International GCSE Art and Design

Photography
Component 2
Total mark = 41

	AO1 Develop	AO2 Refine	AO3 Record	AO4 Realise intentions
Mark	10	11	10	10
Mark band	Level 4 Just competent and consistent ability	Level 4 Mostly competent and consistent ability	Level 4 Just competent and consistent ability	Level 4 Just competent and consistent ability
			Total	41

Mark band:
Mark band 4 – Competent and consistent ability

Key word descriptors from the taxonomy:
Purposeful, effective

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 *Insufficient knowledge, understanding and skills; minimal evidence or, and lack of structure in, the development and recording of ideas*			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*			Mark Band 3 EMERGING COMPETENT ABILITY *Knowledge, understanding and skills are generally adequate but safe*			Mark Band 4 COMPETENT AND CONSISTENT ABILITY *Knowledge, understanding and skills are secure and cohesive throughout*			Mark Band 5 CONFIDENT AND ASSURED ABILITY *Knowledge, understanding and skills are effective and focused throughout*			Mark Band 6 EXCEPTIONAL ABILITY *Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout*		
	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	1	2	3	4	5	6	7	8	9	**10**	11	12	13	14	15	16	17	18
	• Development of ideas through investigations shows limited ability. • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them. • Limited attempts are made to analyse and make connections.			• Development of ideas through investigations shows basic ability. • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them. • Basic understanding of some issues when analysing and making connections.			• Development of ideas through investigations shows emerging competence. • The investigation process shows emerging competent critical understanding of the context of own ideas and the sources that have informed them. • Emerging competent consideration of issues shown when analysing and making connections.			• Development of ideas through investigations shows competent and consistent ability. • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them. • Competent and consistent judgements shown when analysing and making connections.			• Development of ideas through investigations shows confident and assured ability. • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them. • Shows confident and assured understanding of complex issues, heightened analysis, informed connections.			• Development of ideas through investigations shows exceptional ability. • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them. • Exceptional analysis and connections.		
AO2 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
	• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection. Ideas are consolidated too early and not fully realised. • Limited ability to explore ideas through a process of experimentation and review. • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection. • Basic ability to explore ideas through a process of experimentation and review. • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.			• Emerging 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 media, materials, techniques and processes appropriate to personal intentions.			• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection. • Competent and consistent ability to explore ideas through a process of experimentation and review. • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection. • Confident and assured and assured ability to explore ideas through a process of experimentation and review. • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.			• Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas. • Exceptional ability to explore ideas through a process of experimentation and review. • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.		
AO3 Record ideas, observations and insights relevant to intentions as work progresses	1	2	3	4	5	6	7	8	9	**10**	11	12	13	14	15	16	17	18
	• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Limited ability to record relevant to intentions. • Limited use of skills and techniques while recording from observation, experience and ideas.			• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Basic ability to record relevant to intentions. • Basic use of skills and techniques while recording from observation, experience and ideas.			• Emerging competent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Emerging competent ability to record relevant to intentions. • Emerging competent use of skills and techniques while recording from observation, experience and ideas.			• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Competent and consistent ability to record relevant to intentions. • Competent and consistent command of skill and techniques while recording from observation, experience and ideas.			• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Confident and assured ability to record relevant to intentions. • Confident and assured use of skills and techniques while recording from observation, experience and ideas.			• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Exceptional ability to record relevant to intentions. • Exceptional use of skills and techniques while recording from observation, experience and ideas.		
AO4 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
	• Limited ability to produce a personal and meaningful response. • Limited ability to realise intentions. • Realisations demonstrate limited understanding of visual language through application of formal elements. Little appreciation of aesthetic consideration in personal style.			• Basic ability to produce a personal and meaningful response with a tendency to repeat ideas. • Basic ability to realise intentions. • Realisations demonstrate basic understanding of visual language through application of formal elements. A lack of technical competency frustrates personal style.			• Emerging competent ability to produce a personal and meaningful response. • Emerging competent understanding to realise intentions. • Realisations demonstrate emerging competent understanding of visual language through application of formal elements. Demonstrates methodical personal style.			• Competent and consistent ability to produce a personal and meaningful response. • Competent and consistent ability to realise intentions. • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements. Demonstrates imaginative personal style.			• Confident and assured ability to produce a personal and meaningful response. • Confident and assured ability to realise intentions. • Realisations demonstrate confident and assured understanding of visual language through application of formal elements. Demonstrates independence and exciting personal style.			• Exceptional ability to produce a personal and meaningful response. • Exceptional ability to realise intentions. • Realisations demonstrate exceptional understanding of visual language through application of formal elements.		

