Y11 GRAPHIC COMMUNICATION 2020-21

Final Major Project: MUSIC TEXT IMAGE

This presentation contains the student booklet for the project, assessment arrangements, a calendar of tasks and an exemplar project completed by your teacher.

Questions, comments and queries about this project and the course can be addressed to M Bean mbean@ketteringscienceacademy.org

COURSE STRUCTURE

EDEXCEL GCSE ART and DESIGN GRAPHIC COMMUNICATION 2020-22	Discount code: JA2 QN: 601/8069/9 Subject code: 1GC0

YEAR 10

COMPONENT 1 (1GC0/01)
PERSONAL PORTFOLIO
72 marks, 60% of GCSE

3 Foundation Assignments ranging from c. 6 – 12 weeks each:

- Focused on inter-related graphics areas; building to a personal project
- Communication-based – developing area-specific skills and concepts
- Digital output in all assignments in addition to craft-based techniques
- Drawing, annotation and critical and contextual work integrated throughout

1	2	3
'THIS IS ME' Design Exploring foundational graphics concepts	'NOT MY TYPE' Typography Exploring creative typography and lettering concepts	'ILLUSTRATE UK' Illustration Exploring methods of illustration

'MUSIC TEXT IMAGE'

Illustrating, with text and image, the music and lyric to a song about the UK

Taught, guided independent study of c. 24 weeks | September – December 2021

YEAR 11

COMPONENT 2 (1GC0/02)
EXTERNALLY SET ASSIGNMENT
72 marks, 40% of GCSE

Full project meeting all 4 Assessment Objectives
10-week preparatory period followed by production of final outcome in 10 hours of sustained focus in examination conditions; supported by developmental and preparatory studies
Guided independent study c. 12 weeks | January - April

Due to the closure of schools because of the Covid-19 pandemic, OFQUAL has removed this part of the course. Therefore, Component 1 'Portfolio' is the only assessed unit.

KNOWLEDGE ORGANISER

MUSIC TEXT IMAGE | Y11 GRAPHIC COMMUNICATION 4

KEY KNOWLEDGE 1: language

Line	Line is the path left by a moving point. A line can be horizontal, diagonal or curved and can also change length.
Tone	This refers to the lightness or darkness of something. This could be a shade or how dark or light a colour appears.
Media	The materials and methods used to produce a piece of art or design.
Composition	How the elements of the work are put together.
Assessment Objectives (AO)	There are 4 assessment objectives that are used to mark your work in this GCSE.
Consistent	The standard of Control, Accuracy and Neatness is maintained throughout.
Annotation	Key information alongside your work. A record of your experiences, thoughts and emotions connected to an image.
Refinement	Developing and modifying to improve and adapt your work. Not just repeating using a different media.

KEY KNOWLEDGE 2: contextual artists

- Looking at artists, designers and craftspeople to help your own work. You'll now be comparing numerous artists and probably finding your own that you like.
- Showing that you can analyse art that inspires you and that you understand the cultural background to the art.
- Take the artists work further and make them your own; copy a section, recreate the whole image or complete your own original piece in the artists style; use their visual language
- Presentation is important so take time and care to show Control, Accuracy and Neatness. Most importantly, you'll need to show how you have synthesised aspects of their visual language with your own ideas

Resources will be supplied for the following, as an aid to getting started:

- ANDY LOVELL
- DANIEL P CARTER
- DAVID FOLDVARI
- JOHN GLEDHILL
- LUCINDA ROGERS
- MATT BOOKER
- RACHEL CLARK
- SHELLEY DYER GIBBINS
- TIM MARRS
- WILLIAM BLAKE
- WILLIAM NICHOLSON
- HENRI TOULOUSE LAUTREC

KEY KNOWLEDGE 3: lyrics

Lyrics are the words of a song. Lyrics are similar to poetry, especially when written and read without the musical accompaniment. This is where you'll start.

KEY KNOWLEDGE 4: annotation tips

- Do include a few basic facts about the artist, but don't write a full biography
- Do explain the reasons behind a particular artist's work. – you'll need to find out why the artist has done it
- Do say why ***you*** did what you did.
- Do say whether the effect was what you expected or whether you found anything during the process
- Do say what you have learnt by doing it, regardless of the result.

When annotating, you could start by being descriptive and then move carefully through analysis to evaluation. More marks are available if you reach an evaluative stage that justifies your opinions through your analysis. This process supports your creativity.

DESCRIBE
ANALYSE
EVALUATE
CREATE

This assignment involves all 4 AOs equally

ASSESSMENT OBJECTIVES

AO1	AO2	AO3	AO4
Develop ideas through investigations, demonstrating critical understanding of sources	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	Record ideas, observations and insights relevant to intentions as work progresses	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language

STUDENT BOOKLET GUIDES YOU IN THE SERIES OF TASKS IN A STEP-BY-STEP MANNER

MUSIC TEXT IMAGE

Design and produce a series of artworks that use illustration and text to depict the lyric and music of a specific song. Explore the relationship between text and image, and how these relate to the visual language of design through line, shape, colour and so forth. Investigate the work of relevant contextual artists and designers and show how their work has informed your own. Consider appropriate media, techniques and processes, uniting all of your researches into a coherent final outcome. Show how your outcome could be deployed in a number of contexts. Annotate throughout for explanation and evaluation.

