GCSE Art and Design
Standards Booklet
2023
<table>
<thead>
<tr>
<th>Title</th>
<th>Standard mark</th>
<th>Page</th>
<th>Title</th>
<th>Standard mark</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three-Dimensional Design</td>
<td>61</td>
<td>3</td>
<td>Three-Dimensional Design</td>
<td>37</td>
<td>78</td>
</tr>
<tr>
<td>Art, Craft and Design</td>
<td>58</td>
<td>8</td>
<td>Art, Craft and Design</td>
<td>36</td>
<td>82</td>
</tr>
<tr>
<td>Art, Craft and Design</td>
<td>57</td>
<td>12</td>
<td>Three-Dimensional Design</td>
<td>36</td>
<td>86</td>
</tr>
<tr>
<td>Photography</td>
<td>56</td>
<td>16</td>
<td>Photography</td>
<td>36</td>
<td>91</td>
</tr>
<tr>
<td>Photography</td>
<td>53</td>
<td>21</td>
<td>Art, Craft and Design</td>
<td>31</td>
<td>96</td>
</tr>
<tr>
<td>Three-Dimensional Design</td>
<td>50</td>
<td>27</td>
<td>Fine Art</td>
<td>61</td>
<td>101</td>
</tr>
<tr>
<td>Photography</td>
<td>50</td>
<td>31</td>
<td>Textile Design</td>
<td>54</td>
<td>106</td>
</tr>
<tr>
<td>Art, Craft and Design</td>
<td>49</td>
<td>37</td>
<td>Fine Art</td>
<td>52</td>
<td>130</td>
</tr>
<tr>
<td>Art, Craft and Design</td>
<td>45</td>
<td>41</td>
<td>Fine Art</td>
<td>48</td>
<td>136</td>
</tr>
<tr>
<td>Three-Dimensional Design</td>
<td>45</td>
<td>45</td>
<td>Fine Art</td>
<td>44</td>
<td>145</td>
</tr>
<tr>
<td>Photography</td>
<td>44</td>
<td>49</td>
<td>Fine Art</td>
<td>38</td>
<td>151</td>
</tr>
<tr>
<td>Art, Craft and Design</td>
<td>43</td>
<td>53</td>
<td>Textile Design</td>
<td>35</td>
<td>156</td>
</tr>
<tr>
<td>Three-Dimensional Design</td>
<td>43</td>
<td>57</td>
<td>Art, Craft and Design</td>
<td>34</td>
<td>172</td>
</tr>
<tr>
<td>Photography</td>
<td>43</td>
<td>61</td>
<td>Graphic Communication</td>
<td>33</td>
<td>181</td>
</tr>
<tr>
<td>Art, Craft and Design</td>
<td><strong>42</strong></td>
<td>66</td>
<td>Fine Art</td>
<td>29</td>
<td>195</td>
</tr>
<tr>
<td>Art, Craft and Design</td>
<td>39</td>
<td>70</td>
<td>Fine Art</td>
<td>27</td>
<td>200</td>
</tr>
<tr>
<td>Three-Dimensional Design</td>
<td>38</td>
<td>74</td>
<td>Fine Art</td>
<td>9</td>
<td>204</td>
</tr>
</tbody>
</table>
Component 1 Three-Dimensional Design
Standard Mark - 61

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>16</td>
<td>61</td>
</tr>
<tr>
<td>Level</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

Examiner comments:
- This submission of work falls between level 5 and level 6 with a total of 61 marks.
- There is evidence of collage, drawing, ceramics and casting.
- The project is developed in a focused and comprehensive manner which presents as a convincing submission of work, which is both resolved and skillful in its outcome.
- There is evidence of an advanced control over the formal elements that have been explored within the submission, driven by insights gained through the exploration of ideas and reflections.
- The candidate's investigative process shows a convincing understanding of the context of their own ideas and the sources, that have informed them through the creative risks they have explored.
- Annotation shows a perceptive understanding of the variety of sources that they have referenced.
- The outcome for AO4 demonstrates an exceptionally powerful understanding of visual language through the application of the formal elements.

Keyword descriptors from the taxonomy:
Powerful
Final outcome

Standard Mark - 61
Final outcome

Standard Mark - 61
Component 1 Art, Craft and Design
Standard Mark – 58

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>14</td>
<td>14</td>
<td>15</td>
<td>15</td>
<td>58</td>
</tr>
<tr>
<td>Level</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

Mostly confident and assured ability
Mostly confident and assured ability
Fully confident and assured ability
Fully confident and assured ability

Examiner comments:
- This submission of work is in level 5 with a total of 58 marks.
- There is evidence of drawing, painting and photography.
- The project is developed in a focused and comprehensive manner which presents as a convincing submission of work, which is both resolved and skillful in its outcomes.
- There is evidence of an advanced control over the formal elements that have been explored within the submission, driven by insights gained through the exploration of ideas and reflections.
- The candidate's investigative process shows a convincing understanding of the context of their own ideas and the sources, that have informed them.
- Annotation shows an informed understanding of the variety of sources that they have referenced.
- The outcome for AO4 demonstrates a confident and assured understanding of visual language through the application of the formal elements.

Keyword descriptors from the taxonomy:
- Advanced
- Convincing
- Comprehensive
- Focused
- Refined
- Resolved
- Perceptive
Standard Mark – 58
Standard Mark - 58
Component 1 Art, Craft and Design
Standard Mark – 57

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>15</td>
<td>57</td>
</tr>
<tr>
<td>Level</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

Examiner comments:
- This submission of work is in level 5 with a total of 57 marks.
- There is evidence of collage, drawing, painting and photography.
- The project is developed in a focused and perceptive manner which presents as a convincing submission of work, which is both resolved and skillful in its outcomes.
- There is evidence of an advanced control over the formal elements that have been explored within the submission, driven by insights gained through the exploration of ideas and reflections.
- The candidate’s investigative process shows a convincing understanding of the context of their own ideas and the sources, that have informed them.
- Annotation shows an informed understanding of the variety of sources that they have referenced.
- The outcome for AO4 demonstrates a confident and assured understanding of visual language through the application of the formal elements.

Keyword descriptors from the taxonomy:
- Advanced
- Convincing
- Focused
- Perceptive
- Resolved
- Refined
Final outcome

Standard Mark – 57
Component 1  Photography
Standard Mark – 56

<table>
<thead>
<tr>
<th>Mark</th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>56</td>
</tr>
<tr>
<td>Level</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mostly confident and assured ability</td>
<td>Mostly confident and assured ability</td>
<td>Mostly confident and assured ability</td>
<td>Mostly confident and assured ability</td>
<td>56</td>
</tr>
</tbody>
</table>

**Examiner comments:**
- This submission of work is in level 5 with a total of 56 marks.
- There is evidence of predominately digital manipulation through the medium of photography.
- The project is developed in a focused and comprehensive manner which presents as a convincing submission of work, which is both resolved and skillful in its outcomes.
- There is evidence of a confident and assured control over the formal elements that have been explored within the submission, driven by insights gained through the exploration of ideas and reflections.
- The candidate's investigative process shows a convincing understanding of the context of their own ideas and the sources, that have informed them.
- Annotation shows an informed understanding of the variety of sources that they have referenced.
- The outcome for AO4 demonstrates a confident and assured understanding of visual language through the application of the formal elements.