Recording of marks for all International GCSE work

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	Total marks out of 72 for each component	
Component 1 Personal Portfolio	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 1	
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 2	
					Total	

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	LIMITED / BASIC	BASIC	BASIC/EMERGING COMPONENT	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 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'
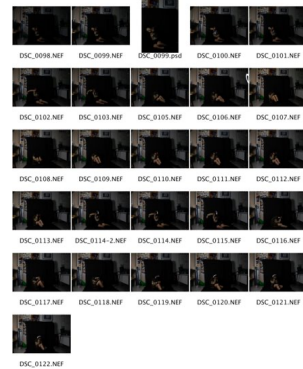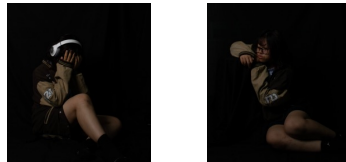
ESCAPE

Observation

I wanted to present the earphones as the main focus of this piece. I chose the photo I wanted to use and rotated it slightly. Then I removed the background and adjusted the brightness and contrast.

I expanded the background to increase the negative space around the model. In Camera Raw Filter I bumped up the clarity. Then I used the magic wand tool function to select the subject, used the brush (soft round, soft round pressure opacity) to blend some of the subject with the background to make it darker. Then I used curves to make the overall composition darker and returned to Camera Raw Filter to desaturate the photo.
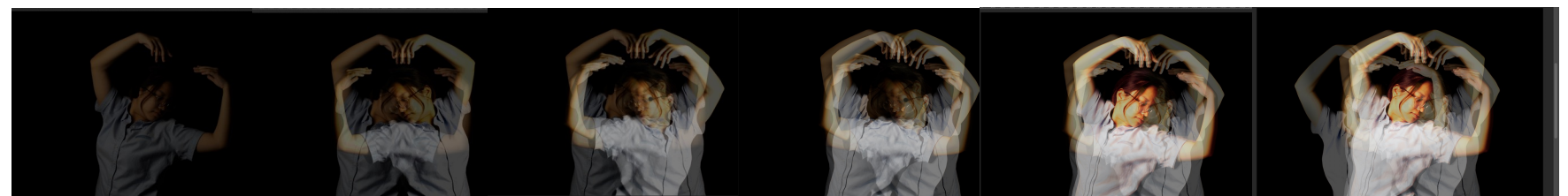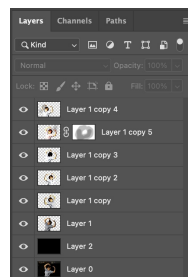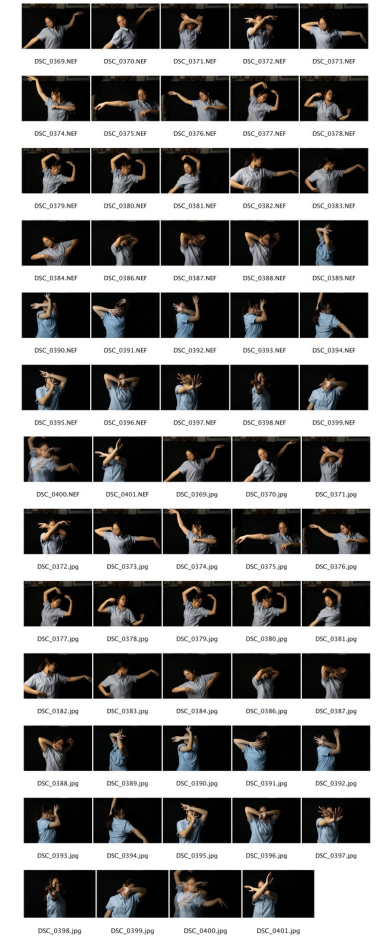
Camera Equipment:
Nikon D5300
Nikon DX 140mm lens
Elinchrom DX Lite One flash with a Rotalux Octa 100cm soft box
NiceFoto LR-480 Ring LIght

Camera settings :
Shutter Speed: 1/125
Aperture: f/11
ISO: 640

Observation

For this photo-shoot I wanted to represent escape through the playing of a guitar. I wanted to zoom in and focus on the fingers that the model was using to play the chords. I set up the lighting to make the scene feel intimate.

