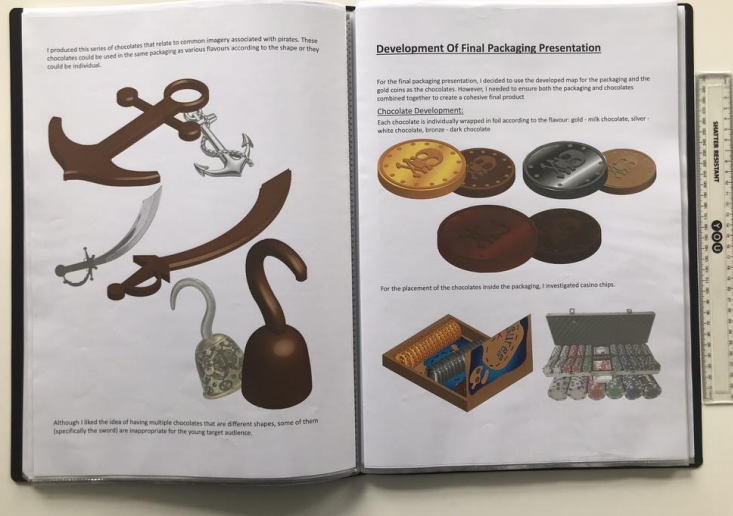
Although I liked the idea of using the anchor instead of the 'T' it didn't fully work and wasn't a clear logo, so I changed it to have the text wrapping around the anchor.

I liked the circular logo idea, but I realized the anchor didn't fully work with the target audience and the product because an anchor isn't a specifically clear pirate-themed brand.

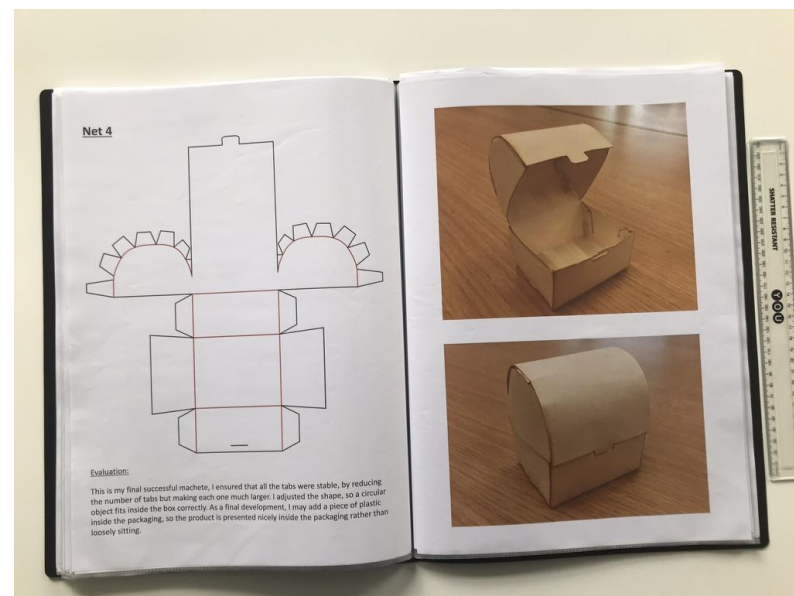
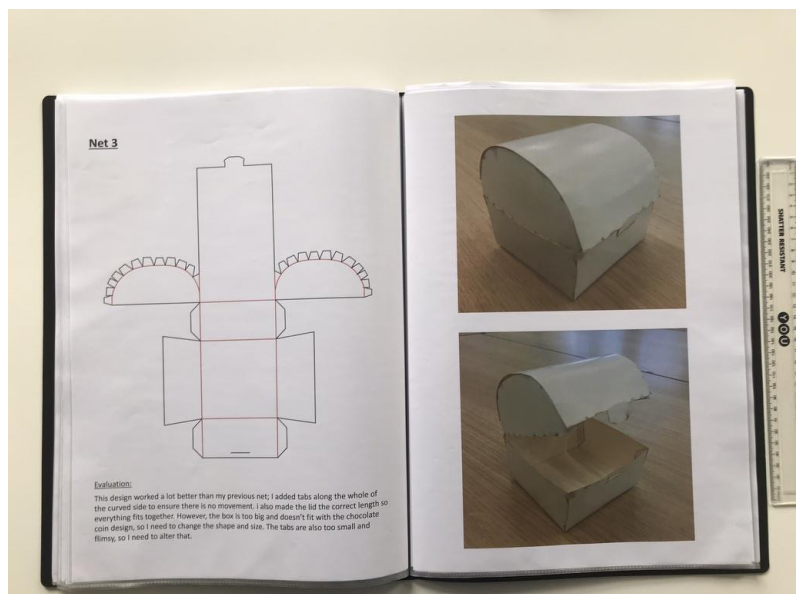
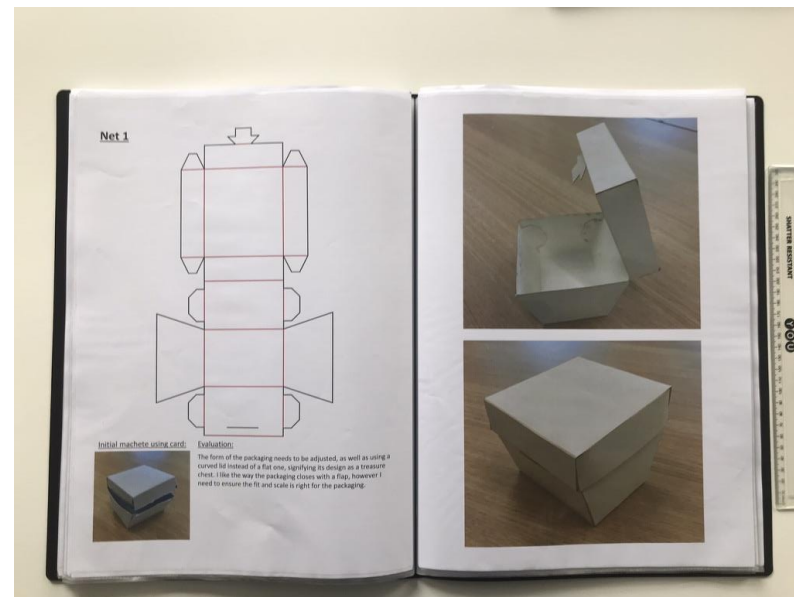
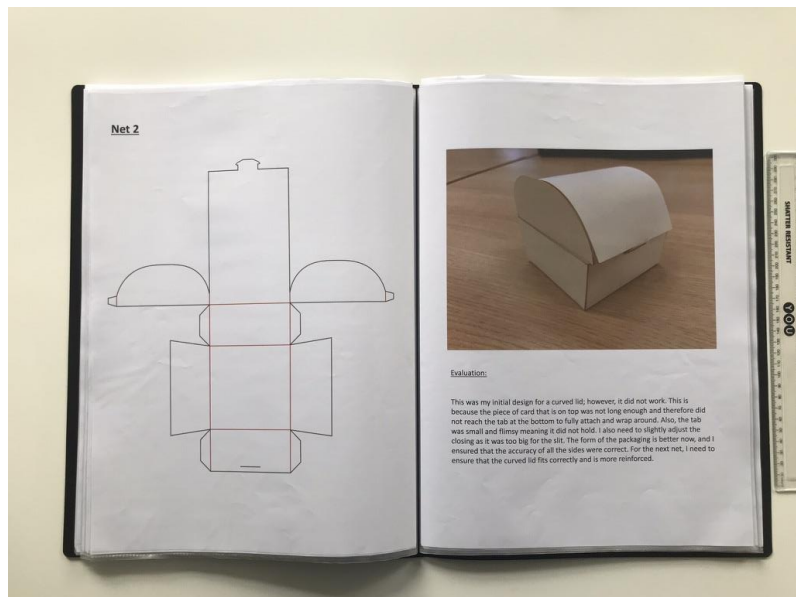
Further Logo Ideas:

treasures

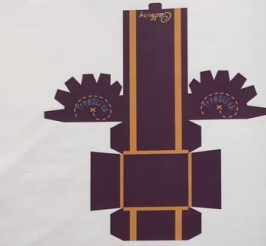








1st Artwork Development



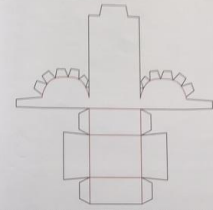
Here, I printed the artwork onto card and manually cut and assembled the box. However, this design needs a high amount of accuracy to hold itself together. Therefore, as a development I need to laser cut the main design on purple card and all for the artwork, I will stick the graphic designs on afterward. Although I liked the gold lines to emphasize the design of a treasure chest, they are unnecessary, and I won't add them into the final design.

2nd Artwork Development



The image on the left shows an initial marquette of the improved design, however a couple measurements were incorrect, so I had to adjust the net and the final product is presented on the right. Laser cutting works much better, and the packaging is no longer fragile. As a final improvement I am going to change the box closure because it is difficult to put the tab into the slit without damaging the box.

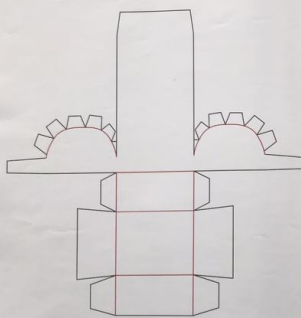
3rd Artwork Development



I changed the net design slightly to create a different closure that works through tension. The graphics were not an issue, so I did not change them however, I changed to a slightly darker colour purple which fit more with the Cadbury brand. I lengthened the last tab on the curved side to reinforce the stability. However, a lot of the tension relied on the front two tabs and made them slightly unstable so as a final development I need to make those tabs bigger.



Final Promotional Packaging Evaluation



For the final development, I extended the closing tab to the entire curved side so there aren't awkward gaps. I also extended the front two tabs, so the packaging doesn't fall apart due to the tension.



Point of Sale Display 1st and 2nd Hand Research



Point of Sale Analysis

This is a very successful point of sale display because the ergonomics of the design allows accessibility for everyone and invites the customer to pick it up. This includes children as it offers a full height range, the target audience is children as shown through the cartoon, creating fun and interest for children by characterizing the display. The design isn't particularly interactive, though, the novelty of its shape (a backpack) encourages customer interest. The display uses a simple colour palette to focus on the product and not overwhelm the viewer. It also echoes the colour of product, creating continuity. The brand name is in the middle in the focal point and is separate from the product name, using a different colour and font. The colours of both the brand name and the product name contrast with the purple, emphasizing them. The display is free standing which enables versatile placement in the shop.

Point of Sale Display Ideas



Wall Mounted Idea:

Final Point of Sale Display Development

As a final development, I made the shapes of the island and the 'waves' more organic. I bought up the blue on the sides so the colours aren't separated and there is more continuity. I also separated the Cadbury and Treasures tags, so they aren't close together. The design will be the same on all sides so you can see it from every angle.



Initial Cutouts and Model



The top two templates will be laser cut with yellow acrylic and the engraving will be painted in purple for the island. The packaging will sit in the rectangles and when picked up it will reveal the cross. The main box will be made from clear acrylic and the design will be stuck onto it on the sides and top.

Model for point-of-sale display 'island'

I cut and engraved two pieces of acrylic and painted the engraving with purple.

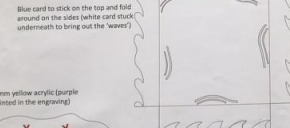


Final Cutouts

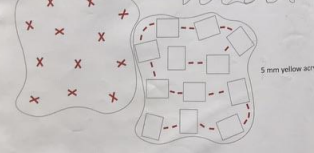
After finding the dimensions of the clear acrylic box I will use for the main frame, I adjusted my design.



Photographic paper roll to wrap around the sides

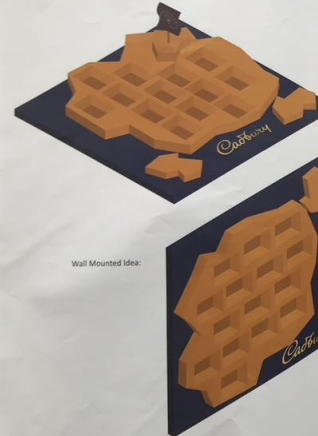


3 mm yellow acrylic (purple painted in the engraving)



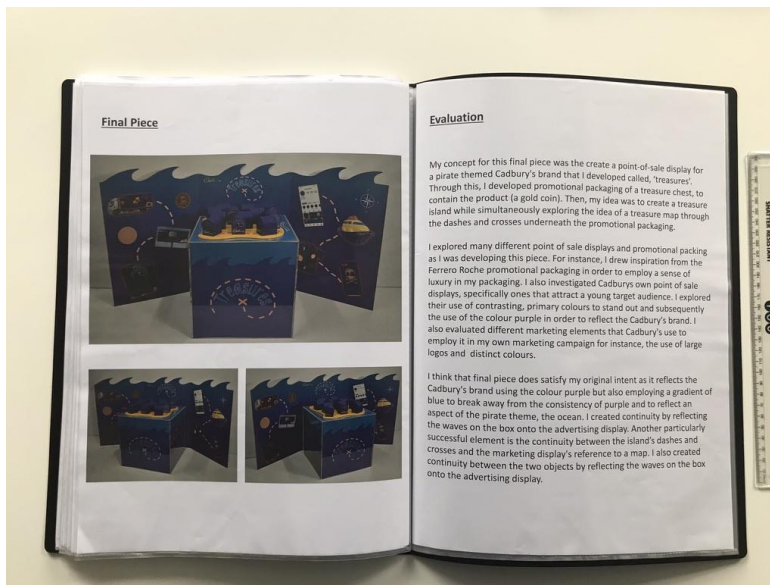
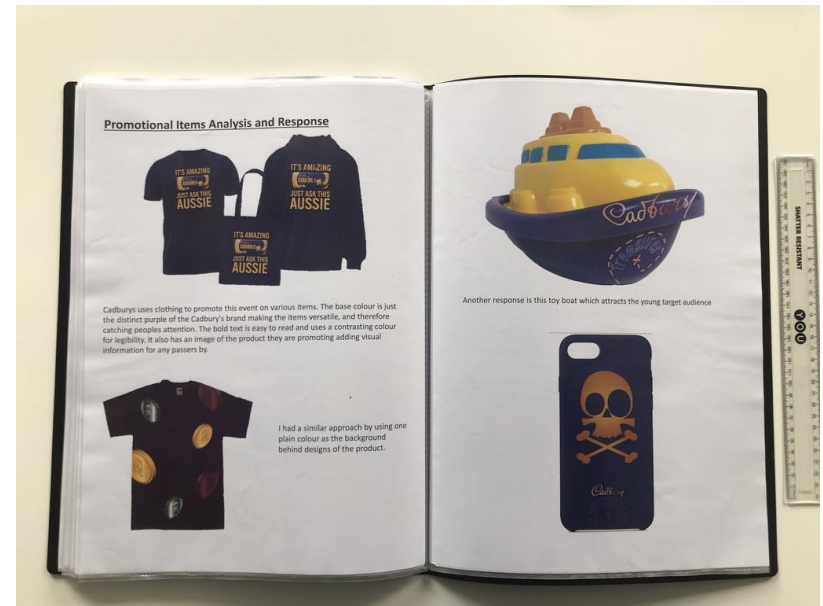
Point of Sale display Development

I combined the first idea of a map and the third idea of an island to create a free-standing point of sale display because they fit well with the target audience and theme of the brand. It is also a continuation of the promotional packaging of a treasure chest. It is free-standing as the form of the promotional packaging makes it difficult to have it suspended on a wall. In a commercial context, free-standing displays are good as a shopkeeper can place it anywhere and the display can be seen from all sides.



Wall Mounted Idea:









Performance level?



Just, mostly, fully?



Mark out of 72?



Standard Mark of 61

Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

The first stage is to decide in which performance level the candidate's work should be placed. When assessing work for each component, teachers should make a holistic judgement using the descriptors in the taxonomy, to establish which performance level matches most closely the candidate's work. The candidate should be placed in the performance level that best exemplifies the characteristics of their work. Candidate's work that falls between two performance levels must achieve all the keyword descriptors in the lower level and some in the level above. Where this happens, teachers must use their professional judgement to decide which performance level is most appropriate using a 'best-fit' approach.

After a performance level has been established, the next stage is to use the assessment grid to decide a mark within the performance level. Read the 'Instructions for use' which accompanies the assessment grid prior to establishing a mark for each assessment objective and total mark.

