International GCSE Art and Design

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Photography
Component 1
Total mark = 46
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| | AO1 | AO2 | AO3 | AO4 |
|-----------|------------------|-----------------|-----------------|--------------------|
| | Develop | Refine | Record | Realise intentions |
| Mark | 11 | 12 | 12 | 11 |
| Mark band | Level 4 | Level 4 | Level 4 | Level 4 |
| | Mostly competent | Fully competent | Fully competent | Mostly competent |
| | and consistent | and consistent | and consistent | and consistent |
| | ability | ability | ability | ability |
| | | | Total | 46 |

Mark band:

Mark band 4 – Competent and consistent ability

Key word descriptors from the taxonomy:

Informed, purposeful, sustained, skilful, effective

| Centre number: | Cent | re | num | ber: |
|----------------|------|----|-----|------|
|----------------|------|----|-----|------|

Title:

Subject code:

Candidate name:

Candidate number:

International GCSE assessment grid - Examiners will use this assessment grid to assess all student work for both components and all titles

| Assessmen t Objectives | 1 LIMITED | | or, and lack ment and | Mark Band 2 BASIC ABILITY Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas Just Mostly Fully | | | Mark Band 3 EMERGING COMPETENT ABILITY Knowledge, understanding and skills are generally adequate but safe Dust Hostly Fully | | | Hark Band 4 COMPETENT AND CONSISTENT ABILITY Knowledge, understanding and skills are secure and cohesive throughout Just Nostly Fully | | | Nark Band 5 CONFIDENT AND ASSURED ABILITY Knowledge, understanding and skills are effective and focused throughout Just Nostly Fully | | | Nork Band 6 EXCEPTIONAL ABILITY Knowledge, understanding and skills are in- depth, perceptive and accompilshed throughout | | |
|---|--|---|---|--|---|--|---|---|---------------------------------|--|--|--|---|---|--|---|---|--|
| | | | | | | | | | | | | | | | | | | |
| AO1 Develop ideas through investigations, demonstrating oritical understanding of sources | The investigation The investigation Invited context i that have Limited | 2 ment of ideas the stigation process attical understandin of own ideas and e informedthem, attempts are mad ke connections. | ad ability. shows g of the thesources | The investige The investige context sources Basic u | s pment of ideas th ations shows bas estigation process local understandin of own ideas an that have inform indentanding of a malysing and mail ions. | nicability. s shows g of the d the nedthern. om a insuran | 7 8 9 Orweldpment of ideas through investigations shows emerging competence. The investigation process shows emerging competence orbical understanding of the context of oren ideas and the sources that have informative and the sources that have informative and the sources that is informative and the sources that is informative and the sources that is a source of the sources that is a source of the sources that is a source of the sources that a source of the sources that the sources the sources that the sources the sources that the sources the sources the sources that the sources the sources that the sources | | | 10 11 12 13 14 1 • Development of ideas through tweetgets ideas through investigations shows competent and consistent ability. • Development of ideas through investigation shows confident and assured offices understanding of the consistent childral understanding of the context of own ideas and the sourcesthet have informed them. • Development of ideas through investigation shows confident and assured offices understanding of the context of own ideas and the sourcesthet have informed them. • Competent and consistent judgements hown when analyzing and making connections. • Shows confident and assured understanding of the context of own ideas and the sourcesthe have informed them. | | | | ability. ws.confident sing of the sourcesthat | 16 17 18 • Development of ideas through investigations alrows acceptional ability. • The investigation process shows exceptional ortical understanding of the context of own ideas and the sourcesthat have informed them. • Exceptional analysis and connections. | | | |
| AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes | insightag and rafa early and - Limited a a proces review. - Limited a expansion tachniqu | 2 bity to refine work ained through explo clon. Ideas are co- inctfully readiesd. bity to explore ideas so f experimentatio bity to select and art with readia, mail as and processes and processes | nation of ideals undidated too sthrough n and arials, | by insk explore Basic a through separin Basic a experin material process | 5 bity to refine wo ghts geined throu tion of ideas and bity to explore it in a process of anetaxith madia, its to the madia, a intentione. | gh refection. teas teas | 7 8 9 • Emerging competent ability to refine work, driven by insights gained through exploration of ideas and reflection. • • Emerging competent ability to explore ideas through a process of experimentation and review. • Emerging competent ability to select and experiment with made, materials, tachiques and processes appropriate to penceral interfiors. | | | 10 11 12 13 14 • Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection. • Confident and example of ideas and reflection. • Confident and example of ideas and reflection. • Competent and consistent ability to explore ideas through a process of experimentation and review. • Confident and example experimentation and review. • Confident and example experimentation and review. • Competent endomisitent ability to select and experiment with media, matoriski, techniques and processes appropriate to personal intentions. • Confident and assured experiment with media | | | | insights gained this direflection. and assured and as as through a proce- ation and review. and assured ability it t with media, mate | sugh exploration murad ability to mar of to select and stats, techniques | inform explori Biospfic through and res Biospfic with m | 17 anal ability to rafin of by insights pain- ing and reflecting or nal ability to expl isource and the second isource and the second disputched and the second estimates a | edithrough hideas. ore ideas arimentation at and experiment hriques and |
| AO3 Record ideas, observations and insights relevantto intentions as work progresses | observat personal through - Limited relevant - Limited while re | 2 ability to record in sors and insights work and the wo visual and othern ability to record to intertions. use of skills and bas cording from obas cording from obas cording from obas | related to rik of others nethods. dmiques | observe persona others method • Basic al intention • Basic u while m | bility to record re | a related to kork of d other devent to edwiques | 7 8 9 • Emerging competent ability to record ideas, observations and insights related to personal work and the work of others through visual and othermethods. • Emerging competent ability to record nelwards to interform. • Emerging competent use of skillsand techniques while recording from observation, experience and ideas. | | | Competent and or observations and it work and the sor other methods. Competent and or relevant to intentio Competent and or sochrigues while r experience and ide | insights related to ik of others throug multiplication ability to multiplication ability to resident comments recording from ob | personal phylauailand record d of skilloand | 13 14 15 Confident and assumed ability to reacord ideas, observations and insights related to personal work and the work of others through visual and other methods. Confident and assured ability to record relevant to intertions. Confident and assured use of skills and techniques while recording from observation, experience and ideas. | | | 16 17 18 • Exceptional ability to record ideau, observations and insights related topenonal work of thems through visual and other methods. • • Exceptional white/to record relevantso intertions. • Exceptional white/to record relevantso intertions. • Exceptional use of skills and techniques while recording from observation, experience and ideau. • | | |
| A04 Present a personal and meaningful response that realises interfuons and demonstrates understanding of visual language | Personal Limited intentions Realisativ understa through Little ap | 2 ability to produce and meeningful n ability tonalise 5 nding of visual 1a application of fon predation of aesth ation in personals | esponse. mited nguage malelements. etic | and me tendence • Sassic a intention • Realisation undents through element | 5 bilty to produce amingful response y to repeatides bilty to realize to reali to reali | e with a basic language rmal tical | Personal - Emergin undentari intentional Replication competen language | ns demonstrate em t understanding of ethrough applicatio . Demonstrates me | verging visual n offormal | Competent and or personal and mea Competent and or intentions. Realisations demo understanding of v application of fem imaginative person | ningful response. createst ability to natistic competen risual language th nai elemente. Den | mailee t and consistent mugh | personal an Confident i Intertions Realizations undentandi application | 14 and assured ability to of meaningful respo- and assured ability to demonstrate confi- ng of visual langu- of formal elements or formal elements or and exciting per- | rise to realise fident and assured age through s. Demonstrates | meanin Doaptic Reelisat underst | 17 mal ability to prod gful response. mal ability to mail ions demonstrate e anding of visual la ion of formal elem | skoeptional inguagethrough |

