

GRID	0 marks	Mark Band 1 Basic, Limited, superficial, tentative	Mark Band 2 Adequate, sufficient, some/partial, straightforward	Mark Band 3 Competent, Appropriate, mostly clear	Mark band 4 Confident, effective, thorough, in-depth	TOTAL
Learning Outcome A: Use investigation and experimentation processes in art and design practice						
1	0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	
	No rewardable material	Limited application of investigation methods using superficially relevant primary and secondary sources. Practical responses to the work of others, showing basic understanding of how they communicate visually.	Adequate application of sufficient investigation methods using some relevant primary and secondary sources. Practical responses to the work of others, showing adequate understanding of how they communicate visually.	Competent application of appropriate investigation methods using mostly relevant primary and secondary sources. Practical responses to the work of others, showing clear understanding of how they communicate visually.	Confident application of a range of effective investigation methods using focussed and pertinent primary and secondary sources. Practical responses to the work of others, showing in-depth understanding of how they communicate visually.	
MARK			3			
2	0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	
	No rewardable material	Limited use of practical experimentation showing a tentative awareness of how art and design, materials, techniques, and processes can be used to communicate.	Adequate use of practical experimentation showing some awareness of how art and design, materials, techniques, and processes can be used to communicate.	Competent use of practical experimentation showing a clear awareness of how art and design, materials, techniques, and processes can be used to communicate.	Effective use of practical experimentation showing a thorough awareness of how art and design, materials, techniques, and processes can be used to communicate.	
MARK			3			
Learning Outcome B: Generate and communicate art and design ideas						
3	0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	
	No rewardable material	Limited generation, recording and communication of ideas that are superficially informed by investigation, showing basic exploration of limited creative opportunities in relation to the brief.	Adequate generation, recording and communication of ideas that are partially informed by investigation, showing sufficient exploration of some creative opportunities in relation to the brief.	Competent generation, recording and communication of ideas that are mostly informed by investigation, showing clear exploration of a range of creative opportunities in relation to the brief.	Confident generation, recording and communication of ideas and intentions that are thoroughly informed by investigation, showing in-depth exploration of a broad range of creative opportunities in relation to the brief.	
MARK			4			
Learning Outcome C: Develop practical skills through application and review						
4	0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	
	No rewardable material	Selection of materials, techniques and processes shows limited consideration and has superficial relevance to creative intentions.	Adequate and partially informed selection of materials, techniques, and processes that have some relevance to creative intentions.	Appropriate and clearly informed selection of materials, techniques and processes that are mostly relevant to creative intentions.	Effective and thoroughly informed selection of materials, techniques and processes that are pertinent to creative intentions.	
MARK			5			
5	0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	
	No rewardable material	Basic practical skill in applying and manipulating materials, techniques and processes shown through outcomes.	Adequate practical skill in applying and manipulating materials, techniques and processes shown through outcomes.	Competent practical skill in applying and manipulating materials, techniques and processes shown through outcomes.	Confident practical skill in applying and manipulating materials, techniques and processes shown through outcomes.	
MARK			5			
6	0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	
	No rewardable material	Basic application of development and review processes leading to limited refinement of work and achievement of intentions in response to the brief.	Adequate application of development and review processes leading to sufficient refinement of work and achievement of intentions in response to the brief.	Competent application of development and review processes leading to clear refinement of work and achievement of intentions in response to the brief.	Thorough application of development and review processes leading to effective refinement of work and achievement of intentions in response to the brief.	
MARK			4			
Learning Outcome D: Record and communicate skills development						
7	0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks	
	No rewardable material	Presentation is inconsistent, showing limited consideration of how to communicate the strengths and qualities of their work.	Presentation is partially coherent, showing sufficient consideration of how to communicate the strengths and qualities of their work.	Presentation is coherent, showing clear consideration of how to communicate the strengths and qualities of their work.	Presentation is cohesive and effective, showing in-depth consideration of how to enhance the strengths and qualities of their work.	
MARK			5			

Total Mark = 29

Tillie Walden is an American
Cartoonist born on **May the 4th 1996**
in San Diego, California, United States

She is one of the youngest Eisner Award
winners ever, **winning** the award in
2018 with her graphic novel 'Spinning'

For her education, she went to The Center
for **cartoon** studies after growing up in
New Jersey and Austin, Texas.