Performance levels	BELOW GCSE LEVEL (0)	Level 1 LIMITED	LIMITED/ BASIC	Level 2 BASIC	BASIC/EMERGING COMPONENT	Level 3 EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	Level 4 COMPETENT & CONSISTENT	COMPETENT & CONSISTENT/ CONFIDENT & ASSURED	Level 5 CONFIDENT & ASSURED	CONFIDENT & ASSURED / EXCEPTIONAL	Level 6 EXCEPTIONAL
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	Unstructured Clumsy Disjointed Minimal Elementary	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Deliberate Methodical Superficial Unrefined Simplistic Tentative	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Reflective Predictable Growing control Broadening Endeavour Safe	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Informed Purposeful Secure Engaged Skillful Thoughtful Cohesive	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Advanced Convincing Comprehensive Focused Perceptive Refined Resolved Risk-taking	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding
	0 marks	1 – 12 marks	13 14 15 marks	16 – 24 marks	25 26 27 marks	28 – 36 marks	37 38 39 marks	40 – 48 Marks	49 50 51 marks	52 – 60 marks	61 62 63 marks	64 – 72 marks

Centre number:
Areas of study:

Title: **GC01**
Subject code:

Candidate name:
Candidate number:

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	0	Level 1 LIMITED ABILITY <i>Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas</i>			Level 2 BASIC ABILITY <i>Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas</i>			Level 3 EMERGING COMPETENT ABILITY <i>Knowledge, understanding and skills are generally adequate but safe</i>			Level 4 COMPETENT AND CONSISTENT ABILITY <i>Knowledge, understanding and skills are secure and cohesive throughout</i>			Level 5 CONFIDENT AND ASSURED ABILITY <i>Knowledge, understanding and skills are effective and focused throughout</i>			Level 6 EXCEPTIONAL ABILITY <i>Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout</i>					
		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully			
Evidence meets requirements		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 mark		
AO1	0	No rewardable material			Development of ideas through investigations shows limited ability The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			Development of ideas through investigations shows basic ability The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			Development of ideas through investigations shows emerging competence The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			Development of ideas through investigations shows competent and consistent ability The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			Development of ideas through investigations shows confident and assured ability The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them				Development of ideas through investigations shows exceptional ability The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them	
AO2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 mark		
Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	0	No rewardable material			Limited ability to refine work, driven by insights gained through exploration of ideas and reflection Limited ability to explore ideas through a process of experimentation and review Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Basic ability to refine work, driven by insights gained through exploration of ideas and reflection Basic ability to explore ideas through a process of experimentation and review Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection Emerging competence in ability to explore ideas through a process of experimentation and review Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection Competent and consistent ability to explore ideas through a process of experimentation and review Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection Confident and assured ability to explore ideas through a process of experimentation and review Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas Exceptional ability to explore ideas through a process of experimentation and review Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions		
AO3	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 mark		
Record ideas, observations and insights relevant to intentions as work progresses	0	No rewardable material			Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Limited ability to record relevant to intentions			Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Basic ability to record relevant to intentions			Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Emerging competence in ability to record relevant to intentions			Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Competent and consistent ability to record relevant to intentions			Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Confident and assured ability to record relevant to intentions			Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Exceptional ability to record relevant to intentions		
AO4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 mark		
Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	0	No rewardable material			Limited ability to produce a personal and meaningful response Limited ability to realise intentions Realisations demonstrate limited understanding of visual language through application of formal elements			Basic ability to produce a personal and meaningful response Basic ability to realise intentions Realisations demonstrate basic understanding of visual language through application of formal elements			Emerging competence in ability to produce a personal and meaningful response Emerging competence in ability to realise intentions Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			Competent and consistent ability to produce a personal and meaningful response Competent and consistent ability to realise intentions Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			Confident and assured ability to produce a personal and meaningful response Confident and assured ability to realise intentions Realisations demonstrate confident and assured understanding of visual language through application of formal elements			Exceptional ability to produce a personal and meaningful response Exceptional ability to realise intentions Realisations demonstrate exceptional understanding of visual language through application of formal elements		
																				Total		

Recording of marks for all GCSE work					Total marks out of 72 for each component			
Component	AO1 mark: indicate a mark out of 18		AO2 mark: indicate a mark out of 18		AO3 mark: indicate a mark out of 18		AO4 mark: indicate a mark out of 18	
Component 1 Personal Portfolio	16		14		15		16	
Component 2 Externally Set Assignment	AO1 mark		AO2 mark		AO3 mark		AO4 mark	

Component 1 Graphic Communication

Standard Mark- 61

Performance Level 5: Confident and Assured/ Performance Level 6: Exceptional

	A01	A02	A03	A04
Mark	14	16	15	16
Performance Level	5	6	5	6
	Mostly confident and assured ability	Just exceptional ability	Fully confident and assured ability	Just exceptional ability

Keywords from the taxonomy:

Accomplished

Break 😊



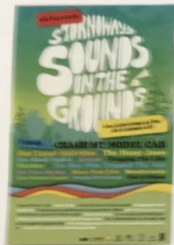
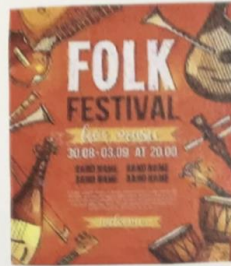
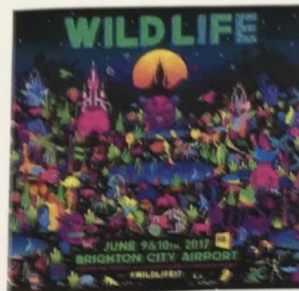
Section B: Test Samples



Sample 1: Component 1

Graphic Communication

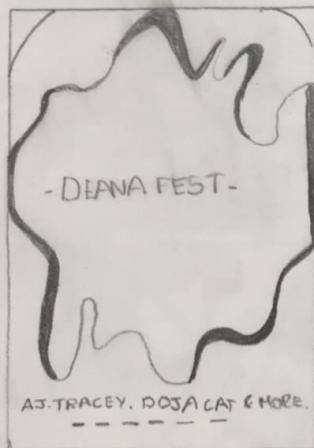
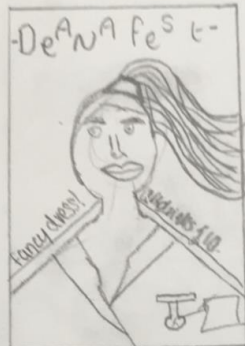
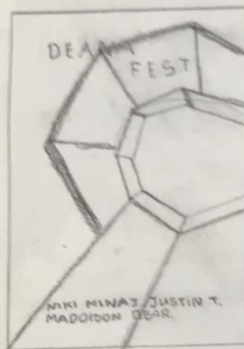




examples
of
festivals



Poster Design Sketches



Typography Experiments

**DEANA
FEST**

**DEANA
FEST**

**DEANA
FEST**

DEANAFEST

TICKETS ON SALE NOW AT
WWW.TICKETMASTER.CO.UK/DEANAFESTTICKETS

18-19 9th-10th 2022
CARRINGTON, MANCHESTER ROAD, M31 4AY
FIELD 1

HEAD ACTS- **NIKI MANAJ, DA BABY & CITY GIRLS**
OTHER ACTS-
Dua Lipa, Huddle One, **STORMZY**
Dave, ED SHEEAN, little mix, UNKNOWN T
DE BLOCK EUROPE, ARTIC MONKEYS

Rage Against, **Megan The Stallion**, Maddison Beer,
Jack Harlow, Wolf Alice, Petty Wasp,

LIL TJAY, SUMMER WALKER
Lil Nas X, **Armed**, Kyla Nicole, Ella

Mai, **CBP Bandaboy**, so Cent, AI TRACEY

DOJA CAT, **PEAK PATHWAYS**

AITCH, **Ardee**, **CENTRAL CEE**, **drake**,

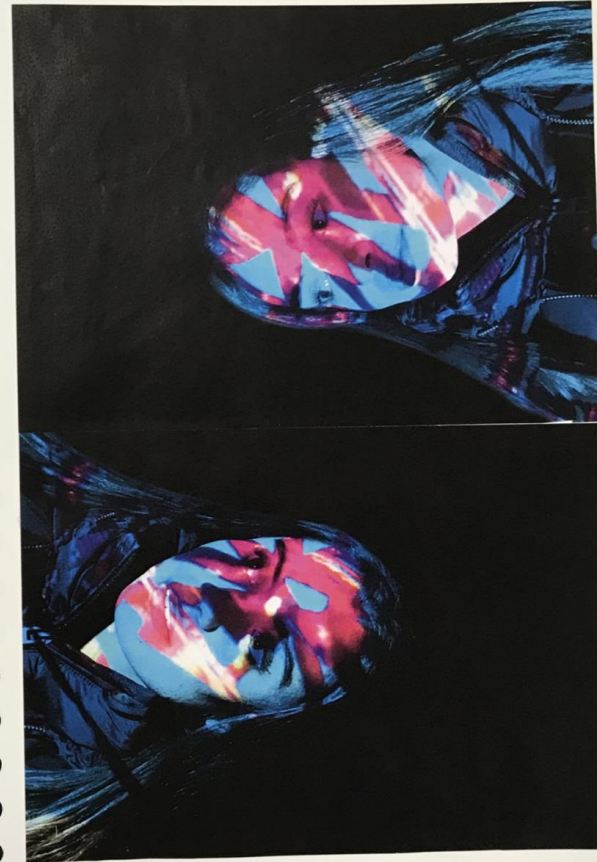
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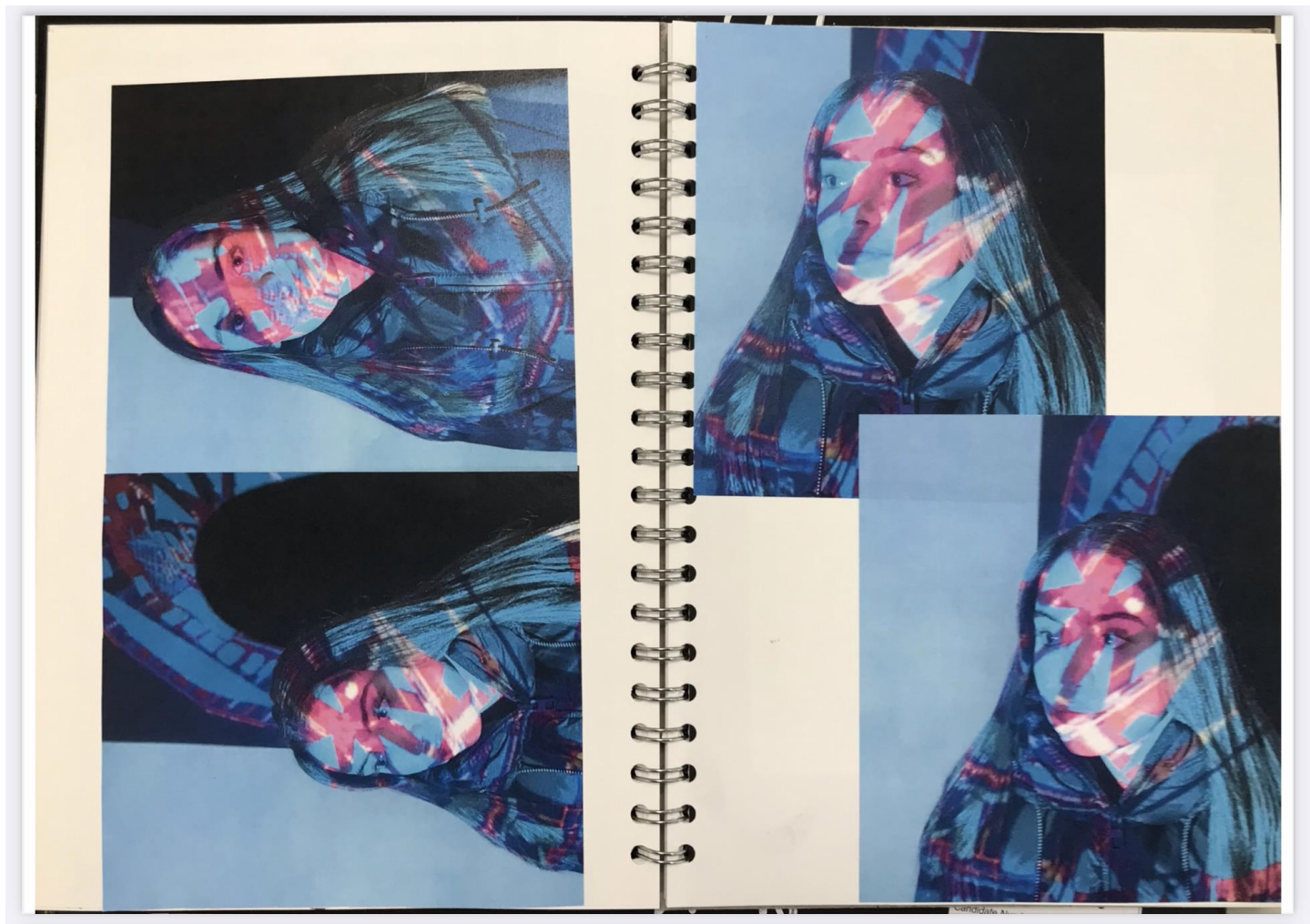
composition
refinements

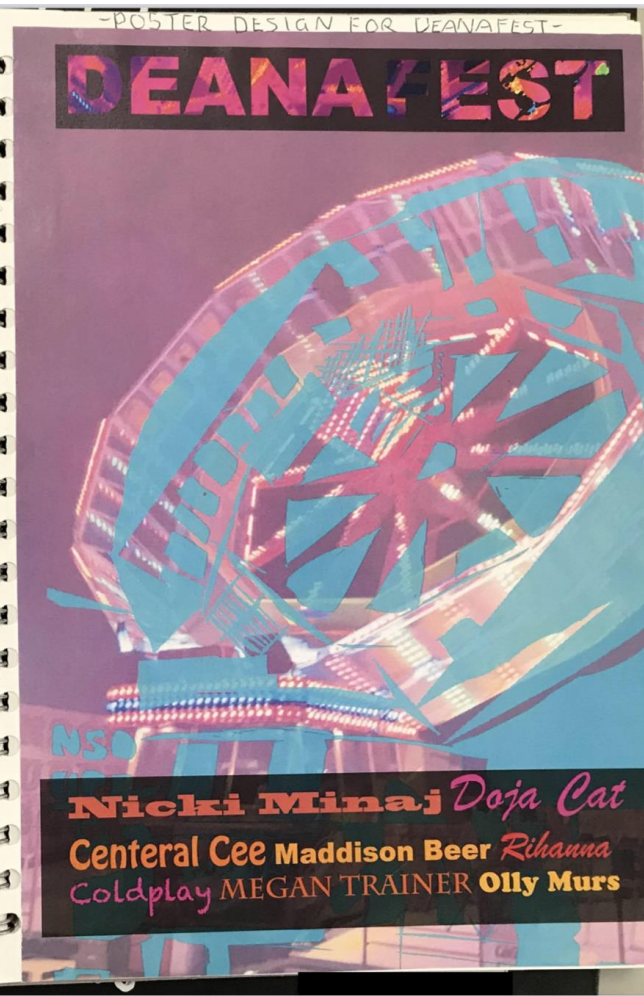
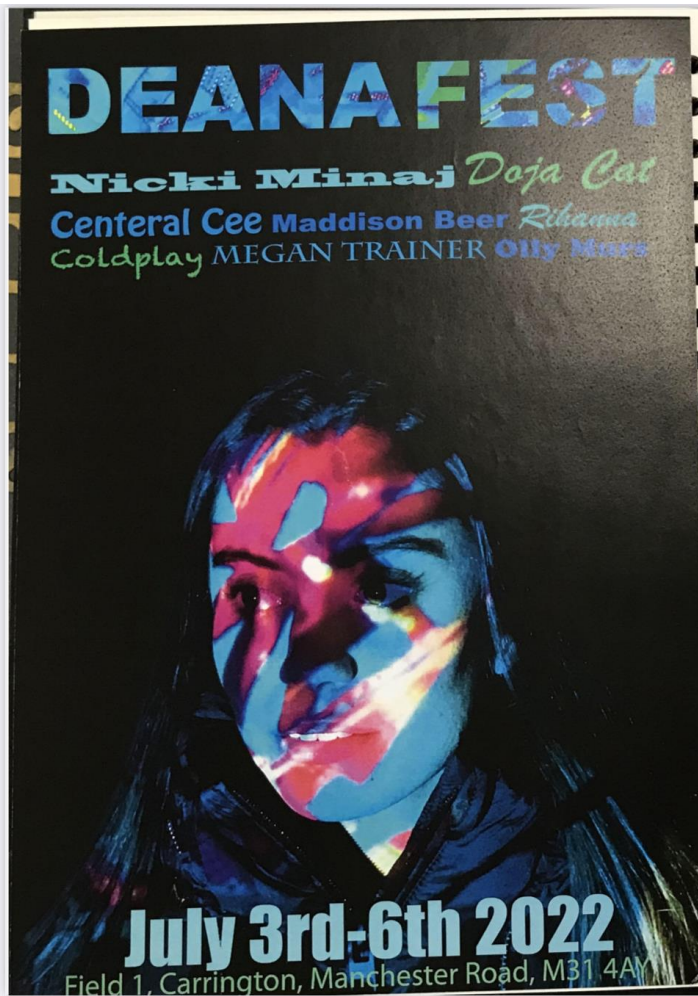
- colour refinements -



illustration refinements







t-shirt research/inspo



Here I have researched different types of festival designs so that I have some inspo for when I make my shirt.

front



back



front



back



Here I have drawn out some rough t-shirt designs, to use as inspo for when I actually create my t-shirt merch for my festival "DEANAFEST"

final t-shirt designs



design one (1)



my final t-shirt on a model



design two(2)

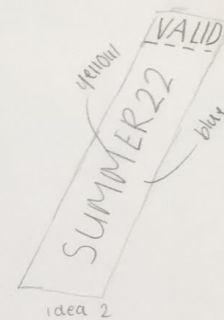


-wristband research/inspo-

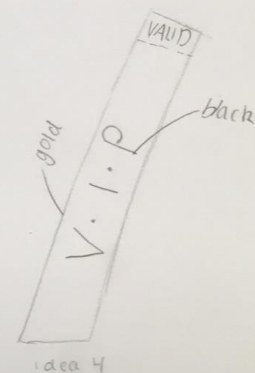
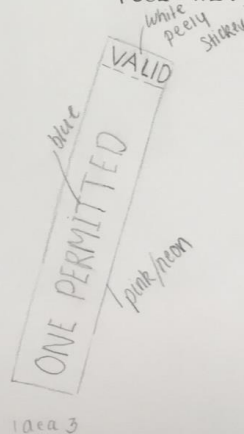
My wristbands will be used for many things. One, as a keep sake to remember all the good memories you have that was created at my festival. Two, for marshals to easily identify if the person is a standard, mid or vip entry. And finally, for security purposes to see if anybody without a ticket is in the festival unpermitted. My wristbands are going to be colourful and bright just like the images displayed below



- initial designs -



These are my ruff designs for my wrist bands I have just traced out some ideas of what they could look like



DEANA FEST

DEANA FEST

DEANA FEST

DEANA FEST

DEANA FEST

DEANA FEST



Performance Level?

Just, Mostly, Fully?

‘Fine tune’ using the assessment grid
to identify strengths and weaknesses

Final mark out of 72?



