

# Graphic Communication

Welcome

## STARTER

Find somebody who..

1. Has a brother and a sister.....
  2. Has raised money for charity.....
  3. Has a pet snake.....
  4. Is doing Art and Photography at Onslow....
  5. Has an allergy.....
  6. Has an interesting fact...
- Write down their name next to each question.
  - Only use each name once.



To be able to understand course expectations and assessment grid criteria.  
To be able to understand the main elements of the project theme, AO1.  
To be able to take primary photos from a range of angles and begin media studies, exploring pencil. AO2/3.

Learning  
Objective

## Art and Design titles

All titles explore practical and critical/contextual work through a range of processes and media.

**Art, Craft and Design:** through a broad-based course of study, developed through a range of 2D, 3D and time-based processes and media, drawn from disciplines from **at least two** of the other five endorsed titles in Component 1, with study of **one or more** disciplines in Component 2.

**Fine Art:** through the disciplines of painting and drawing, printmaking, sculpture, lens-based image making.

**Graphic Communication:** through the disciplines of advertising, illustration, branding, information design.

**Textile Design:** through the disciplines of textiles for interiors, fine art textiles, fashion textiles.

**Three-dimensional Design:** through the disciplines of spatial design, product design, design crafts.

**Photography:** through the disciplines of film-based photography, digital photography, film and video.

## **Additional guidance**

### **Drawing**

Drawing is an essential skill for studying art and design at GCE and degree level. It forms a core element of the practice of artists, craftspeople and designers. It can take many forms; at its simplest and most direct it consists of marks of pencil or pen on paper, though it can employ any media and be applied in two and three dimensions or time-based media.

Drawing in the context of this qualification is taken to mean the following: recording the observed world, using mark-making in appropriate media; exploring ideas visually, through the act of mark-making; investigating, through the exploration of drawing media to find new ways of expressing ideas, feelings or observations; experimenting with various tools, materials and techniques. Further details are given in the following sections.

### **Annotation**

Notes can be used to annotate visual work, to reflect on students' own work and that of others, as a development log and to record notes on experiments, ideas or visits. Students should aim to use specialist terminology and vocabulary relevant to art and design in their annotations.

### **Personal study**

The personal study, which is an assessed element of Component 1, is a separate piece of writing which must comprise a minimum of 1000 words of continuous prose. Further details are outlined in the section on Component 1,

## **Critical and contextual knowledge and understanding**

Along with written annotation, an important aspect of student progression in art and design is the application of critical and contextual knowledge and understanding, and an ability to express and justify ideas. Developments of these aspects are integrated within practical work, written annotation and the spoken word. They may be honed, for example, through practical visual analysis; by using the spoken word in a critique, a discussion or an interview; through investigation of some aspect of art and design, e.g. from a museum, gallery or site visit. Students should develop a critical understanding of their own work and appreciate it in relation to historical and contemporary contexts. In the broadest sense, this may be through looking at art, craft and design in galleries and museums, through various media, in the designed world and in understanding how art and design relates to everything around them. Students should consider the impact of global influences, cultures and traditions both past and present, particularly those that are influential in relation to technique, colour, symbolism, ritual, social climate and location. Environmental and social issues have long been a source of work and debate for artists and designers, with issues such as poverty, sustainability, consumption and political movements stimulating points of creative investigation.

## **Digital and non-digital media**

While digital media offers new possibilities for making art and design, many of the underlying principles are common to non-digital media. Formal elements apply in the same way, although there are fundamental differences between screen-based and print-based images, such as the potential for different forms of interaction. Many types of digital media are relatively new, while others extend the functions of non-digital media. They are subject to continual change in techniques and processes both in their own right and in the way they interact with non-digital media. Digital media can function as a tool, a process, a method of dissemination and a means of interaction with any audience. Students can work entirely in digital media or entirely in non-digital media, or in any combination of the two, provided the Assessment Objectives are addressed. Further guidance on how digital and non-digital media may be applied is given in the title sections.

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Learning  
Objective

# Content and Course Structure

## **Art and Design (Graphic Communication) (9GC0):**

### **Introduction**

Graphic communication conveys information and ideas through visual means. The critical element for a graphic designer is the effective communication of a message or idea through the organisation of images and words. The scope of graphic communication has been extended through the growth of design applications in the home and in public and through the development of the internet. Graphic designers need to understand user and audience needs and how these groups respond to various forms of visual communication; as well as how changes to working practices lead to new forms of communication and presentation

## **Disciplines within graphic communication**

For the purposes of this qualification, graphic communication is sub-divided into the following four disciplines:

- advertising
- illustration
- branding
- information design.