She is inspired a lot by **manga**,
specifically Hunter X Hunter by
Yoshihiro Togashi:



The **formal elements** that Tillie
Walden uses are **space, colour** and
line. Walden uses a main wash of
colour(s), with a standout piece in
a different colour in the middle,
usually.

Walden uses a range of materials
and techniques throughout her work,
with regular use of **fountain pens**
and **brush pens**.

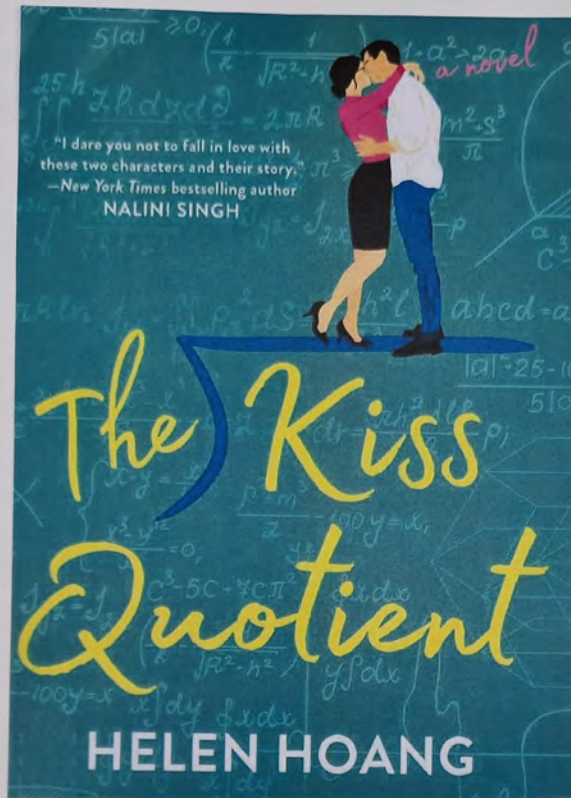
She often uses loose lines to
capture her art.

I like Walden's work as her
art creates a sense of **peace**
and **calmness**. There's often quite a
lot going on in her work, but she
manages to make it tranquil.

← To create this piece, I drew lines
on the original to make it as
accurate as possible.

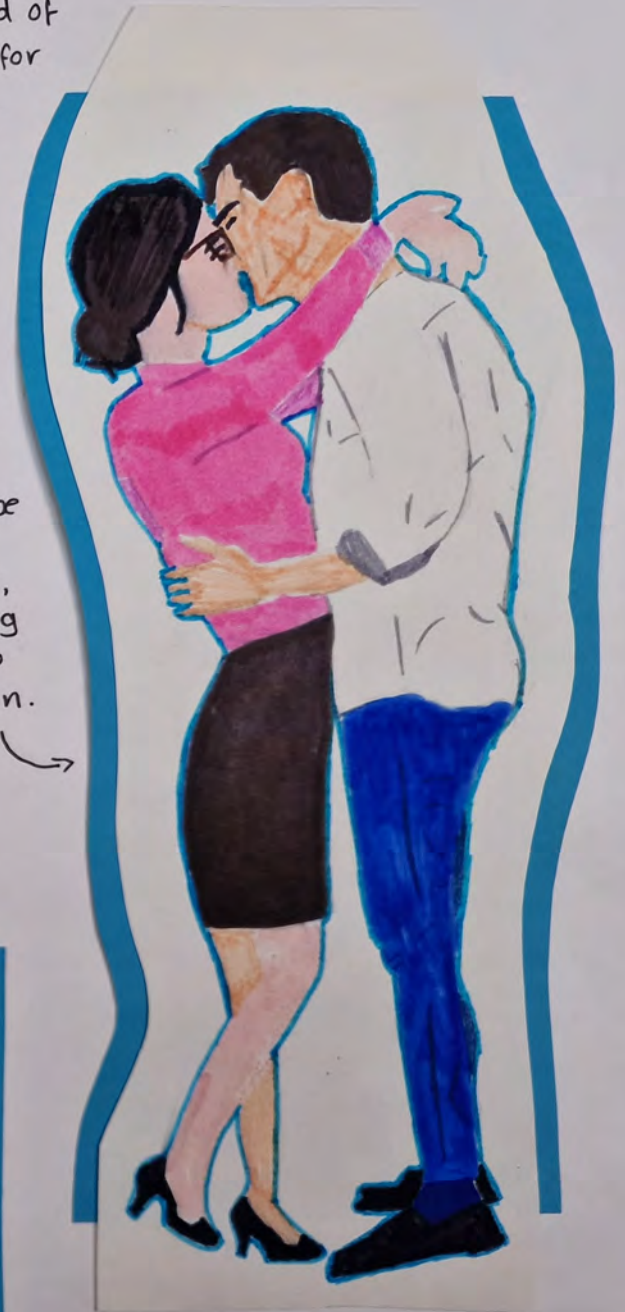
I used a mix of **watercolours, paint
pens** and **pencil** to bring out the
desired effect.

