

Component 2 Art, Craft and Design

Standard Mark – 43

Performance Level 4: Competent and Consistent

	AO1	AO2	AO3	AO4
Mark	11	10	12	10
Performance Level	4	4	4	4
	Mostly competent and consistent ability	Just competent and consistent ability	Fully competent and consistent ability	Just competent and consistent ability

Keywords from the taxonomy:
Purposeful, Secure, Skilful

Moderator commentary

This Art, Craft and Design Component 2 submission consists of a square sketch pad, several A2 and A3 loose sheets and one A2 outcome in response to the Externally Set Assignment theme of 'Power'. Images of the work selected here reflect the characteristics of work within Performance Level 4, Competent and Consistent, with a mark of 43/72. The strength of the submission lies in Assessment Objective 3, Record.

The candidate begins the preparatory period by creating a mind map and collecting images of influential film stills and posters, reflecting their interest in the 'power of film and cinematography'. The work of British and American film directors and designers, such as Wes Anderson, Christopher Nolan and Saul Bass, inspires the candidate to develop ideas for a film poster through a purposeful photoshoot, focussing on symmetry, geometric shapes and viewpoints.

In response to the dramatic contrast of light and dark seen in black and white films, the candidate records still images from the film 'Casablanca' directed by Micheal Curtiz, and creates a lino print to explore the concept of chiaroscuro.

Following a visit to the 'Accidentally Wes Anderson Exhibition', the candidate produces a series of photographs and drawings reflecting Anderson's eccentric and idiosyncratic style. The candidate annotates that they are: "inspired by Wes Andersons style of symmetry and oddly shaped items that are very in intense chromatic features." The candidate also analyses the impact of open and closed doors in films, noting: "Every doorway offers potential to an unimaginable new perspective."

To prepare for the final outcome, the candidate investigates typographic styles and fonts used in film posters at the Museum of the Moving Image in London. An updated mind map, along with photos and sketches from this visit, informs a selection of skilful drawings of film stills featuring various characters, created using pencil, coloured pencils and felt-tip pens. An A2 sheet of secondary sources images and sketches is also produced to refine ideas for the final response.

The final 10-hour period of sustained focus results in a skillful film poster for 'Ciao Bella', which combines the idea of the 'power of film / cinematography' with typography inspired by film posters, a film strip influenced by Wes Anderson's use of symmetry, and Michael Curtiz's use of dramatic light through silhouettes.

In order for the submission to move higher within Performance Level 4, Competent and Consistent, the candidate could demonstrate greater depth of inquiry and provide more evidence of experimentation throughout their creative journey.