Students will be required to work in one or more of the disciplines to communicate their ideas. By working across disciplines, they will extend their understanding of the scope of graphic communication; by focusing on one discipline, they will gain a deeper understanding of specific processes within graphic communication.

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Learning  
Objective

## Drawing and other materials processes

Drawing in the context of graphic communication forms an essential part of the development process from initial idea to finished product; from rough sketches to diagrams setting out designs, including digital drawings. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials. Students must be alert to the possibilities offered by a range of materials, techniques and processes within graphic communication and of the important role of signs and symbols. They must be able to balance aesthetic and commercial considerations when producing graphic solutions to defined problems.

As well as developing skills in their use, students should become aware of and be able to judge when it is appropriate to use traditional or computer-based methods within graphic communication processes, for example in developing roughs, layouts and mock-ups of potential design solutions, in recording and developing ideas and for final designs and presentation. Sometimes ideas or feelings need to be recorded and developed rapidly; the keys to rapid execution are familiarity with and availability of materials. Students should consider the application and implications of new and emerging technologies that can be used in conjunction with traditional and digital graphic communication materials.

## Contextual understanding and professional practice

Contexts for graphic communication can be found in a wide range of sources; for example, from historical collections and museums, contemporary graphic communication shows and fairs, the local environment of signage, advertising and branding, films, architecture, music, literature and nature. Students should consider the issues, opportunities and constraints involved in image and content copyright. They should be aware of the circumstances and conditions in which it is acceptable to incorporate images and design concepts originated by others, and of the appropriate steps to take to ensure permission to reproduce their own work is suitably managed.

## **Students are required to develop the knowledge, skills and understanding. When undertaking work in graphic communication, students should also engage with:**

- how audiences may respond to the use of words, images and how the formal elements evoke responses in the viewer
- the basic typographical and layout requirements for digital and print-based products
- sustainable materials and production processes in the construction of work
- the potential of collaborative working methodologies in the creative process.

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Learning  
Objective

## Advertising

Students will develop integrated knowledge, skills and understanding of the following:

- how graphic communication is used to convey information, arouse interest, tell stories, create brand recognition, sell a product or service, promote brand loyalty
- the role of graphic communication within marketing strategies, promotional campaigns, corporate identity design, logo design
- design briefs, clients, audiences, web-based and digital advertising, use of social media
- the use of images and typography in advertising, such as photography, animation and video.

## Illustration

Students will develop integrated knowledge, skills and understanding of the following:

- the relationships between illustration and narrative
- illustration briefs, clients and audiences
- thumbnails, sketches, dissections, plans and elevations
- the use of digital technology such as photo-editing and vector-based software alongside and in combination with traditional wet and dry working processes
- illustration for a variety of purposes, such as book, magazine, advertising, covers, web-based, interactive
- infographics as a way of communicating data through imaginative charts and diagrams.



## **Branding**

Students will develop integrated knowledge, skills and understanding of the following:

- how packaging is determined by its contents
- marketing briefs, clients and audiences, brand identity, brand loyalty
- making suitable production drawings, which may include computer-generated ideas and developments
- surface images, illustration decoration or pattern for packaging
- development and construction of three-dimensional prototypes, considering production materials, recyclable design, using sustainable or renewable materials
- planning and developing procedures for reproduction and manufacture
- specifying sustainable materials and production processes that are suitable for recycling and/or reuse
- the legal requirements for information that must be included on certain types of packaging, and for barcoding and tracking.

## **Information design**

Students will develop integrated knowledge, skills and understanding of the following:

- letter forms, font types, serif and sans serif fonts, leading, paragraph indents, hanging indents, justification, alignment, headings, kerning and sub-headings
- typographical requirements for digital and print-based products, such as magazine design, newspaper design, web page design, leaflet and poster design
- the appropriate use of templates, page layout, style sheets, image manipulation, compression, workflow and file types
- 3d digital graphic techniques, such as modelling objects, rotation, lathing, extruding, linking, creating and applying textures and lighting effects
- moving image/time-based digital graphic techniques, such as storyboarding, sound, animation, colour consistency
- the appropriate use and combination of words, visual 2D and 3D representations, time and desired user behaviours and responses
- interface design, such as the use of symbols and words to aid and enhance navigation, principles of control panel display, use of navigational structures and levels
- a variety of presentation formats for different audiences, such as web-based, projection, touch-screen, mobile phones, DVD, downloadable content.