I love how peaceful it is.



"I am proud of the cover for The Kiss Quotient"

To make this piece, I first did a rough pencil shape of their silhouettes, before using markers to colour it in.



I like the simplicity of Reinhart's art, and how she makes the cover to relate to the title of the book. I especially like her use of background space e.g 'The Kiss Quotient'

Colleen Reinhart is an illustrator and senior designer at Berkley. She has worked for the Penguin Random House for over 4 years.

Reinhart's inspiration came from books and art, and once she knew what a book cover designer was, she knew it was the perfect job for her.

Her process involves meeting the editor, brainstorming ideas, and then bringing those ideas to life.

She uses applications such as Photoshop and InDesign to create her book covers. The formal elements she uses most are colour, shape and space.

Colleen Reinhart

Harry Potter

↳ About a wizard

↳ Great hall

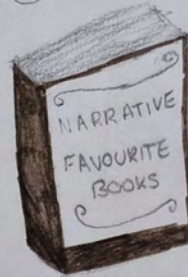
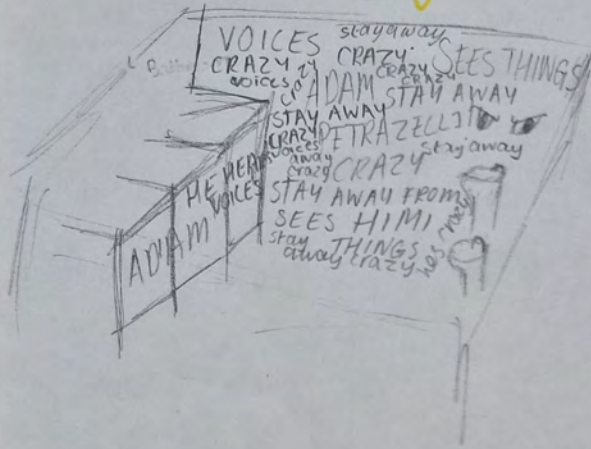


WORDS ON BATHROOM

↳ Bathroom

WALLS

↳ A book about a boy with schizophrenia



THE HOBBIT

↳ About a hobbit on an adventure

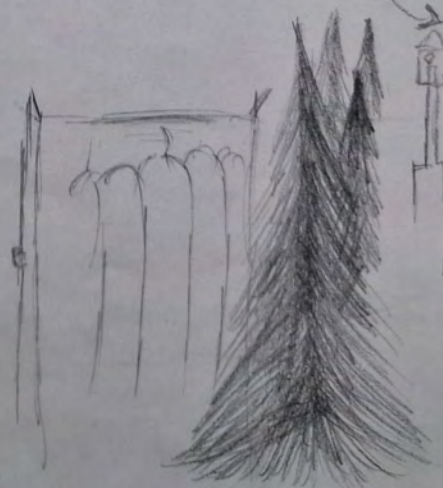
↳ Smaug

THE LION, THE WITCH AND THE

WARDROBE

↳ Transition between Narnia & room

↳ About a group of kids in a fantasy world





I love the use of lines



S



S



I like the style of this picture

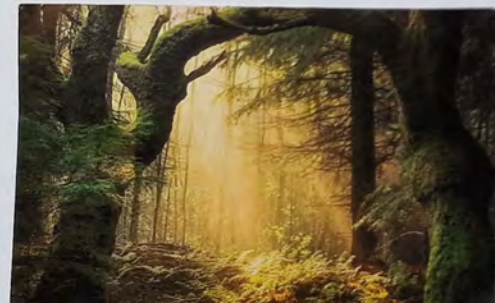


I will use this as inspo



MOOD

BOARD



S

I like the colours in this image

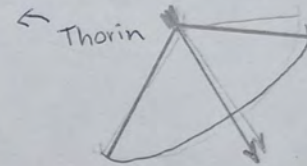
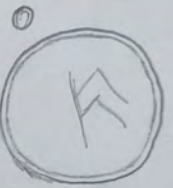




