

# International GCSE Art and Design

Textiles

Component 1

Total mark = 49



	<b>AO1 Develop</b>	<b>AO2 Refine</b>	<b>AO3 Record</b>	<b>AO4 Realise intentions</b>
Mark	12	12	13	12
Mark band	Level 4 Fully competent and consistent ability	Level 4 Fully competent and consistent ability	Level 5 Just confident and assured ability	Level 4 Fully competent and consistent ability
			Total	53

**Mark band:**

Mark band 4 – Competent and consistent ability

**Key word descriptors from the taxonomy:**

Informed, purposeful, diverse, sustained, skilful, effective



Centre number:

Title:

Candidate name:

Subject code:

Candidate number:

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

Assessment Objectives	Mark Band 1 LIMITED ABILITY <i>Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas</i>			Mark Band 2 BASIC ABILITY <i>Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas</i>			Mark Band 3 EMERGING COMPETENT ABILITY <i>Knowledge, understanding and skills are generally adequate but safe</i>			Mark Band 4 COMPETENT AND CONSISTENT ABILITY <i>Knowledge, understanding and skills are secure and cohesive throughout</i>			Mark Band 5 CONFIDENT AND ASSURED ABILITY <i>Knowledge, understanding and skills are effective and focused throughout</i>			Mark Band 6 EXCEPTIONAL ABILITY <i>Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout</i>		
	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully
<b>AO1</b> Develop ideas through investigations, demonstrating critical understanding of sources	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
<ul style="list-style-type: none"> <li>Development of ideas through investigations shows limited ability.</li> <li>The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them.</li> <li>Limited attempts are made to analyse and make connections.</li> </ul>	<ul style="list-style-type: none"> <li>Development of ideas through investigations shows basic ability.</li> <li>The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them.</li> <li>Basic understanding of some issues when analysing and making connections.</li> </ul>	<ul style="list-style-type: none"> <li>Development of ideas through investigations shows emerging competence.</li> <li>The investigation process shows emerging competent critical understanding of the context of own ideas and the sources that have informed them.</li> <li>Emerging competent consideration of issues shown when analysing and making connections.</li> </ul>	<ul style="list-style-type: none"> <li>Development of ideas through investigations shows competent and consistent ability.</li> <li>The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them.</li> <li>Competent and consistent judgements shown when analysing and making connections.</li> </ul>	<ul style="list-style-type: none"> <li>Development of ideas through investigations shows confident and assured ability.</li> <li>The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them.</li> <li>Shows confident and assured understanding of complex issues, heightened analysis, informed connections.</li> </ul>	<ul style="list-style-type: none"> <li>Development of ideas through investigations shows exceptional ability.</li> <li>The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them.</li> <li>Exceptional analysis and connections.</li> </ul>													
<b>AO2</b> Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
<ul style="list-style-type: none"> <li>Limited ability to refine work, driven by insights gained through exploration of ideas and reflection. Ideas are consolidated too early and not fully realised.</li> <li>Limited ability to explore ideas through a process of experimentation and review.</li> <li>Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Basic ability to refine work, driven by insights gained through exploration of ideas and reflection.</li> <li>Basic ability to explore ideas through a process of experimentation and review.</li> <li>Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Emerging competent ability to refine work, driven by insights gained through exploration of ideas and reflection.</li> <li>Emerging competent ability to explore ideas through a process of experimentation and review.</li> <li>Emerging competent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection.</li> <li>Competent and consistent ability to explore ideas through a process of experimentation and review.</li> <li>Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection.</li> <li>Confident and assured ability to explore ideas through a process of experimentation and review.</li> <li>Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Exceptional ability to refine work, informed by insights gained through exploration of ideas and reflection.</li> <li>Exceptional ability to explore ideas through a process of experimentation and review.</li> <li>Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.</li> </ul>													
<b>AO3</b> Record ideas, observations and insights related to personal work and the work of others through visual and other methods	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
<ul style="list-style-type: none"> <li>Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods.</li> <li>Limited ability to record relevant to intentions.</li> <li>Limited use of skills and techniques while recording from observation, experience and ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods.</li> <li>Basic ability to record relevant to intentions.</li> <li>Basic use of skills and techniques while recording from observation, experience and ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Emerging competent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods.</li> <li>Emerging competent ability to record relevant to intentions.</li> <li>Emerging competent use of skills and techniques while recording from observation, experience and ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods.</li> <li>Competent and consistent ability to record relevant to intentions.</li> <li>Competent and consistent command of skills and techniques while recording from observation, experience and ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods.</li> <li>Confident and assured ability to record relevant to intentions.</li> <li>Confident and assured use of skills and techniques while recording from observation, experience and ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods.</li> <li>Exceptional ability to record relevant to intentions.</li> <li>Exceptional use of skills and techniques while recording from observation, experience and ideas.</li> </ul>													
<b>AO4</b> Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
<ul style="list-style-type: none"> <li>Limited ability to produce a personal and meaningful response.</li> <li>Limited ability to realise intentions.</li> <li>Realizations demonstrate limited understanding of visual language through application of formal elements. Little appreciation of aesthetic consideration in personal style.</li> </ul>	<ul style="list-style-type: none"> <li>Basic ability to produce a personal and meaningful response with a tendency to repeat ideas.</li> <li>Basic ability to realise intentions.</li> <li>Realizations demonstrate basic understanding of visual language through application of formal elements. A lack of technical competency frustrates personal style.</li> </ul>	<ul style="list-style-type: none"> <li>Emerging competent ability to produce a personal and meaningful response.</li> <li>Emerging competent understanding to realise intentions.</li> <li>Realizations demonstrate emerging competent understanding of visual language through application of formal elements. Demonstrates methodical personal style.</li> </ul>	<ul style="list-style-type: none"> <li>Competent and consistent ability to produce a personal and meaningful response.</li> <li>Competent and consistent ability to realise intentions.</li> <li>Realizations demonstrate competent and consistent understanding of visual language through application of formal elements. Demonstrates imaginative personal style.</li> </ul>	<ul style="list-style-type: none"> <li>Confident and assured ability to produce a personal and meaningful response.</li> <li>Confident and assured ability to realise intentions.</li> <li>Realizations demonstrate confident and assured understanding of visual language through application of formal elements. Demonstrates independence and exciting personal style.</li> </ul>	<ul style="list-style-type: none"> <li>Exceptional ability to produce a personal and meaningful response.</li> <li>Exceptional ability to realise intentions.</li> <li>Realizations demonstrate exceptional understanding of visual language through application of formal elements.</li> </ul>													