In post-production, I used Camera Raw Filter in Photoshop to increase the vibrance of the color and add texture. I also adjusted highlights and shadows to get the details to pop out. When a person really gets into playing musical instruments, especially if they have a bad day or are stuck in a bad situation, it helps them to take the mind off these things and feel better.
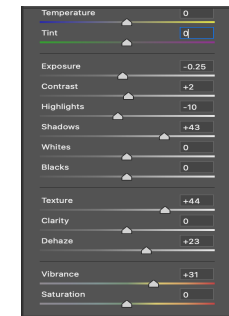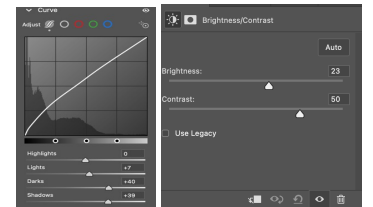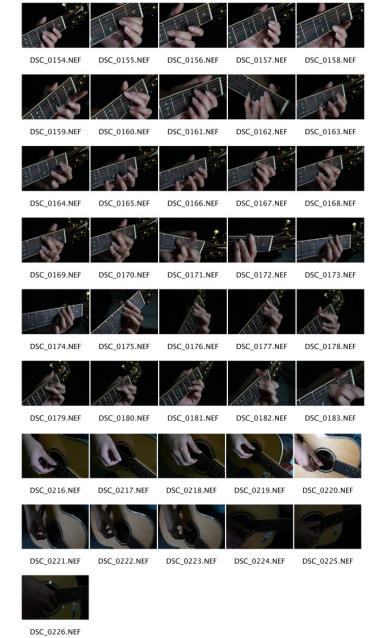
Camera Equipment:
Nikon D5300
Nikon DX 140mm lens
Elinchrom DX Lite One flash with a Rotalux Octa 100cm soft box
NiceFoto LR-480 Ring LIght

Camera settings :
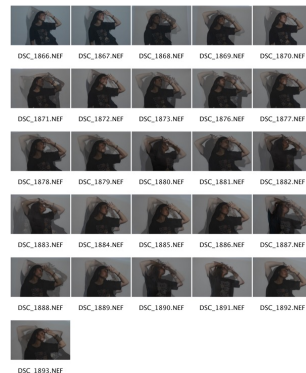Shutter Speed: 1/40
Aperture: f/7.1
ISO: 640

Observation

I wanted to explore escape through dance. For this piece took lots of photos of the model in different dance poses so I could layer them in post-production and show movement. I cut out the background of each photo by using quick selection tool and added a black solid colour layer for the background. I used four model layers in total and rotated them to line up in an interesting way. I wanted the model's face to cross over the faces on a few of the layers to create a focal point. Viewing the image becomes even more intriguing as a result. Once the layers were lined up I changed the blending mode to lighten with about 30% opacity. Then I used color grading to add more color and get more detail.

Observation

For this piece, I set the camera to three image multiple exposure and recreated the layering effect in camera, instead of in Photoshop. I got the model to make big movements and was happy with the result. It blurs the dancing movement and has space for the dancer to move into.

Camera Equipment:
Nikon D5300
Nikon DX 140mm lens
Elinchrom DX Lite One flash with a Rotalux Octa 100cm soft box
NiceFoto LR-480 Ring LIght

Camera settings :
Shutter Speed: 1/80
Aperture: f/11
ISO: 320

Observation

I was interested in trying another way to capture dance movements as a way of escaping by doing something creative. For this photo-shoot I got the model to pose in different ways and keep her arms closer to her.

Then, in Photoshop I used Camera Raw Filter on three different photos to give them more contrast. I printed each of the three photographs on to tracing paper and used a light box to shine light underneath them. This helped the images to stand out more. I layered them in different ways as I photographed them to get a variety of poses. Back in Photoshop I did some colour grading on one of the photographs I liked the best.