Component 1 Graphic Communication

Standard Mark- 28

Performance Level 3: Emerging competent

	A01	A02	A03	A04
Mark	6	7	7	8
Performance Level	2	3	3	3
	Fully Basic ability	Just emerging competent ability	Just emerging competent ability	Mostly emerging competent ability

Keywords from the taxonomy:

Tentative **Predictable**
Growing control

Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

The first stage is to decide in which performance level the candidate's work should be placed. When assessing work for each component, teachers should make a holistic judgement using the descriptors in the taxonomy, to establish which performance level matches most closely the candidate's work. The candidate should be placed in the performance level that best exemplifies the characteristics of their work. Candidate's work that falls between two performance levels must achieve all the keyword descriptors in the lower level and some in the level above. Where this happens, teachers must use their professional judgement to decide which performance level is most appropriate using a 'best-fit' approach.

After a performance level has been established, the next stage is to use the assessment grid to decide a mark within the performance level. Read the 'Instructions for use' which accompanies the assessment grid prior to establishing a mark for each assessment objective and total mark.

Performance levels	BELOW GCSE LEVEL (0)	Level 1 LIMITED	LIMITED/ BASIC	Level 2 BASIC	BASIC/EMERGING COMPONENT	Level 3 EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	Level 4 COMPETENT & CONSISTENT	COMPETENT & CONSISTENT/ CONFIDENT & ASSURED	Level 5 CONFIDENT & ASSURED	CONFIDENT & ASSURED / EXCEPTIONAL	Level 6 EXCEPTIONAL
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	Unstructured Clumsy Disjointed Minimal Elementary	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Deliberate Methodical Superficial Unrefined Simplistic Tentative	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Reflective Predictable Growing control Broadening Endeavour Safe	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Informed Purposeful Secure Engaged Skilful Thoughtful Cohesive	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Advanced Convincing Comprehensive Focused Perceptive Refined Resolved Risk-taking	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding
	0 marks	1 – 12 marks	13 14 15 marks	16 – 24 marks	25 26 27 marks	28 – 36 marks	37 38 39 marks	40 – 48 Marks	49 50 51 marks	52 – 60 marks	61 62 63 marks	64 – 72 marks

Centre number:
Areas of study:

Title:
Subject code:

Candidate name:
Candidate number:

1GC0

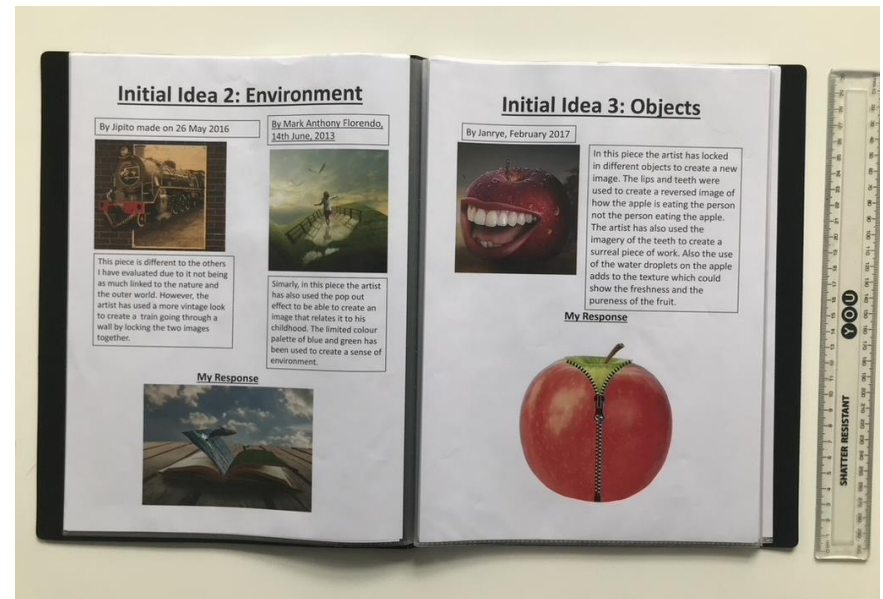
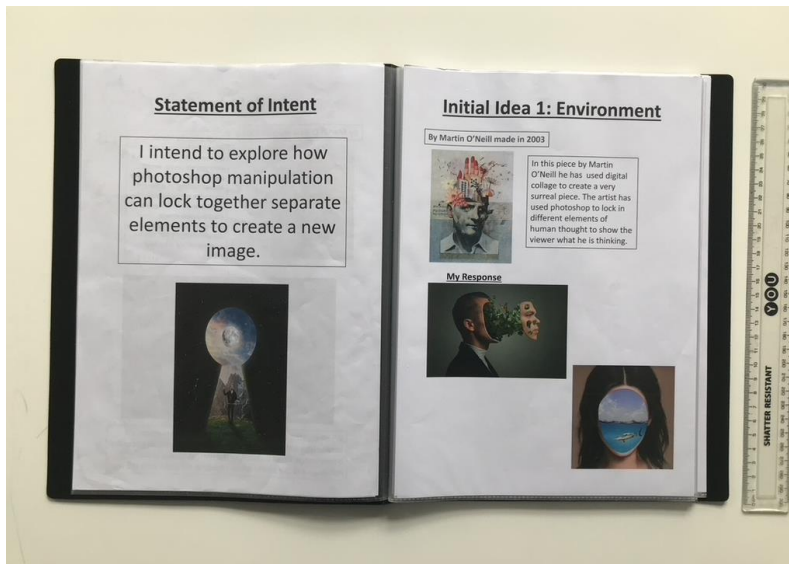
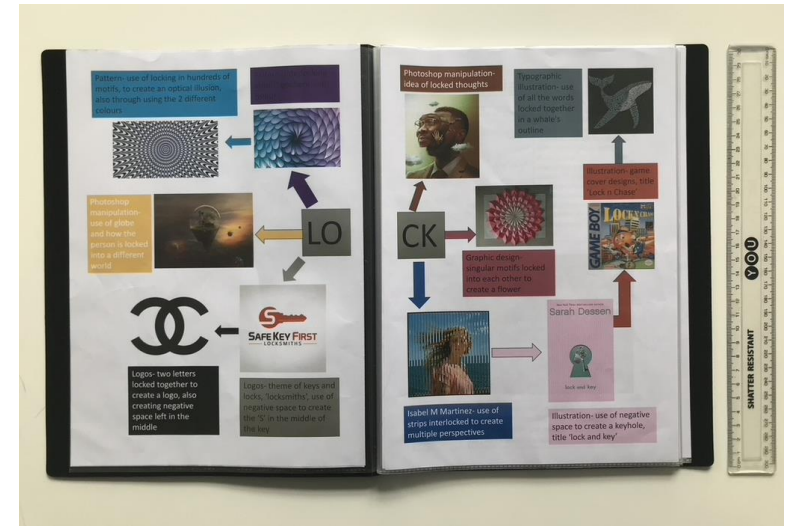
GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	0	Level 1 LIMITED ABILITY <i>Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas</i>			Level 2 BASIC ABILITY <i>Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas</i>			Level 3 EMERGING COMPETENT ABILITY <i>Knowledge, understanding and skills are generally adequate but safe</i>			Level 4 COMPETENT AND CONSISTENT ABILITY <i>Knowledge, understanding and skills are secure and cohesive throughout</i>			Level 5 CONFIDENT AND ASSURED ABILITY <i>Knowledge, understanding and skills are effective and focused throughout</i>			Level 6 EXCEPTIONAL ABILITY <i>Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout</i>			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
AO1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 mark
Develop ideas through investigations, demonstrating critical understanding of sources	No rewardable material	• Development of ideas through investigations shows limited ability • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows basic ability • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows competent and consistent ability • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows confident and assured ability • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows exceptional ability • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them			
AO2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 mark
Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	No rewardable material	• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • Limited ability to explore ideas through a process of experimentation and review • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection • Basic ability to explore ideas through a process of experimentation and review • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection • Competent and consistent ability to explore ideas through a process of experimentation and review • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection • Confident and assured ability to explore ideas through a process of experimentation and review • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas • Exceptional ability to explore ideas through a process of experimentation and review • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			
AO3	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 mark
Record ideas, observations and insights relevant to intentions as work progresses	No rewardable material	• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Limited ability to record relevant to intentions			• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Basic ability to record relevant to intentions			• Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Emerging competence in ability to record relevant to intentions			• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Competent and consistent ability to record relevant to intentions			• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Confident and assured ability to record relevant to intentions			• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Exceptional ability to record relevant to intentions			
AO4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 mark
Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	No rewardable material	• Limited ability to produce a personal and meaningful response • Limited ability to realise intentions • Realisations demonstrate limited understanding of visual language through application of formal elements			• Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements			• Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			• Competent and consistent ability to produce a personal and meaningful response • Competent and consistent ability to realise intentions • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			• Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements			• Exceptional ability to produce a personal and meaningful response • Exceptional ability to realise intentions • Realisations demonstrate exceptional understanding of visual language through application of formal elements			
Total																				
Recording of marks for all GCSE work																		Total marks out of 72 for each component		
Component	AO1 mark: indicate a mark out of 18				AO2 mark: indicate a mark out of 18				AO3 mark: indicate a mark out of 18				AO4 mark: indicate a mark out of 18				Total COMPONENT 1			
Component 1 Personal Portfolio	6				7				7				8				28			
Component 2 Externally Set Assignment	AO1 mark				AO2 mark				AO3 mark				AO4 mark				Total COMPONENT 2			
	AO1 mark				AO2 mark				AO3 mark				AO4 mark							

Sample 2: Component 2

Graphic Communication





Initial Idea 4: Objects

By Jair Silva Moraes, December 17th, 2020



In this piece the artist has used photoshop to lock in multiple nautical images into a bigger image to create the outline of the whale. The use of the limited colour palette of blue, green and white reflects on the artists' theme based on the sea and nature. The use of the shape in this piece is very prominent as the outline of the whale has made the entire composition.

My Response



Initial Idea 5: People

By Tommy Inberg, 29 May 2018



In this digital image (Combustion) the artist has used nature and the human form to show how someone who's working might feel. By locking in the fire and the man's body, with the water in the background this piece contrasts itself because in the real-world water takes out fire. The use of the varied colour palette creates a real sense of thought behind the artwork. The colours orange and blue are complementary colours which therefore show the links in the artists works.

My Response



Initial Idea 6: People

By Hasib Imtiaz, July 9th, 2018



In this piece the artist has created a piece of artwork using the 'Sliced Head' idea. By slicing up the head, each part has interlocked to create a new image. Due to the head being sliced up it creates an uneven form which creates the surrealist theme of the artwork.

My Response



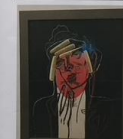
First hand research and analysis of Surrealism at the Tate Modern

By Pierre Roy, made in 1949



In this oil paint on canvas by Pierre Roy, he has used the manipulation of perspective to create a character looking around a room. The use of perspective manipulation creates an odd effect like a cinematic room, in which an object is suddenly brought into dramatic focus. In the background the use of there being painting reinforces the odd effect of a painting being in a painting. This adds to the manipulation as it could show the man's perspective.

By Francis Picabia, made in 1935



In this oil painting by Francis Picabia, he has used collage to create a surrealist painting. With the main focus being the pink headed man the use of colour has created a varied colour palette. The added use of the lady's face and the collage with the comb and string was later added to create a sense of a woman's life. By using household objects, the artist has merged art with everyday life. The added objects reflects in Francis' humorous and light-hearted approach to picture making.

Second hand research and analysis

By Paul Nash, made in 1932-4



In this oil paint on canvas by Paul Nash, he is used the reflection of a ship in a large mirror which hung in front of his bed to create a surreal painting. The use of the reflection in the mirror creates a sense of perspective manipulation which adds to the surrealism of the painting. The use of the formal element of line, creates different focal points making a detached visual continuity.

By Juan Batlle Planas, made in 1941



In this piece made with tempera on paper the artist has used multiple figures to show how there could be a message being passed through the figures. Within the painting the artist has embraced his enthusiasm to create his surrealist work. The use of the dull greys and dark blues create a limited colour palette, however a very calming tone.

By Toshiko Okanoue, made in 1953



In this piece the artist has used collage to create very surrealistic artwork. The use of the limited tones of grey creates a sense of age to the art. It also creates a limited colour palette which adds a sense of the art being vintage. The idea of slicing different images and locking them together creates a different perspective in each picture. The use of different images locked together, adds to a size proportion which distorts the art work.

By Helen Lundberg, made in 1933-4



In this piece the artist has created a surrealist painting which conveys an arrangement of emotions and ideas. The pictorial elements function only to create this subjective form; either emotional or mood-entire, or intellectual or idea-entire. The varied colour palette creates the theme of environment and the outer world.

Developing my initial ideas: Melting objects

Melting Watch, 1954 by Salvador Dali



The Melting Watch is an example of this surrealist movement. Created in 1954, Salvador Dali used the presence of a dreamlike quality and ghostly appearance to accentuate the mysterious and unexplainable in his painting. In the piece, Salvador Dali incorporates a great deal of colour juxtaposition. Most of the background consists of deep browns and golds and is contrasted by the white clock in the centre of the painting. Dali's painting also displays surreal objects, although most of these are in the foreground (a moth, a fly and a bizarre clock). In the background, we see a small cluster of mountains.

The Hero Of Covid-19, 2020 by Maxim Fomenko



In this oil painting on canvas Maxim Fomenko used the theme of Covid-19. He used the imagery of the mask to represent covid and its powers. In his work he intended to replicate the life of the doctors in which they were working hard for the country. The use of the different tones of blue and the pink creates a varied colour palette which adds a sense of vibrance.

By Salvador Dali, made in 1953

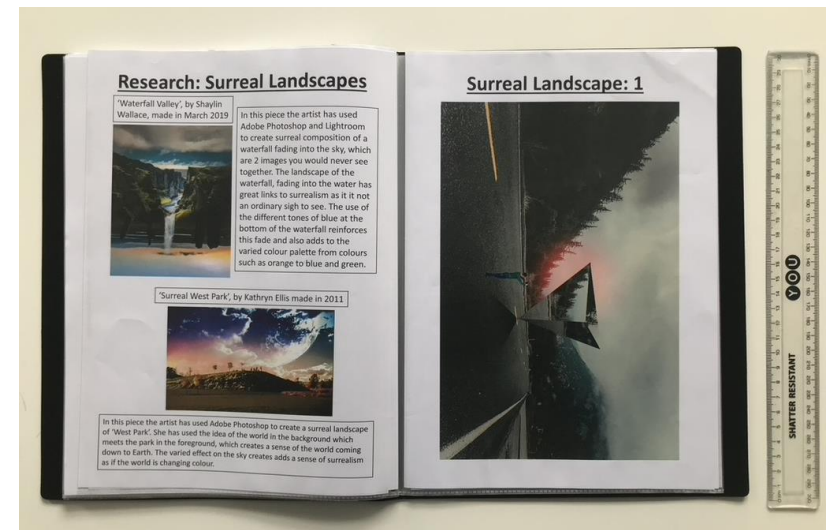
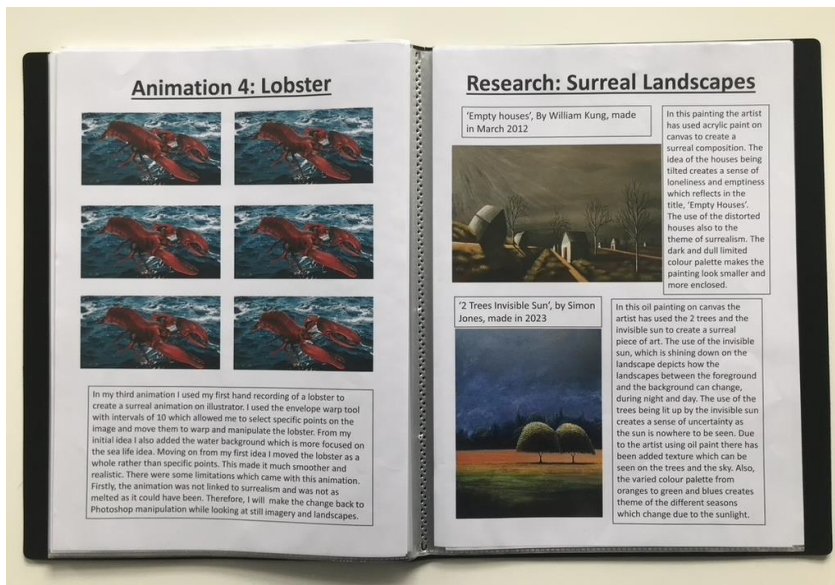
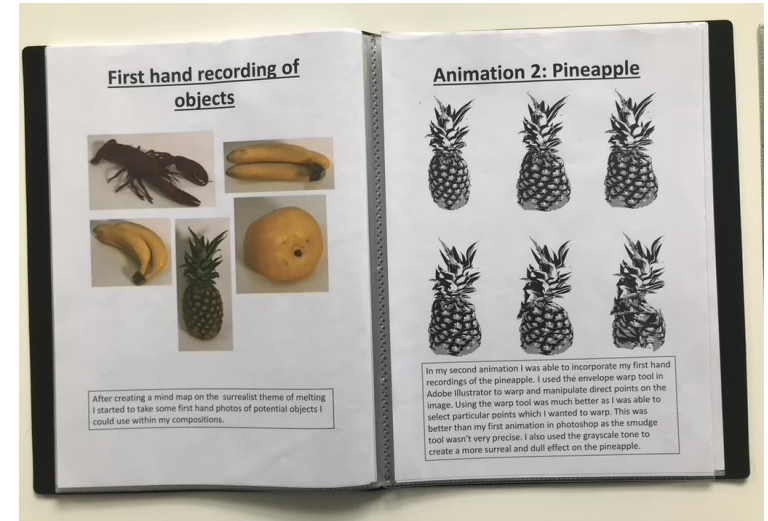
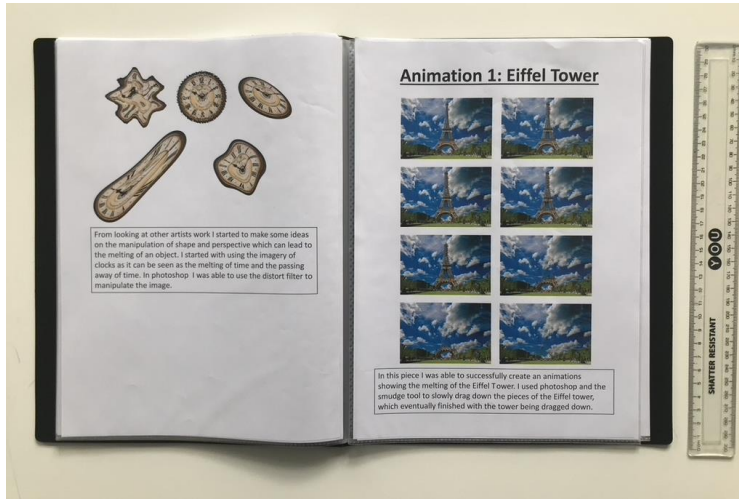


In this painting by Salvador Dali, he has used the idea of time fading away to create a very surrealistic piece of art work. The use of the clocks show how all time must lose meaning and over time objects start to break down and decay. Due to the painting being called 'Persistence of Time' the painting shows how time never dies. Permanence goes with it, ants, a common theme in Dali's work, represent decay, particularly when they attack a gold watch, and they seem grotesquely organic.