Recording of marks for all International GCSE work						Total marks out of 72 for each component	
Component	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			
Component 1 Personal Portfolio	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 1		
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 2		
						<b>Total</b>	

## 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	BELOW/INTERNATIONAL GCSE STANDARD (0)	LIMITED		BASIC		EMERGING COMPETENT		COMPETENT & CONSISTENT		CONFIDENT & ASSURED		EXCEPTIONAL
			LIMITED / BASIC		BASIC/EMERGING COMPETENT		EMERGING COMPETENT / COMPETENT & CONSISTENT		COMPETENT & CONSISTENT / CONFIDENT & ASSURED		CONFIDENT & ASSURED / 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 marks	1 – 12 marks	13 14 15 marks	16 – 24 marks	25 26 27 marks	28 – 36 marks	37 38 39 marks	40 – 48 Marks	49 50 51 marks	52 – 60 marks	61 62 63 marks	64 – 72 marks

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





Ceramic and glaze 25cm



I created these ceramic pieces initially but decided to specialise in textiles



# INSPIRED BY NATURE

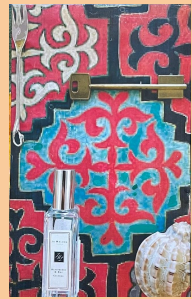
creatures man-made v. nature growth roots  
flowers insects decay mushrooms earth  
fungi O'Keefe Opie Kazakh culture ornament  
plants vegetation flora and fauna seeds  
crochet knitting embroidery applique weave  
surface pattern carpets rugs 3D textiles  
block print screen print cyanotype construction