← Smaug on coins in castle
close up of smaug's face/head



Castle of coins ↗
might be



← Bilbo baggins with sword



→
Ogres
holding
dwarves



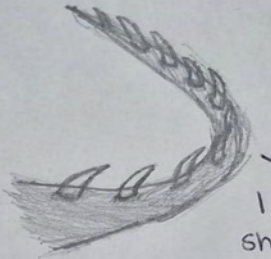
THE HOBBIT

wing

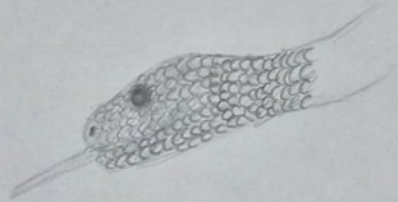


I like the look of this wing, how its different than most.

tail



I like the shape of this tail



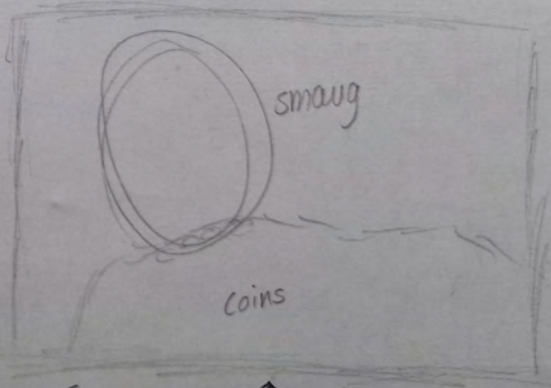
Snakes and lizards have similar appearances to dragons



clay?



3d sculpture?



For a drawing ↗

The Hobbit

IMNR+MA·AFOM·BA·BIBM·BFXXI·MY·MP·AMB

I could cover my final piece in runes from the book

SO comes snow after fire, and even dragons have their endings.

I made these using brush pens and a biro pen.



The bow is simplistic but could be a good final piece

I did this freehand as to give it a better look.



I love the colours of this wing

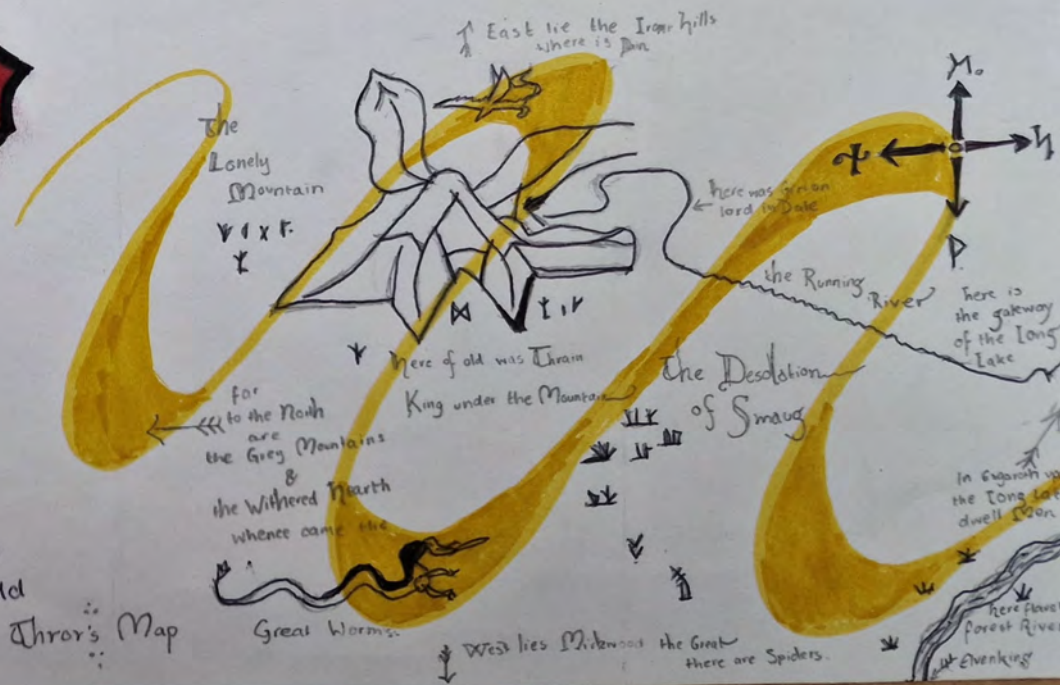
The brush pens were easier to blend



I like the tone and colour of the dragon

In a hole in the ground there lived a hobbit.