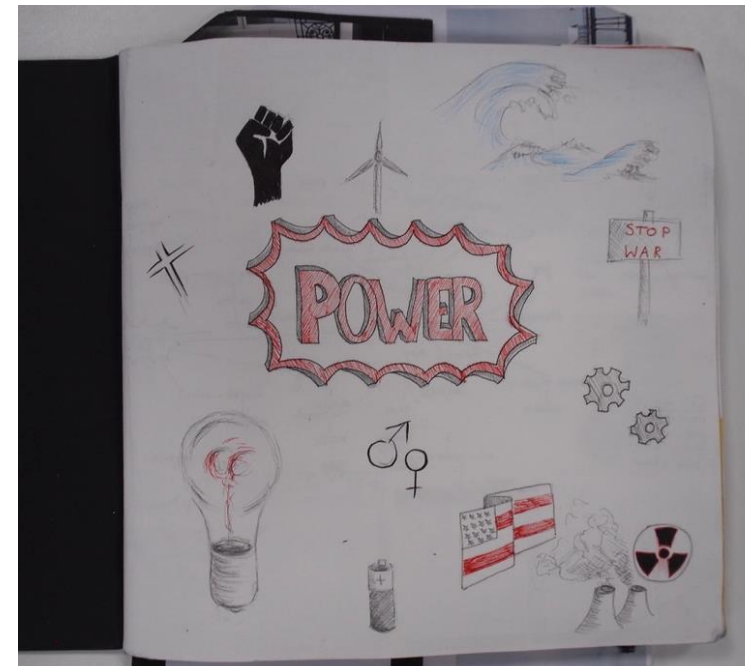
The power of film

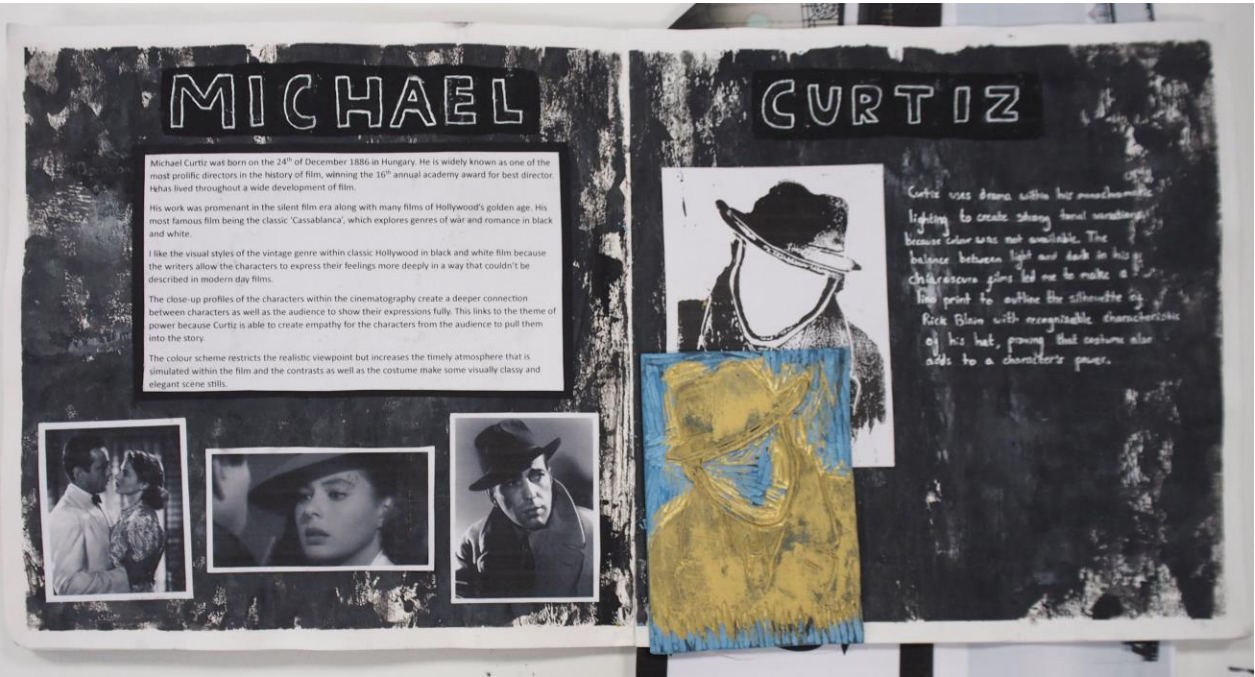
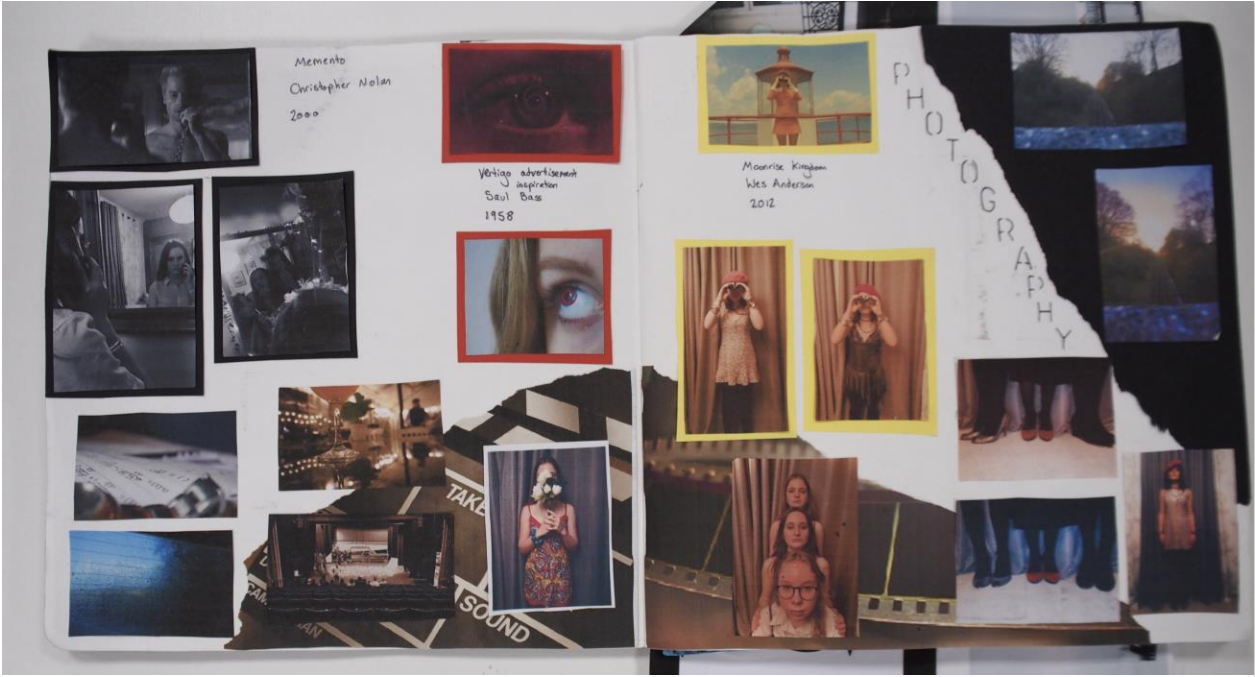
Film is powerful because it can make anyone feel anything. It can make an impact on the most stubborn of people. Just to empathise with someone else's story is a remarkable thing to experience.