Above A3 -own work watercolour



I took the photos above and created the montage of objects with a printed Kazakh textile pattern background below for my first exploratory ideas. I focused on surface qualities and nature based pattern



Right A2 -own work acrylic on canvas





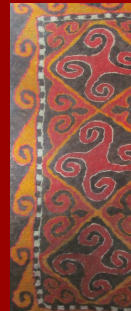
Own work



This piece I created is A1 - it is a canvas cloth piece. I mixed the colours inspired by my mushroom studies. The Kazakh patterns are famous traditional Kazakh patterns or as we call the Kazakh 'ornament'. The patterns are used in the traditional Yurts and on clothing. Since the country has a nomadic past they are close to the land. It is said the Kazakh ornament patterns are supposed to resemble nature, in the swirling leaf like forms.

## INSPO IMAGES

Photos from the National Museum in Astana, Kazakhstan







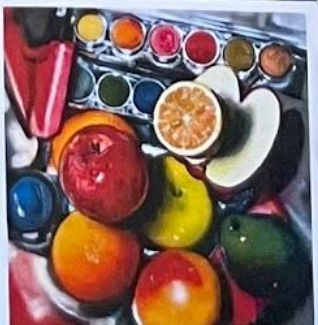
OWN  
WORK

# Opie & Flack

Julian Opie was born in 1958, above are his images- he made faces you recognize but experimenting with minimalistic style. I combined this flat colour with a very contrasting artist; Audrey Flack was born in 1931, (work below right). She used a hyper-realistic style. I liked the way she studied nature and used bright colour. The piece to the far right is my piece- it is A3 acrylic- I used Flacks composition combined with flattened shapes and forms of Opie. I will use this sense of a 'collection' and harmony of colours later, but with pastel colours.

From combining both these artists approaches my main discovery was the importance of considering the balance of both the objects in a composition and their balance in shape and colour, but also the importance of a balance in the gaps, the deliberate 'negative spaces'.

"ENERGY APPLES" by Audrey Flack 1980  
oil and acrylic on canvas 47 3/4 x 48 (below)

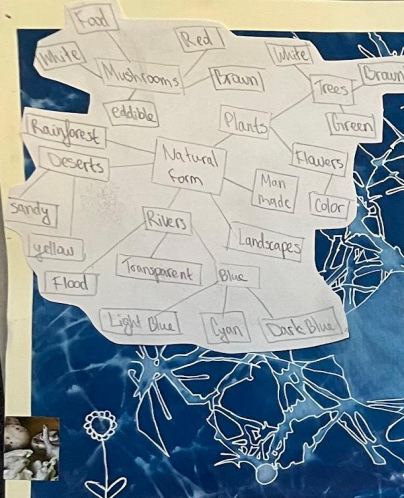




I started by combining natural organic forms such as mushrooms, peppers, plants and flowers and constructed manmade forms such as nails, chains, wire mesh, scissors and keys.

This was an 'alternative photography' piece based on using cyanotype and emphasising selected form through use of white gel pens.

This type of photography was a useful introduction to Textiles idea research since the blue and white limitation made me concentrate on interesting surface qualities and printed textures.



**Cyanotype**  
 - a cyanotype paper which is going to be put under the sun and then the blue paper gets whiter, but the image stays blue as it was. After you put your paper with a printed image under water for 5 minutes. And it has to dry. I liked the process of doing cyanotype pictures. You can not only draw the image, you can maybe use any of the materials which you have by hand.

**What things could be done differently?**  
 I could have changed how the objects were placed. I could have placed them differently. Some of the papers I would have kept longer under the sun because objects didn't really print out on them perfectly

**What things worked well?**  
 It worked well printing on this paper. For making this I have used something like a grid and have drawn extra details over the paper.  
 Anything that occurred unexpectedly that you liked.  
 On this picture I have created randomness. I have thrown nails over the paper and it created this effect. If you look at it, it is like a rain of nails.

**What it is you did?**  
 We have been printing cyanotypes

**What were you trying to show or represent?**  
 Drawing over objects prints and trying make them realistic. I have drawn some faces over the prints.  
 I've been also trying to show randomness. I've put many different objects which are not even similar to each other

## Alternative photography

**How you went about doing it?**  
 You take a special blue paper for printing cyanotypes and place some objects over the paper and leave it under sun for about 5 minutes. When it is done you place it into the water while the printed objects would not appear. Then leave it for drying.