**Keyword descriptors from the taxonomy:**
- Convincing
- Comprehensive
- Focused
- Resolved
SURFACES

Isabella Thecuadro

DAVID HOCKNEY

CHANGING MY SURFACE

Satisfaction

Is Beauty On The Inside?
# Component 1 Photography

## Standard Mark – 53

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>14</td>
<td>53</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td><strong>Keyword descriptors from the taxonomy:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Convincing</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Examiner comments:**
- This submission of work is in level 5 with a total of 53 marks.
- The candidate achieves 14 marks for both AO3 and AO4.
- There is evidence of both physical and digital manipulation through the medium of photography.
- The project is developed in a purposeful manner which presents as an engaging submission of work, which is both purposeful and skillful in its outcomes.
- There is evidence of a confident and assured control over the formal elements that have been explored within the submission, driven by insights gained through the exploration of ideas.
- The candidate’s investigative process shows a perceptive understanding of the context of their own ideas and the sources, that have informed them whist making skilful creative experiments with the materials.
- Annotation shows an informed understanding of the variety of sources that they have referenced.
- The convincing outcome for AO4 demonstrates a confident and assured understanding of visual language through the application of the formal elements.
Component 1 Three-Dimensional Design
Standard Mark – 50

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>11</td>
<td>13</td>
<td>11</td>
<td>15</td>
<td>50</td>
</tr>
<tr>
<td>Level</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

Keyword descriptors from the taxonomy:

- Advanced

Examiner comments:
- This submission of work falls between level 4 and level 5 with a total of 50 marks.
- There is evidence of cardboard relief, casting, drawing and ceramics.
- The project is developed in a purposeful manner which presents as an engaging and skilful submission of work.
- There is evidence of a competent and consistent control over the formal elements that have been explored within the submission, driven by insights gained through the exploration of ideas and reflections.
- The candidate’s investigative process shows an informed understanding of the context of their own ideas and the sources, that have informed them whilst making thoughtful experiments with the materials.
- Annotation shows a purposeful understanding of the variety of sources that they have referenced.
- The outcome for AO4 is advanced and demonstrates a confident and assured understanding of visual language through the application of the formal elements.
Final outcome

Standard Mark – 50
Standard Mark - 50
Claes Oldenburg

[Various images of ice cream cones and sculptures]

Take for a final piece

[More images and text related to ice cream sculptures]

Standard Mark - 50
Component 1 Photography
Standard Mark – 50

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>12</td>
<td>13</td>
<td>13</td>
<td>12</td>
<td>50</td>
</tr>
<tr>
<td>Level</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

Keyword descriptors from the taxonomy:

- Convincing

Examiner comments:

- This submission of work falls between level 4 and level 5 with a total of 50 marks.
- There is evidence of both digital and physical manipulations of photographic investigations.
- The project is developed in a purposeful manner which presents as an engaging and skilful submission of work.
- There is evidence of a convincing control over the formal elements that have been explored within the submission, driven by insights gained through the exploration of ideas and reflections.
- The candidate's investigative process shows an informed and convincing understanding of the context of their own ideas and the sources, that have informed them.
- Annotation shows a purposeful understanding of the variety of sources that they have referenced.
- The outcomes for AO4 demonstrate a competent and consistent understanding of visual language through their application of the formal elements.
Standard Mark – 50

Final outcome
Standard Mark - 50
DEVELOPING AN OUTCOME

Ahmed Rezqui

A body of work that focusses on the idea of a ‘house of cards.’

It explores the idea that the foundation of most people’s lives is based on a fragile support structure. With this structure being considered the safety net of human life. Conceptually, this house of cards represents the daily struggles and a lack of direction and having to rely on support from others. This is a metaphor and can relate to different aspects of life such as a lack of direction, the pressure to conform and the struggle to maintain a positive image or identity. This idea is further developed through the use of imagery and imagery from the West and east which is combined with fine art and technology and is then presented through the use of digital collage and collage. This presents a way of interpreting and exploring the struggle and pressure to conform and the struggle to maintain a positive image or identity. The house of cards is a way of interpreting and exploring the struggle and pressure to conform and the struggle to maintain a positive image or identity. In this way, the house of cards can be seen as a representation of the struggle to conform and the struggle to maintain a positive image or identity. The house of cards is a way of interpreting and exploring the struggle and pressure to conform and the struggle to maintain a positive image or identity. The final result is a way of interpreting and exploring the struggle and pressure to conform and the struggle to maintain a positive image or identity.
Component 1 Art, Craft and Design
Standard Mark – 49

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>13</td>
<td>49</td>
</tr>
<tr>
<td>Level</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fully competent and consistent ability</td>
<td>Fully competent and consistent ability</td>
<td>Fully competent and consistent ability</td>
<td>Just competent and assured ability</td>
<td></td>
</tr>
</tbody>
</table>

Examiner comments:
- This submission of work falls between level 4 and level 5 with a total of 49 marks.
- The evidence for AO4 demonstrates a confident and assured understanding of visual language through their application of the formal elements resulting in a fully resolved outcome.
- There is evidence of drawing, printmaking, painting and photography.
- The project is developed in a purposeful manner which presents as an engaging submission of work.
- There is a skillful control over the formal elements that have been explored within the submission driven by insights gained through the exploration of ideas and reflections.
- The candidate's investigative process shows their competent and consistent understanding of the context of their own ideas and the sources, that have informed them.
- Annotation shows a purposeful understanding of the variety of sources that they have referenced.

Keyword descriptors from the taxonomy:
Resolved
Final outcome

Standard Mark – 49
Component 1 Art, Craft and Design
Standard Mark – 45

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>11</td>
<td>11</td>
<td>12</td>
<td>11</td>
<td>45</td>
</tr>
<tr>
<td>Level</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

Mostly competent and consistent ability

Mostly competent and consistent ability

Fully competent and consistent ability

Mostly competent and consistent ability

Keyword descriptors from the taxonomy:
- Purposeful
- Secure
- Engaged
- Skilful

Examiner comments:
- This submission of work is mostly level 4 with its strength being evidenced in AO3.
- There is evidence of drawing, collage and printmaking.
- The project is developed in a purposeful manner which presents as an engaging submission of work.
- There is a skillful control over the formal elements that have been explored within the submission driven by insights gained through the exploration of ideas and reflections.
- The candidate's investigative process shows their competent and consistent understanding of the context of their own ideas and the sources, that have informed them.
- Annotation shows a purposeful understanding of the variety of sources that they have referenced.
- The candidate produces a meaningful response demonstrating an engaged understanding of visual language through their application of the formal elements.
Final outcome

Standard Mark – 45
Component 1  Three-Dimensional Design
Standard Mark – 45

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>11</td>
<td>12</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>Level</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Mostly competent and consistent ability</td>
<td>Fully competent and consistent ability</td>
<td>Just competent and consistent ability</td>
<td>Fully competent and consistent ability</td>
<td></td>
</tr>
</tbody>
</table>

Examiner comments:
• The candidate’s performance falls in level 4, with a total of 45 marks.
• The development of ideas is engaged and thoughtful throughout and reflects a consistent understanding of contextual sources.
• Ideas are reflected upon, through experimentation and exploration, whilst embracing a range of materials which are purposeful to intentions.
• There is a competent and consistent ability to record observations and insights through three-dimensional media exploration.
• Annotation is relevant, supporting the overall development of ideas and line of enquiry.
• The candidate has realised their intentions through an engaging concept showing secure and cohesive knowledge and skills throughout.

Keyword descriptors from the taxonomy:
- Secure
- Purposeful
- Engaged
- Thoughtful
Final outcome

Standard Mark – 45
Component 1 Photography
Standard Mark – 44

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>44</td>
</tr>
<tr>
<td>Level</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

Examiner comments:
- The candidate's performance falls in level 4, with a total of 44 marks.
- This is competent and consistent photographic work. The candidate's knowledge, understanding and skills are secure and informed throughout.
- The candidate's photographic development process is cohesive, with a competent critical understanding of the context of ideas and sources that have informed them.
- There is evidence of a competent and consistent ability to explore ideas through a process of purposeful experimentation.
- The recording of ideas, observations and insights are relevant to intentions and are cohesive throughout the submission.
- Written annotation demonstrates a competent understanding of sources, related to personal work and the work of others.
- The final realisations reveal a secure, thoughtful, and competent and consistent ability to produce a personal and meaningful response.