Camera Equipment:
Nikon D5300
Nikon DX 140mm lens
Elinchrom DX Lite One
flash with a Rotalux
Octa 100cm soft box

Camera settings :
Shutter Speed: 1/50
Aperture: f/11
ISO: 640

|				
DSC_1866.NEF	DSC_1867.NEF	DSC_1868.NEF	DSC_1869.NEF	DSC_1870.NEF
DSC_1871.NEF	DSC_1872.NEF	DSC_1873.NEF	DSC_1876.NEF	DSC_1877.NEF
DSC_1878.NEF	DSC_1879.NEF	DSC_1880.NEF	DSC_1881.NEF	DSC_1882.NEF
DSC_1883.NEF	DSC_1884.NEF	DSC_1885.NEF	DSC_1886.NEF	DSC_1887.NEF
DSC_1888.NEF	DSC_1889.NEF	DSC_1890.NEF	DSC_1891.NEF	DSC_1892.NEF
DSC_1893.NEF				

Artist Research

YUKI MATSUEDA

Yuki Matsueda is a Japanese artist. He has a Ph.D in design and was interested in prints from an early age, as his parents owned a print shop. His work has been exhibited in cities across Japan, Europe, China, Korea and the US. His work shows objects escaping their environment mid action. He creates 3D art by printing the 2D background area first and then covering the escaping object in acrylic as it moves out of the frame. The first artwork he made that uses this process is Super Egg.
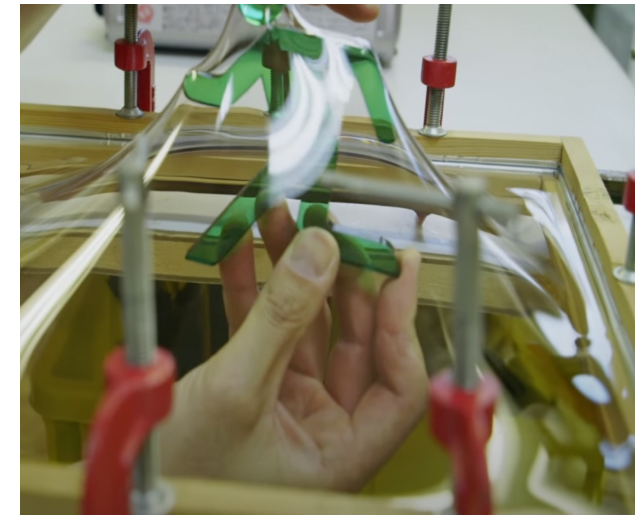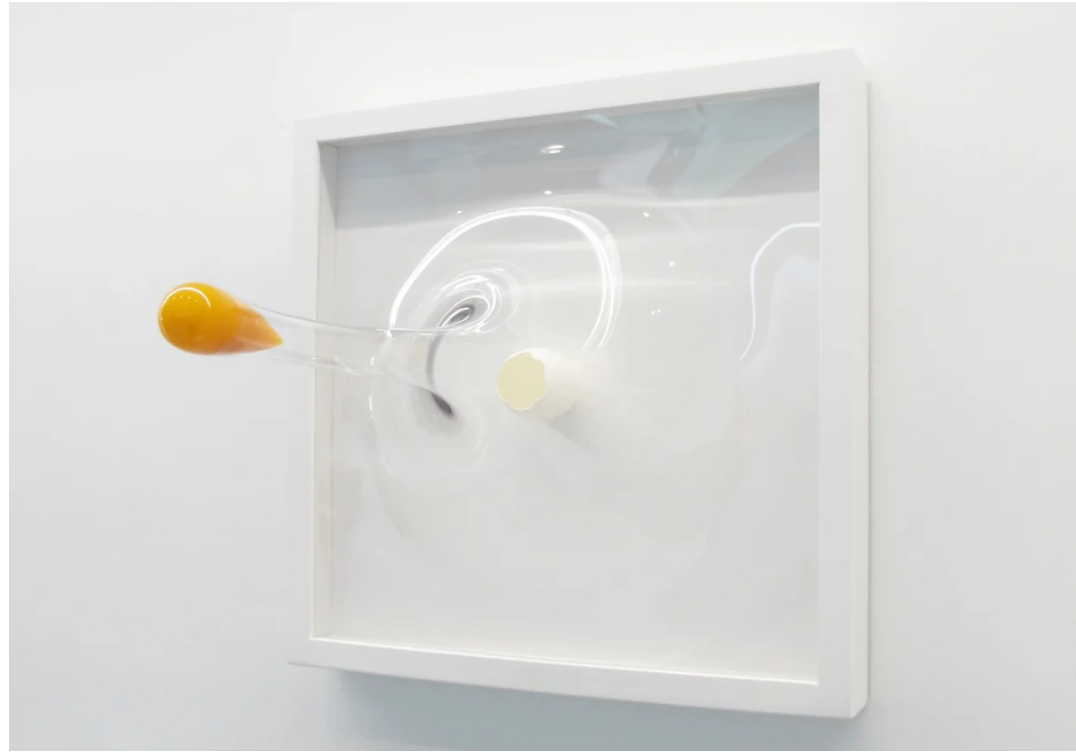
Artist Response