| Recording of marks for all International GCSE work | | | | | | | | | | | | |
|--|--------------------------------------|---|---|---|--|--|--|--|--|--|--|--|
| AO1 marks: indicate a mark out of 18 | AO2 marks: indicate a mark out of 18 | AO3 marks: indicate a mark out of 18 | AO4 marks: indicate a mark out of 18 | for each component | | | | | | | | |
| | | | | Total COMPONENT 1 | | | | | | | | |
| AO1mark | AO2 mark | A03 mark | AO4 mark | | | | | | | | | |
| | | | | Total COMPONENT 2 | | | | | | | | |
| AO1mark | AO2 mark | AO3 mark | AD4 mark | | | | | | | | | |
| | A01mark | AO1 marks: indicate a mark out of 18 AO2 marks: indicate a mark out of 18 AO1 mark AO2 mark | AO1 marks: indicate a mark out of 18 AO2 marks: indicate a mark out of 18 AO3 marks: | AO1 marks: indicate a mark out of 18 AO2 marks: indicate a mark out of 18 AO3 marks: indicate a mark out of 18 AO4 marks: | AO1 marks: indicate a mark out of 18 AO2 marks: indicate a mark out of 18 AO3 marks: indicate a mark out of 18 AO4 marks: indicate a mark out of 18 for each ce AO1 marks: indicate a mark out of 18 AO3 marks: indicate a mark out of 18 AO4 marks: indicate a mark out of 18 Total COMPONENT 1 Total COMPONENT 2 | | | | | | | |

Pearson – International GCSE Art and Design Taxonomy

How to use the Taxonomy in conjunction with the Assessment Grid

Both components in this qualification are 100% externally assessed, however centres will find it helpful to use the taxonomy and assessment grid to provide feedback on student's progress.

- When assessing work for each component, examiners will make a holistic judgement using the descriptors in the taxonomy, to establish which performance band matches most closely the candidate's work.
- Candidate's work that falls between two performance bands must achieve all the keyword descriptors in the lower band and some in the band above. Where this happens, examiners will use their professional judgement to decide which performance band is most appropriate using a 'best-fit' approach.
- After a performance band has been established, the next stage is to use the assessment grid to decide a mark within the performance band. Read through '*Applying the Assessment Grid*' on page 41 of the specification prior to establishing a mark for each assessment objective and total mark.

| Performance bands | BELOWINTERNATIONAL GCSE STANDARD (0) | LIMITED | LIMITED / BASIC | BASIC | BASIC/EMERGING COMPENENT | EMERGING COMPETENT | EMERGING COMPETENT / COMPETENT & CONSISTENT | COMPETENT & CONSISTENT | COMPETENT & CONSISTENT/ CONFIDENT & ASSURED | CONFIDENT & ASSURED | CONFIDENT & ASSURED/ EXCEPTIONAL | EXCEPTIONAL |
|---|---|--|--|--|--|--|--|--|--|--|--|---|
| Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors? | No rewardable material | Unstructured Clumsy Disjointed Minimal Rudimentary | The candidate has achieved all of the keyword descriptors in the lower band and some of those above. | Deliberate Methodical Superficial Partial Unresolved Simplistic | The candidate has achieved all of the keyword descriptors in the lower band and some of those above. | Reflective Predictable Broadening Repetitive Intentional Adequate | The candidate has achieved all of the keyword descriptors in the lower band and some of those above. | Informed Purposeful Diverse Sustained Skilful Effective | The candidate has achieved all of the keyword descriptors in the lower band and some of those above. | Advanced Comprehensive Perceptive Exciting In-depth Fully resolved Risk-taking | The candidate has achieved all of the keyword descriptors in the lower band and some of those above. | Highly skilled Inspired Intuitive Sophisticated Insightful Powerful Daring Unexpected Outstanding |
| | 0 | 1 – 12 marks | 13 | 16-24 | 25 | 28-36 | 37 | 40-48 | 49 | 52-60 | 61 | 64 – 72 |
| | marks | | 14 | marks | 26 | marks | 38 | Marks | 50 | marks | 62 | marks |
| | | | 15 marks | | 27 marks | | 39 marks | | 51 marks | | 63 marks | |
| | | | marks | | IIIdIKS | | IIIdi KS | | marks | | marks | |

*Please note that as of November 2023, the Level 1 key word descriptor 'Crude' has been changed to 'Rudimentary'









bstraction owards F

Hockney breaks a subjece apare into Little fragments and details. When he brigs it back together , he creases a "joiner" a college of all the little pares of the subject, just like the cubises did in their paintings. He wants to create a fuller experience . of the subject by showing all the many cletails.

