

# International GCSE Art and Design

Textiles

Component 2

Total mark = 47



	<b>AO1 Develop</b>	<b>AO2 Refine</b>	<b>AO3 Record</b>	<b>AO4 Realise intentions</b>
Mark	13	13	10	11
Mark band	Level 5 Just confident and assured ability	Level 5 Just confident and assured ability	Level 4 Just competent and consistent ability	Level 4 Mostly competent and consistent ability
			Total	47

**Mark band:**

Mark band 4 – Competent and consistent ability

**Key word descriptors from the taxonomy:**

Informed, purposeful, diverse, sustained, 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 relevant to intentions as work progresses	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>Realisations 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>Realisations 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>Realisations 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>Realisations 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>Realisations 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>Realisations demonstrate exceptional understanding of visual language through application of formal elements.</li> </ul>		

#### 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													Total COMPONENT 1	
Component 2 Externally Set Assignment													Total COMPONENT 2	
													<b>Total</b>	

## Pearson – International GCSE Art and Design Taxonomy

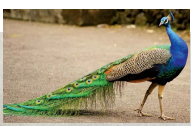
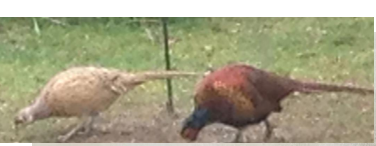
### How to use the Taxonomy in conjunction with the Assessment Grid

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.

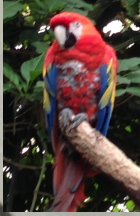
- When assessing work for each component, examiners will make a holistic judgement using the descriptors in the taxonomy, to establish which performance band matches most closely the candidate's work.
- Candidate's work that falls between two performance bands must achieve all the keyword descriptors 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

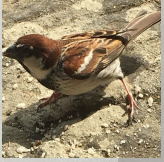
\*Please note that as of November 2023, the Level 1 key word descriptor 'Crude' has been changed to 'Rudimentary'



Song bird- singing songs of freedom



Sometimes caged- trapped- opposite of escape



# Escape- Symbolism of Birds



Migrate in winter to survive

Ability to fly away from trouble

Wild birds symbolise the freedom in escaping

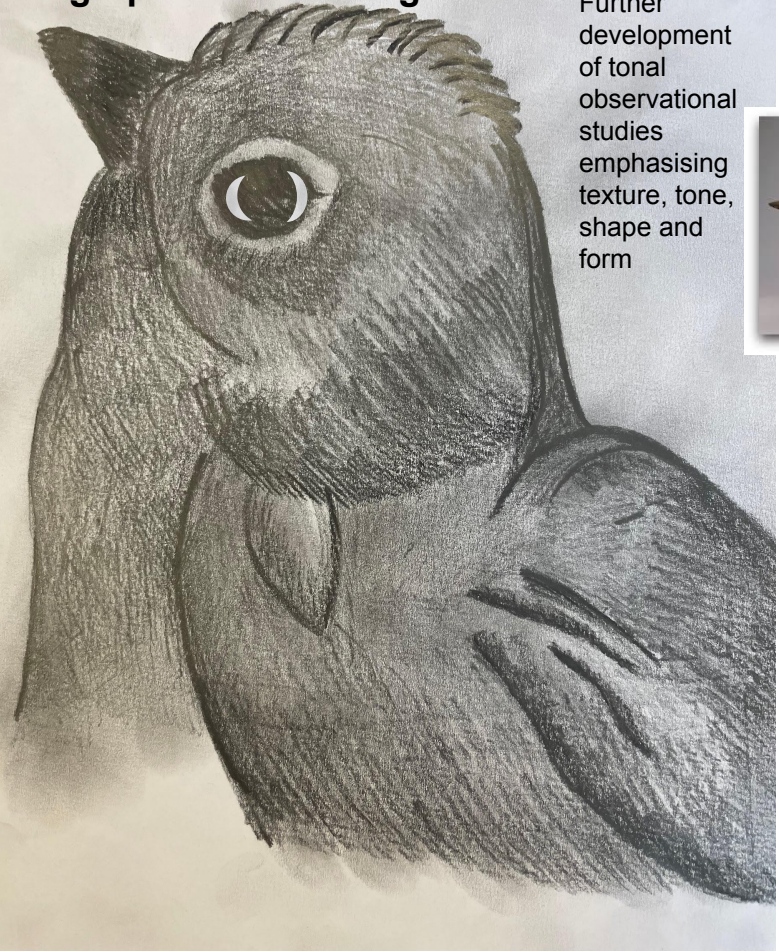
Emphasis upon flight- escape



Textures and patterns in various textiles- explored on surface pattern of ceramic and transferred to cloth- traditional and cultural craft making