# For all titles, students are required to develop practical and theoretical knowledge and understanding of:

For all titles, students are required to develop practical and theoretical knowledge and understanding of:

- ● relevant materials, processes, technologies and resources
- ● how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- ● how images and artefacts relate to the time and place in which they were made
- and to their social and cultural contexts
- ● continuity and change in different genres, styles and traditions
- ● a working vocabulary and specialist terminology.

For all titles, students are required to develop the skills to:

- ● record experiences and observations in a variety of ways using drawing or other appropriate visual forms; undertake research; gather, select and organise visual and other appropriate information
- ● explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; make and record independent judgements
- ● use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- ● generate and explore potential lines of enquiry using appropriate media and
- techniques
- ● apply knowledge and understanding in making images and artefacts; review and modify work; plan and develop ideas in the light of their own and others' evaluations
- ● organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms.

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Learning  
Objective

## Continued: For all titles, students are required to develop practical and theoretical knowledge and understanding of:

### Developing students' knowledge, skills and understanding in art and design

- Students need opportunities to generate ideas and research from primary and contextual sources, record their findings, experiment with media and processes, and develop and refine their ideas towards producing outcome(s). It is essential that students review their progress at appropriate points in the development of their work. Each component aims to develop students' ability to generate and develop ideas for their practical work and to build contextual understanding, from either a self selected or teacher-negotiated focus. Students will be required to:
  - develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
  - explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
  - record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
  - present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements .

### For all titles, students should also:

- understand how ideas generate starting points for art and design practice and form an integral part of the creative process
- understand how images and artefacts relate to ethical and political contexts
- undertake sustained development and refinement of ideas
- develop their visual language to communicate ideas
- demonstrate skilful use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- record evidence of their progress, in an on-going critical and analytical review
- respond to a theme, stimulus or ideas
- make connections between their investigations and creative intentions
- realise intentions
- produce and present outcome(s).

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Learning Objective

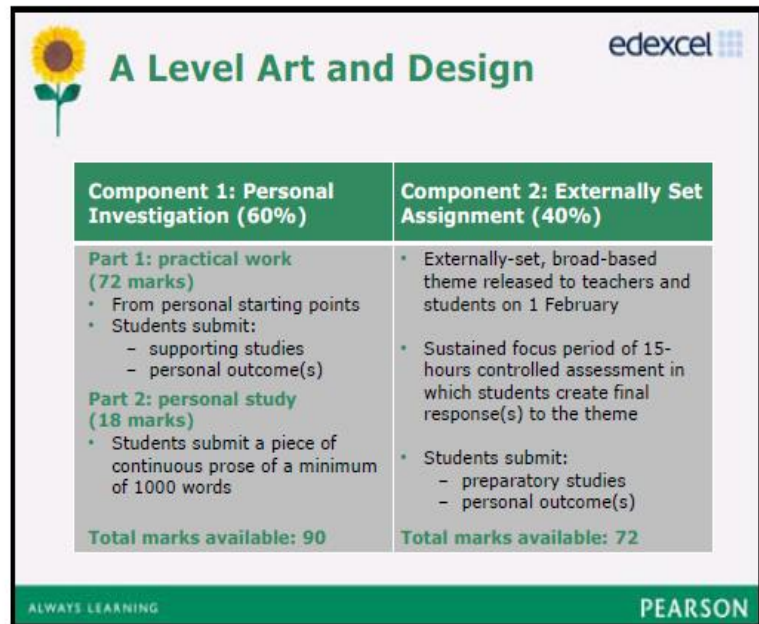
# Exam board: Pearson Edexcel

## Component 1: Personal Investigation

### Overview

This component is weighted 60% of the total qualification.

This component incorporates **three major elements: supporting studies, practical work** and a personal study of a minimum 1000 words of continuous prose.