# PRIMARY SOURCES

**Background: Own photos- primary sources- The aim was to explore the different shapes and detailed parts. I explored how they looked from different angles, including zooming in because I wanted to compare and select.**

I took many photos, here are just a selection. I wanted to capture their organic form



I began to focus more on the beauty of fungi and mushrooms, proving even nature's decay can be beautiful and a source of inspiration. I printed in the art room using the actual vegetable, over a few weeks as the form gradually shrivelled up and created more interesting shapes.



# PRINTING

Here the mushrooms are starting to decay so I studied how their shape and texture changed. I actually printed from them by putting them into ink. The colours are similar to the natural colours of the final of peice.



# EXPERIMENTING



A RANGE OF CONCEPT IDEAS, DRAWING BACK ON THE MINIMALISTIC OR PERHAPS MORE IMPORTANTLY THE IDEA OF SELECTION THE MOST IMPORTANT MARKS AND SHAPES FROM THE MUSHROOM STUDIES- ALL MINIATURE STUDIES APPROXIMATELY 5-20CM MAX



# OBSERVATIONAL STUDIES



These key direct observation studies helped enlighten me as to creating a recognizable organic form and at the same time carefully selecting the main bold shapes and lines. I used Indian ink and washes of fabric dye. I also used charcoal since it is natural (burnt wood) and it helped me capture some tonal values in rapid studies of the mushrooms to gather information







## MAIN SELECTED MUSHROOM PRINTS

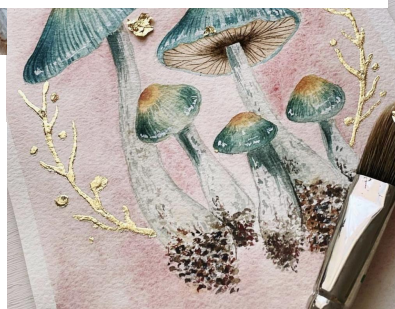
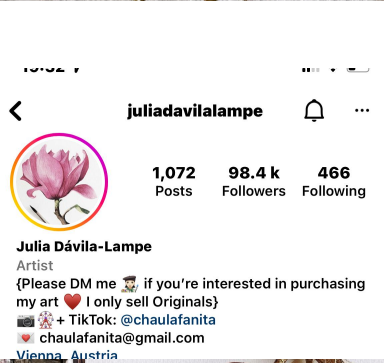
I chose these main images since I like the effects of partial reveal as some of the form prints from contact, and also the silhouette of organic form. This later formed the direction of my surface pattern designs







# ARTISTS WORK



Creating Pyrography inspired by artist

## JULIA DAVILA LAMPE

Julia Davila Lampe  
 Her works do not have symmetry, it is organic form. Her theme is mushrooms because celebrates nature. Her work is on hand made paper which is recycled. My work (below) is on wood which is a natural material. The technique I used was burning dots in a wood burning technique called pyrography. My hand was really getting tired with this, it had to be held in a vertical position, it is very time consuming. This is a craft technique. The blades of grass used horizontal edge of the tool, so I varied the mark making. Although my main work was stitching not pyrography, however likewise the stitches were varied for different texture.