Explore how different cultures depict birds- patterns- design- to show freedom, expression and escapism

# My sketchbook observational drawings- A4 graphite on cartridge



Further development of tonal observational studies emphasising texture, tone, shape and form

Having selected observational studies from my reference photos the shades and tones were developed to further consider shape and form. They captured the character of the bird, but also slight stylization was included to lead towards the main chosen form- the bird as a symbol of escape.



I think O Casey's bird forms represent freedom since they are stylized in bold simplistic form which captures the moments before and after flight and escape

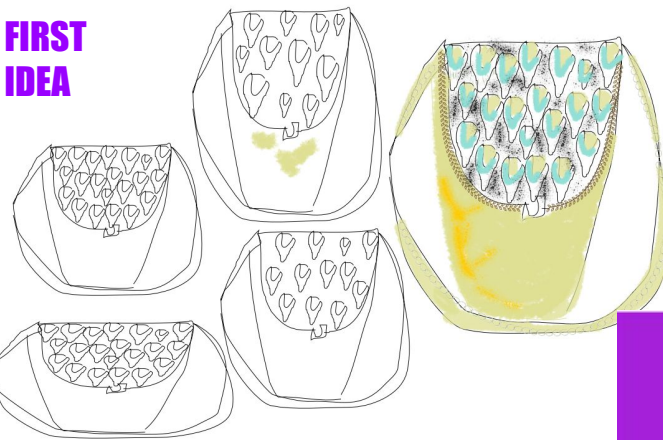


In my drawings I captured the stylization of Casey in the almost aerodynamic bird forms

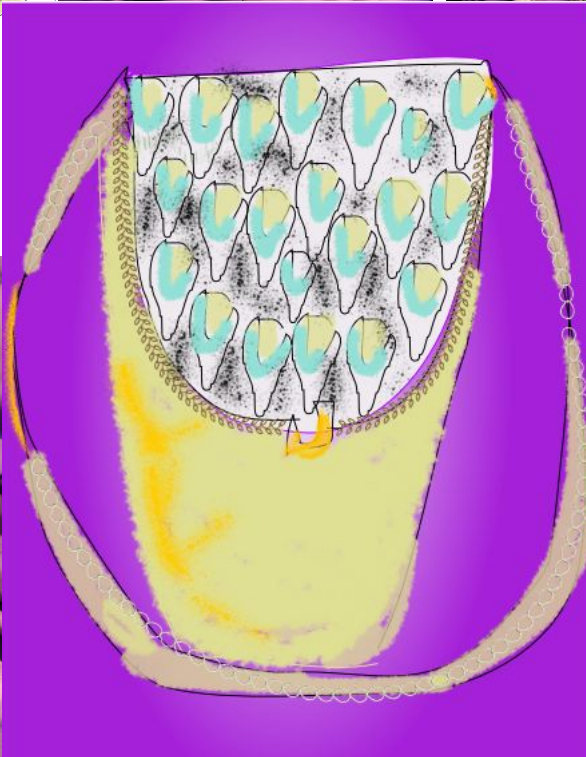


I drew my developed observational studies in a more sculptural way inspired by the exaggeration of form seen in the work of sculptor Breon O Casey (1928-11)

**FIRST  
IDEA**

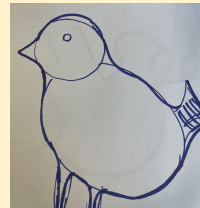
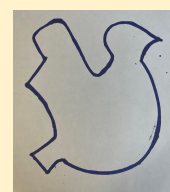
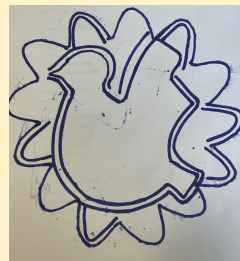


The first idea I considered was a bag using the peacock feather. I crocheted this bag- the texture suggests its body- it is designed digitally. I did not make the feather material pattern- so after this went back to the drawing board to come up with a symbol of a bird flying.