Keyword descriptors from the taxonomy:
- Informed
- Secure
- Purposeful
- Thoughtful
- Cohesive
Final outcome

Standard Mark – 44
Component 1 Art, Craft and Design
Standard Mark – 43

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>11</td>
<td>11</td>
<td>10</td>
<td>11</td>
<td>43</td>
</tr>
<tr>
<td>Level</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mostly competent and consistent ability</td>
<td>Mostly competent and consistent ability</td>
<td>Just competent and consistent ability</td>
<td>Mostly competent and consistent ability</td>
<td></td>
</tr>
</tbody>
</table>

Keywords descriptors from the taxonomy:
- Informed
- Engaged
- Cohesive
- Purposeful

Examiner comments:
- The candidate’s performance falls in level 4, with a total of 43 marks.
- Idea development reflects an informed understanding of contextual sources and is purposeful for the visual journey.
- There is a competent and consistent ability to record observations and insights which leads to engaged experimentation.
- Experimentation with ideas is consistent and cohesive.
- Contextual sources are informative to the overall exploration of ideas.
- The candidate has realised their intention through a secure and engaged response with a competent understanding of visual language through the application of the formal elements.
Final outcome

Standard Mark – 43
SURFACES

Mira Salven:

ANIMALS AND HABITATS WITHIN THE UK

Landscape Paintings

John Constable

Standard Mark – 43
Standard Mark - 43
Component 1 Three-Dimensional Design
Standard Mark – 43

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>10</td>
<td>11</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Level</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

Examiner comments:
- The candidate's performance falls in level 4, with a total of 43 marks.
- The development of ideas reflects a secure understanding of contextual sources and informs the visual journey.
- Ideas are refined through a purposeful exploration of a range of experimental three-dimensional investigations.
- There is a competent and consistent ability to record observations and insights relating to personal work.
- Contextual sources are purposeful and cohesive across the overall exploration of ideas.
- The candidate has realised their intentions through a secure and engaged response with secure visual language skills.

Keyword descriptors from the taxonomy:
- Purposeful
- Secure
- Cohesive
Surfaces

Peter Anton

Claes Oldenburg

Mark O'Brien

Forgery

Joel Penkman

Margaret Olley
Standard Mark – 43
## Component 1 Photography
### Standard Mark – 43

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>10</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>43</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

- **Just competent and consistent ability**
- **Mostly competent and consistent ability**
- **Mostly competent and consistent ability**
- **Mostly competent and consistent ability**

**Examiner comments:**
- The candidate's performance falls in level 4, with a total of 43 marks.
- The development of ideas reflects an engaged understanding of contextual sources.
- Ideas are refined through the exploration of a range of experimental and mixed media photographic experimentations.
- There is a competent and consistent ability to record observations and insights through digital and physical photography manipulations.
- Contextual sources are descriptive but cohesive to the overall investigation of ideas.
- The candidate has realised their intentions through a purposeful and engaged response.

**Keyword descriptors from the taxonomy:**
- Purposeful
- Engaged
- Cohesive

---

**Note:** The table above is a representation of the assessment criteria and mark breakdown for Component 1 Photography, with examiner comments highlighting key strengths and areas for improvement.
Standard Mark – 43
Standard Mark – 43
### Component 1 Art, Craft and Design

**Standard Mark – 42**

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>11</td>
<td>10</td>
<td>11</td>
<td>10</td>
<td>42</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th><strong>TOTAL</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mostly competent and consistent ability</td>
<td>Just competent and consistent ability</td>
<td>Mostly competent and consistent ability</td>
<td>Just competent and consistent ability</td>
<td></td>
</tr>
</tbody>
</table>

**Examiner comments:**
- The candidate's performance is just in level 4, with a total of 42 marks.
- The candidate's knowledge, understanding and skills are cohesive throughout.
- The development of ideas is engaged, demonstrating a competent critical understanding of sources.
- The candidate shows a competent and consistent ability when selecting and experimenting with materials, techniques, and processes.
- Annotation is relevant and meaningful and informs personal intentions.
- There is a competent and consistent ability to record observations and insights through painting and printmaking.
- The candidate's personal response shows competence in their understanding of visual language through the application of the formal elements.

**Keyword descriptors from the taxonomy:**
- Engaged
- Cohesive
Final outcome

Standard Mark – 42
Component 1  Art, Craft and Design
Standard Mark – 39

<table>
<thead>
<tr>
<th>Mark</th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Mark</td>
<td>10</td>
<td>10</td>
<td>9</td>
<td>10</td>
<td>39</td>
</tr>
</tbody>
</table>

Examiner comments:
- The candidate's performance falls in between level 3 and level 4, with a total of 39 marks.
- The candidate's knowledge, understanding and skills are generally informed throughout.
- The development of ideas and practical investigations exhibits a broadening and reflective ability to consider the context that has informed them.
- The candidate's investigations reveal a predictable ability to explore media, techniques, and processes, appropriate to personal intentions.
- Annotation is predictable and descriptive and includes some reflection.
- The candidate's personal realisation shows endeavor and demonstrates a competent ability to produce a personal and meaningful response through the application of the formal elements.

Keyword descriptors from the taxonomy:
Informed
Standard Mark – 39

Final outcome
## Component 1 Three-Dimensional Design

**Standard Mark – 38**

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>9</td>
<td>10</td>
<td>8</td>
<td>11</td>
<td>38</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

- **Fully emerging competent ability**
- **Just competent and consistent ability**
- **Mostly emerging competent ability**
- **Mostly competent and consistent ability**

**Examiner comments:**

- This submission of work falls between level 3 and level 4 with a total of 38 marks.
- This candidate has been awarded 10, just competent and consistent ability for AO2 and 11 marks for AO4, mostly, competent and consistent ability.
- There is evidence of relief collage, ceramics, printmaking, drawing and mixed media investigations.
- The project is developed in a reflective manner which presents as an engaging submission of work.
- There is a growing control over the formal elements that have been explored within the submission driven by insights gained through the exploration of ideas and reflections.
- The candidate’s investigative process shows emerging competence in their critical understanding of the context of their own ideas and the sources that have informed them.
- Annotation shows a reflective understanding of the variety of sources that they have referenced.
- The candidate produces a meaningful response demonstrating a broadening understanding of visual language through their application of the formal elements.

**Keyword descriptors from the taxonomy:**

Engaged
Final outcome

Standard Mark – 38
Component 1  Three-Dimensional Design
Standard Mark – 37

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>9</td>
<td>10</td>
<td>8</td>
<td>10</td>
<td>37</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

- Fully emerging competent ability
- Just competent and consistent ability
- Mostly emerging competent ability
- Just competent and consistent ability

Examiner comments:
- This submission of work falls between level 3 and level 4 with a total of 37 marks.
- This candidate has been awarded 10, just competent and consistent ability for AO2 and AO4.
- There is evidence of relief collage, ceramics, printmaking, drawing and mixed media investigations.
- The project is developed in a reflective manner which presents as a cohesive submission of work.
- There is a growing control over the formal elements that have been explored within the submission driven by insights gained through the exploration of ideas and reflections.
- The candidate's investigative process shows emerging competence in their critical understanding of the context of their own ideas and the sources that have informed them.
- Annotation shows a reflective understanding of the variety of sources that they have referenced.
- The candidate produces a meaningful response demonstrating an informed understanding of visual language through their application of the formal elements.

Keyword descriptors from the taxonomy:
- Informed
Component 1 Art, Craft and Design
Standard Mark – 36

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>9</td>
<td>10</td>
<td>9</td>
<td>8</td>
<td>36</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

Fully emerging competent ability
Just competent and consistent ability
Fully emerging competent ability
Mostly emerging competent ability

Examiner comments:
• This submission is fully emerging competent work at the top of level 3 with a total of 36 marks. For AO2 the candidate achieves a mark of 10 which is just into level 4.
• There is evidence of printmaking, collage, drawing and painting.
• The project is developed in a reflective manner evidencing predictable and safe ideas.
• There is a growing control over the formal elements that have been explored within the submission, exploring scale and texture.
• The candidate's investigative process shows emerging competence in their critical understanding of the context of their own ideas and the sources that have informed them.
• Annotation shows a reflective understanding of the variety of sources that they have referenced.
• The candidate produces a meaningful personal response demonstrating a broadening understanding of visual language through their application of the formal elements.