**A Level Art and Design** edexcel

Component 1: Personal Investigation (60%)	Component 2: Externally Set Assignment (40%)
<p><b>Part 1: practical work (72 marks)</b></p> <ul style="list-style-type: none"><li>From personal starting points</li><li>Students submit:<ul style="list-style-type: none"><li>supporting studies</li><li>personal outcome(s)</li></ul></li></ul> <p><b>Part 2: personal study (18 marks)</b></p> <ul style="list-style-type: none"><li>Students submit a piece of continuous prose of a minimum of 1000 words</li></ul> <p><b>Total marks available: 90</b></p>	<ul style="list-style-type: none"><li>Externally-set, broad-based theme released to teachers and students on 1 February</li><li>Sustained focus period of 15-hours controlled assessment in which students create final response(s) to the theme</li><li>Students submit:<ul style="list-style-type: none"><li>preparatory studies</li><li>personal outcome(s)</li></ul></li></ul> <p><b>Total marks available: 72</b></p>

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## Component 2: Externally Set Assignment

### Overview

This component is weighted 40% of the total qualification.

This component incorporates **two major elements: preparatory studies and the 15-hour period of sustained focus**. The Externally Set Assignment represents the culmination of the GCE Qualification allowing students to draw together all the knowledge, understanding and skills developed throughout. The Externally Set Assignment consists of one broad-based thematic starting point to which students respond by developing a portfolio of practical work and final outcome(s).

The Externally Set Assignment comprises an externally set theme with suggested starting points. Students will need to develop their own personal work from this theme and related starting points.

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Learning  
Objective

## Assessment Objectives and weightings

All student work will be assessed against the following Assessment Objectives

Assessment Objectives are equally weighted in this qualification.

<b>Students must:</b>		<b>% in GCE</b>
<b>AO1</b>	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	25
<b>AO2</b>	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	25
<b>AO3</b>	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	25
<b>AO4</b>	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	25
<b>Total</b>		<b>100%</b>

**Students must:**

**AO1** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

**% in GCE**

25

**Jamie Hewlett**

... seems organic and painted  
... the better artwork and colour  
... a style.

After looking at and studying Hewlett  
and his work I certainly do not  
... the better and 'in your face' way  
... to present a more refined and  
... basic style like Munch's look.

... I have moved into a flat with Blair & Dawnie Albert after Hewlett quit with the  
... the girlfriend. While playing a first live show came up with the idea of Central, which would  
... be a virtual band. Albert would create the music and Hewlett would come up with  
... the lyrics.

... In 2000, Hewlett started for Central was instrumental for the Design Museum  
... Designer of the Year Award. In May 2008 he was named Designer of the Year  
... Throughout his career as a designer and artist he has demonstrated many  
... influences. Hewlett has named his primary influences as Mark Dycker, Carl Gustav  
... Jack Green and Robert Rauschenberg.  
... He is also influenced by Henry Matisse's MAD magazine. Other influences  
... include Jean Michel Basquiat, Dale Worsley, and Robert Crumb.  
... Hewlett considers Francis and Molesworth as a big influence and inspiration. He is also  
... a fan of Charles Foster Kane.  
... His work is reminiscent of science fiction, punk culture and fashion, and a sort of  
... surrealism.

... The style uses layout, mixed reality and drawing  
... 15 something I am quite interested in.

# SIMON BERGER

Simon Berger is a Contemporary glass maker.  
He uses glass as his medium, creating masks  
and works such as a hammer.  
His work takes advantage of the way light  
can shine through different depths and thickness  
of cracks, as well as with various pieces of glass  
as a whole.

He is able to create stronger contrasts and shades of white/grey  
by making the hollow spaces lighter or closer together.

He mainly creates portraits in his style, but also creates some more 3D  
sculptures. His subject matter usually contains women and female subjects.  
He says that his work takes advantage of reality, and likes to change outlines  
& masses around for features.

Berger's work is incredibly striking to me - I enjoy the complex  
textures exhibited in his work, but I love how his  
subject matter is so simple and clear to see.

The fact his work is so complex, yet very simple in its  
intent and appearance is something I find I'd like to try to  
incorporate a sense of in my own work.

American Psychosis subject matter, resulting primarily about the  
idea of insanity and psychosis, can be reflected by  
his work. I definitely found recreating his  
work to be a lot more fun than I expected.

**KA HONUA CIRCUS**

**FINAL POSTER**

For my final poster I decided to take inspiration  
from the original Ka Honua Circus poster, but to  
make it more modern and to use the same style  
as the original poster. I used a similar style  
to the original poster, but with a more  
modern feel. I used a similar style to the  
original poster, but with a more modern feel.  
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original poster, but with a more modern feel.