I considered a full range of ideas- I wanted the bird to be stylized, to capture the essence of flight, but be a peaceful, smooth shape, with minimized details- a metaphor for escape and flying away

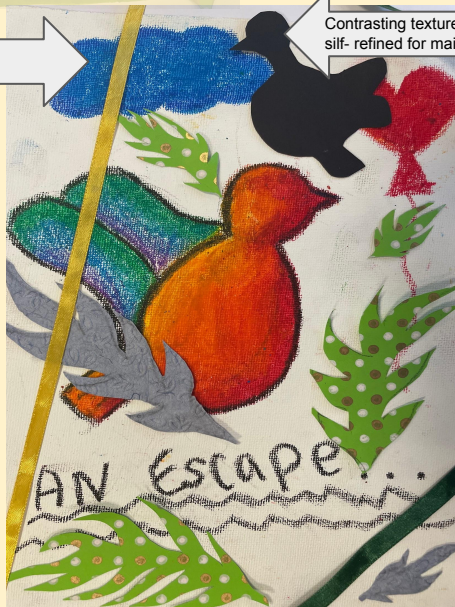
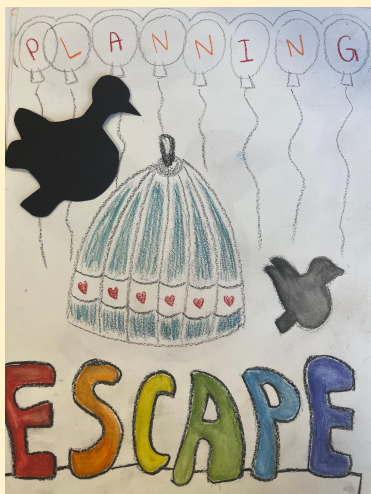
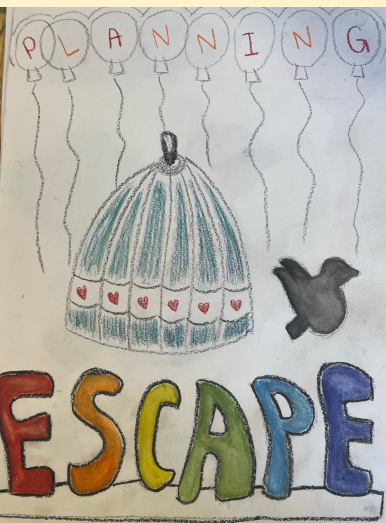