Keyword descriptors from the taxonomy:
Reflective
Predictable
Growing Control
Broadening
Safe
Endeavour
Final outcome

Standard Mark – 36
Component 1 Three-Dimensional Design
Standard Mark – 36

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>8</td>
<td>10</td>
<td>9</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mostly emerging competent ability</td>
<td>Just competent and consistent ability</td>
<td>Fully emerging competent ability</td>
<td>Fully emerging competent ability</td>
<td></td>
</tr>
</tbody>
</table>

Examiner comments:
- The candidate's overall performance falls in level 3, with a total of 36 marks.
- The candidate's knowledge, understanding and skills are generally adequate and safe.
- The development of investigations exhibits a consistent knowledge of three-dimensional processes but broadening ability to refine ideas.
- The candidate's investigations reveal an emerging competence in the critical understanding of their own ideas, and the sources that have informed them.
- The recording of ideas, observations and insights demonstrates a safe and growing control of visual language through the manipulation of a range of materials and processes.
- Annotation displays an emerging competent understanding of sources to help inform ideas.
- The candidate's personal realization shows endeavor and demonstrates a competent ability through the application of the formal elements.

Keyword descriptors from the taxonomy:
Reflective
Predictable
Growing Control
Broadening
Endeavour
Safe
Final outcome

Standard Mark – 36
## Component 1 Photography
### Standard Mark – 36

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Keyword descriptors from the taxonomy:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reflective</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Predictable</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Growing Control</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Broadening</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Examiner comments:**
- This submission is fully emerging competent work at the top of level 3 with a total of 36 marks.
- There is evidence of digital photography which has been manipulated by hand and through Photoshop.
- The project is developed in a reflective manner evidencing predictable and safe ideas.
- There is a growing control over the formal elements that have been explored within the submission.
- The candidate shows an emerging competence in their ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods.
- Annotation shows a competent understanding of the variety of sources that they have referenced.
- The candidate produces a meaningful personal response demonstrating a broadening understanding of visual language through their application of the formal elements.
Final outcome

Standard Mark – 36
Standard Mark – 36
Component 1  Art, Craft and Design
Standard Mark – 31

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>7</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>31</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Just emerging competent ability</td>
<td>Mostly emerging competent ability</td>
<td>Mostly emerging competent ability</td>
<td>Mostly emerging competent ability</td>
<td></td>
</tr>
</tbody>
</table>

Examiner comments:
- The candidate's performance falls in level 3, with a total of 31 marks.
- The candidate's knowledge, understanding and skills are just adequate and safe.
- The development of ideas is predictable with a deliberate and broadening ability to formulate and refine ideas.
- Emerging competent ability to record observations and insights.
- Critical understanding demonstrates emerging competence, and the experimentation of media is appropriate to personal intentions.
- Annotation is predictable and does support the visual development of ideas.
- The candidate's realisation demonstrates a personal response and an understanding of visual language through the application of formal elements.

Keyword descriptors from the taxonomy:
- Predictable
- Broadening
- Endeavour
- Safe
Standard Mark – 31
Standard Mark – 31
# Component 2 Fine Art

## Standard Mark – 61

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>16</td>
<td>61</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td><strong>Component 2</strong></td>
<td><strong>Refined</strong></td>
<td><strong>Resolved</strong></td>
<td><strong>Advanced</strong></td>
<td><strong>Accomplished</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Examiner comments:
- The candidate has produced an accomplished personal response to the theme showing an advanced control of the formal elements.
- Development is focused and the candidate refines their idea in depth through pencil and paint.
- The investigation process shows confident and assured critical understanding of their own ideas and the sources that have informed them.
- Annotation is reflective showing an understanding of art terminology.

### Keyword descriptors from the taxonomy:
- Advanced
- Convincing
- Comprehensive
- Focused
- Perceptive
- Refined
- Resolved
- Risk taking
- Accomplished
Component 2 Textile Design
Standard Mark – 54

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>12</td>
<td>54</td>
</tr>
<tr>
<td>Level</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Mostly confident and assured ability</th>
<th>Mostly confident and assured ability</th>
<th>Mostly confident and assured ability</th>
<th>Fully competent and consistent ability</th>
</tr>
</thead>
</table>

Examiner comments:
- The candidate's focused investigations into the surfaces and tactile qualities of a range of natural forms, informs the development of their personal ideas throughout the submission.
- The candidate experiments with a range of textile techniques, focusing on the subtleties in differences between line, colour and form.
- The body of preparation work reflects a confident and comprehensive journey of experimentation and exploration.
- The candidate finds it more challenging to fully consolidate their visual ideas and experiments into the final timed test piece. However, the skilful responses reflect some of the qualities of the thoughtful and sensitive experiments.

Keyword descriptors from the taxonomy:
Comprehensive
Focused
This year's exam theme is 'fragments'. I decided to look into natural structures which is a great representation of how things are divided and what they consist of. I took a closer look at a close-up image. Throughout my sketchbook, I'll be experimenting with mushrooms, clear butterfly wings, corals, molluscs, spores, etc. I will be able to show how fragile yet strong nature can be.
Jill Bliss

Jill Bliss is a designer, as well as an artist, and an educator and spent most of her time in cities such as New York, San Francisco and Portland. Till she took the decision of starting a new life in the south of Japan and Canada, where she started to explore nature much more and take part in jobs which allow her the breathing room to create art work [she] feels most compelled to do.

Nature medleys

This artist takes advantage of the spring and summer months to work with the community on her campus. During winter she relaxes. “Big blocks of her time are to draw, paint, think and explore”

Fantastic fungi formations and surprisingly strange species of species.
Mushroom Prints

These are a few prints of large mushrooms.

On this page, I used black, white and grey inks to make prints of the mushroom gills on different types of fabric.

By using it on different types of fabrics, I was curious to know whether the mushroom's structure would look different depending on the fabric and if it slightly dies.

A Visual Representation of mushrooms, trying to capture their texture using printing in black ink and white paint.

Standard Mark – 54
NATURAL FORMS

This page I am explaining

Small samples based on photos

in Nature

Mushroom's textures can vary. We can use many different materials to experiment its texture. I used a HB pencil to create a very small pattern to the one in the image.

I tried to recreate the fan-like appearance of the species of mushrooms.

Tangles

Small samples
I used this to create the same patterns as the ones in the images, in my small and quick drawings.

On this page, I used hot glue to recreate the patterns presented in the pictures above.

I made these based on the images on the previous page. Then I pasted through them using similar colours on a piece of fabric to recreate the patterns presented.

cutting paper in patterns

Here is a sketch of what my stencil was going to look like.
Michelle Rooda is a mixed media artist who is currently based in Iowa City. The mixed media artist is pursuing a Master of the Arts at the University of Iowa's Center for the Book.

By looking at several pictures of Michelle's work, I was able to recreate a very similar sample to her work. I chose several layers of fabrics and pinned them together using the blanket stitch technique. Then I did several French knots in the middle of my sample and bought safely pin to keep my samples together.

"An exploration of the non-linear nature of memory"

I decided to look at this artist's work because the colour as well as the way it works looks can relate/ be compared to outside layer of a mushroom. The round knots (as seen on the picture above) could be the white spots on the outer layer/ on tip of the mushroom. So the technique, used as the blanket stitch, creates a smooth, soft division that creates terry cloth. The different fabrics soaked together.
I stitched into several layers of fabric around the edges. I did a blanket stitch, just like Michelle Moore did. Also, I stitched several large knots using white embroidery thread to make them stand out.

Several layers of different paper or fabric stitched together to make a 'book' or collage. These 'books' work hanging at different heights.

Started off by hashing a piece of paper in faded brown ink. Then I ripped the paper and stuck layers on top of each other to create a soft yet strong ripple effect.
Leaves that look like mushrooms. Pleated paper can also look quite like the insicle of a mushroom.