By Salvador Dali, made in 1936



The artist Salvador Dali created many surrealist paintings and pieces. The 'Lobster Telephone' was one of his most famous surrealist objects. The juxtaposition of two objects that have little to do with each other creates the surrealistic addition to the art.



Surreal Landscape: 1



Surreal Interior: 1



Extending my work through Rene Magritte

Personal Values, 1952 by Rene Magritte



In this painting Rene Magritte has filled a room with very familiar things which are objects of everyday life, such as the comb, wine glass, a bar of soap and a shaving brush. He has used these objects as they have a 'personal value' to him as reflected in the title. He has done this to communicate to us his objects in life that he keeps close to him. He has used different sizes of each object in order to distort the proportions of the objects. The only types of furniture in the room are the bed and wardrobe, which are both overwhelmed by the bigger objects. This can show how Magritte seems to be criticising society for attaching value to objects that are not so useful, such as the comb and the brush, which appear to hold more value than the bed. The wine glass, representing alcohol shows that people are more inclined to drinking than anything else. However, because it is empty it creates an odd and distorted meaning. He has made the inside and outside inverted, as the walls depict the outside being clouds. The familiar becomes unfamiliar and the normal becomes strange. This painting was made to defy all logic and common sense. The use of being in the clouds creates a mood of a bright summer day which can lead to happiness. From researching Rene Magritte's work, I will start to distort proportion and size in order to create a surreal composition. I will also try to incorporate first hand recording which allow me to make the work more devoted to myself and my 'personal values'.

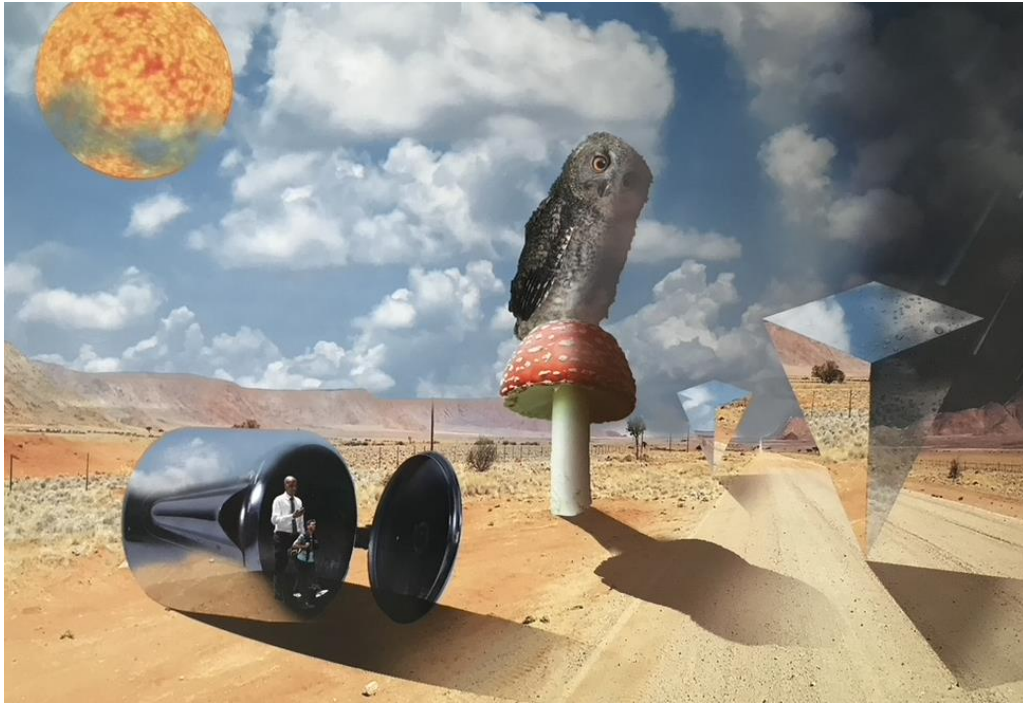


Surreal Landscape: 2



In this piece I tried to create a surreal landscape while in cooperating a panoramic view. I used Adobe Photoshop in which I tried to contrast the theme of night and day in a desert landscape. In this piece I used different types of imagery such as the polar bear which do not live in a desert habitat. Within the landscape I used the orange overlay over the sun to enhance the shine and reflection. There was some positives within the piece such as the contrast of day and night, as well as the imagery of the surreal nature. Moving forward I will use more contrasting imagery, a gradient to show the difference between the day and night. I will also use my previous works such as the reflection of the geometric shape which will be able to move my work further. Also, from looking at the works of Rene Magritte I will try to distort the proportions of objects to create a surreal feel to the work.





Performance Level?

Just, Mostly, Fully?

‘Fine tune’ using the assessment grid
to identify strengths and weaknesses

Final mark out of 72?



Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

The first stage is to decide in which performance level the candidate's work should be placed. When assessing work for each component, teachers should make a holistic judgement using the descriptors in the taxonomy, to establish which performance level matches most closely the candidate's work. The candidate should be placed in the performance level that best exemplifies the characteristics of their work. Candidate's work that falls between two performance levels must achieve all the keyword descriptors in the lower level and some in the level above. Where this happens, teachers must use their professional judgement to decide which performance level is most appropriate using a 'best-fit' approach.

After a performance level has been established, the next stage is to use the assessment grid to decide a mark within the performance level. Read the 'Instructions for use' which accompanies the assessment grid prior to establishing a mark for each assessment objective and total mark.

Performance levels	BELOW GCSE LEVEL (0)	Level 1 LIMITED	LIMITED/ BASIC	Level 2 BASIC	BASIC/EMERGING COMPONENT	Level 3 EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	Level 4 COMPETENT & CONSISTENT	COMPETENT & CONSISTENT/ CONFIDENT & ASSURED	Level 5 CONFIDENT & ASSURED	CONFIDENT & ASSURED / EXCEPTIONAL	Level 6 EXCEPTIONAL
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	Unstructured Clumsy Disjointed Minimal Elementary	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Deliberate Methodical Superficial Unrefined Simplistic Tentative	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Reflective Predictable Growing control Broadening Endeavour Safe	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Informed Purposeful Secure Engaged Skilful Thoughtful Cohesive	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Advanced Convincing Comprehensive Focused Perceptive Refined Resolved Risk-taking	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding
	0 marks	1 – 12 marks	13 14 15 marks	16 – 24 marks	25 26 27 marks	28 – 36 marks	37 38 39 marks	40 – 48 Marks	49 50 51 marks	52 – 60 marks	61 62 63 marks	64 – 72 marks

Centre number: Title: Candidate name:
 Areas of study: Subject code: GC02 Candidate number:

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	0	Level 1 LIMITED ABILITY <i>Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas</i>			Level 2 BASIC ABILITY <i>Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas</i>			Level 3 EMERGING COMPETENT ABILITY <i>Knowledge, understanding and skills are generally adequate but safe</i>			Level 4 COMPETENT AND CONSISTENT ABILITY <i>Knowledge, understanding and skills are secure and cohesive throughout</i>			Level 5 CONFIDENT AND ASSURED ABILITY <i>Knowledge, understanding and skills are effective and focused throughout</i>			Level 6 EXCEPTIONAL ABILITY <i>Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout</i>			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
AO1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 mark
Develop ideas through investigations, demonstrating critical understanding of sources	No rewardable material	• Development of ideas through investigations shows limited ability • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows basic ability • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows competent and consistent • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows confident and assured ability • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows exceptional ability • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them			
AO2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 mark
Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	No rewardable material	• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • Limited ability to explore ideas through a process of experimentation and review • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection • Basic ability to explore ideas through a process of experimentation and review • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection • Competent and consistent ability to explore ideas through a process of experimentation and review • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection • Confident and assured ability to explore ideas through a process of experimentation and review • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas • Exceptional ability to explore ideas through a process of experimentation and review • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			
AO3	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 mark
Record ideas, observations and insights relevant to intentions as work progresses	No rewardable material	• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Limited ability to record relevant to intentions			• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Basic ability to record relevant to intentions			• Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Emerging competence in ability to record relevant to intentions			• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Competent and consistent ability to record relevant to intentions			• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Confident and assured ability to record relevant to intentions			• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Exceptional ability to record relevant to intentions			
AO4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 mark
Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	No rewardable material	• Limited ability to produce a personal and meaningful response • Limited ability to realise intentions • Realisations demonstrate limited understanding of visual language through application of formal elements			• Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements			• Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			• Competent and consistent ability to produce a personal and meaningful response • Competent and consistent ability to realise intentions • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			• Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements			• Exceptional ability to produce a personal and meaningful response • Exceptional ability to realise intentions • Realisations demonstrate exceptional understanding of visual language through application of formal elements			
Total																				
Recording of marks for all GCSE work																				
Component	AO1 mark: indicate a mark out of 18				AO2 mark: indicate a mark out of 18				AO3 mark: indicate a mark out of 18				AO4 mark: indicate a mark out of 18				Total marks out of 72 for each component			
Component 1 Personal Portfolio	AO1 mark				AO2 mark				AO3 mark				AO4 mark				Total COMPONENT 1			
Component 2 Externally Set Assignment	12				11				10				10				Total COMPONENT 2			
	AO1 mark				AO2 mark				AO3 mark				AO4 mark				43			

Component 2 Graphic Communication

Standard Mark- 43

Performance Level 4: Competent and Consistent

	A01	A02	A03	A04
Mark	12	11	10	10
Performance Level	4	4	4	4
	Fully competent and consistent ability	Mostly competent and consistent ability	Just competent and consistent ability	Just competent and consistent ability

Keywords from the taxonomy:

Informed, Purposeful, Engaged, Skilful

Sample 3: Component 2

Graphic Communication



BRAINSTORM

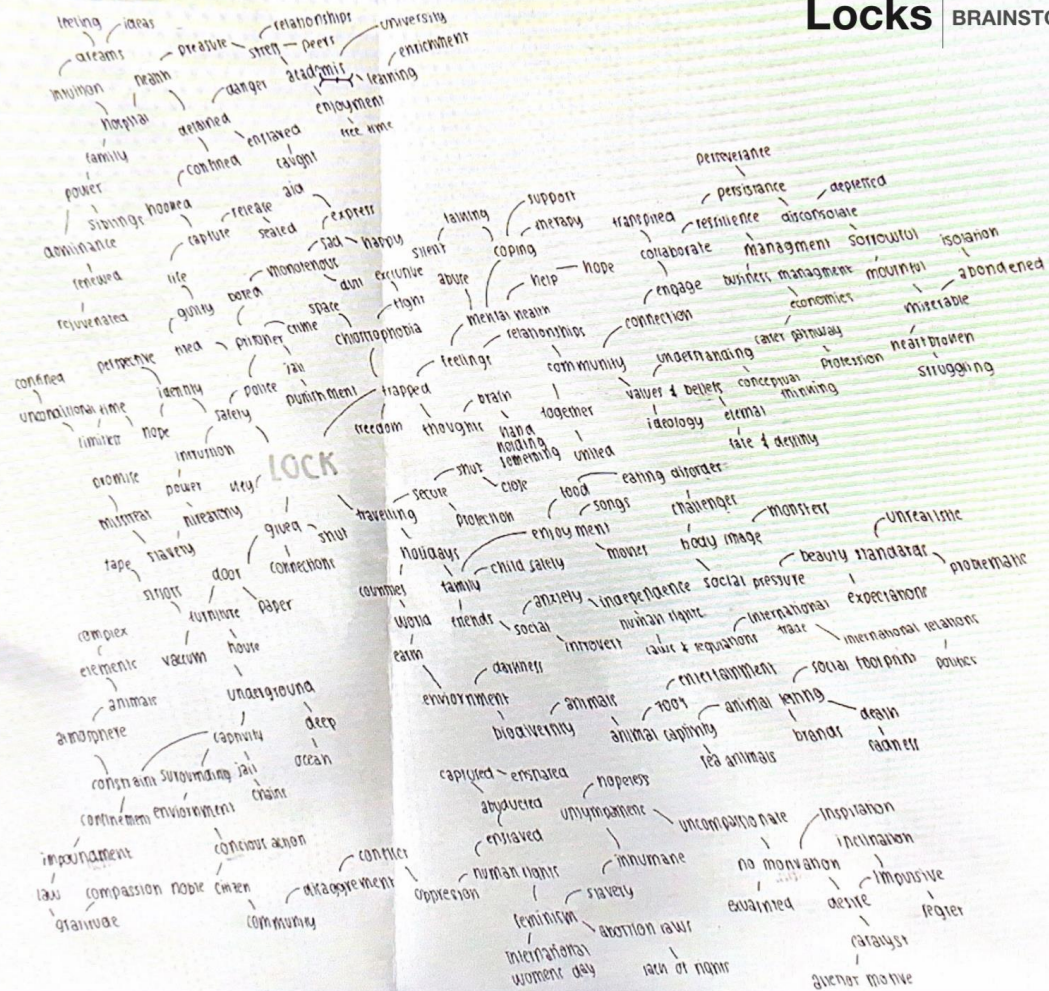
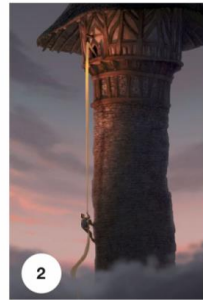


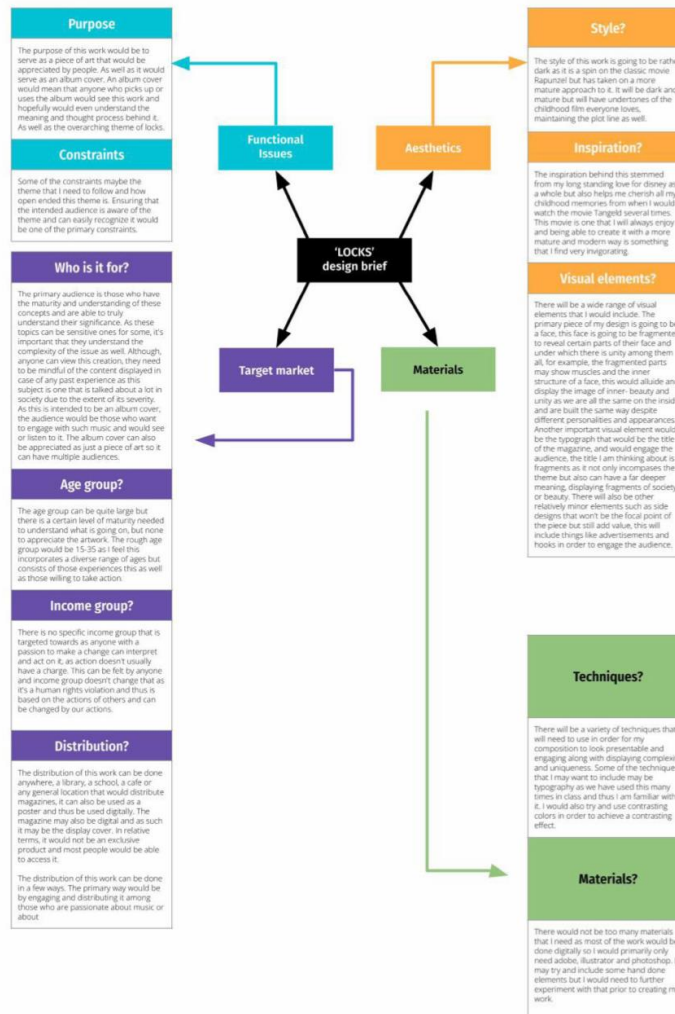
Image citation

1. Broken dreams by photographer Aleksandra Parhomenko
2. Disney Princess Photo: Rapunzel - A Future Disney Princess
3. Words of wisdom by Erik Pevernagle
4. Stop abused by Shampa_art
5. Photographic Portraits Behind The Canvas By Luca Piero
6. Imprisoned mind by Ipraa Ahmed
7. Juxtapoz Magazine - Engravings and Collages by Paula Braconnot
8. LOUI JOVER by Saatchi Art
9. Anatomical Heart Locket by MissAngelinaR on DeviantArt
10. Being trapped by Ruibhossale
11. Portal by Skalabrin on DeviantArt
12. Manipulations by Soroita Ban
13. Inner Optics by Andrea Galluzzo
14. Controversial Illustrations By Polish Artist Reveal The Darker Side Of Modern Society
15. Futuristic Art (face and Feelin') - Duchy renaissance



Locks Moodboards





Design brief

“Locked in time”

An illustration for a article about being locked inside. The illustration should illustrate the theme of being “locked” and should be suitable for spreading awareness on this very important matter. Inspirations for this illustration should be based on images of locks, hourglasses and ideas of being trapped and concepts of finite time.

The illustration should appeal to those with an interest in the topic of being locked in time and possibly those who face or want to learn more about the struggles and limitations of time. The design must have traditional elements of images surrounding mental health concepts but first and foremost images surrounding the idea of time being finite.

The design must be susceptible to being printed or be used as a digital illustration. The illustration should be able to be displayed on multiple mediums and used in various settings.