## DEVELOPING AND REFINING IDEAS

Patterned self painted feathers for use on surface of design

Contrasting texture of black self- refined for main character

Make felt material





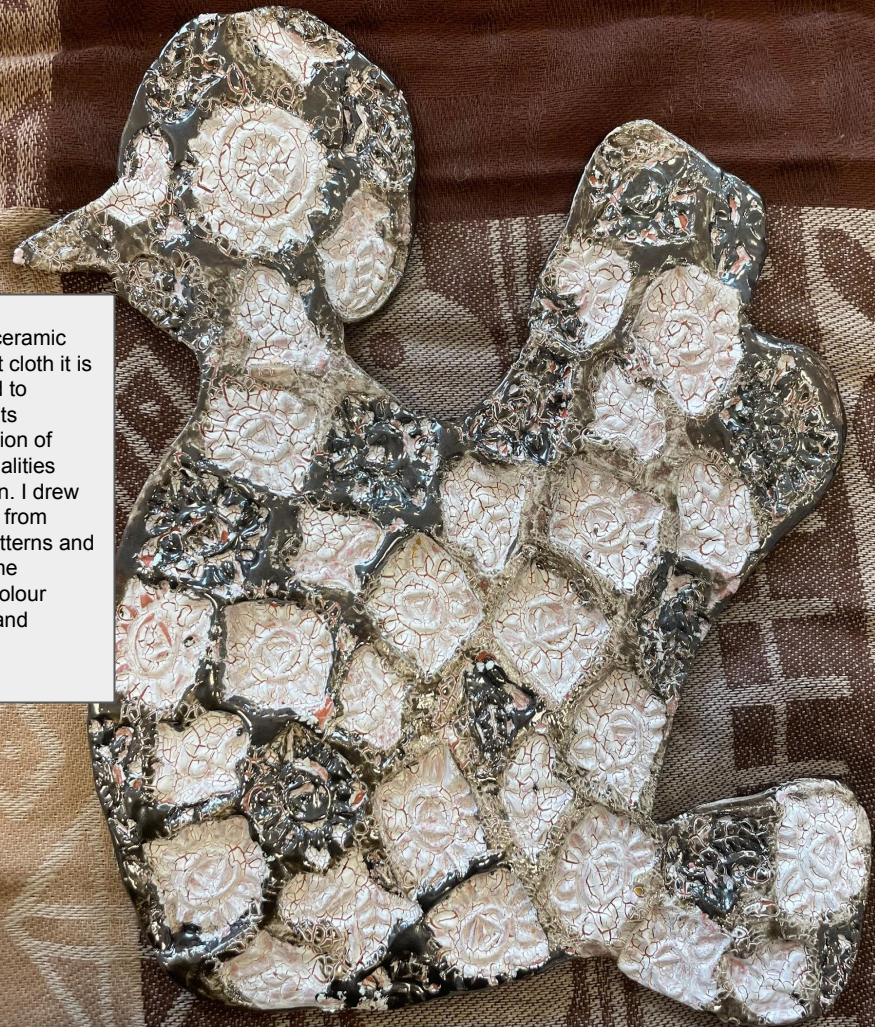


I developed the concept of stencils and bold silhouettes through this process. This was important later in the formation of linocut, print, stencil design, repeat pattern and even eventually the use of applique. It was a learning process which pushed me out of my comfort zone and enabled me to form links between processes with materials and mark making.





Although ceramic work is not cloth it is very linked to textiles in its consideration of surface qualities and pattern. I drew inspiration from cultural patterns and it helped me consider colour schemes and texture.





The flying/ escaping bird was now central to my design. In experimenting with the overlap of the pieces I first considered the dream catcher idea developed later



The glaze colours also helped me consider my textile dye colours- rich siennas, burnt umber- colours of Central Asia





The falling leaf or feather reminds in my ceramic piece me of EE Cummings poem- how if you are still and alone, in a lonely state- you might notice it. It distracts you and helps you escape from your loneliness. I will use this leaf motif trapped on the threads of my dream catcher later on.

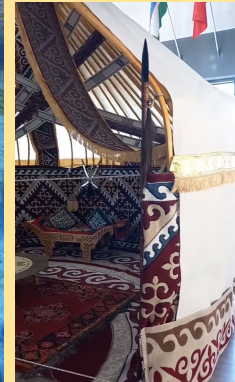
l(a  
le  
af  
fa  
ll  
s)  
one  
l  
iness

- E. E. Cummings -



Felting is a traditional Kazakh textile craft, part of nomadic culture as people lived in yurts travelling in different parts of the Steppe. It was handmade in many colours- as seen in the photo of a Yurt for Nauryz (New Years March 21st 2023) celebrations in my school (below)

In my piece to left my ceramic pieces with cultural pattern are displayed on my hand made felt, like the softness of feathers



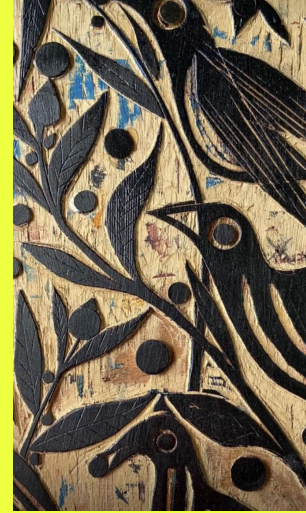


The large A2 canvas to the left is my piece-spraying fabric paint through my stencils. The organic shapes and forms and use of faded repetition was inspired by the wonderful work of **Ciro Fernandes** (above and below) a famous and respected print maker from Brazil. He carves in wood but I used stencil since initially I wanted to control the sprinkles of colour fading out. However like him I was also inspired to explore printmaking- as seen in bird lino print on next page.