Heat set the piece of paper in a steam machine.

About new-growth deciduous as seen through her delicate and patience in the fine artistic details in her pieces of jewellery.

Sewn into several layers of tissue paper with the help of the steam machine.
I decided to recreate a random pattern, using string, onto a piece of fabric. I also used a piece of fabric to create a mushroom spiral. I used puff paint to create a few leafy shapes on the fabric. I then used a piece of fabric to create a random pattern. I used a piece of fabric to create a mushroom spiral.
Coral are marine invertebrates. They are normally found in tropical ocean waters.

I cut pieces of paper into thin strips. I then make a pattern. I glue the cut pieces of paper together with glue and spray with grey paint.

On the left, there is a photo. I used a white pen on it. I won't use the rice in the rice to form a coral look shape. I used a white glue gun to create a very distinct look. We also added shells to the rice.
Amy Kelly is a visual stylist who completed a BA Honours degree in Textile Design at Birmingham City University, with a focus on creative, organisational skills. She will be working on her MA Fashion project.

This project will test how Amy was inspired by Tyvek and Tyvek (made to measure, increasing hygiene). It will involve using Tyvek techniques such as embroidery and sewing.

Layers of fabric glued together

Fabric dyed with different shades of purple

On the page, I painted Tyvek with pink/lavender/purple colour. Then I used a hot air gun to heat it on both sides, which resulted in the sample on the top left.
Soap mixed with black ink and water, which I think blew into with a paper straw to create black bubbles.
The bubble prints
Using black ink and sponges looks quite like the cell
fungi in the picture below. The effect and round patterns the
bubble prints have stuck with me. Hot glue used to make dots on a
black piece of fabric.

I have tried to replicate the group bubble fluid bottles and
inter bubble technique.

On this page, I tried out a traditional technique on a white piece
of fabric, on which I drew the pattern on using a green pen to
link it to the group motif.
I used tissue paper and PVA glue to create a mold-like effect. I also added two pearls to give it a soft texture and adds dimension to it.
Binder has been working with textiles and design. Nowadays, she creates strictly unique animal felt items. I chose this artist so I can represent the form of mushrooms. Her felt work, as seen in the pictures, could represent the outside pattern of a mushroom, but also the top right Lima, which was folded, portrays the gills inside the mushrooms.
Molds are fungi that grow in the form of multicellular, thread-like structures called hyphae. I tried to represent using various techniques and experiment as seen on both pages.

I used the colours in the photographs to create a mold-like sample on a piece of fabric. I started off by dying it with various dyes such as blue turquoise and a mix of both, too. Then with some brown and white paint, I was able to complete the sample so it can resemble the parts on the mold.
I used black watercolour to create light patterns on a large piece of paper which I then cut into several thick pieces and stuck many one on top of the other.

On my first page, on the top right, I stitched into an orange/yellowish sponge using orange thread. This was done as an experiment to try and create similar mould to the one in the image. On my second page, I cut out a lot of which I then stitched in pieces of 3. After having done that I got a piece of fabric and moved them very close to each other to make my stitched log the image about it.

I tried using all the colours in the image to create a small sample to represent much using a piece of chiffon and paint. By correctly applying the same colours on the piece of fabric I managed to recreate it all through.

Yeah yes Moss is one of the best thermometer I covered in my art book. Not only can you see its fragments very clearly but it’s also considered part of the natural forms of course.

Standard Mark – 54
IDEAS

INITIAL DESIGN RESPONSE

LARGE MOLD

ART PIECE

TRIFECTIC

molds

growing structures

FRAMED PATCHWORK

3 EMBROIDERY
ART PIECES

Standard Mark – 54
Standard Mark – 54
Standard Mark – 54
On my second embroidery hop I used pastel blue, clear-white chillon which I cut in circular shapes. Also, I used all of sea sponges with that I stitched into using orange embroidery thread and hempness to vary their shapes. I choose to use sea sponges because they were a good way of representing natural materials. But also to use them with the idea of coral and bubbles (just like the sea inside them). Around those sponges I applied a lot of pastel blue which I had prepared using when it comes to a fish's skin and the structure of a butterfly's wings. Around them I did many French knots using different coloured threads (red, orange and yellow) to represent most found butterfly allage element (for example a bee) in the case the mushrooms and the leaves.

EVALUATION

My exam final piece turned out as expected after million hours of embroidery and other techniques. I managed to represent the fragments in natural structure such as a fungi, mold and coral. On the other hand, I could've done some improvement in my heavy stitching in the first embroidery hop which were not in line and didn't have a regular pattern. My choice of colours was previously done to represent a piece of baking.
Standard Mark – 54
Standard Mark – 54
Component 2 Fine Art
Standard Mark – 52

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>13</td>
<td>13</td>
<td>13</td>
<td>13</td>
<td>52</td>
</tr>
<tr>
<td>Level</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Just confident and assured ability</td>
<td>Just confident and assured ability</td>
<td>Just confident and assured ability</td>
<td>Just confident and assured ability</td>
<td></td>
</tr>
</tbody>
</table>

Examiner comments:
The development of ideas through investigation is convincing with evidence of just confident and assured critical understanding of sources.

- The candidate experiments with painting techniques whilst developing their composition within their sketchbook.
- Control of the formal elements is consistent throughout the submission and the candidate works from primary source when recording.
- Annotation is perceptive and the candidate uses a range of art terminology to review their own work.
- The final realisation demonstrates a confident and assured understanding of visual language.

Keyword descriptors from the taxonomy:
- Convincing
- Perceptive
Standard Mark – 52
## Component 2 Fine Art

**Standard Mark – 48**

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>13</td>
<td>12</td>
<td>12</td>
<td>11</td>
<td>48</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

**Examiner comments:**

- The candidate's preparation studies reflect a genuine engagement in the development of ideas. Initial research includes photographic recording that fuels and inspires the growth of their thoughtful visual journey.
- The candidate experiments with a range of techniques to secure a fully competent refinement of ideas.
- Recording of ideas, observations and insights show a cohesive understanding and application of the formal elements of art and design.
- The timed test piece has elements of repetition, with images and ideas from the candidate's preparation studies, echoed within this response.

**Keyword descriptors from the taxonomy:**

- Informed
- Purposeful
- Secure
- Engaged
- Skilful
- Thoughtful
- Cohesive
**Observational**

This page contains some observational drawings based on the reflection of people to help in the development of drawing. This essay has become a developed idea. Therefore, these drawings not only help me experiment with material but different tensions as well.

**Drawings**

This drawing was done using paint and which gave each of the objects that I have (a glass, box with a spoke inside) a photographic element to the right.

I experimented a lot with this photograph. I think of that object.

This drawing that I did on the night was done using black charcoal.

The drawing that I did on the night was done using black charcoal. This one was much more experimental and quick sketch but also allowed me to demonstrate very much since this was not my first attempt on the photo I took. It made it all the more difficult since I wasn’t just copying straight from the original photograph, but instead had to enhance my original areas and my signature areas within mine. I had to try and imagine which parts would be signed in the image with black and white. The more different parts for me, however, was not conforming to the style of the photograph, which is relatively simplistic and overly. However, I managed to create it accurately too by the use of charcoal and with more vigorous lines.
Response to Gregory Crewdson

Taking these photographs are part of my experimenting when it comes to trying one different school tools. Occasionally, I was able to play around with light exposure, and altered colour schemes in order to try and improve my work. I changed up the length of the flash, using the ISO of course to some extent to have added effect to my images.

These are all your photographs that I took in my garden and any feedback on response to Gregory Crewdson.

I was trying to get the idea of a person falling through these photographs, set up the shots, the whole time I had to try to visualise the location of the person.
My Own Photographs

One thing that all of these photos have in common they really look at the way we feel when we turn them. This is why I think of them as a kind of memory, because the memory that we hold onto helps to understand the way we feel. It's like videos.