This is the link to the article that I will be illustrating for- an article for Forbe's magazine: <https://www.forbes.com/sites/esade/2019/05/07/running-out-of-time-from-a-problem-to-an-opportunity/?sh=70418fb843e7>



Igor Morski

Igor Morski biography

Born in Poznan/Poland in 1960, the artist now lives and works in Poland and on the island of Mallorca. Morski mixes contemporary graphic techniques with classic methods and analogue materials. Conscious imperfection unmistakably breathes life into the surfaces of his works. His artworks have depth - literally and visually containing many layers. However, Morski is not a trend follower. He prefers to be a trendsetter. He is highly talented and even hugely influential artists themselves take inspiration from him. He prefers to be a trendsetter, creating and defying his own rules and creativity. Furthermore, he was worked imminently hard throughout his career to be where he is today, and although it wasn't an easy feat he managed to pull through and succeed in an area so hugely passionate for. Igor Morski is a Polish graphic designer, illustrator, and art director. He is known for his surreal and thought-provoking illustrations, which often have a strong social or political message. Morski's work has been recognized by various international design awards and publications, and he has collaborated with a range of clients, including major brands and advertising agencies.

Design description

Igor Morski has a multitude of ideas, however the predominant number of them involve some form of layering, whether it be digitally or physically. Now although this concept of layers isn't directly co-related to my greater theme of being trapped in time, it's more his use of various compositions and his high degree of exploration. His ideas often revolve around a central theme which varies from work to work. Igor Morski's work is characterized by its strong visual composition and use of symbolism. He often uses surreal imagery to create thought-provoking and powerful messages. In his illustrations, Morski blends realistic and abstract elements to create a unique visual style that is both captivating and unsettling. Morski's work is characterized by its ability to communicate complex ideas through simple and powerful visual metaphors. He often uses everyday objects and symbols to represent abstract concepts, making his work accessible and relatable to a wide audience.

Link to my idea

Igor's work links to my idea as some of his work that revolves around the concept of time, further exemplifies the idea I am trying to achieve. The overarching theme of my work is centered around locks, that being the primary focus. Throughout the development of my idea I ensured that I constantly kept that. His piece of work that caught my attention was the one with the man running around in the clock. The intended theme of his work may not have initially been centered around time being a finite resource, it branches off my idea but provides a different perspective to it.



Form vs Function

This work is primarily concerned with visual communication of a particular function as it uses a clock as a means of communication, although it may also be a form of art, it is also spreading awareness of time being finite. Form and function are both important here because they work in conjunction with one another to complement each other. The function is used to convey the meaning, but the form is the visual representation and the way it's conveyed to the audience is engaging.

Image

The image of the clock used is an illustration, moreover a raster illustration. The use of an illustration was very important in this instance as it allowed for clear communication of the idea trying to be presented. The smaller components were also illustrations, and all of them were combined to make this illustration so meaningful and impactful.



Layout

The work is structured with one centre

component, which is the clock and then amidst the primary component, there are many smaller ones, which draw the viewer's attention. The visual elements in the design also compose a more visual centre layout as there is one primary focus and then there are many subsequent finer details. The layout of this work is more towards a radial approach, with the clock being the center of that. Morski's work is typically composed in a way that draws the viewer's eye towards the central focus of the image, often using elements such as contrasting colors, textures, and shapes to create a sense of depth and hierarchy. He also employs a variety of techniques such as photo manipulation, collage, and digital illustration to create unique and impactful compositions.

Tone and delivery

The tone of this was quite bold and the speed of delivery was also quite efficient as upon first glance of the piece, you can see the message that the artist was trying to convey and thus making the speed of delivery fast. The tone of voice was bold as it displayed the message without having to look deep into it. Although the tone would be considered efficient, the deeper you look at it the finer details you see which allows you to make further interpretations about the themes. Each symbol has a different meaning thus adding to the complexity of the artwork.

Color

The colors in this piece all work in conjunction with one another. Although, they are not contrasting colors on the color wheel, the complement one another beautifully. The mixture of the subtle colors achieves almost like a rustic look, adding emphasis to the man who is in black. The use of colors that work in tandem with one another allowed for a smoother delivery as well.

Locks

Artist Research

Style and method

Igor Morski's style can be described as surreal, thought-provoking, and symbolic. His works often feature elements of science fiction and fantasy, blending reality with the absurd to create powerful and impactful visual narratives. He uses a variety of techniques, including photo manipulation, digital illustration, and collage, to create images that are both aesthetically pleasing and intellectually stimulating. His style is contemporary as he wants to be a trend-setter not a trend follower, this often makes his work out of the box and unique, however it doesn't follow any restricted pattern.

Visual hierarchy

The visual hierarchy starts off with the clock as that is the first object that is seen when viewing the work. When viewers first see his work, they look at the clock thus making this the primary element of his work. Although there are many components to this piece, the primary one has to be the clock. The secondary layer of components is the person and the gears of the clock. The order of this is achieved in his work by him displaying the different components on different scales, enlarging those that are more important. This attracts attention to that component and thus makes it the first layer of the visual component. The visual hierarchy of work can be very important at times as it communicates the intentions of the work but also what viewers should be placing more emphasis on when perhaps analysing it.



Ideas to take forward

After analysing his work so greatly, I have had a few takes away that I would like to implement in my own work and take forward. One thing that I particularly liked would be his use of personifying inanimate objects, eg. the clock. By adding hands and a person to it, it adds another level of complexity.

Silhouette



This is an identity Silhouette, which collates different symbols and illustrations in it

Best photos from photoshoot



The main component of this work was the angle and position of the silhouette. I also had to work with a few other elements such as clocks which would be placed inside the outline.

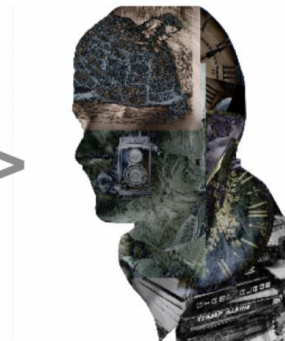
Process



This was my first step in the creation process. I worked towards getting my initial picture from being a plain photograph, to creating a layer mask and then collating a variety of different photos, all with symbolism. After having done this, I added the collage of photos to the shape of the face, thus creating this base mask.



This was the stage where I started to explore different color paths and the manipulation of colors to my benefit. At this stage I also had to add different layermasks in order to maintain the saturation of the work and to allow me to build the layers sufficiently.



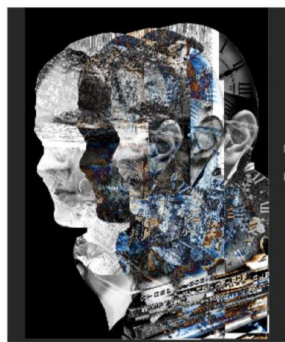
This was when I had to get creative with the use of saturation and hue tones in order to achieve the vintage look I was going for. At this stage I was adding different overlays in order to make this happen. Also ensuring that I am always building on top of my previous layers.



At this stage I made the background of my work black as although my inspiration work did not have it, I felt like it would better help me develop my final idea and would allow me to work towards the final outcome of my work.

Final version

This is my final outcome of my recreation. While although, the recreation is far from the inspiration, I believe that it is more fitting for my theme. However, there are a few things I would like to further improve, one being the layout of my images; I would have liked for them to look like more of a collage as opposed to placed images. I am going to further develop this in order to achieve that. Another thing I think I can work on is the color palette. Although the inspiration behind the colors was the idea of wanting a vintage look, I think exploring different color schemes may be beneficial. After creating this illustration, I have learnt so many new tools that I can now carry over to my other work and thus I can continue to develop my ideas.



At this stage, I started to explore with how I can use the same Silhouette layered over one another in order to create a fragmented affect. I used three different Silhouette's, all with different color paths in order to do this.



This was nearing the end of recreation as when making this illustration, I wanted to ensure that I maintain my theme of the wider topic whilst doing so. I changed the color theme to monochromatic as an iteration.

Skull



This was something along the lines of what I wanted to create, however, I wanted to add my own twist.

Best photos from photoshoot

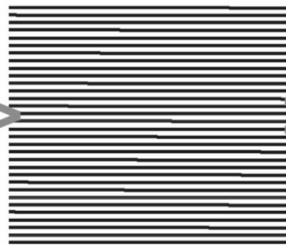


This was one of the iterations that I really liked, due to the contrast that was present.

Process



This was the photo that I chose to use. After choosing my photo, I had to make edits to it in order to achieve the right contrast and exposure for my intended outcome. Firstly, I made the picture black and white. After that, I played around with saturation and tones.

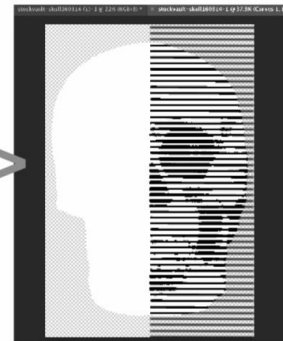


After having selected my photo, I had to create a set of symmetrical lines that would overlay the skull in order to have the staggered effect.



In this step I placed the individually composed layers together. Initially, the overlapped on another and didn't have the half tone lines. It looked quite monotonous, thus I had to add different overlays in order to make it more attractive.

Locks DESIGN RE-CREATE 03



Over here, I created a layer mask which allowed me to have the components distinguished and ensure that the effects were only placed on the lined side of the skull and not the photo side.

Final version

This is my final version. Although, it was a rather basic design I felt like it helped me explore what direction I would want to take my illustration in and thus was a good learning experience for me. From this experience, I gained many valuable skills that I will be able to apply in the future, such as how to apply half tone lines.

I wanted to ensure that my version of the illustration was different to the original one as I wanted it to be a reflection of my creativity and thoughts. I like the idea of the lines as opposed to the words as it also adds a sense of an illusion.



I wanted to experiment with contrast thus the red. As well as in this step I removed the background and made it an individual mask.



This was my final step and it was just compiling all of the layers and then experimenting with different overlays, such as soft tone.



Locks

improvement



Final collage



These were there the collages that I made. I much prefer the one on the right as I feel like its more representative of an actual collage and looks more cohesive as a whole as well. The one on the left was my first attempt and thus was a little bit more ambitious. I much prefer my second version of the collage, as I not only belive that it better represents the theme of locks but also is also a more apporprate layout given the theme.



This was a collage that I made of various different elements that I would like to use. I ensured to add various formats of locks in addition to other pictures.



This was the compilation of the collage I created being overlaid on top of the outline of the lock.

This was me developing my work in order to experiment what works and what doesn't. From this composition, I liked the idea of overlaying the collage, however, I am not too keen on the way it looks when in regards to the lock as I feel like it lacks unity.



LOCKED

Name: Billy Maggie Regular

Locked

Font: FINE GOLD

LOCKED

NAME: AMONTESA

LOCKED

Font: Classy

LOCKED

Name: ELIZABETH STANFORD

Locked

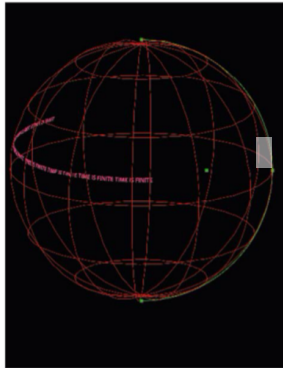
Font: Mingolia

LOCKED

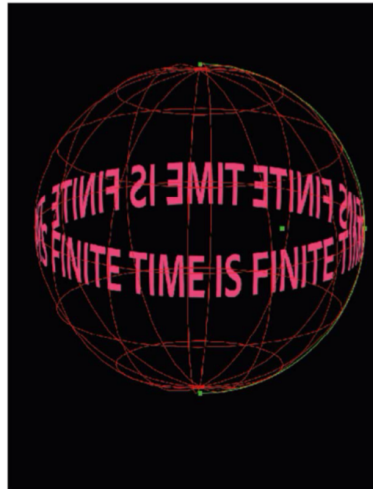
NAME: AWESOME SHOW

LOCKED

Font: Ngosen



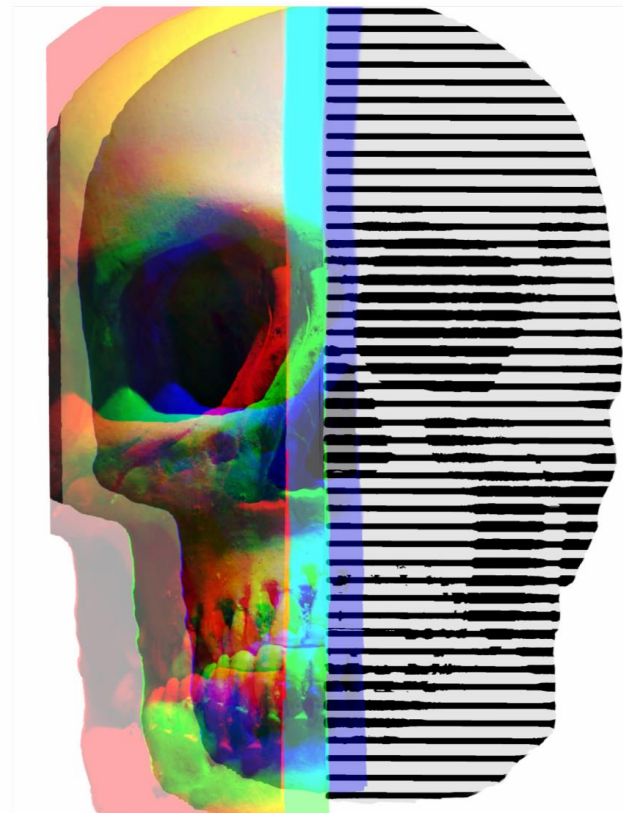
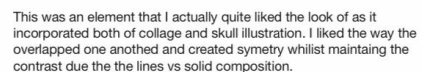
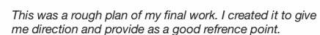
I used the 3D revolve effect in order to create an axis to have the words rotate around.

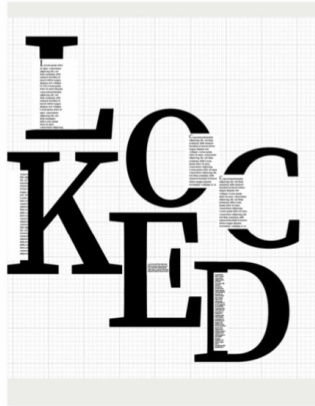


I add the solagn that I wanted to the axis and thus it made it 3D and added a really cool effect. I would ideally like to have this around the middle curve of the hour glass.



I experimented with a few different fonts in order to see which one worked best.





This was an experimentation of typography. I felt like it could work well with my final component, serving as a uniting force



After having this collated, I decided to lay text over it in order to incorporate the typography I experimented with.

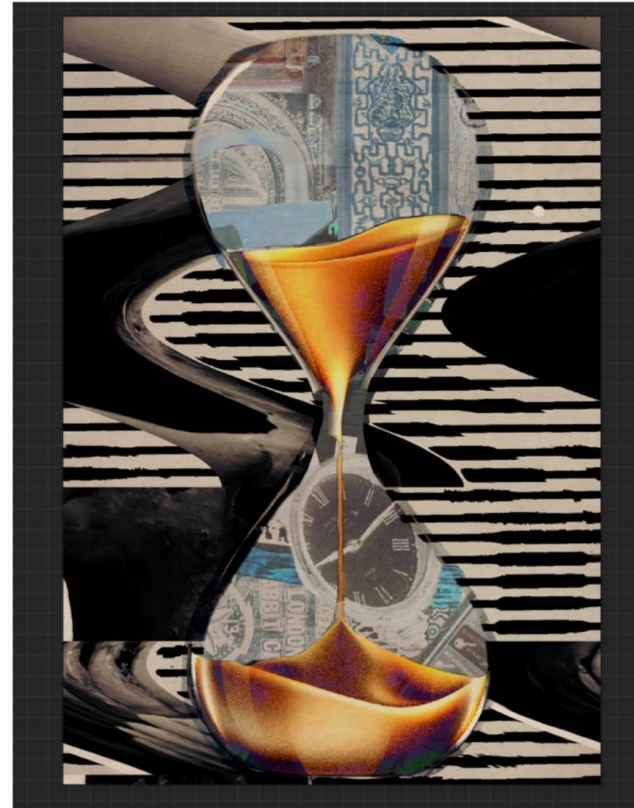




This was a rough plan of my final work. I created it to give me direction and provide as a good reference point.



This was an element that I actually quite liked the look of as it incorporated both of collage and skull illustration. I liked the way the overlapped one another and created symmetry whilst maintaining the contrast due to the lines vs solid composition.





All roads lead to glory.

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lock EXTERNALLY SET
ASSIGNMENT



Performance Level?

Just, Mostly, Fully?

‘Fine tune’ using the assessment grid
to identify strengths and weaknesses

Final mark out of 72?



Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

The first stage is to decide in which performance level the candidate's work should be placed. When assessing work for each component, teachers should make a holistic judgement using the descriptors in the taxonomy, to establish which performance level matches most closely the candidate's work. The candidate should be placed in the performance level that best exemplifies the characteristics of their work. Candidate's work that falls between two performance levels must achieve all the keyword descriptors in the lower level and some in the level above. Where this happens, teachers must use their professional judgement to decide which performance level is most appropriate using a 'best-fit' approach.

After a performance level has been established, the next stage is to use the assessment grid to decide a mark within the performance level. Read the 'Instructions for use' which accompanies the assessment grid prior to establishing a mark for each assessment objective and total mark.