**HENRY MOORE**

About him - Henry Spencer Moore was an English artist. He is best known for his semi-abstract monumental bronze sculptures which are located around the world as public works of art. His forms are usually abstractions of the human figure, typically depicting mother-and-child or reclining figures. Moore became well known through his carved marble and larger-scale abstract cast-bronze sculptures, and was instrumental in introducing a particular form of modernism to the United Kingdom. He is always in lower life to fulfil large-scale commissions made him exceptionally wealthy.

Methods - Moore's works are usually suggestive of the female body, apart from a case in the 1950s when he sculpted family groups. His forms are generally pierced, contain hollow spaces. Many interpreters like the undulating form of his reclining figures to the landscape and hills of his Yorkshire birthplace. Moore said that the line involved in etching, and the difference from drawing in that it is possible to go back to an earlier plate after alterations if the changes are unsatisfactory. Moore began experimenting with new etching techniques such as soft ground etching and aquatint in colour.

For my artist copy I used the original etching as a guide, first I etched a simple line of the elephant and the began adding the prominent features such as the ear, eye, tusks and tail. I then followed the lines of the original creating the darker areas and shadows by scratching more and leaving the lighter areas as they are. Once I had finished scratching I then added ink, I stamped it over everywhere I had etched and pushed it in with a pen. Next I rubbed off the excess ink and placed the etching on a piece of damp paper. I then rolled it through a press to create my final image. I would've liked to experiment with different colours for my artist copy to see how the outcome would change and if it would still be as effective.

For my artist response I found an image linked to my brief and use mixed tape to hold it in place on the acrylic plastic. I was going to etch this, this was easier because the image was still. I started by etching the outlines of the eye, hoop and postures, this then allow me to focus on the shading and the details. Firstly I used black ink and damp paper to print the image using the colours to see how it effected the piece as a whole, I used red, blue and black blends to create an ombre and I also used red and yellow on another print. I think that the coloured prints are more eye-catching because they stand out to a bigger target demographic.

I like Moore's work because I think it looks more interesting than a regular illustration, and the processes behind his work are interesting because often you won't know if the final piece is good until it is printed. I think that etching would be a good technique for logo or programme designs or more small parts of a poster. If I do use Moore's etching style it is likely that I will use colour like in my response because it does give the print more depth and makes it more captivating to an audience, especially when multiple colours are used at once.

**TICKETS**

For the tickets I started by taking pictures of my handmade paper to use as the background for the tickets. I used three different colour options; green, maroon blue and plain with pearls. I began to experiment with my logo concepts and the font. I tried some designs with just a text, just a logo and some. I changed the placement of the logos and typography. I didn't fully make these designs look realistic because I had other ideas that I wanted to develop further. I prefer the hand made paper as the background for the programme pages. I would prefer for the tickets to link to the posters so that they are more recognisable.

**THUMBNAILS**

**Students must:**

**A02** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

**% in GCE**

25

The typography includes the door for its architecture. To 'Blue Steel' I did this in logo, I did this by adding a different colour outline and a darker blue then adding a finished colour.

For these two designs I experimented with a variety of the design. The reason for the white outline I made this by using a purple colour. I made this by using a purple colour. I made this by using a purple colour. I made this by using a purple colour.

Kingfisher costumes

Butterfly costumes

dragonfly costumes

Hummingbird costumes



**LINO PRINT**

When doing lino printing, I found the most difficult thing to do was keeping the print neat and precise. As with my print, I decided to layer multiple colours. I realised how important a guide was to the lino print on top of each other without them sliding.

I enjoyed the process of stenciling in particular cutting out the image. However, if I were to do stenciling again, I would ensure that when spraying paint, it would be directly from above to stop the image blurring.

MY IMAGE RE...

Students must:

A03 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

% in GCE

25



Here I have done a detailed study of one of my boots. I haven't done this in order to study form and texture.  
This item is relevant to my project because of the military features style. I will try and influence a similar style into my character.  
I am very pleased with the result, specifically the top of the boot where I feel it looks particularly realistic.