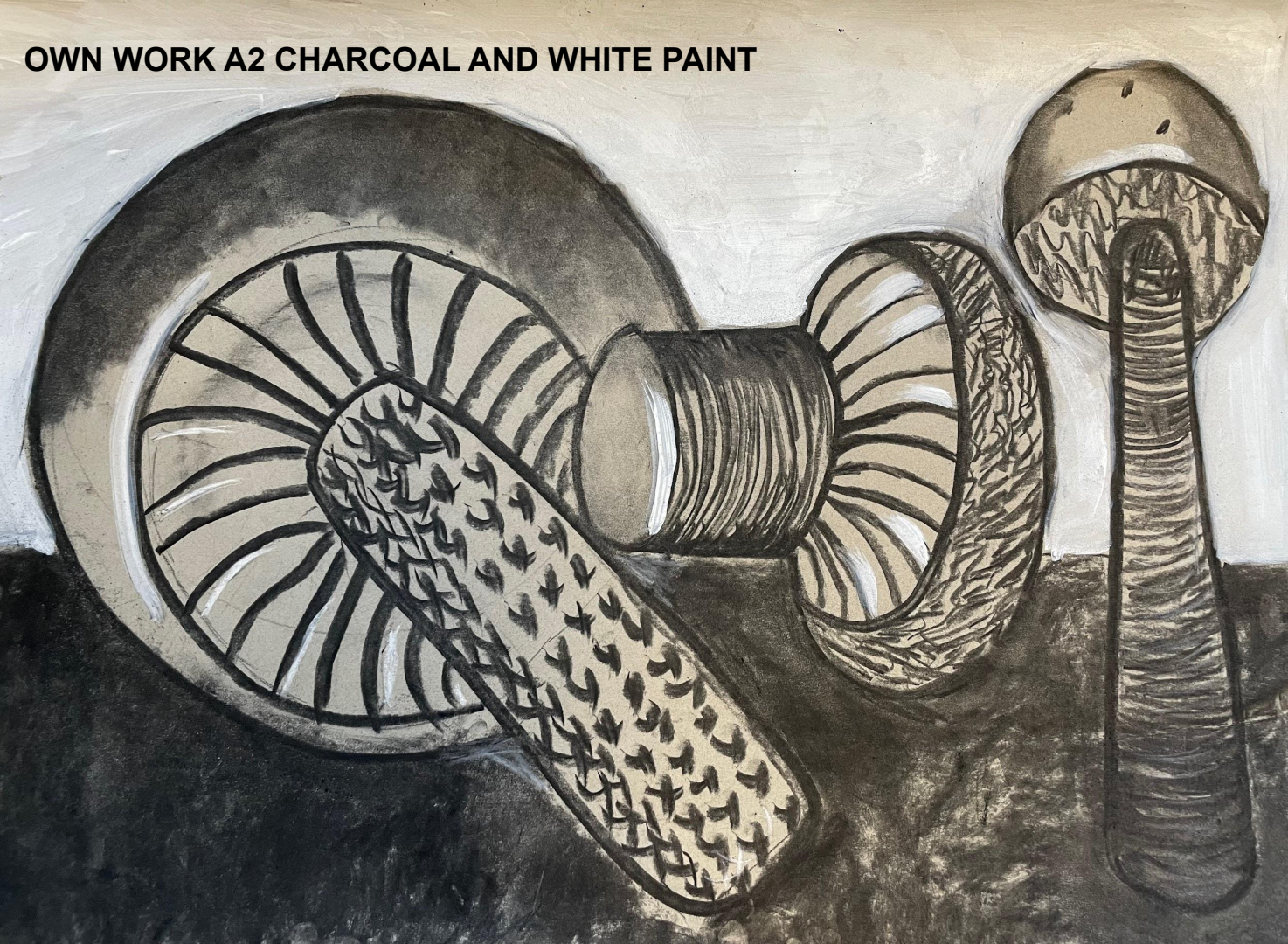


### Own work - 15x6cm pyrography on balsa wood





OWN WORK A2 CHARCOAL AND WHITE PAINT



I CREATED A LARGE A2 CHARCOAL STUDY PLANNING A MIXED TECHNIQUE STUDY. THIS WAS BASED ON KNIT, WEAVE, APPLIQUE AND CONSTRUCTED TEXTILES

I knew that I wanted to take this small, I think under appreciated natural form, and celebrate its uniqueness through textiles constructions through enlargement and exaggeration of form and texture



I decided to make a cushion mushroom, much larger than life. This was to make us look closer at something we don't usually take notice of.