Performance levels	BELOW GCSE LEVEL (0)	Level 1 LIMITED	LIMITED/ BASIC	Level 2 BASIC	BASIC/EMERGING COMPONENT	Level 3 EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	Level 4 COMPETENT & CONSISTENT	COMPETENT & CONSISTENT/ CONFIDENT & ASSURED	Level 5 CONFIDENT & ASSURED	CONFIDENT & ASSURED / EXCEPTIONAL	Level 6 EXCEPTIONAL
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	Unstructured Clumsy Disjointed Minimal Elementary	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Deliberate Methodical Superficial Unrefined Simplistic Tentative	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Reflective Predictable Growing control Broadening Endeavour Safe	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Informed Purposeful Secure Engaged Skilful Thoughtful Cohesive	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Advanced Convincing Comprehensive Focused Perceptive Refined Resolved Risk-taking	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding
	0 marks	1 – 12 marks	13 14 15 marks	16 – 24 marks	25 26 27 marks	28 – 36 marks	37 38 39 marks	40 – 48 Marks	49 50 51 marks	52 – 60 marks	61 62 63 marks	64 – 72 marks

Centre number:
Areas of study:

Title:
Subject code:

Candidate name:
Candidate number:

GC02

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives		0	Level 1 LIMITED ABILITY <i>Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas</i>			Level 2 BASIC ABILITY <i>Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas</i>			Level 3 EMERGING COMPETENT ABILITY <i>Knowledge, understanding and skills are generally adequate but safe</i>			Level 4 COMPETENT AND CONSISTENT ABILITY <i>Knowledge, understanding and skills are secure and cohesive throughout</i>			Level 5 CONFIDENT AND ASSURED ABILITY <i>Knowledge, understanding and skills are effective and focused throughout</i>			Level 6 EXCEPTIONAL ABILITY <i>Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout</i>			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully		
AO1	Develop ideas through investigations, demonstrating critical understanding of sources	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 mark
		No rewardable material			• Development of ideas through investigations shows limited ability • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows basic ability • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows competent and consistent ability • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows confident and assured ability • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows exceptional ability • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them	
AO2	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 mark
		No rewardable material			• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • Limited ability to explore ideas through a process of experimentation and review • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection • Basic ability to explore ideas through a process of experimentation and review • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection • Competent and consistent ability to explore ideas through a process of experimentation and review • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection • Confident and assured ability to explore ideas through a process of experimentation and review • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas • Exceptional ability to explore ideas through a process of experimentation and review • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions	
AO3	Record ideas, observations and insights relevant to intentions as work progresses	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 mark
		No rewardable material			• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Limited ability to record relevant to intentions			• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Basic ability to record relevant to intentions			• Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Emerging competence in ability to record relevant to intentions			• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Competent and consistent ability to record relevant to intentions			• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Confident and assured ability to record relevant to intentions			• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Exceptional ability to record relevant to intentions	
AO4	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 mark
		No rewardable material			• Limited ability to produce a personal and meaningful response • Limited ability to realise intentions • Realisations demonstrate limited understanding of visual language through application of formal elements			• Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements			• Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			• Competent and consistent ability to produce a personal and meaningful response • Competent and consistent ability to realise intentions • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			• Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements			• Exceptional ability to produce a personal and meaningful response • Exceptional ability to realise intentions • Realisations demonstrate exceptional understanding of visual language through application of formal elements	
																					Total

Recording of marks for all GCSE work							Total marks out of 72 for each component	
Component	AO1 mark: indicate a mark out of 18		AO2 mark: indicate a mark out of 18		AO3 mark: indicate a mark out of 18		AO4 mark: indicate a mark out of 18	
Component 1 Personal Portfolio	AO1 mark		AO2 mark		AO3 mark		AO4 mark	
Component 2 Externally Set Assignment	13		14		12		13	
	AO1 mark		AO2 mark		AO3 mark		AO4 mark	

Component 2 Graphic Communication

Standard Mark- 52

Performance Level 5: Confident and Assured

	A01	A02	A03	A04
Mark	13	14	12	13
Performance Level	4	4	4	4
	Just confident and assured ability	Mostly confident and assured ability	Fully competent and consistent ability	Just confident and assured ability

Keywords from the taxonomy:

Focused **Resolved** **Comprehensive**

Sample 4: Component 2

Graphic Communication







Series of
(horror)
movie posters
titled "lock"



BUCCELLATI



Jewellery/Lockets

There are interlocking
chains in necklaces, the
gems are locked into
rings etc. I could design
packaging for a jewelry
brand.



Typographic
Illustration

Text is locked into an
image to create shapes
and new imagery.



LO



Interlocking
shapes and
colours to
create illusions
Optical Art



CK



Escape Room

Activity where you are
locked in a room, and
you must find a way out



Maze

Path out of a maze is
locked into the other
pathways



Computer
Lock Screen



Design Brief

A movie production company is creating a new horror movie titled 'locked' about a person locked inside a nightmare of being viscosly attacked by multiple different weapons.

Specification: they need a series of movie posters that attract an adult target audience. The posters should have a prominent title and reflect the horror genre.

Initial Idea 1

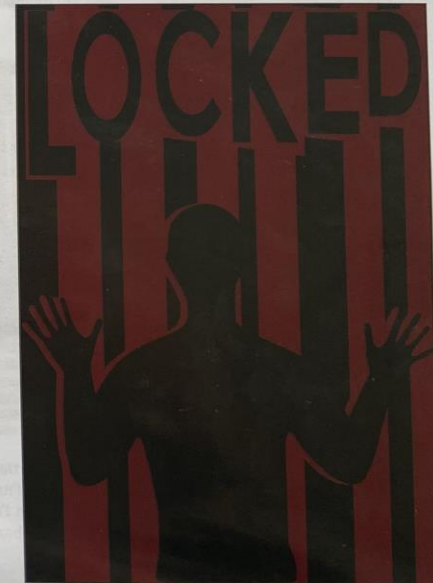
Jan Lenica - 1958

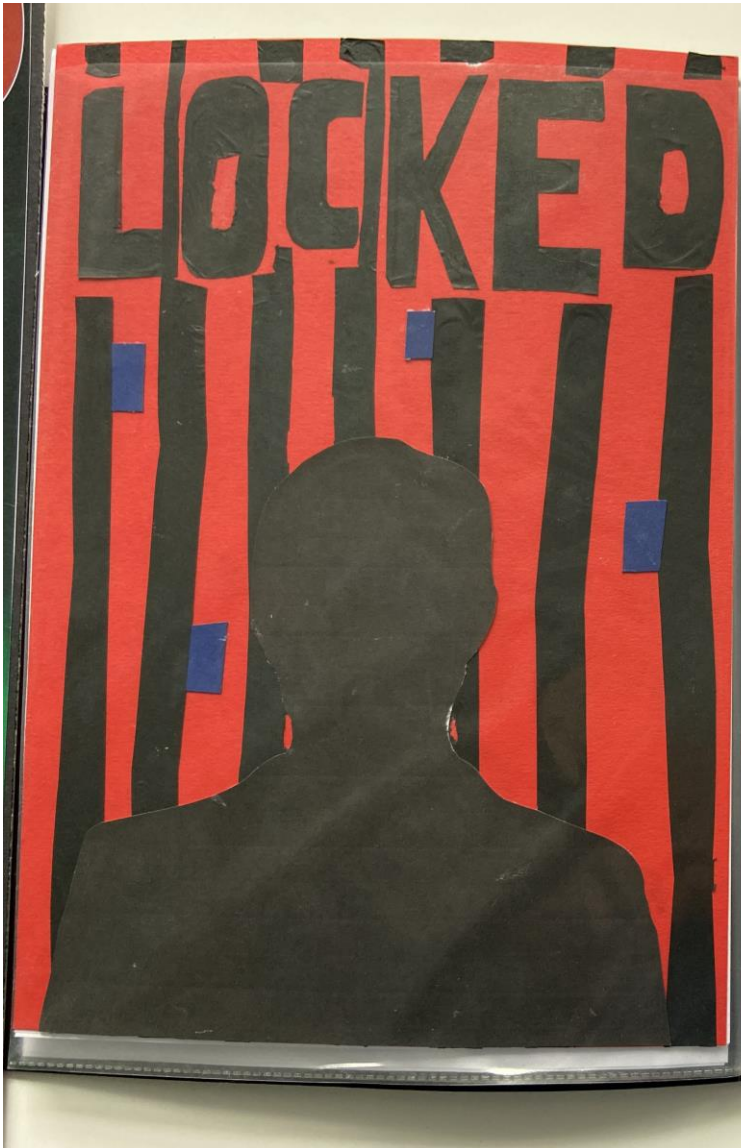


This poster illustrates the literal and phycological entrapment of a murderer whose locked in an elevator. The use of silhouettes and pattern emphasises the focal point of the man. Positive and negative space is used to create a dynamic illustration. The poster has a minimal colour palette, using green to represent a key part of the movies story line. Without using a big title or loud images, the poster visualises the key themes of the poster.



I designed this on illustrator, however the lines aren't rough and the typography doesn't reflect the artwork above, so I made a physical version.

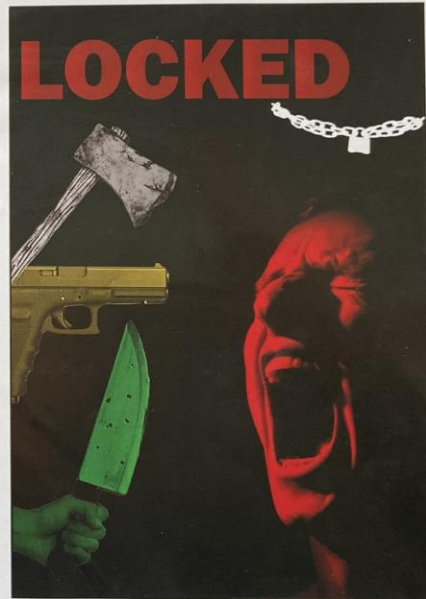




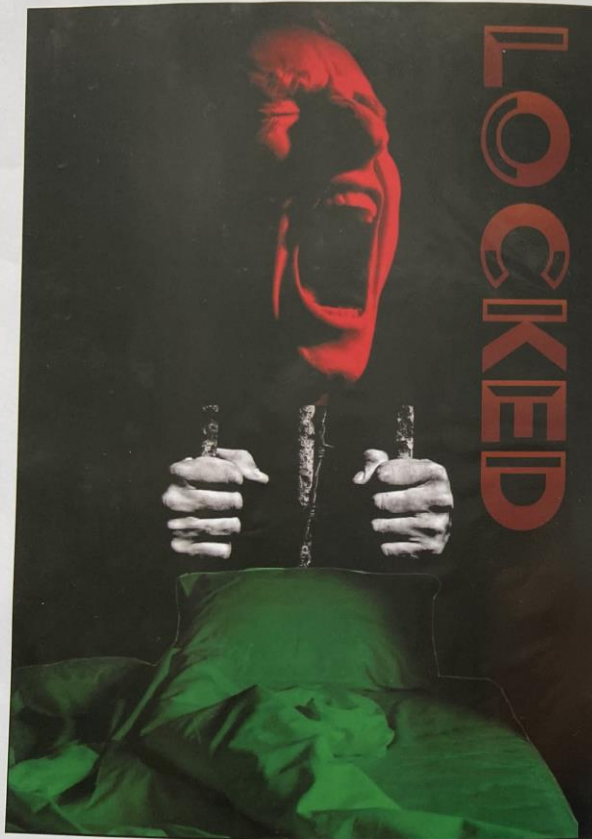
Initial Idea 2



Leonid A. Voronov – 1927
This poster advertises 'October', a film commissioned by the Soviet government in celebration of the anniversary of the 1917 revolution. The collage has lots of negative space, emphasising the coloured images, the contrast between the coloured and monotone images emphasises the main character in green. The jagged line in the middle of the composition could reflect the disjointed way the film is edited



Using apply image on photoshop I edited the colours on each image to reflect the artwork above



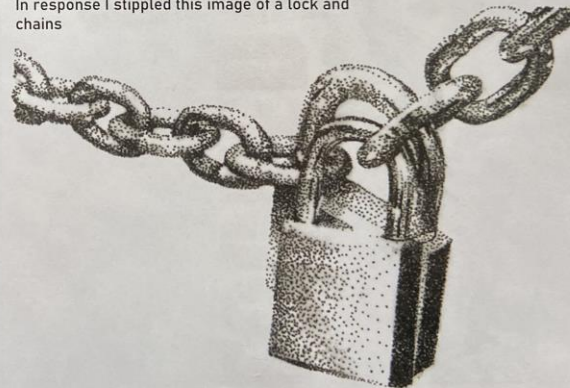
Initial Idea 3

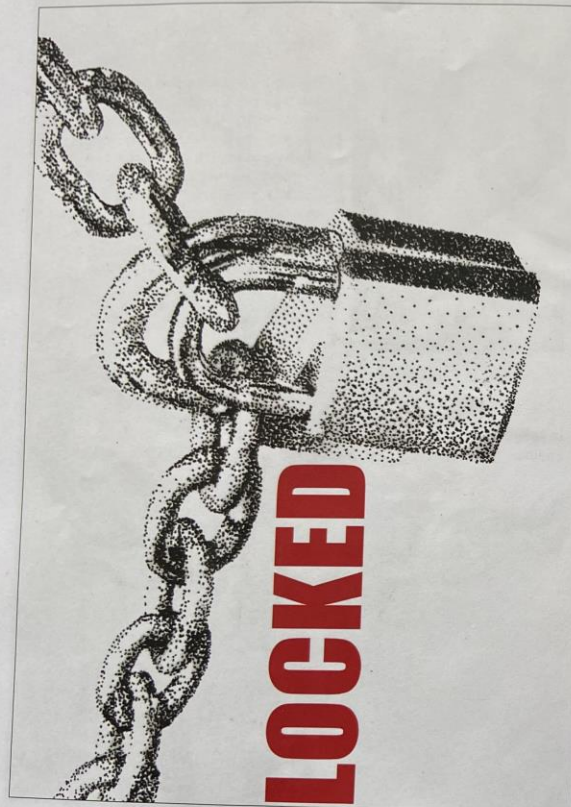


George Hardie - 1968

The album cover for Led Zeppelin's debut album. Hardie used stippling to mimic the low resolution image, taken during the Hindenburg incident. The bold orange title powerfully contrasts against the black and white image. A graininess is created but contrasting the dots with full black and white in areas. The focus of the image is in the centre, standing out against the white background.

In response I stippled this image of a lock and chains



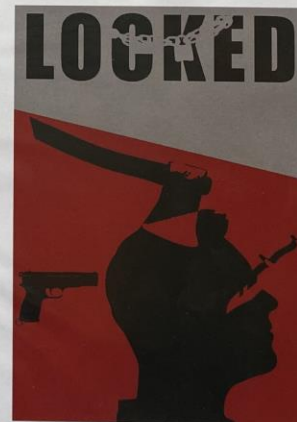


Initial Idea 4



Texas Chainsaw Massacre movie posters used screen printing. The printing creates a rough or worn effect, representing the rural setting of the movie. The artists use positive and negative space to create the form of the subjects. Only using white, black and red creates visual continuity throughout. Red represents the horror aspect and the use of simple colours makes the focus on the subject instead of loud colours.

These designs would later be screen printed, I also made a physical design using card



LOCKED



Initial Idea 5

This poster for 'the haunting of hill house' uses collage to present two aspects of the show, the main character and the house. The house cuts of half her face, with the bright windows replacing her eyes, which represents herself and the house being one. The text is bright white (like the windows) and has a worn effect on it. The 'torn' line makes a clear distinction between both images but the background of both images are of similar colour creating continuity.



LOCKED

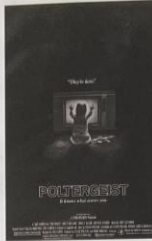


LOCKED



Second Hand Research & Analysis

Poltergeist

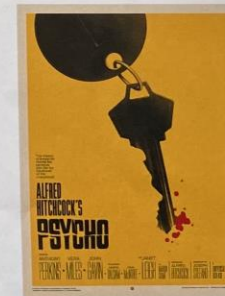


Minimal light source to create a silhouette. Creates a narrative and a insight into the characters and themes of the movie. The use of negative space creates a powerful focal point, something I could incorporate into my own design



Film noir employs light and shadows to create different forms and emphasise various aspects of the subject. The powerful use of silhouettes creates mystery and uncertainty to each shot. Shadows are used to add dimension to a scene and perhaps highlight a certain thing or character. In my own work I could similarly create silhouettes and a mix of light and shadows for the posters.

This movie poster for 'Psycho' is screen printed. The use of a silhouette creates a powerful focal point and heavily contrasts against the bright yellow background. The red 'blood' reveals a spooky scenario. The title is bold but small, it is not the first thing someone will see. The typography have a 'rough' effect and a line down the middle as if it has been slashed, further emphasising a horror genre. I could incorporate a single focal point in my own work and experiment with text sizes.



First Hand Research & Analysis from the V&A

I have chosen initial idea 4 (using printing) to extend. I visited the film and theatre exhibition in the V&A to collect first hand research of posters that employ printing.



This poster advertisement for a band's event. The poster uses a neon pink boldly contrasting against the white and black outlines. The figures are simple but employs different textures such as hatching to break the cartoon-style. The title is bold and horizontal, making the focal point the image in the middle, something I could consider in my own work. There is a design behind the text to add complexity to an otherwise simple text without making it illegible.

Paul Nash 1923- Lithograph on Paper

This is a book cover, the use of geometry and colour captures interest. A simple colour pallet creates continuity and interest, the artist doesn't use black instead, blue making the other colour stand out. The typography varies and uses different perspectives, something I could incorporate into my designs.



Ruspoli-Rodriguez -1968

This doesn't use printing though the reflected design of the two heads is an interesting feature I could incorporate into my own work. This poster uses 3 bold colours in different shades, creating interest. The gradient behind the images are similar colours to the image in front creating continuity. The title is bold and white contrasting against the other colours.



Anansi's royal quest- 1983



This poster advertises a children's play, it seems to be screen printed on different colours. There is a strong border reflecting a tigers pattern and creating noise but a strong silhouette as a focal point. The title is on a different colour making it stand out against the rest of the design. The typography is geometric and bold, using the same colour as the rest of the poster creating continuity. In my own work I could also use a border but to reflect the horror genre.

Paul Nash 1929- Pen and Ink

This is another book cover though has the same striking features of a movie poster such as bold text. The ambiguity of each aspect of the composition is something I could like to incorporate into my design as something such as nightmares are fairly incomprehensible. Here, Nash is symbolising the complexity of death and the soul's immortality. Using pen and ink is one of my initial ideas and I am interested in extending it further as it is bold and provides an alternative medium to a composition.