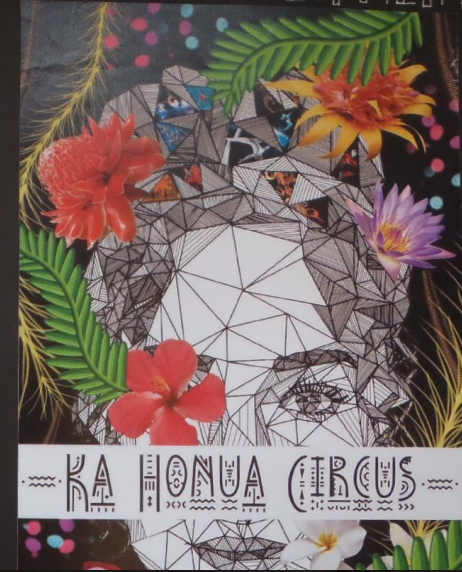


Once all the paint had dried I cut images of flowers from a gardening magazine to add an element of nature to the piece and also make it so it isn't just one depth. I punched the flower images a little and stuck them on so...



To develop this poster idea, I used a previous etching I had created and reprinted it as a black outline, once this was dry I mixed multiple shades of green with acrylic paint and painted vines to cover the page. I let this dry and then painted the tiger orange and added black and white details to give a better effect. Next I painted flowers and leaves and white vines to break up all of the green, I also used small amounts of silver and gold paint so that when it is in light it shimmers and will catch the eye of people who see it.

# POSTER DEVELOPMENT





Students must:

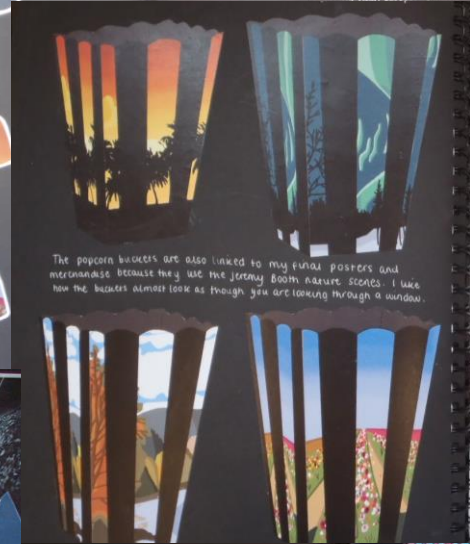
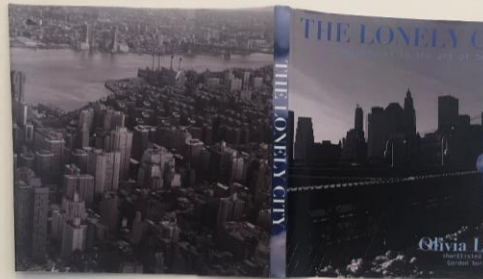
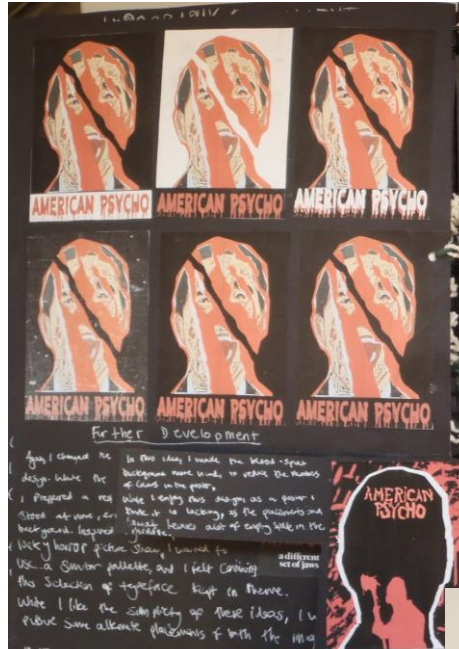
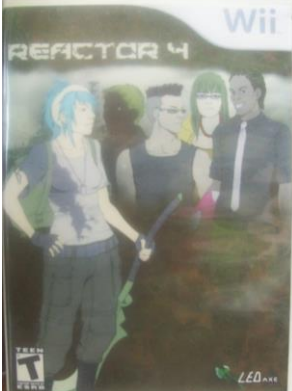
**A04** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements

% in GCE

25



LONDON BY TUBE



T-SHIRTS

The popcorn buckets are also linked to my final posters and merchandise because they are the jersey Booth market scenes. I love how the buckets almost look as though you are looking through a window.