I've taken many photos throughout these pages, but the ones that I feel are the best are the ones that tell a story or convey a feeling. I think my best photos are those that capture a moment in time, whether it's a person, a place, or an emotion. I try to focus on the details and the context to make my photos more meaningful.

I hope you enjoy the photos that I have taken, and that you find them as interesting and meaningful as I do.
Planning For

My Idea...

As I have previously mentioned, my main idea is about my school. This has a primary goal to be a very sunny and warm atmosphere, as well as quite a mysterious vibe; to help express the emotions of the figure that is in the photograph. Parker's Passage is the idea of the development of his environment. Initially, the figure is standing, relating nicely with the overall theme of reflection.

My Composition...

The photograph that I have focused on the is a time when I am walking for my first experience. I went to a local park by my house to take the photograph. When I came to adjusting my camera and the composition of my photograph, I knew that I wanted the figure to be walking on the shoreline while the figure who is in the photograph is my sister, is only a very small figure in the photograph image. This helps in also show the surrounding area, not exactly present.

My Medium...

In regards to the medium, where I am going to use. I used acrylics in using my previous style in association with my previous updates. For my time, they have decided to paint with acrylics and more small oil pastels to help add the atmosphere and the various medium that I use. For this piece, I am going to apply the acrylic paint, and then move the second. Because I love when I am ready and bright and the way that I am happy for.

Final Outcome
Both of these are samples from the photography. I took displayed on the previous page — they are mainly scenes of the whole photograph that have been done using the GIMP. I have been using it to create a very effective picture that I am able to portray. The image comes across so very well, which is what I wanted for my final piece since I am trying to portray a happy atmosphere. On the other hand, one of the things that I don’t like so much is when using the brushes I made it doesn’t add the reality that I want into my work. While it does bring the elements like the trees that I want, I don’t think it makes the scene more realistic. For example, when I tried using the GIMP to make eye contact look more realistic, the image didn’t look the same and was more like a flat background instead of some heavy perspective. Therefore, the end result turned out making the image look plaster than it was supposed to be.

The final samples have a lot in part of a photograph powered using acrylic. I used this one because I felt it was possible and not being enough colour due to the lack of its precision. However, when I was using the overall samples, I found that it was much easier for me to add shadows, depth, and put the image into perspective. However, with the samples, one of the most noticeable parts being the fovea which I had to do for my work to be done. For the reason I decided to use it, I felt it was the best decision I made. In this particular example, I used the most image using acrylic and even using the oil paints. I also used some of the oil paints green paper to strengthen the image up. That way, I was able to have both realistic and creative in my work to break in the overall piece. That’s why I have decided to use both for my final piece.
### Component 2 Fine Art

**Standard Mark – 44**

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

**Keyword descriptors from the taxonomy:**

- Informed
- Secure
- Skilful
- Cohesive

**Examiner comments:**

- The candidate’s knowledge, understanding and skills are secure and informed throughout.
- The candidate’s development process is cohesive, with a competent critical understanding of the context of ideas and sources that have informed them.
- There is evidence of a competent and consistent ability to explore ideas through a process of experimentation and review.
- The recording of ideas, observations and insights are relevant to intentions and are skilful throughout the submission.
- Annotation shows a competent understanding of sources, related to personal work and the work of others.
- The final realisation demonstrates a competent and consistent ability to produce a personal and meaningful response.
Standard Mark – 44
Standard Mark – 44
**Component 2 Fine Art**

**Standard Mark – 38**

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>9</td>
<td>9</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

- **Fully emerging competent ability**
- **Fully emerging competent ability**
- **Just competent and consistent ability**
- **Just competent and consistent ability**

**Examiner comments:**
- The candidate's knowledge, understanding and skills are generally adequate but safe.
- The development process is predictable in the formulation of ideas.
- Investigations show emerging competence in critical understanding of their own ideas and the sources that have informed them.
- Experimentation shows endeavour, and is broadening in the ability to select and use media.
- The recording of ideas, observations and insights are relevant to intentions and are skilful throughout the submission.
- Annotation is reflective and demonstrates a competent understanding of sources, related to personal work and the work of others.
- The candidate's personal response shows a competent and consistent understanding of visual language through application of the formal elements.

**Keyword descriptors from the taxonomy:**
- Reflective
- Predictable
- Growing control
- Broadening
- Endeavour
- Safe
- Skilful
Standard Mark – 38
Standard Mark – 38
## Component 2 Textile Design

### Standard Mark – 35

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>8</td>
<td>35</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

- **Fully emerging competent ability**
- **Fully emerging competent ability**
- **Fully emerging competent ability**
- **Mostly emerging competent ability**

**Examiner comments:**
- The candidate's emerging competent understanding of how to develop ideas is evident throughout their practical responses.
- Experimentation with a wide range of textile techniques shows growing control, and it is clear that the candidate is able to review and refine their approaches as within the preparation period.
- The work reflects an emerging competent understanding of the formal elements of art and design and there is a clear, albeit predictable, visual journey.
- The candidate endeavours to construct a garment during the timed test, combining ideas and techniques.

**Keyword descriptors from the taxonomy:**
- Predictable
- Growing control
- Broadening
- Endeavour
- Safe
Fragments – Fragile waters - sealife broken up and being destroyed by man
bleached and fading corals
colourful sealife fighting back

First, I used colour pencil to draw out contours of the shell. The form or shiny section was created by using white acrylic for the background and then layering on the gold, pink and green pearlescent paint to create the shiny translucent effect.
I usually use a Japanese rubber block as UK ink blocks are not as good because I think they are too hard and don't cut very well. I use Xacto knives as they are really sharp and cut the rubber easily, making the patterns more precise. I prefer to take away the very fine lines to create my image. I feel I am technically very skilled in this area and want to develop even further for my outcome.

I quite like this one because the prints are clearer and the colours are more defined.

The colours I used are pearlescent rust, pearlescent poppy, rocket red gold, pearlescent chocolate and cosmic copper.

I don't like this one so much because some of them didn't very well, one is smudged and one is distorted by water.
I used silk dyes to paint the background. I chose colours to create a feel of water. I drew a section of the fish. Using metallic 40 maderia thread and black and white thread I created the fins. I did not use an embroidery hoop and this caused the fabric to ruche up, however, I like this effect as it makes it look more like water.
First, I got a 100% cotton/linen, silk, cotton is 100% fabric and I used Paraffin wax. I had to be melted and very hot, because it has to go through the fabric or the dye so it would flood across the design. Paraffin wax is probably the easiest to use, also it’s easy to use for crinkling as it is harder. Bees wax is used when you don’t want it to crack as it is much softer.

Secondly, I used paraffin wax and a T-square to draw out the shape of the coral and waited for it to cool. I used the paint on the cotton and waited for it to dry.

I ironed it to take the wax cut between sheets of newspaper and waited for it to cool. I used different kind of pink threads and machine the shape of coral by using different techniques.

Finally, I added the threads to create a shiny effect and embellish the surface.

I’m more prefer the pink bath coral because this piece is more clear than the first one and was more easy to control. However, the first one is more colored than the pink coral.
Firstly, I took a natural sea sponge and carefully dipped the hot wax and transferred the marks in a random way to show the shape of coral. I think this works very well, and it suggests the texture and form of the corals.

Secondly, I dyed the fabric with pink and purple dyes and waited for it to dry. The bottom foreground was dyed gradually so it fades from dark to show that the coral is just starting to die. This right hand corner, I used the pale colour to suggest the coral is fading away to suggest extinction.

Next, I ironed the wax out. Then used light pink threads as a base to stitch the outline and overlaid with cream to suggest shapes and texture.

Then I stitched the lilac pink over the cream in a loose random way and I used the lilac again not worrying about where but instead to create shadows and overlaid again in cream to make the form clearer and create a dense effect.

Finally, I use a small amount of purple thread to add depth to the piece to show the difference between the light and the dark.

I discovered that when mushroom coral die, they become colourless and they become hard, not as soft as when they lived in the water. Plastic trapped in the reefs around the world is having a serious impact on coral health. More than 11 billion pieces of plastic were lodged in the Asia-Pacific oceans.