# HAND AND MACHINE SEWING WITH USE OF CUSHIONING

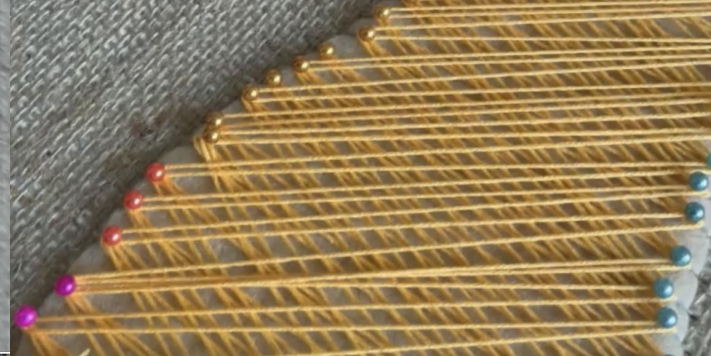
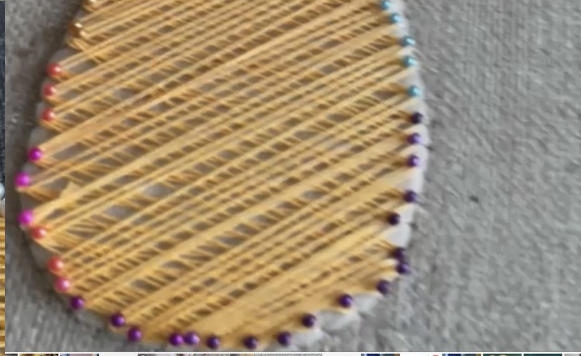


I am sewing the parts of the mushroom with the sewing machine. The challenges were doing the round shape, and rotating it on the machine. I also do hand stitching to finish the edges. Then surface was finished with embroidery threads. I incorporated my own loom knitting weaving the base of the mushroom.





This is my own design. I decided to do this, since before I explored this technique with sea life. I decided to use the technique again with the mushroom to practice and improve this challenging technique.





## OWN WORK- NAIL AND WEAVE- A2



This mushroom nail Art was very time consuming, and had to be carefully constructed considering the tension of the threads and the intricate way they were overlapped and woven together. I wanted to express, through the repetitive and constructed pattern, that nature whilst wild is also a careful construct of patterns and interesting natural and organic form.



For inspiration I studied the work of Artist **Nike Savvas** (works 1-3) from [mymodernmet.com](http://mymodernmet.com) No. 1 is an installation in the Tate and I think whilst in a manmade space the artists is using textile string to emphasis the natural light entering the room and effecting all we see. I studies her triangular knotting system (2) and also the circular weave technique (3).



ARTIST INSPIRATION



# Crochet



I wanted these crochet pots that I made to resemble nature without being totally representational. I was taking inspiration from the soft colours, especially the pastels of mushrooms and fungi. Textiles focuses on texture and I feel I encapsulated this in this range of pots.





The diameter of the wooden parts is 25-30cm.



All of this work is mine, the pots are crochet technique. This was after 2-3 years of knitting/crochet lessons. It takes this long to learn because a lot of practice is needed, to make the pattern straight and even, a constant tension. They are made in the colours of nature, and the base is wood which is a natural material.



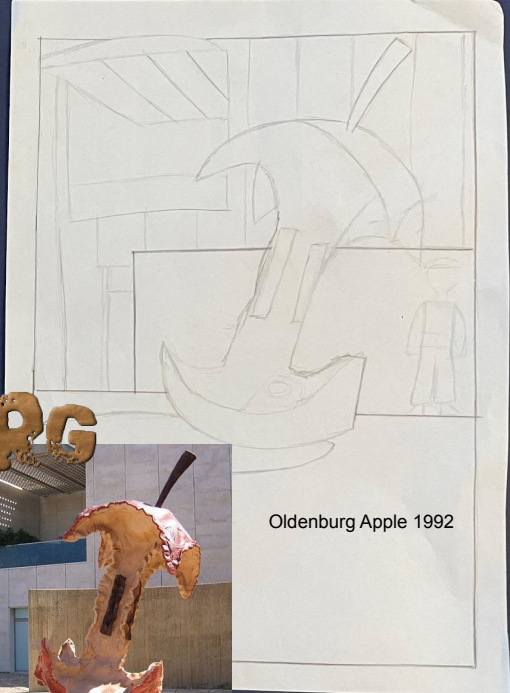
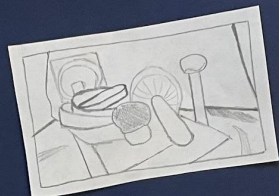
## A DIVERSE MULTI-TEXTILE APPROACH