YUKI MATSUEDA
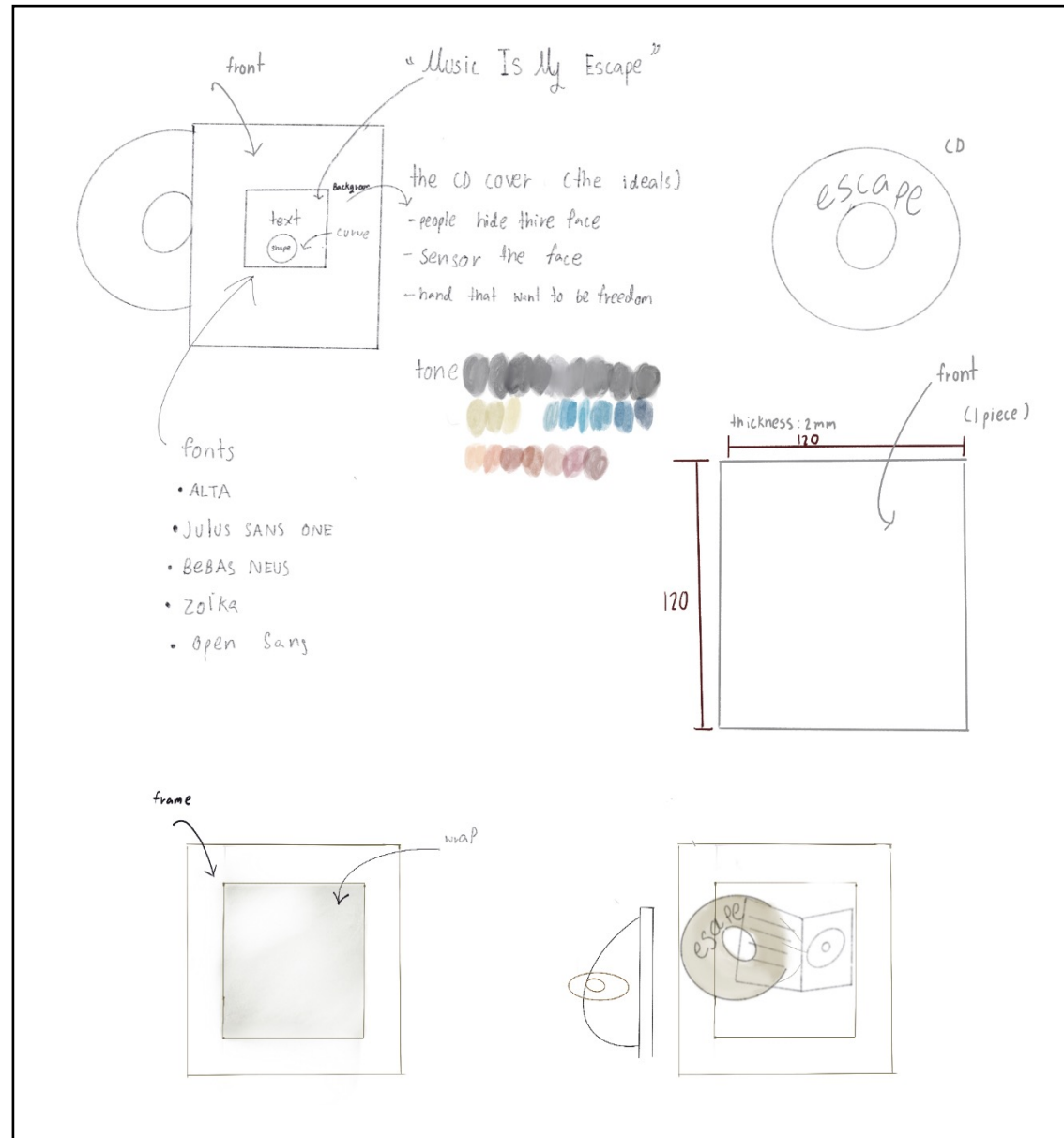
Artist Response

YUKI MATSUEDA

For my response, I wanted to make a CD jump out from its case. I used a wooden frame and plastic wrap to recreate the artist's effect, rather than use acrylic. I designed the CD cover and CD design on in Canva. I used Photoshop to desaturate an old photo and made it black and white in Camera Raw Filter and added some noise to it.

Then I added the quote "Music Is My Escape" to show that music will be helpful when you want to escape from something, or when you have had a bad day that music will help you to feel better.

I decided to make the text curve around the centre of the CD. After the design was complete, I placed the prints on to the CD and inside the CD case (11.7 cm x 11.7cm). I photographed the scene and then edited in Photoshop.

Artist Research

LOGAN ZILMER

Logan Zillmer is an American conceptual and fine art photographer. His work captures real people in fantastical scenes. He began a 365 Day photography project in 2013, where he photographed everyday, and this led him into becoming interested in conceptual photography.
Zillmer's photography often shows people without showing their faces placed in strange scenery and in the middle of doing something, which we see through their body language.
He mixes in-camera techniques with post-production editing in Photoshop.
I like how his work shows an escape from reality, where normal people are put into strange situations.
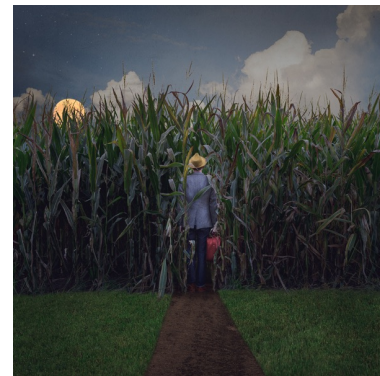
Artist Response

LOGAN ZILMER

I liked the photograph that showed an office worker in a natural environment with a box over his head and wanted to create something similar.