I explored many prints as seen here using my linocut. I tried offset, like Fernandes. It pushed me to consider texture of materials- and also the challenges of printing of cloth- and how much of the pattern/ design is shown through. At this point I decided not to carry on with lino print in my final piece but it did help me decide on the main shape of the bird- I wanted a naive, child like style as seen in Fernandes work, so manipulated my own drawings.



I drew further upon Fernandes work as inspiration. The two pieces above are his wood block bird studies from the 1090s. I like the layering of blocky colour and the contrast with the bold black design. Whilst my own design (left- 100cmx100cm) is diferent - it draws upon this contrast of foreground blocky design with fragments of colour behind. Later I would develop these more with applique and hand made felt as well as weaving. I see a connection between the fragments of colour and Mondrian's iconic tree studies (below). Also, like Mondrian I started off with a realistic nature study (my bird his tree) and gradually made it semi abstract- I will not take it to total distraction like Mondrian though.





# APPLIQUE/ MACHINE AND FREE HAND STITCH



I like Rachel Ryans pieces above since they manipulate the textures and use a silhouette to contrast against the brighter colours. I explored this in my exploration on the next page, and also kept the concept of the silhouette in my depiction of the bird later on.

My piece →



I think Antje Rooks work above is helpful in the direction of my work since she gives this idea of contrasting cloth qualities. She has the felt (in the jellyfish- which I also will make for my bird applique). This is contrasted with fine threads/ bead work and also some more glossy material- eg the silk of the dragonfly wings. I decided to use the silk but in black for the bird- it stands out in contrast. I also will use the fragments of machine and free stitch but stitch to richer reds and greens often used in Kazakh culture/ textile work.

SOURCE of images: [sofst.org](https://www.sofst.org)  
stitching research institute

<https://www.sofst.org/machine-embroidery-artists-you-have-to-follow/>



**OWN WORK AS RESPONSE TO ARTISTS**



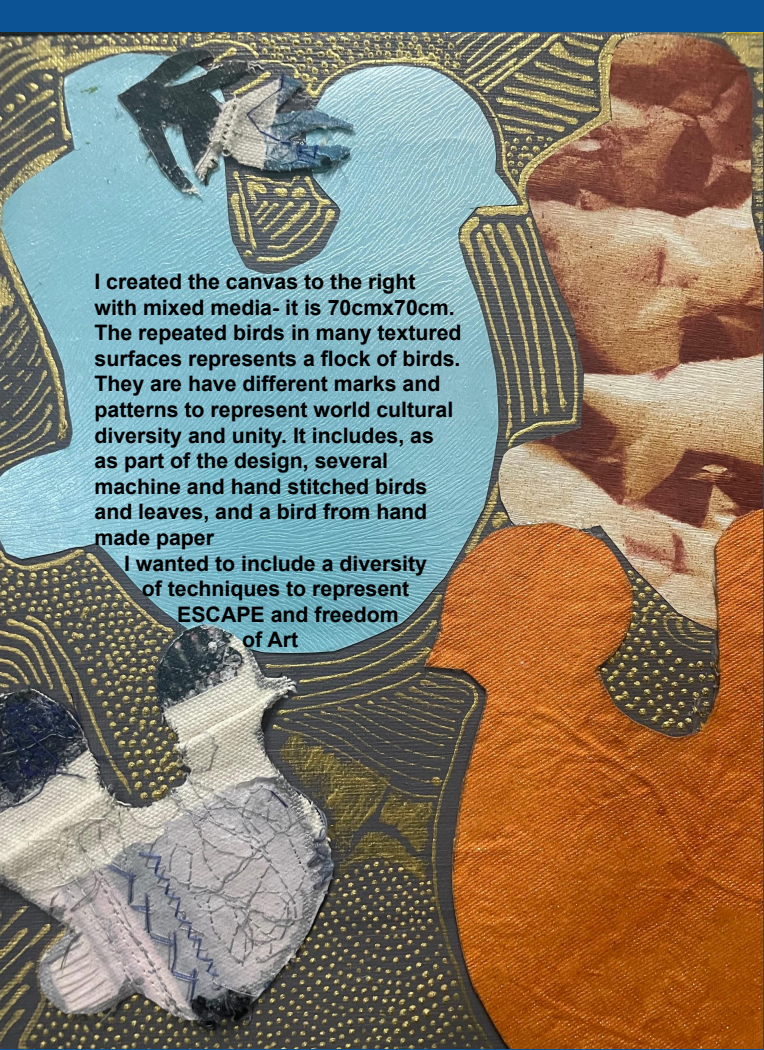
Art textiles can have both structure and experimentation- it is this escapism that I wanted to explore in these pieces- although the bird is repeated each one is different. It reminds me of textile artists from the previous page. They were my inspiration in the use of both mixed media applique (which is key to application of felt pieces for final piece) and the woven/ embroidered use of thread.