I drew this in pencil before going over it in biro and then with a gold brush pen





I used clay, wire and tinfoil as a base for my dragon



I covered it with papier-mâché as it was unable to go into the kiln



I painted it with red paint, then a thin layer of gold paint



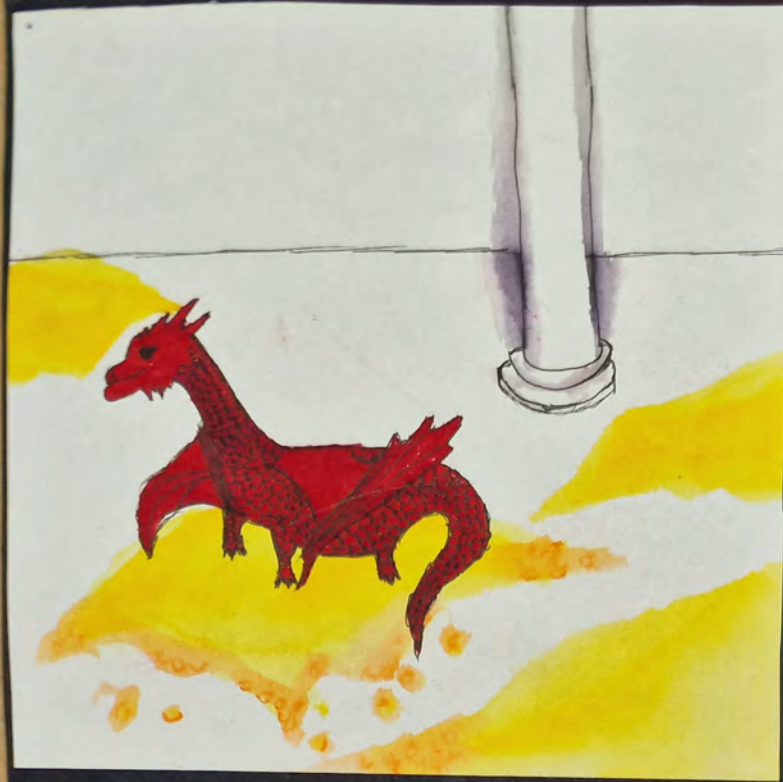
I drew the eyes on with a marker, and used wood glue to stick it to a wooden slab



This was a prototype. It was made using wire, foam board, tape and papier-mâché. I used hot glue to stick the wings on.



EVALUATION



This was a practice idea for testing a drawn piece as a final product. I created it using water-based pens and fineliners. I decided against this as I wanted something that was more vibrant and that made more of a statement. I originally wanted the dragon to be on a pile of coins, hence the coins in this drawing.

This was another practice idea for testing different materials for my final piece. I made it using wire, mesh wire, masking tape, papier-mâché and paint. I decided against this idea as I wanted something more stable and that looked how I imagined it to look.

The book I have chosen to base my final piece on is *The Hobbit* by J.R.R. Tolkien. In the book, a small human-like creature, "hobbit," goes on an adventure to reclaim a fictional place, "The Lonely Mountain" and some "forgotten gold," from a dragon, "Smaug," whom I decided to base my final product off of.

I made my final piece by using wire and tinfoil to create a stable base, and layering clay overtop. Due to health and safety reasons, we couldn't dry it in the kiln as either the piece or the kiln was at risk of breaking. Instead, I let it air-dry, before making it stronger with papier-mâché. I then painted overtop with vibrant red and gold paint (introducing Tillie Walden's style of colour), as in the *Hobbit* book, Smaug is described as a "vast red-golden dragon," which I wanted to replicate through my product. My product was then glued onto a wooden stage for presentation. If I were to do this piece again, I would make it with a safer base so it could be blasted in the kiln and glazed, making it seem more valuable, but I am happy with the result I ended up with.