I placed a plant, chair and leg rest out on grass at night and used a Buffalo skull to cover the head of my model. I wanted to create a relaxed scene where the model was sitting on the chair doing some work on their laptop. The skull covering the face and the natural environment would make the scene look strange and unusual.
The buffalo skull was quite heavy, so it needed someone to hold it in front of the model's face. I had to take photos of the scene with and without the mask so I could edit it in post-production. This meant the camera had to stay perfectly still at all times.

Artist Response
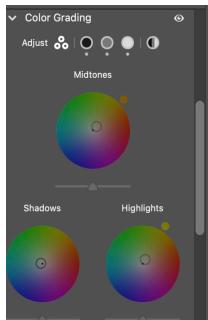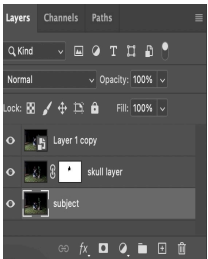
For this piece I wanted to represent that sometimes people might work in a location that makes them uncomfortable and they try to hide themselves so others would think they were too busy to be interrupted.

I used layer masks to remove the person holding the skull and Camera Raw Filter to colour grade and give the image more contrast.
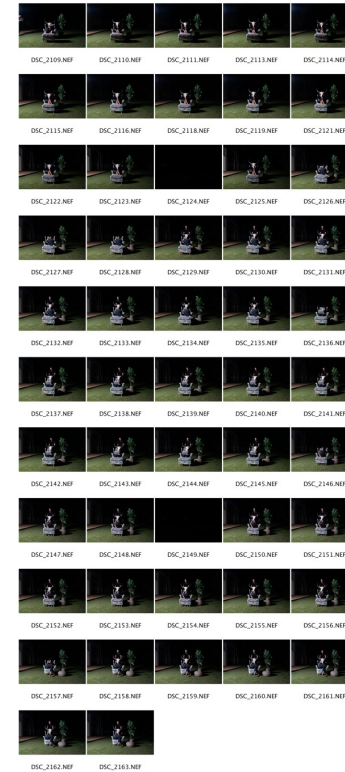
Camera Equipment:
Nikon D5300
Nikon DX 140mm lens
Elinchrom DX Lite One
flash with a Rotalux
Octa 100cm soft box
NiceFoto LR-480 Ring
LIght

Camera settings :
Shutter Speed: 1/40
Aperture: f/9
ISO: 1000

Development

I used layer masks again to create a scene where it looks like someone is there but isn't. I placed a sheet over my model and shot using a camera stand to keep the camera steady. Then I removed the cloth and shot the scene without the model.
In post-production, I adjusted hue/saturation and brightness/contrast to give the image a dark and eerie feel.