Bent- 1990



The tortured image reflects the plays universal theme of cruelty. The contrast between the stippling and colourful background is powerful and pushes the man to the forefront of the composition. The typography is bold and the light pink contrasts all colours in the composition. In my own work I could mix stippling with other mediums to create bold contrasts between themes and ideas.

First Hand Imagery



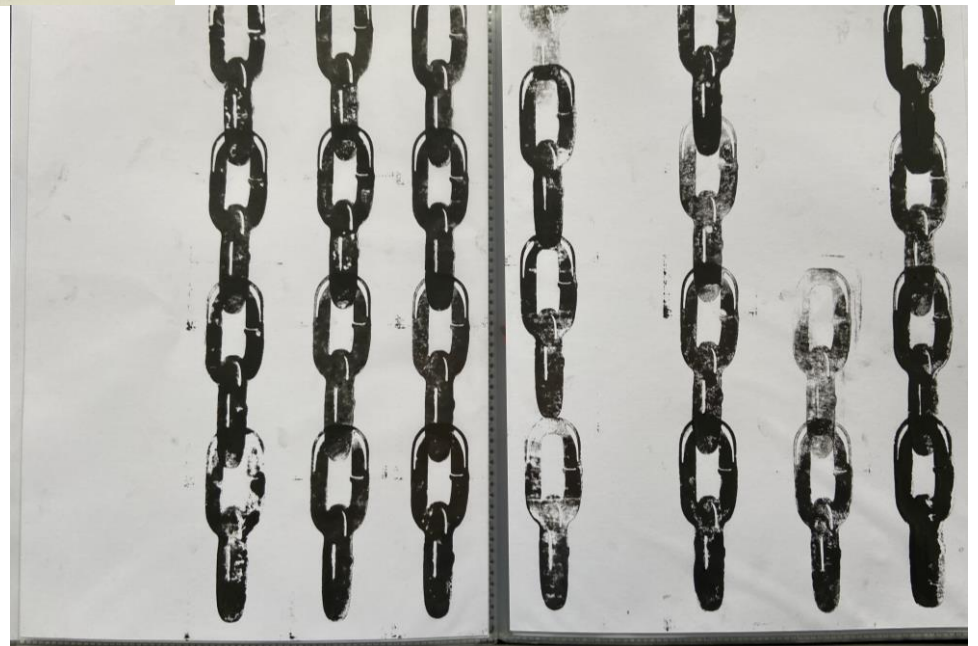
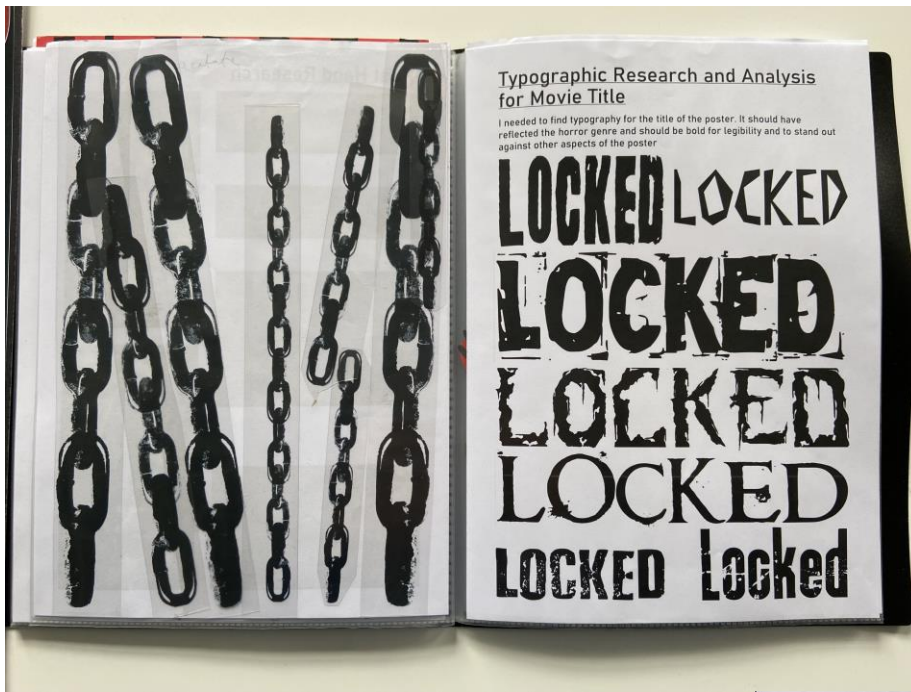


Image Bank: Silhouettes



Image Bank: Coloured Imagery







LOCKED



DON'T FALL ASLEEP...
IN CINEMAS FROM SEPTEMBER 18TH

LOCKED



YOU CAN'T ESCAPE YOUR MIND.
IN CINEMAS FROM SEPTEMBER 18TH

LOCKED



THERE'S NO WAY OUT.
IN CINEMAS FROM SEPTEMBER 18TH

Performance Level?

Just, Mostly, Fully?

‘Fine tune’ using the assessment grid
to identify strengths and weaknesses

Final mark out of 72?



Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

The first stage is to decide in which performance level the candidate's work should be placed. When assessing work for each component, teachers should make a holistic judgement using the descriptors in the taxonomy, to establish which performance level matches most closely the candidate's work. The candidate should be placed in the performance level that best exemplifies the characteristics of their work. Candidate's work that falls between two performance levels must achieve all the keyword descriptors in the lower level and some in the level above. Where this happens, teachers must use their professional judgement to decide which performance level is most appropriate using a 'best-fit' approach.

After a performance level has been established, the next stage is to use the assessment grid to decide a mark within the performance level. Read the 'Instructions for use' which accompanies the assessment grid prior to establishing a mark for each assessment objective and total mark.

Performance levels	BELOW GCSE LEVEL (0)	Level 1 LIMITED	LIMITED/ BASIC	Level 2 BASIC	BASIC/EMERGING COMPONENT	Level 3 EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	Level 4 COMPETENT & CONSISTENT	COMPETENT & CONSISTENT/ CONFIDENT & ASSURED	Level 5 CONFIDENT & ASSURED	CONFIDENT & ASSURED / EXCEPTIONAL	Level 6 EXCEPTIONAL
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	Unstructured Clumsy Disjointed Minimal Elementary	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Deliberate Methodical Superficial Unrefined Simplistic Tentative	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Reflective Predictable Growing control Broadening Endeavour Safe	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Informed Purposeful Secure Engaged Skilful Thoughtful Cohesive	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Advanced Convincing Comprehensive Focused Perceptive Refined Resolved Risk-taking	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding
	0 marks	1 – 12 marks	13 14 15 marks	16 – 24 marks	25 26 27 marks	28 – 36 marks	37 38 39 marks	40 – 48 Marks	49 50 51 marks	52 – 60 marks	61 62 63 marks	64 – 72 marks

Centre number:
Areas of study:

Title:
Subject code: **GC02**

Candidate name:
Candidate number:

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	0	Level 1 LIMITED ABILITY <i>Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas</i>			Level 2 BASIC ABILITY <i>Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas</i>			Level 3 EMERGING COMPETENT ABILITY <i>Knowledge, understanding and skills are generally adequate but safe</i>			Level 4 COMPETENT AND CONSISTENT ABILITY <i>Knowledge, understanding and skills are secure and cohesive throughout</i>			Level 5 CONFIDENT AND ASSURED ABILITY <i>Knowledge, understanding and skills are effective and focused throughout</i>			Level 6 EXCEPTIONAL ABILITY <i>Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout</i>			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
A01 Develop ideas through investigations, demonstrating critical understanding of sources	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	A01 mark
	No rewardable material	• Development of ideas through investigations shows limited ability • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows basic ability • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows competent and consistent ability • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows confident and assured ability • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows exceptional ability • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them			
A02 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	A02 mark
	No rewardable material	• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • Limited ability to explore ideas through a process of experimentation and review • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection • Basic ability to explore ideas through a process of experimentation and review • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection • Competent and consistent ability to explore ideas through a process of experimentation and review • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection • Confident and assured ability to explore ideas through a process of experimentation and review • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas • Exceptional ability to explore ideas through a process of experimentation and review • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			
A03 Record ideas, observations and insights relevant to intentions as work progresses	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	A03 mark
	No rewardable material	• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Limited ability to record relevant to intentions			• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Basic ability to record relevant to intentions			• Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Emerging competence in ability to record relevant to intentions			• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Competent and consistent ability to record relevant to intentions			• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Confident and assured ability to record relevant to intentions			• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Exceptional ability to record relevant to intentions			
A04 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	A04 mark
	No rewardable material	• Limited ability to produce a personal and meaningful response • Limited ability to realise intentions • Realisations demonstrate limited understanding of visual language through application of formal elements			• Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements			• Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			• Competent and consistent ability to produce a personal and meaningful response • Competent and consistent ability to realise intentions • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			• Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements			• Exceptional ability to produce a personal and meaningful response • Exceptional ability to realise intentions • Realisations demonstrate exceptional understanding of visual language through application of formal elements			
																				Total
Recording of marks for all GCSE work																				
Component	A01 mark: indicate a mark out of 18				A02 mark: indicate a mark out of 18				A03 mark: indicate a mark out of 18				A04 mark: indicate a mark out of 18				Total marks out of 72 for each component			
Component 1 Personal Portfolio	AO1 mark				AO2 mark				AO3 mark				AO4 mark				Total COMPONENT 1			
Component 2 Externally Set Assignment	16				16				16				16				64			
	AO1 mark				AO2 mark				AO3 mark				AO4 mark				Total COMPONENT 2			

Component 2 Graphic Communication

Standard Mark – 64

Performance Level 6: exceptional

	AO1	AO2	AO3	AO4
Mark	16	16	16	16
Performance Level	6	6	6	6
	Just exceptional ability	Just exceptional ability	Just exceptional ability	Just exceptional ability

Keywords from the taxonomy:

Insightful, Powerful, Accomplished

Component 1

Art and Design

Exceptional performance

70 marks



Component 1 Art, Craft and Design

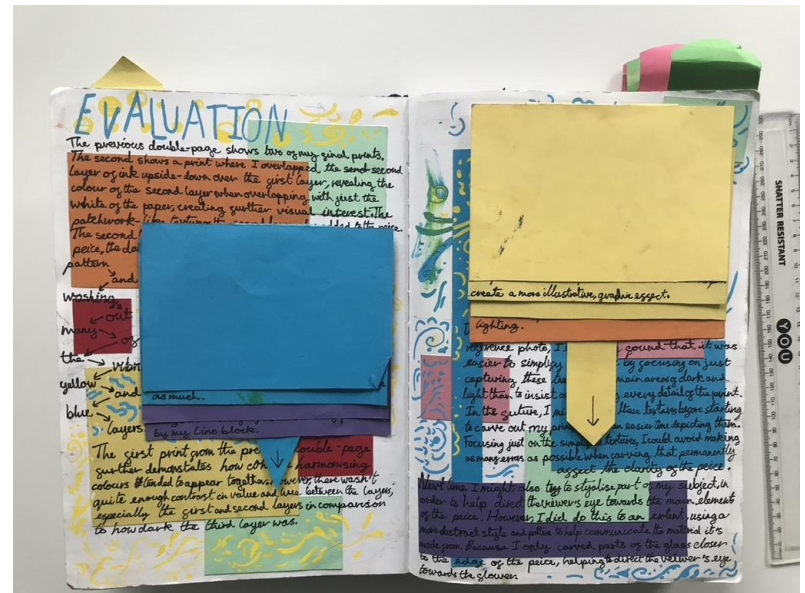
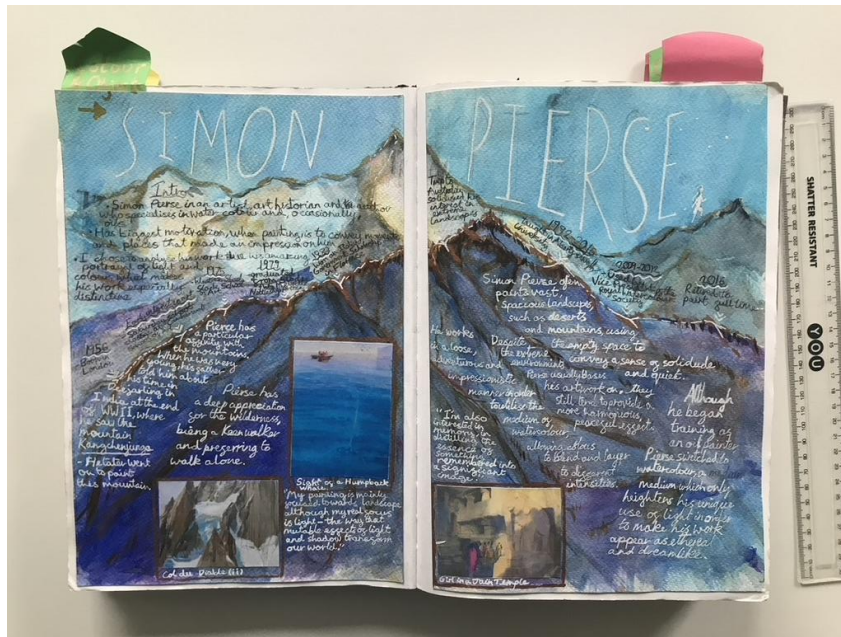
Standard Mark – 70

Performance Level 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	17	17	18	18
Performance Level	6	6	6	6
	Mostly exceptional ability	Mostly exceptional ability	Fully exceptional ability	Fully exceptional ability

Keywords from the taxonomy:

Accomplished, Inspired, Intuitive, Insightful, Powerful, Extraordinary, Outstanding



VIO LET



• I used lighter shades of violet for the butterfly's wings and body, and darker shades for the flower and background.

• Purple is not a primary colour, but it can be created by mixing red and blue. It is a very versatile colour, and it can be used in many different ways.



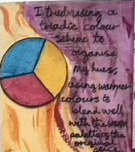
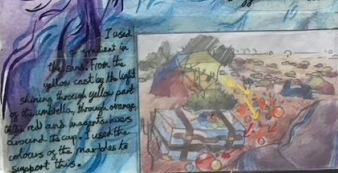
• Deep purple often has a more regal and majestic feel to it, so I used it for the crown.

• The crown is a symbol of power and authority, and it is often associated with royalty. I used purple to give it a sense of mystery and elegance.



My first colour composition was a landscape with a purple sky and a yellow sun. I used a lot of purple and blue, and I added some yellow and orange to the sun and the ground.

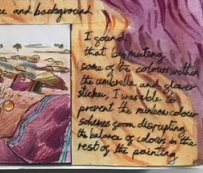
I found that using these warm, vibrant colours made the landscape feel more alive and energetic. I also liked how the purple and blue created a sense of depth and mystery.



I used using a tripod colour scheme to create a sense of balance and harmony in my composition. I chose red, yellow, and blue as my primary colors, and I mixed them to create secondary colors like orange, green, and purple.



I used using the golden rule for the composition. I placed the sun in the upper third of the frame, and the horizon line in the lower third. This helped to create a sense of balance and harmony.

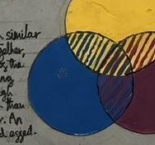
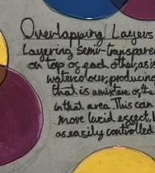


Mixing Colours:

Manually Mixing:
Manually mixing or blending multiple colours to produce a desired colour is often done with a palette or by hand. It allows a lot of control over the resulting colours and can be easily painted over or corrected.



Optical Mixing:
An effect produced when similar colours appear to blend together, creating a new colour. This is achieved by the viewer's eye, rather than by physically mixing the colours on the paper. An example of this is the Ben-Day effect.



Colour Harmonies

Monochromatic



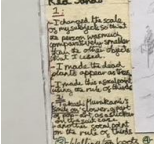
This colour harmony is created by choosing 1 main hue, and creating a colour scheme using varying shades, tones and tints of the colour. It is a simple, but effective, way to create a cohesive look.



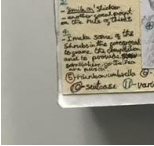
This colour harmony is created by choosing 1 main hue, and creating a colour scheme using varying shades, tones and tints of the colour. It is a simple, but effective, way to create a cohesive look.



I decided to base my final piece on one of Simon Stead's paintings: *Audubon Red-birds*.



I found that using the golden rule for the composition helped to create a sense of balance and harmony. I placed the sun in the upper third of the frame, and the horizon line in the lower third.