I am imitating by David Hockney's photo, I took a group of joiner photos with my own inspiration. 2 took this group of photos during the morning , noon afternoon and evening . It was shot in an alley near my home. But there is a sharp chromatic aberration in some places.

Blossfelde. Blossfelde shows small detail of planes and the clear shape of the planes. He records nature and the growth of plants. He focuses on a linde part of the plane and use macro technique to make it unclear of which plane he took

the photo of. In this way, the plant becomes more abstrace and shows what plants can look like in difference ways.









His subjects vary from nature to cinem and buildings. In his mind, photography is like painting; a. reflection of fontasy

and reality He use photography to capture time. In his Architecture series he deliberately use the focus of his cemana to blur the Picture to show how some of the earlier buildings of our ear era are still recognizable.

My idea is to use this technique to show only avague idea of the plants. I want to photography as they become paintings of light and shadow. Pare of my practise is taking photoc of

my school bu-

ildings.





My idea : shoot detail about the plant with macro technique Not show for the plane reself, juse show the outer chape of plants.

Ity to use cimilar techniques like Sugimores does. Show the busele of the city at right. All the carscombine to several light lines.



He took the photos in a dark cinema where a movie was ploying. The churrer speed of each ployo takes the same anime of time as the movie itself This causes the screen becoming to white, and Sugimete capturing the time in his photo.





I don't like this photo. I took it during the daily time, this makes the photo links too bright. Can't achieve the effect of plant leaves moving in the wind.

Use the light bulb, do circle behind the plant. But this one is not good. because there is the shadow of a hand, and the plane is too dank. Also, this, photo can't show the shape of plant nicely





Here I show about the step I choose for the plank, I went to a manket near my home .

Here are two kinds of plams I finally choose to do the photography .



The camera I used. Nikon Deoo .















Is0 :50 50mm (lens) approver : f16. shumer speed : 135

Iso : 50 apenture:fil shumer speed = 135 Is0:50 150mm (lens) apereure : fil. shunder speed = 155

Is0:50 Homm (lens) operture : fil. chutter speed : 135 L\$0:50 150mm (lens) Operature = fil. shutter speed = 155.

Is0 :50 . 150 mm (lens). aperture: fil. chutter speed = 155. 150 : 50 (Somalles) persure: fil. Her speed: 155.









So most of these photos are too dark on the plants. The leaves and branches of rosemany Look messy after a shoot. But photographing a cactus will show its shape better. I pay more attention on color research. Finally, I think the yellow light is fit for the green planes. I also do red light one and orange light one, but the colors show not good as others, so I don't put these two attempts on the board.



Iso:50, somm (lens). fib (operture). shutter speed = 135.



Iso: 50. 50mm (lens). aperture. : flb. shutter speed = 135.



Iso= 50 Somm (lens). operture: fib shutter speed = 13s.



· - 66 peed : 135

I this pare, I used two plants, caret cactus and rosemany for time-lapse photo path photography. In this pare, I juse do a little bit reas research on the st shape of light path with four colors of lights. All of the photos here are withour photoshop

Is0:50 50 mm (lens

Here are my design for the time - lapse prography of plane light path. I draw all my dea with difference color light path colors



ISO: 50 SO mm (lens). Exposure compensation: 0. Aperture = f 18 Exposure time: ISS Exposure compen-Sation: 0 Aperture: f 20 Exposure time: ISS.



ISO: SJ SOmm cleas). Explosue compensacion: O. Apercure: f1b. Öppusue time: 135.



ISO: 50.



ISO:50 SOMM (lens). Exposure compensation n: O. Apereure 2 fib. Exposure time 2 135.

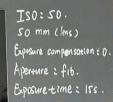


Somm (lens). Exposure compequation: 0. Apereure: fib. Exposuretime: 10s. ISO: 50. 50 mm (lens) Exposure compensation 20. Aperture: fib. Exposure time: 2/0s.





ISO 250 ISO 250 SOmm (lens) SD mm (lens). Exposure compen-Sation 20. Aporture 2 FlB. Exposure time 2 Exposure time 2 ISS.





This whole part part is above the research for the shape of light path. I try to use same light color to make different shape of light path, like flat and 3D. They all use long time exposen exposure to make the swinging light bulbs become to linear.