Camera settings :
Shutter Speed: 1/50
Aperture: f/10
ISO: 200

Camera Equipment:
Nikon D5300
Nikon DX 140mm lens
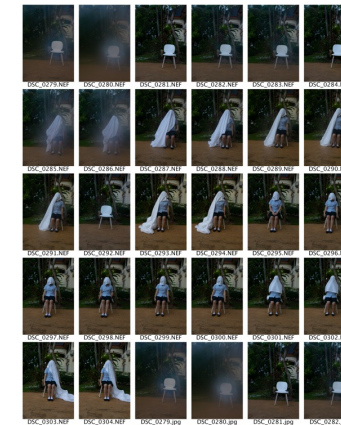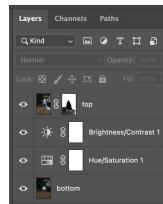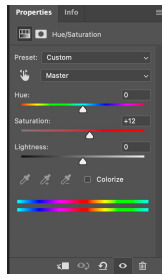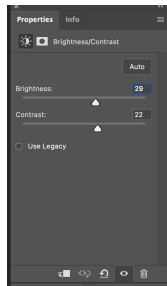
Development

DSC_0050.NEF   DSC_0071.NEF   DSC_0075.NEF   DSC_0076.NEF   DSC_0079.NEF

I wanted to experiment with this technique some more and photographed my model outside with a wooden frame. She placed the frame over her head and I got her to put her hands around it to make it look like she was coming out of it. Again, I photographed the scene without the model so I could make the composition. In Photoshop, I cut out using the pen tool and used layer masks to make it look like part of her was appearing and part of her was not there.

Camera settings :
Shutter Speed: 1/60
Aperture: f/11
ISO: 100

Camera Equipment:
Nikon D5300
Nikon DX 140mm lens

Development

I decided to photograph in the studio this time and used different objects for the model to appear from. I liked the idea of the TV frame because it fit into my earlier ideas of entertainment (music and dance).
It also linked to my artist's work in making something feel 3D and fantasy like.

Camera Equipment:
Nikon D5300
Nikon DX 140mm lens
Elinchrom DX Lite One flash with a Rotalux Octa 100cm soft box
NiceFoto LR-480 Ring LIght

Camera settings :
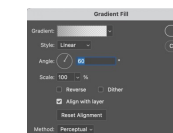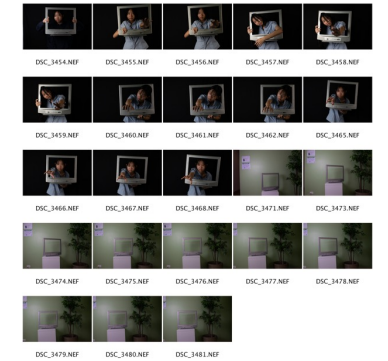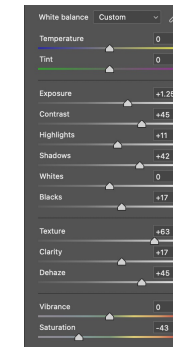Shutter Speed: 1/40
Aperture: f/4.0
ISO: 160

Development

I made another photo-shoot for my final piece using the TV frame and a location for the effect. I would use the pen tool and layer masks to remove part of the model that I didn't want to be there and mix that with the photograph of the same TV frame on a table, to look like a living room. Then I would use colour grading to make the scene look unusual.

Camera Equipment:
Nikon D5300
Nikon DX 140mm lens
Elinchrom DX Lite One flash with a Rotalux Octa 100cm soft box
NiceFoto LR-480 Ring LIght

Camera settings :
Shutter Speed: 1/80
Aperture: f/8
ISO: 320

Final Outcome