I explored a full range of possible layouts. I realised this is very busy visually and in the end used only one bird in black with gold detail. However it will be surrounded by colours (beads/ threads/ felt/ dyed material, ni all these rich deep colours





I created the canvas to the right with mixed media- it is 70cmx70cm. The repeated birds in many textured surfaces represents a flock of birds. They have different marks and patterns to represent world cultural diversity and unity. It includes, as part of the design, several machine and hand stitched birds and leaves, and a bird from hand made paper

I wanted to include a diversity of techniques to represent ESCAPE and freedom of Art





Drawing from sketchbook A4 exploring more possible shapes for the bird- how much realism and how much stylization?



The digital dream catcher designs draw upon the colours and circular/ linear forms of 'Circles' by Wassily Kandinsky (above)



## FINAL SPECIFICATION

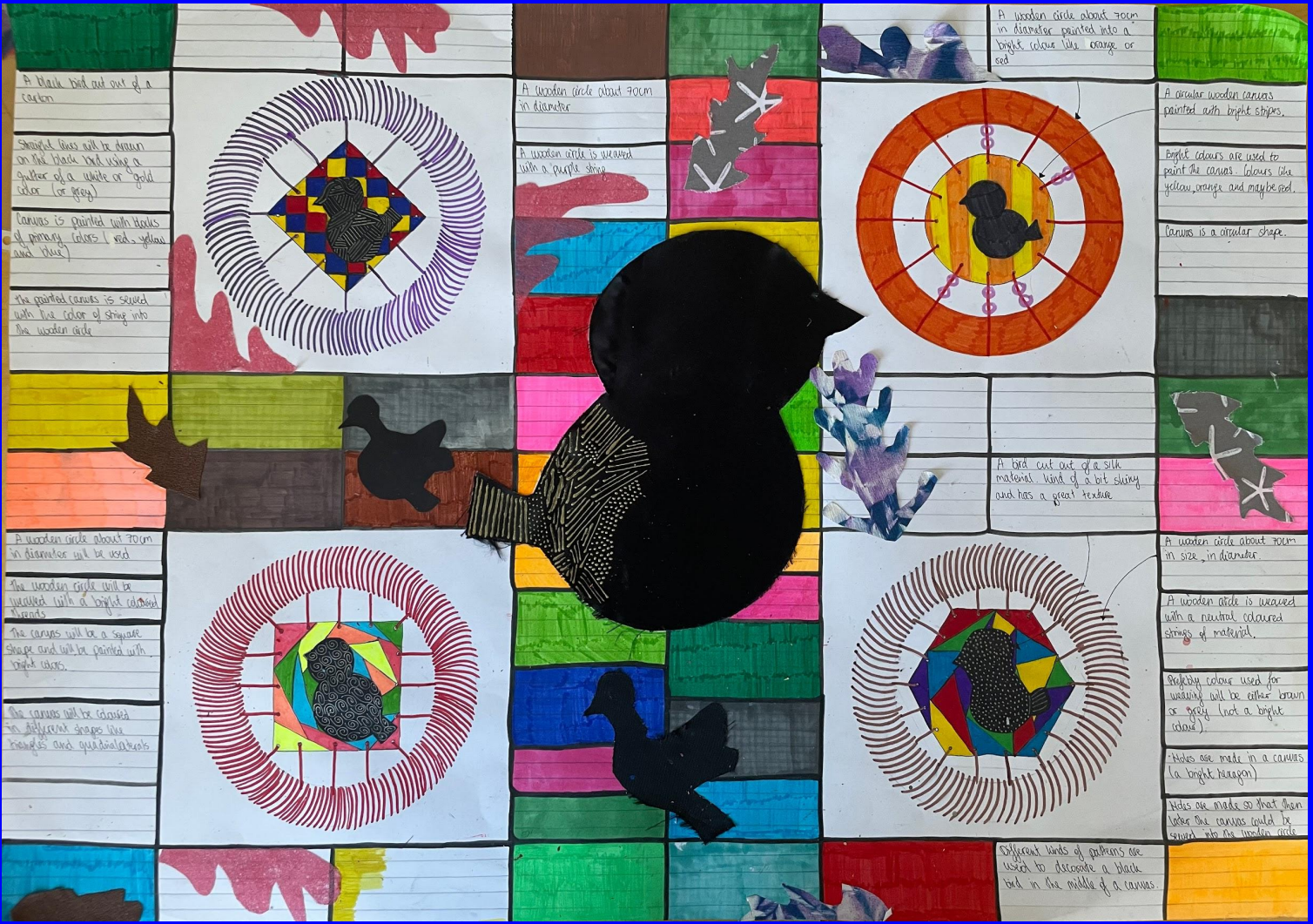
- It will be in the shape of a dreamcatcher to represent escapism through dreams
- The central section will be a different shape- probably hexagon to contrast with circle
- It will include hand made felt pieces made by myself
- I will dye the material of the central piece by mixing own colour
- The central bird will be on black silk like a silhouette- it will be elegant and decorated with embroidery and gutta in gold
- There will be Kazakh inspired bead work and yarn of multi-coloured threads woven and sewn around the edge