Centre number: Title: Candidate name: Candidate number: 

## A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to all A level student practical work and annotation, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

Assessment Objectives	0	Level 1 LIMITED ABILITY			Level 2 BASIC ABILITY			Level 3 EMERGING COMPETENT ABILITY			Level 4 COMPETENT AND CONSISTENT ABILITY			Level 5 CONFIDENT AND ASSURED ABILITY			Level 6 EXCEPTIONAL ABILITY		
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
<b>AO1</b> Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	0 No rewardable material	Development of ideas shows limited ability Sustained and focused investigations show limited ability, partially informed by contextual and other sources Limited ability in analytical and critical understanding			Development of ideas shows basic ability Sustained and focused investigations are basic, partially informed by contextual and other sources Basic analytical and critical understanding			Development of ideas shows emerging competence in ability Sustained and focused investigations show emerging competence, informed by contextual and other sources Emerging competence in analytical and critical understanding			Development of ideas shows competent and consistent ability Sustained and focused investigations are competent and consistent, informed by contextual and other sources Competent and consistent analytical and critical understanding			Development of ideas shows confident and assured ability Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources Confident and assured analytical and critical understanding			Development of ideas shows exceptional ability Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources Exceptional analytical and critical understanding		
<b>AO2</b> Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	0 No rewardable material	Limited ability to explore and select appropriate to intentions Limited ability to review and refine ideas as work develops			Basic ability to explore and select appropriate to intentions Basic ability to review and refine ideas as work develops			Emerging competence in ability to explore and select appropriate to intentions Emerging competence in ability to review and refine ideas as work develops			Competent and consistent ability to explore and select appropriate to intentions Competent and consistent ability to review and refine ideas as work develops			Confident and assured ability to explore and select appropriate to intentions Confident and assured ability to review and refine ideas as work develops			Exceptional ability to explore and select appropriate to intentions Exceptional ability to review and refine ideas as work develops		
<b>AO3</b> Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	0 No rewardable material	Ability to record is limited and partially relevant to intentions Limited ability to reflect critically on work and progress			Ability to record is basic and partially relevant to intentions Basic ability to reflect critically on work and progress			Ability to record shows emerging competence and relevance to intentions Emerging competence in ability to reflect critically on work and progress			Ability to record is competent and consistent, and relevant to intentions Competent and consistent ability to reflect critically on work and progress			Ability to record is confident and assured, and relevant to intentions Confident and assured ability to reflect critically on work and progress			Ability to record is exceptional and relevant to intentions Exceptional ability to reflect critically on work and progress		
<b>AO4</b> Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	0 No rewardable material	Limited ability to present a personal and meaningful response Limited ability to realise intentions and make connections where appropriate			Basic ability to present a personal and meaningful response Basic ability to realise intentions and make connections where appropriate			Emerging competence in ability to present a personal and meaningful response Emerging competence in ability to realise intentions and make connections where appropriate			Competent and consistent ability to present a personal and meaningful response Competent and consistent ability to realise intentions and make connections where appropriate			Confident and assured ability to present a personal and meaningful response Confident and assured ability to realise intentions and make connections where appropriate			Exceptional ability to present a personal and meaningful response Exceptional ability to realise intentions and make connections where appropriate		

Recording of marks for all A level practical work and annotation					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 Investigation	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			

## A level assessment grid – Component 1 - personal study

The following grid relates **only to the personal study**, completed as part of Component 1 Personal Investigation. This grid should be used to mark all titles. The grid relates to all four Assessment Objectives equally. All four Assessment Objectives must be met in the personal study. A mark out of 18 should be awarded for the personal study.

Personal study (AO1/AO2/AO3/AO4)	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark awarded
		All level descriptions for Level 1 apply in addition to the level description below Limited ability in use of written communication and specialist terminology			All level descriptions for Level 2 apply in addition to the level description below Basic use of written communication and specialist terminology			All level descriptions for Level 3 apply in addition to the level description below Emerging competence in use of written communication and specialist terminology			All level descriptions for Level 4 apply in addition to the level description below Competent and consistent use of written communication and specialist terminology			All level descriptions for Level 5 apply in addition to the level description below Use of written communication and specialist terminology is confident and assured, and expresses ideas fluently			All level descriptions for Level 6 apply in addition to the level description below Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority			