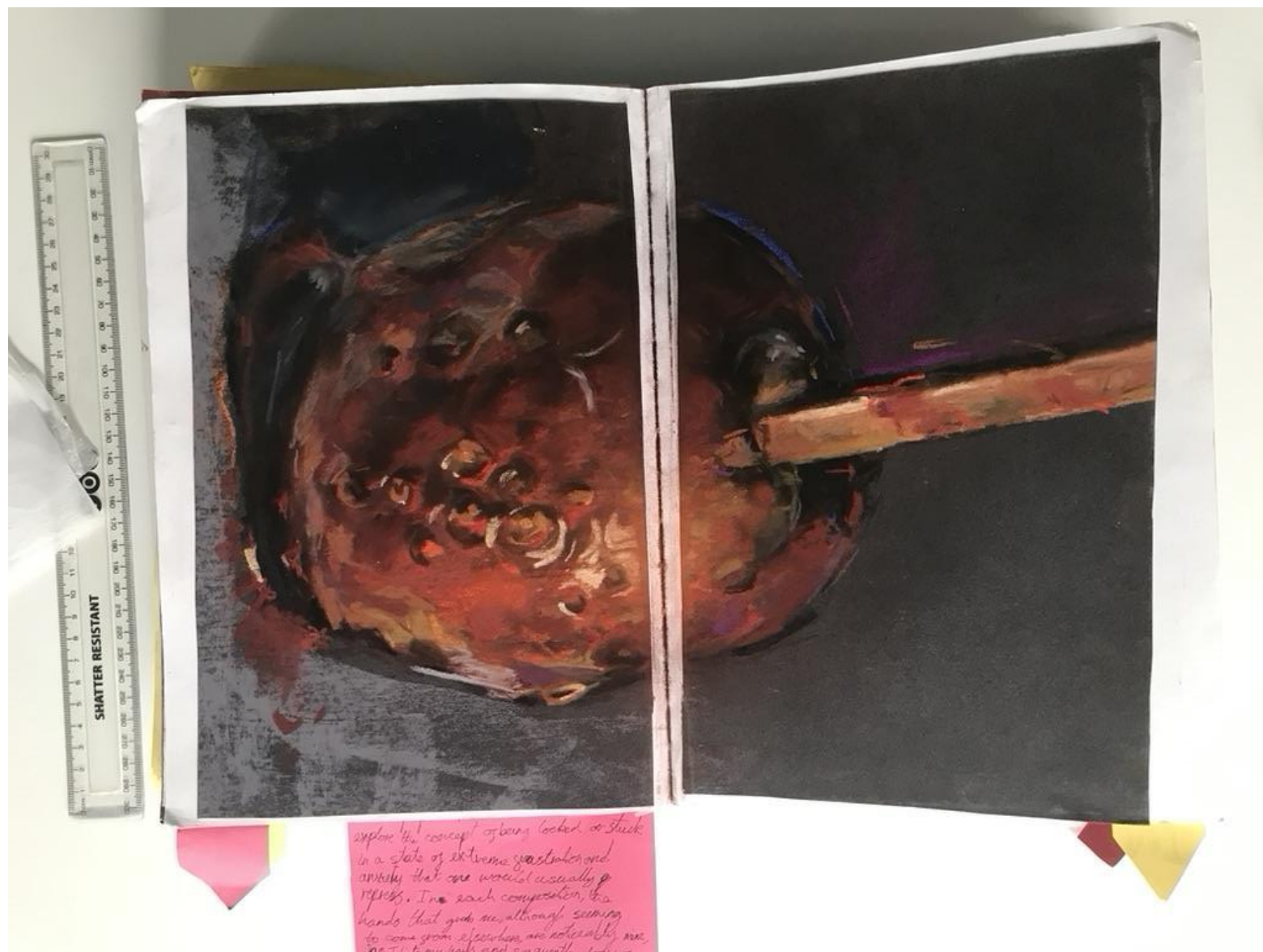
I think further simplifying the amount of detail, still using the golden rule and the golden rule.



I think further simplifying the amount of detail, still using the golden rule and the golden rule.





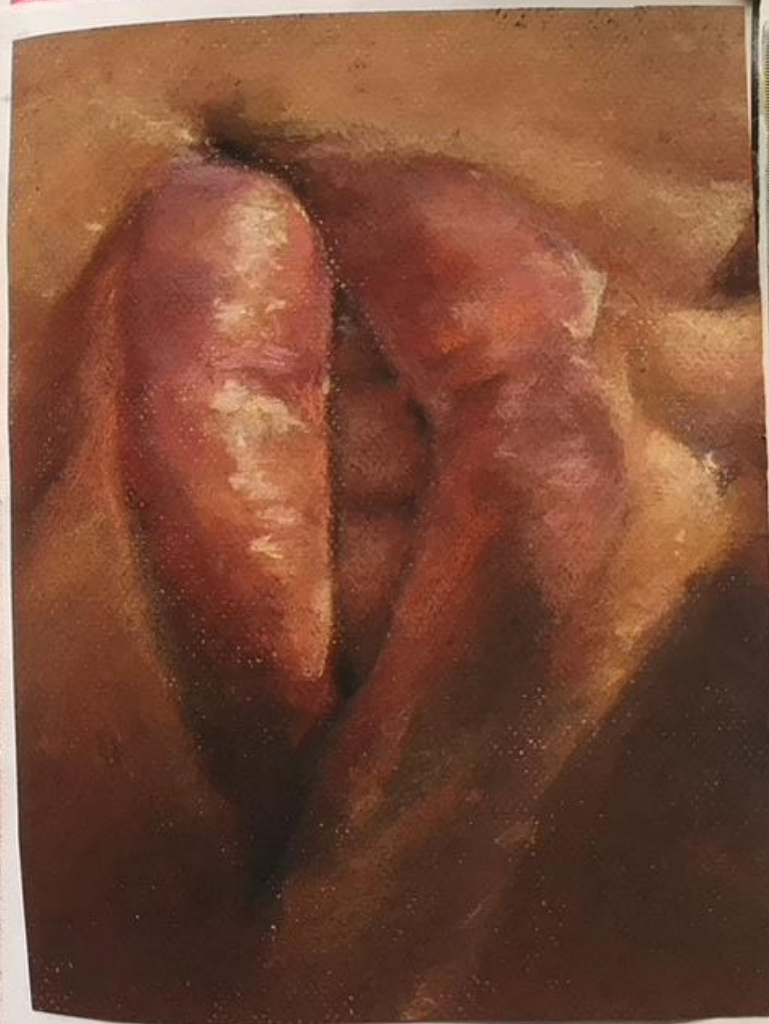


I was inspired by autumn as a season that encompasses both
 community and loneliness with those closest yet some, while introducing
 loneliness for others. So, gently, I made studies of autumnal
 imagery to consider whether there were elements I wanted to
 include in my final piece.



super the concept of being looked at
 in a state of extreme isolation and
 anxiety that we internalise
 things. I've such complex
 hands that you're always
 to come from a distance, me
 as I'm not really and I'm not





Support the concept of body center of mass
in a state of extreme position and
motion that are usually a
reality. In such composition, the

A+T

This is the first colour composition sketch I created:

There is a boarder in the face and

The face is in the muted



I took inspiration from Vincent van Gogh's 'Over the Mountains' photograph series. I chose this pose, this time using the merging of subjects with ground to convey unity with nature.

Each time I revised my composition colour sketches I only made little changes in hue, brightness or tone of certain elements to create a better effect.

• Hair help highlight but is

• Colours help with warmer move added contrast the temp



in a state of extreme exhaustion and... I'm not sure if I'm... I'm not sure if I'm... I'm not sure if I'm...

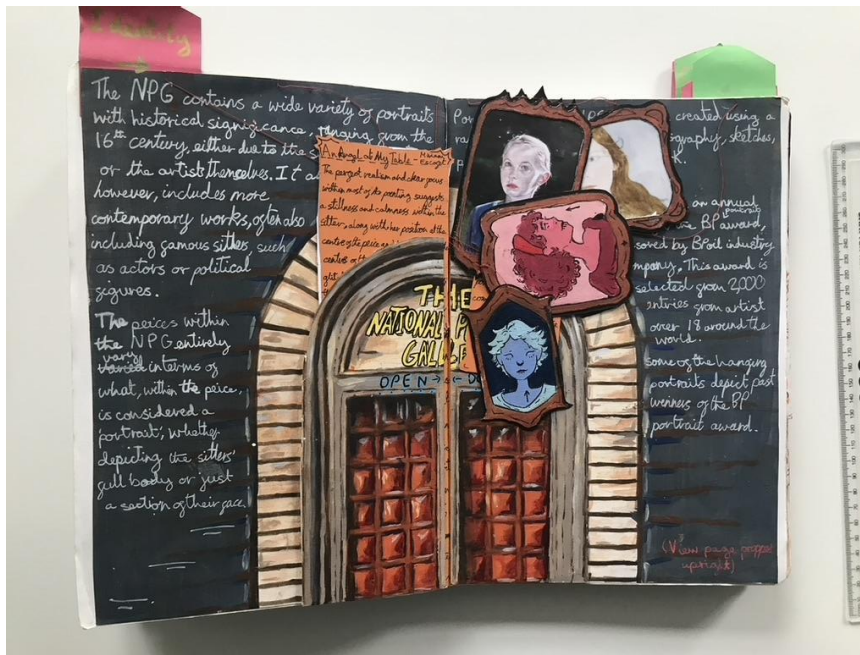
I found the autumnal colour scheme and imagery... I found the autumnal colour scheme and imagery... I found the autumnal colour scheme and imagery... I found the autumnal colour scheme and imagery...



I'd like to use gold and silver leaf on my... I'd like to use gold and silver leaf on my... I'd like to use gold and silver leaf on my... I'd like to use gold and silver leaf on my...





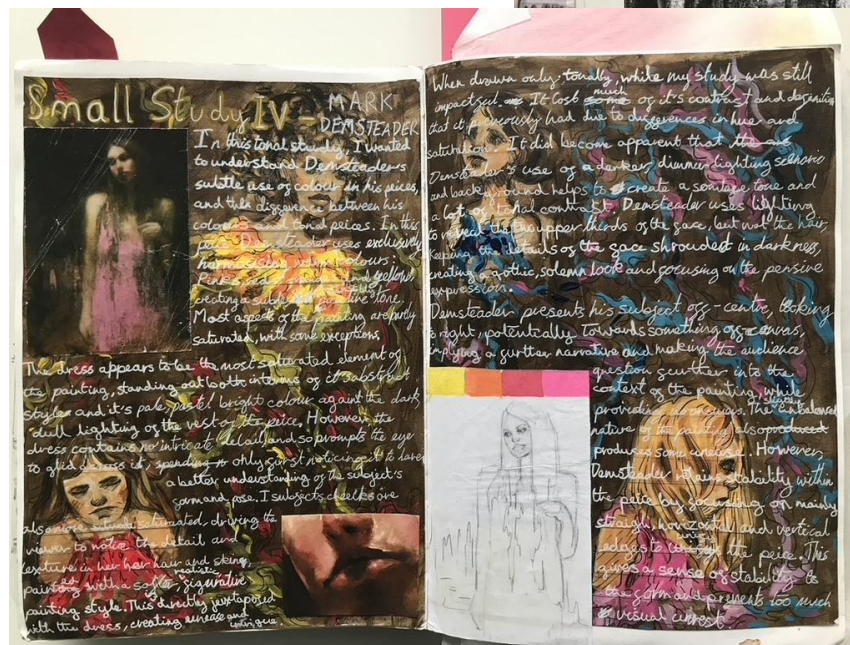
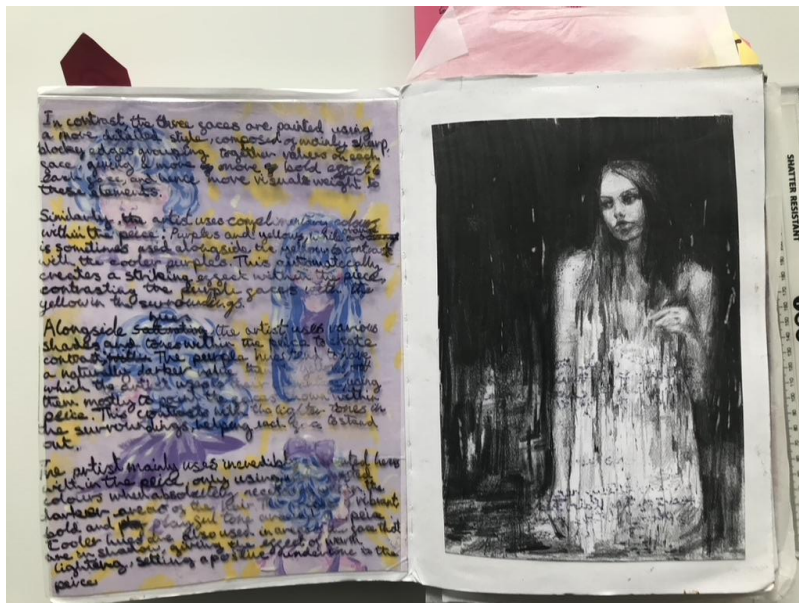


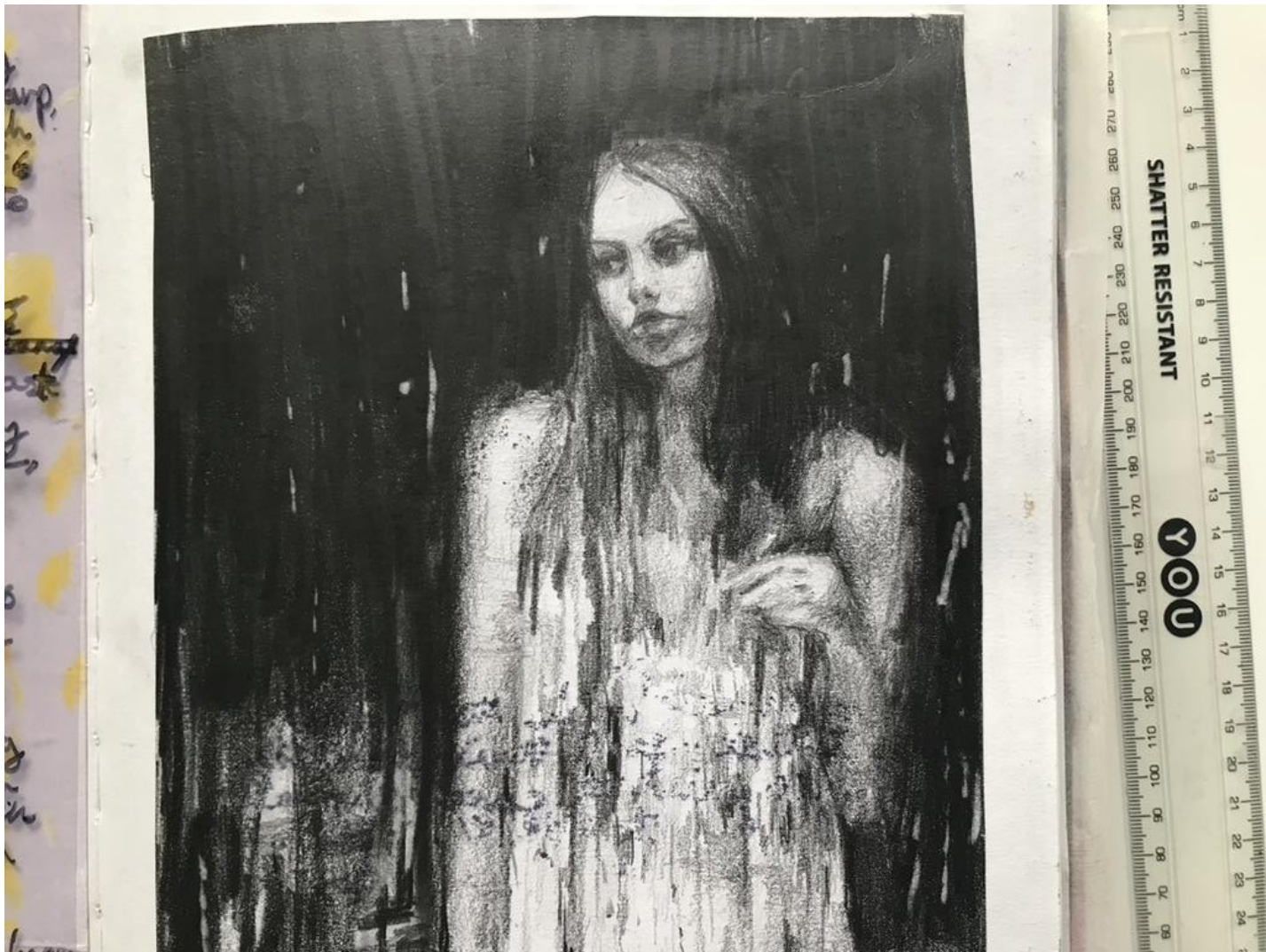












This initial composition helps me think about the subject I want to include before moving toward finding a layout.

1 - I used the birds flying from the camera to guide the viewer's eye.

2 - Although still in the shadows, initially appear as a momentary but become more evident as myself and my brother ~~with~~ ^{are} the ~~the~~ ^{the} viewer's split ~~to~~ ^{to} similarity to ~~3~~ ³.



3 - My brother and myself are shown in the camera lens.
4 - The background is dark, taking inspiration from Mark Damstra's work. As the NPIC, this allows the subject to stand out and to create a more serious, somber tone around the piece.

I liked the size of my dad's head and camera in this composition. It added more importance to these elements and eliminated a waste of space. I may carry this element forward into my final piece.

Apply the concept of being central or off-center in a style of extreme perspective and finally that can be used as a guide.

A+T

By looking upwards in this composition, my dad conveys a sense of hopefulness and energy, but the sense of focus is somewhat lost. While it could work in different composition, it could clash with the more somber aspects of the piece.

The camera, I am considering painting in a somewhat abstract style, while portraying the scene in a more realistic style.



The image is symmetrical, but the composition produces a greater sense of stability and focus in my dad. His position at the center of the piece also had a more striking, powerful and somewhat intense effect. I would, however, have to ensure that the image is not perfectly symmetrical and doesn't appear too unnatural or completely lacking energy.

This position may also allow me to experiment further with style by abstracting the sketch, taking cues for inspiration from Mark Damstra's work.









Component 1 Art, Craft and Design

Standard Mark – 70

Performance Level 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	17	17	18	18
Performance Level	6	6	6	6
	Mostly exceptional ability	Mostly exceptional ability	Fully exceptional ability	Fully exceptional ability

Keywords from the taxonomy:

Accomplished, Inspired, Intuitive, Insightful, Powerful, Extraordinary, Outstanding

Section C: Q&A



Section C – Q&A section

Frequently asked questions:

1. What does *best fit* approach means on the marking grid?
2. Do I always have to use the GCSE taxonomy to mark work?
3. When searching online for exemplars, what should I do if I can't find a standard marked exemplar that is the same title as the one I do in my centre?
4. Can/should I give a student full marks 72/72?

Q&A section continued

Frequently asked questions:

5. How many projects, briefs, tasks or themes should there be in component 1 in order for it to be a credible body of evidence?
6. Can use grade boundaries to help me establish whether I have given a student the correct mark?
7. How important is it for internal standardisation to be completed in my department?
8. Do students have to use sketchbooks, or can they mount work on boards?
9. How should I approach selecting work for component 1.

Principal Moderator Report



Principals' Report
Principal Moderator Feedback

Summer 2023

Pearson Edexcel GCSE
In Art and Design
(1AD0/01 – 1TE0/02)

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