Below is an example of traditional Kazakh dream catchers, the inspiration behind the prototype design I constructed (above) in weave, felt making, beads and fabric dyeing.



# PROTOTYPE DREAM CATCHER



A black bird cut out of a carton

Sharp lines will be drawn on the black bird using a quill of a white or gold color (or grey)

Canvas is painted with blocks of primary colors (red, yellow and blue)

The painted canvas is sewed with the color of string into the wooden circle



A wooden circle about 70cm in diameter

A wooden circle is weaved with a purple string



A wooden circle about 70cm in diameter painted into a bright colour like orange or red

A circular wooden canvas painted with bright stripes

Bright colours are used to paint the canvas. Colours like yellow, orange and maybe red.

Canvas is a circular shape.

A wooden circle about 70cm in diameter will be used

The wooden circle will be weaved with a bright colored thread

The canvas will be a square shape and will be painted with bright colors.

The canvas will be canvas in different shapes like triangles and quadrilaterals



A bird cut out of a silk material. Kind of a bit shiny and has a great texture

A wooden circle about 70cm in size, in diameter

A wooden circle is weaved with a neutral colored string of material.

Brightly colour used for weaving will be either brown or grey (not a bright colour)

Holes are made in a canvas (a bright hexagon)

Holes are made so that they look like canvas could be sewed into the wooden circle

Different kinds of patterns are used to decorate a black bird in the middle of a canvas.



This was the main chosen plan, although I will incorporate elements of all, including the constructed prototype.

# EVALUATION

## EXAM PIECE



I MET MY INTENTIONS FULLY SINCE I CREATED A TEXTILE BASED SYMBOL OF A BIRD SYMBOLISING FREEDOM AND DRAWING UPON CULTURAL INFLUENCES OF MY COUNTRY KAZAKHSTAN.

The dream capture inspired shape of the piece made it resemble this iconic craft which represents believing in dreams. Dreams are a form of escapism- looking to the future and away from present day problems. The bird is in flight, surrounded by fragments of coloured material and hand made felt. They represent fragments of memory- and they have cultural relevance since felt is a traditional craft of Kazakhstan, my country.

It was a large piece and I just got it done in time. I changed it from my prototype practice piece- but it was much larger scale. In particular weaving the edges took a long time. The felt pieces I constructed before the timed exam but i cut, dried, shaped and sewed in place during the exam. If I had not practiced all stages I would not have finished in time, but I am pleased with the results.

I also think I modified the end colour scheme well. I had some brighter accents of colour in the bead work for variety. They were heavy wooden beads and needed threading with copper wire. They contrasted well with the more muted deep blue (deep cyan) deep orangey red (vermillion) and rich green (jade) colours of the dyed felt and fabric.

I think overall it gives a peaceful effect and represents the bird as a symbol of the freedom of believing in dreams