This rubbish appears to be leading to coral diseases. "Our work shows that plastic pollution is killing corals," said senior author Professor Drew Harvell, an ecologist at Cornell. It is through that the increased disease could be due to plastic items blocking light and oxygen from reaching the corals, which require both to survive. Depriving them of these could also make corals more susceptible to infection by harmful microbes, known as pathogens. People have been banned from cutting live corals to collect but now it’s man’s ignorance of plastic that is killing them.
Kelsey Ashe has a deep fascination with pattern and decoration. She is completing her PhD in Art, she lectures at Curtin University in Fashion Illustration, the History of Costume, Textile Design and Fashion Design and has appeared in Textile Visions book about today’s up and coming designers.

I like her bold simple designs based on the East best as it relates to my work and my culture. I want to work in softer colours though so black is too strong for my designs and does not help to put across my view that the corals are fading away.

Kelsey Ashe

- Hand-printed fashion fibres designer
- She decorates or embellishes her work with motifs that reflect relationships between culture, humanity and the environment.
- She sources fabrics that are organically grown or produced using sustainable methods.
- She makes prints that address environmental themes, issues such as river pollution, urban litter, environment disasters and the destruction wrought by plagues. Sets a message about humankind’s respect for the environment.
- "A closer look at the decorative detailing reveals hidden motifs showing litter, polluted water, deforestation and landfills acting as gentle prompts to cause consumers to contemplate how we treat the environment. I will use the stamp technique..."
My handcut stamp is from my observation of a fish I saw at the Aquarium in London Zoo, Recent Park. It took 1 hour and 40 mine to cut.

On light mauve fabric:
1. I used white, silver and black. The white and silver didn’t work on this fabric so I felt I should try it with another colour to experiment further.
2. I used gold and black. It didn’t work well because I didn’t put enough gold on so the design was too invisible.
3. I tried again with these colours, but the middle colour I didn’t blend enough but it worked overall.

These marks were accidental. I was just cleaning and blending the blocks however I like the sense of 3D and maybe I could use this to create corals or other marks in my work.

Fish Mask Stamp
I was inspired by Kelsey’s environment concepts regarding poisoning our waters so I designed this stamp. I’m pleased with the outcome but I think it is too bold and...
I wanted to take the word ‘biodegradable’ in a new way to think about size, by thinking about size in a different way to think about size. To create a sense of the presence of an octopus and then use the image in a piece of fabric, I decided to think of the octopus as a medium. I cut out the image of an octopus and used it to build up my design, which could be cut into the fabric. The octopus was made to represent the octopus in the textile form.Using sand with acrylic I added the right clarity to create the sensibility of the sea effect. I made pieces of paper (sized to the light of the piece) to represent the sea and movement of water. Colour was added using acrylic paints to make it more interesting and make the octopus stand out. When the pieces were wet, I added some white paint to give the water a more realistic look. The octopus weaved together in the body of the textile, giving it some of the highlights. I kept this in mind as I went on with my textile design. Finally, I added in the body of the textile using the tonal variations to look like an octopus. Today I felt.

I really wanted to support the importance of recycling plastic so used old plastic 35mm film can lids. These would take hundreds of years to break down.

Gwen Hedley

Gwen Hedley is an artist and designer. She works in textiles and creates beautiful clothing and accessories. She draws and makes textile art. She is influenced by the sea and its creatures.

I've always been fascinated by the sea and its creatures. I love the way they move and the way they adapt to their environment. I try to create textiles that reflect this movement and adaptability.

I use a variety of techniques in my work, such as embroidery, appliqué, and weaving. I also incorporate natural materials like fibers and beads to add texture and depth to my pieces.

I'm inspired by the sea and its creatures, and I try to incorporate these elements into my designs. I love the way the sea changes throughout the day, and I try to capture that in my work.

I'm constantly experimenting with new techniques and materials to create unique pieces. I'm always looking for ways to push my boundaries and create something new.
First, I dyed two fabrics using diluted ultramarine blue and mixed up grey, once dry, I cut them into pieces and machine stitched them together to create a new fabric. I used a zigzag machine stitch to attach them together which links to my artist’s technique. I hand stitched some crosses, French knots using the white thread using Jan Kilpatrick’s style.

I like the process this textile artist uses. I find it interesting that this Scottish artist (born in Glasgow in 1963), actually trained in English and History and she is a self-taught textile artist, and had a business in upholstery. She said her experience helps her textile ideas today.

She says: “Much of my work is born of the fragility of domestic life as lived on the edge of a wilderness landscape and is interspersed with the themes and motifs to be found in my own poetry. I work with recycled, found and natural materials.”

She inspires me so I feel I would like to use this idea of fragility in relation to my coursework of sea life and how endangered it all is. The horrors of plastic pollution is hurting our sea animals and creatures. The bleaching of the coral reefs are also a lot of the beautiful underwater life. I like the way she uses the colours, words and recycled natural materials, so I will try to use this too but make it unique to me. I prefer using soft pastel shades like Jan Kilpatrick uses.

Looks like it viewed from above (like a Bird’s-eye view) peering down below the water near the shoreline. She has used different fabrics that are translucent, it softens the textile piece using delicate colours. In the foreground or top view we see the shells; then we have a sense of the life that could be hidden below the water, she uses fragments of material that are overlaid in a random appearance, similar to the reflected surface of water.

The colours are soft, cool blue, greys, and this contrast with the shells soft brown and peach colours where the light reflects. I particularly like the mussel shell as the colour appears chipped and speckled, giving it texture and form. I think she may have used stump work technique like I did in my coursework. This raises the surface, giving it a semi relief effect.
First, I made a block using my own photograph of a fish. I printed my fish onto two pieces of silk so I could overlay them. I used dark and light blue ink to create the shadow effect. I took a background fabric and used white thread to stitch them together.
Before Exam

1. Cut out the shape of the fabric, baste it with a sponge and dye it using pink and purple fabric dyes, wait for it to dry and iron the wear out.

2. Mix Fine coating powder and put it into a bottom shape mold and wait it dry, take them out and bind around it and add wisdom.

10 hours

1. Machine and work into the background to create coral effect.
2. Take two pieces of fabric and dye the colour using light yellow-
3. Make a stamp of sensible and print it onto the fabric I will made.
4. Machine embroidery into it to add more interest.
5. Machine the design onto the coral background.
6. Hand stitch and attach plastic octopus button/sea within shape.
Standard Mark – 35
### Component 2 Art, Craft and Design

**Standard Mark – 34**

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>8</td>
<td>9</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mostly emerging competent ability</td>
<td>Fully emerging competent ability</td>
<td>Mostly emerging competent ability</td>
<td>Fully emerging competent ability</td>
</tr>
</tbody>
</table>

**Examiner comments:**
- This candidate’s performance level is mostly emerging competent in AO1 and AO3 in level 3 and mostly emerging competent in AO2 and AO4, giving the candidate a total of 34 marks.
- This is competent work with appropriate but predictable development of ideas.
- The candidate shows evidence of growing control when selecting and experimenting with materials, techniques and processes.
- Most of the annotation is relevant and appropriate.
- The candidate shows emerging competence in their ability to record ideas, observations and insights relevant to intentions in a wide range of media.
- The candidate demonstrates a broadening approach in the use and application of their own photography.
- The candidate’s knowledge, understanding and skill are generally safe and adequate.
- The candidate produced a timed test, demonstrating fully emerging competence in their understanding of visual language through the application of the formal elements.

**Keyword descriptors from the taxonomy:**

- Predictable
- Growing control
- Broadening
- Safe
Reflections

Artist Statement

Reflections are the different effects that happen when light hits a surface. For example the shadow; shape or patterns made. I wanted to draw attention to detail in my project to further emphasise the patterned effects that reflections can have. When drawing my water reflections I focused on the composition and how my drawing would connect with the water ripples.

What I learnt from painting from an impressionist style is that it helps build your skill of experimenting with colours and connections by blending colours on the painting using Monet’s style of brushstrokes.