Oldenburg Burger 1987

(gettyimages.com)

Claes Oldenburg



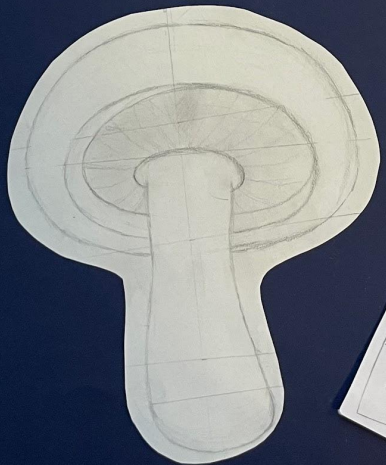
# INSPIRED BY OLDENBURG

I see a link and with Oldenburg. Although we try and be original no artist works in a void. Although from the start I did not set out to work like Oldenburg I connect with his use of constructed textiles. It stops us and makes us take notice of beauty not just in manmade forms but also those things that are created and grow naturally. Likewise this is what Georgia O'Keeffe was doing when she said in her diary about painting flowers "I'll paint it big, and they will be surprised into taking time to look at it," she wrote. "I will make even busy New Yorkers take time to see what I see of flowers." (Georgia O'Keeffe, 1930, [www.wsj.com](http://www.wsj.com))



Georgia O'Keeffe

1887 - 1986



Oldenburg Apple 1992



My plans for my final composition

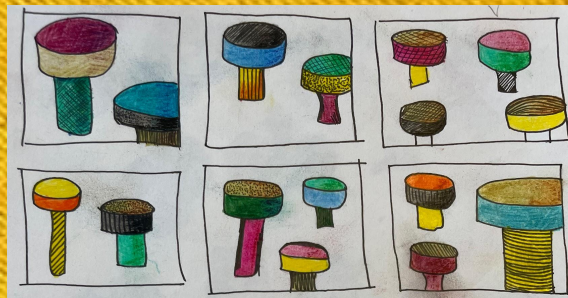


Oldenburg Cherry 1985

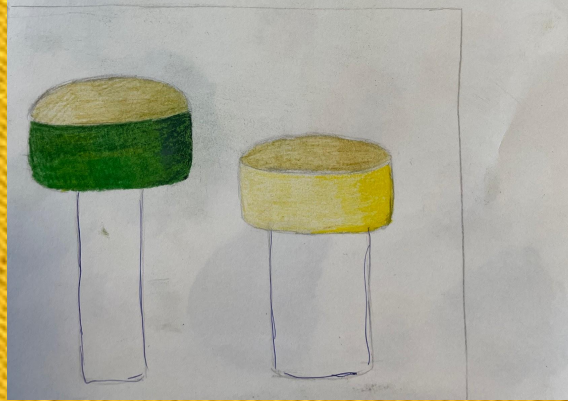
Artist study of Claes Oldenburg 1929 (28th Jan) -2022 (18th July). The concept behind this work is similar to mine in that he enlarged foods. I did this with my mushroom, larger than natural life. Also he does soft sculpture- likewise all my work is from textiles.



# CONSIDERING COMPOSITION



After a lot of different trials I decided upon my final composition. The concept was that nature is usually not in isolation, it is all connected as one piece decays and the next creates roots, this is symbolised in the final collection and composition.





## Final evaluation

I am very pleased with the installation of my final pieces. I put many hours into the work. Just one pot would take me an average of 4 hours. They work well as a group because I wanted to show that one point of inspiration (the mushroom) can result in many different varieties of outcome. As an artist I believe in investing time to produce quality work. I constantly evaluated along the creative journey. I love the feel of the materials, the natural organic form and how this can be celebrated through textiles and traditional crafts. I really enjoy working in textiles. Sometimes it causes blisters, after hours of crocheting. However, I persevere because true craft takes determination.

**Outcome-** an exhibition collection of crochet, knit, pin art and applique mushroom forms