Recording of total marks			Total marks for each component	
Component	Mark for practical work and annotation	Mark for personal study		
Component 1 Personal Investigation	Out of 72	Out of 18	Total COMPONENT 1 (out of 90)	
Component 2 Externally Set Assignment	Out of 72		Total COMPONENT 2 (out of 72)	

# The Journal Project

## Supporting studies

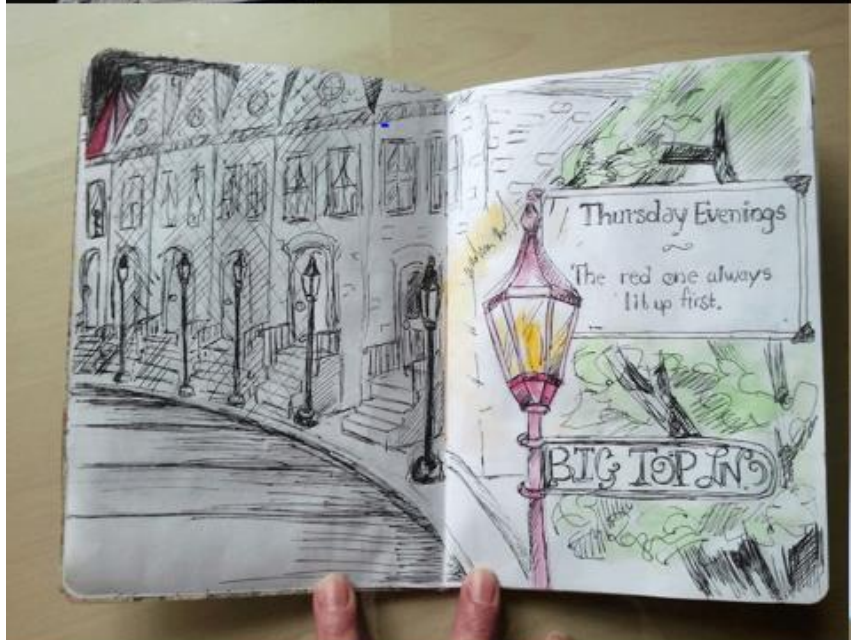
2023

**LESSON  
OUTCOMES**

To explore ideas and be inspired.

To keep a collection of evidence to support your thinking process.

**Examples**



To explore ideas and be inspired.

To keep a collection of evidence to support your thinking process

## A5 Journal / Squirrel book

Jose Naranja turns ordinary note books into highly detailed works of art. The artist uses media from watercolours to pencil, includes writing and collected materials like stamps and tickets, and elements of photography.

You should buy or make your own small A5 size journal to use to collect materials, make notes of sketch interesting things as you go through your art course. Start this summer and bring in for September.



### Your A5 sketch book may include

- Drawings
- Any media: paint, pen, print, pencil..
- Collected papers from e.g magazines
- Lists of names of artists work you like
- Train tickets
- Stamps
- Photos



**LESSON  
OUTCOMES**

To explore a range of materials to create interesting backgrounds.

To create a still life observational drawing.

Ideas of things to include:

1. Secondary images e.g animals, flowers, logos.
2. Primary photos you take of interesting things
3. Artists' work that inspires you
4. Information from art trips taken
5. Sketches of any of the above
6. First hand observation drawings



**Examples**



## Journal ideas

### Be creative:

- Back ground e.g paint or coffee
- Sensory – create texture
- Sound, smell, touch, feel
- Blind folded drawing
- Ink / paint drip
- Draw with a found stick
- Brown Paper paper
- Collage photos
- Pen, pencil, fine liner

### Stretch and Challenge

- Use more than one media per page
- Use analytical annotation and key words
- Use words to build your visual story
- Include quotes and facts that connect to your ideas or journey
- Create one detailed page every week
- Focus on skill and detailed drawings
- Use drawing techniques: cross hatching, continuous line, pointillism



**LESSON  
OUTCOMES**

To explore a range of materials to create interesting backgrounds.  
To create a still life observational drawing.

Extra ideas:

- Paint with coffee
- Collage
- Paint on different surfaces, e.g sand paper, card
- Write poems
- Add quotes
- Write stories
- Record thoughts

### Inspiration Ideas:



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# Holiday Assignment (see separate power point)

You will need to buy an A3 sketch book for your first task which you will continue to work on in Y12

Now look at  
exemplar work  
- take a tour