I decided to focus on colour arrangement when I was on Photoshop. I used a posturize tool to separate colours, Impressionists saw the way colour reflected light and therefore made up of flecks of many different colours. Peter Doig used very earthy colours but I want to use primaries and secondary’s juxtaposed to only warm colours.

I chose my first image and depicted a stamp sized area that I wanted to enlarge and use it for my final GCSE. I want the main message to be that a reflection does not always have to be the same as the real image. I would personally like to change the style of paint strokes that I used to follow up Peter Doig style of painting to create a more impasto effect using cardboard because I wanted my paint to sit on top of my canvas differently instead of using flat brush strokes to show the way it glistens.
Recording

I have begun to show my understanding of graduated tone by using blending white to depict light. I did this by smoothing the graphite pen with a tissue. I am also eliminating tone by doing this with white. I have also experimented with tone and shadow to create a smooth and soft effect on the folds of the objects being drawn and again used a white gel to create a smooth way in my folds and create a motion.
Standard Mark – 34
## Component 2 Graphic Communication

### Standard Mark – 33

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>9</td>
<td>33</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mostly emerging competent ability</td>
<td>Mostly emerging competent ability</td>
<td>Mostly emerging competent ability</td>
<td>Fully emerging competent ability</td>
<td></td>
</tr>
</tbody>
</table>

**Examiner comments:**
- This candidate's performance level is mostly emerging competent in level 3 in AO1, AO2 and AO3, and fully emerging competent in level 3 in AO4.
- There is evidence that knowledge, understanding and skills are generally adequate.
- The development process demonstrates endeavour in the formulation of ideas and the context in which they were informed.
- The visual journey displays evidence of growing technical control of the formal elements through a range of media, including digital photographic experimentation.
- The candidate shows evidence of drawing throughout, supported by their own photography. There is evidence of painting, printmaking, drawing and pastel/charcoal studies.
- Annotation is often descriptive but is relevant to intentions.
- The Candidate's timed test demonstrates a broadening approach to technique and process in their understanding of graphic visual language.

### Keyword descriptors from the taxonomy:
Growing control  
Broadening  
Endeavour
Fragment

- To collapse or break into fragments
- Synonyms: piece, portion, remnant, fraction, bit
- Back of album, late artist showing what remains in our memories of them
- Fragments of life

Related terms:
- Amy Winehouse
- David Bowie
- Michael Jackson
- Man in the Mirror

Life fell to pieces

Part broken off or detached

Broken
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 instant fame. She never wanted fame; she struggled with depression on bullies 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 peacotted on him yet he influenced her to do drugs, cocaine and heroin which eventually led to an overdose. She survived and the couple decided to go to rehab together.

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 breaking wedge all day, getting tattoos and piercings, turning 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 show how her soul carries in the hearts of many.
Andrew

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

66 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.

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

This work is often quite compendiary 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 Lundwells work as it gives me
perspectives of reality. The collaging of regular photos
to create something different could represent how,
in my youth's case, she was represented one way
by her fame and struggles with drugs but the true
spirit of her was something much different and very real.

One of my favorites of his works is the woman edited
with triangles, the black and white image makes the
pasted blue and green stand out. She looks like a planing
woman from around 1950 yet the edits make 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 haunting.

Standard Mark – 33
Most of her album covers featured her in dark colours, along with light coloured type that stands out against the background.

A lot of Amy Winehouse's album typography was this style.

Classic feel: all her album used this
Montage (Digital)

Photos of her throughout her life. One colur, one black and white image.

Main image shows her classical look.
Younger pictures
Pictures of her near the end of her life.

Clear text:

- I could use photomontage, with lower opacity images over one full opacity image to create a digital album cover.
- Pictures of her when she was younger, celebrating her life.

Fragments

Amy Winehouse

Montage (Hard-Made)

Archive of colour and black and white.

Most recent and childhood pictures with the classic eyes.

Her name at the bottom.

See overlapping, all images combining.

Try not to leave gaps. Pay attention to shape.

Like a photo-album.

Standard Mark – 33
Albums

- Ultraviolence
- Galantis
- Xscape

Analysis

- Mix of picture and drawn image
- Artwork name bold, album name faded
- "Nothing's real" life is made up or "dream"
Amy's Albums

- Amy is the focal point of the picture
- Album name, smaller and below her name
- All capital letters, tiny font
- She always stars on the covers
- Black/dark black background, puts focus on Amy and the title
- Traditional font

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

Amy Winehouse

- Handwritten name looks like her handwriting on cover for personal touch
- Looks like it's hand-painted, messy, with a hint of brightness
- Smudged but clear to see
- Amy stars on the cover

Perhaps her name written in smaller case for a more subtle touch
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 for an overlap effect

Exam

Sources

My main source of inspiration for this project was the late singer Amy Winehouse. For research, I watched her documentary "Amy" to find out more about her life. I decided I wanted to do a back hoe album for Amy Winehouse or another late star, for example Kurt Cobain, as it would represent a poignant part of their life left behind. To prepare, I experimented with lino printing, using black, red and blue 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 looked at other album covers, for example Michael Jackson's "Dangerous". I looked at the artist Andrew Loundwell 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.

Evaluation

Standard Mark – 33
Standard Mark – 33
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 Cas Opacity (14%).

- Purple clouds create dreamy haze effect.
- Dark eyeliner stands out.
- Brighter colors livens up the image.
- Features, for example eyeliner.
Component 2 Fine Art
Standard Mark – 29

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>29</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

- **Examiner comments:**
  - The candidate's knowledge, understanding and skills are generally adequate.
  - The development process is reflective in the formulation of ideas.
  - The candidate shows a safe ability to explore ideas through a process of experimentation and review.
  - The recording of ideas demonstrates growing control of visual language through drawing and painting, informed by the candidate's own photography.
  - Annotation is reflective and relevant to intentions.
  - The final realisation demonstrates an emerging competent ability to produce a personal and meaningful response through the application of the formal elements.

**Keyword descriptors from the taxonomy:**

- Reflective
- Growing control
Standard Mark – 29
Standard Mark – 29
I like this layout a lot more than the other practices because...
# Component 2 Fine Art

## Standard Mark – 27

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mark</strong></td>
<td>6</td>
<td>7</td>
<td>6</td>
<td>8</td>
<td>27</td>
</tr>
<tr>
<td><strong>Level</strong></td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Fully basic ability</th>
<th>Just emerging competent ability</th>
<th>Fully basic ability</th>
<th>Mostly emerging competent ability</th>
</tr>
</thead>
</table>

**Examiner comments:**
- The development process shows some basic critical understanding of their own ideas and the sources that have informed them.
- Experimentation is straightforward with some evidence of refinement.
- The recording of ideas shows growing control through drawing, informed by their own photography.
- Annotation shows a basic ability to record their own ideas, observations and insights.
- The final realisation demonstrates an emerging competent understanding of visual language through the application of the formal elements.

**Keyword descriptors from the taxonomy:**

- Deliberate
- Methodical
- Superficial
- Unrefined
- Simplistic
- Tentative
- Growing control
Standard Mark – 27
Standard Mark – 27
Component 2 Fine Art
Standard Mark – 9

<table>
<thead>
<tr>
<th></th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Level</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

- Mostly limited ability
- Mostly limited ability
- Mostly limited ability
- Fully limited ability

**Examiner comments:**
- This candidate is performing mostly in level 1 demonstrating that all AO's are evidenced, although the evidence is minimal and lack structure.
- The candidate demonstrates insufficient knowledge, understanding and skills.
- There is minimal evidence for selecting and experimenting with materials, techniques and processes.
- There is minimal evidence of annotation, while the annotation is relevant, it is elementary.
- The candidate demonstrates a lack of structure in the development and recording of ideas.
- The timed test demonstrates a fully limited understanding of visual language through application of the formal elements.

**Keyword descriptors from the taxonomy:**
- Unstructured
- Minimal
- Elementary