Some of the best directors. Christopher Nolan, Wes Anderson, David Fincher, Quentin Tarantino. They all have different styles to offer but they have one thing in common. They want their films to make their audience feel something. To think in a way that they haven't before and open up a different part of their brain they didn't think existed. The audience should forget about all their troubles in real life and completely immerse themselves in a fantasy world to escape. Maybe they don't realise the impact a film has had on them. But it's there. They'll stay quiet about it and get on with their lives but the meaning of the film will stay with them. Ruminating in that part of the brain they think is shut off.

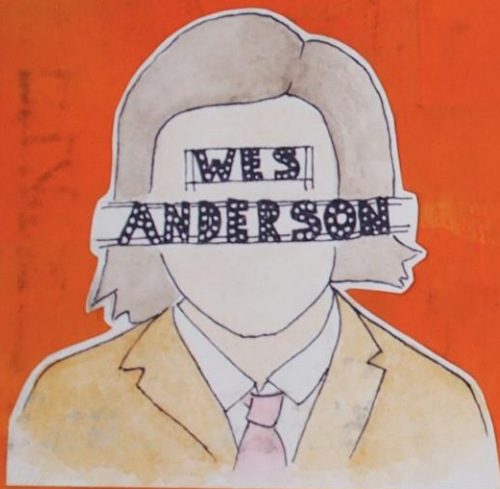
How better can you explain the impact a film has on someone than with a sad one. The art of racing in the rain. The audience balling their eyes out at the death of a wife and their dog meanwhile, in real life, their dog and wife is sat there perfectly healthy beside them. Film is so realistic that it feels unreal. No one talks about it in real life but writers have the ability to put any emotion we feel into the perfect words no matter how absurd that fantasy situation could be. There's always a way to relate to it and that is where we find the empathy that has us crying over our popcorn.

My favourite films are the ones that leave you truly confused. The ones that ask you a question at the end that lingers for weeks and makes you think about life: Oppenheimer, Perks of Being a Wall Flower, Dead Poets Society, Good Will Hunting. All these films have a simple story, perfectly executed and ask you a question about the world you didn't know needed answering.





Wes Anderson is an American film director, born in 1969. He has a very recognizable, eccentric and idiosyncratic style. He has everything lined up in front of him symmetrically so that there are no outward angles. He often conveys themes of grief, loss of innocence and dysfunctional families with a bright colour scheme but emotionally neutral character expressions.



He creates an 'inverted reality' so the audience will go somewhere they have never been before'. -AWA exhibition.