STUDENT:

MEG:

ART TEACHER: **MBN**

LOCATION: **AMI 0.14**

WHEN:

BOOSTER/INTERVENTION:

PROJECT START DATE:

PROJECT END DATE:

Candidate guidance

Your teacher will be able to teach, guide and support you as you prepare your personal response. You may also complete preparatory work without direct supervision.

The preparatory study period

The preparatory study period begins when you receive this paper and continues up until the start of the period of sustained focus. You should develop your response to the theme in a personal and creative way, developing, refining and recording your ideas towards the final outcome(s).

The period of sustained focus

The period of sustained focus consists of ten hours working under supervised examination conditions in an appropriate studio setting. Teachers will be able to support you with matters such as working space, materials and equipment. However, teachers will not be able to give you feedback about your work in progress or suggest how you might improve or develop your outcome(s). During the ten-hour period of sustained focus you will produce your final outcome(s), based on your preparatory studies, in response to the Assignment theme.

The period of sustained focus may take place over more than one session. You will not be able to access any of your work outside of these sessions. Once the ten-hour supervised sustained focus period has ended, you will not be able to add to or alter any of your work.

Your teacher will inform you of the dates and times when you will complete your ten hours of unaided work for the Externally Set Assignment. The Assignment (supplemented by your previous work) is worth **40% of the GCSE.**

Exploring and developing the theme

Your work for this Assignment should be based on the theme given in this paper. The theme is:

> **MUSIC TEXT IMAGE**
> **Design and produce a series of artworks that use illustration and text to depict the lyric and music of a specific song. Explore the relationship between text and image, and how these relate to the visual language of design through line, shape, colour and so forth. Investigate the work of relevant contextual artists and designers and show how their work has informed your own. Consider appropriate media, techniques and processes, uniting all of your researches into a coherent final outcome. Show how your outcome could be deployed in a number of contexts. Annotate throughout for explanation and evaluation.**

You should discuss your ideas with your teacher before deciding how to respond to the theme. Your work will be marked according to how well you have shown evidence of the four Assessment Objectives.

The four Assessment Objectives are:

- develop ideas through investigations, demonstrating critical understanding of sources
- refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes
- record ideas, observations and insights relevant to intentions as work progresses
- present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

You should use the knowledge, skills and understanding you have learnt to show your progression along your creative journey.

The starting points are suggestions to help you think about possible ideas, ways of working and your personal creative approach to the theme.

STUDENT BOOKLET GUIDES YOU IN THE SERIES OF TASKS IN A STEP-BY-STEP MANNER

MUSIC TEXT IMAGE	STUDENT:	MEG:

Design and produce a series of artworks that use illustration and text to depict the lyric and music of a specific song. Explore the relationship between text and image, and how these relate to the visual language of design through line, shape, colour and so forth. Investigate the work of relevant contextual artists and designers and show how their work has informed your own. Consider appropriate media, techniques and processes, uniting all of your researches into a coherent final outcome. Show how your outcome could be deployed in a number of contexts. Annotate throughout for explanation and evaluation.

	TASK OVERVIEW	COMMENT | ACTION
1	EXPLORE THE LYRIC AND MUSIC Suggested time: 4 hours – 1 week Outcome: at least one A2 sheet Explore the meaning/s of the lyric and musical accompaniment, make connections and suggest imagery to represent your findings: use diagrams, sketches & collage	Action taken | Sign | Date
2	EXPLORE CONTEXTUAL ARTISTS Suggested time: 16 hours – 4 weeks Outcome: at least three A2 sheets Investigate and summarise the visual language of several contextual artists, respond to their visual design language through your own creative work	Action taken | Sign | Date
3	EXPLORE MEDIA and TECHNIQUES Suggested time: 16 hours – 4 weeks Outcome: at least three A2 sheets Experiment with a range of appropriate media, analysing and evaluating the connection between them and the imagery	Action taken | Sign | Date
4	DEVELOP YOUR RESPONSE Suggested time: 16 hours – 4 weeks Outcome: at least three A2 sheets Primary observation using appropriate media and techniques; integrate text as appropriate; complete statement of intent, decide final design and produce small-scale mock-up	Action taken | Sign | Date
5	COMPLETE YOUR FINAL OUTCOME Actual time: 10 hours Outcome: appropriate to intentions Use individualised plans to complete your desired final outcome; annotate for explanation and evaluation as work progresses	Action taken | Sign | Date
6	EVALUATE AND EXPLAIN Suggested time: 8 hours – 2 weeks Outcome: at least two A2 sheets Photograph your final outcome, layout with detailed written explanation and evaluation, show how your final design could be reproduced in different contexts	Action taken | Sign | Date

FINAL ASSESSMENT FEEDBACK

Sign | Date

1

EXPLORE THE LYRIC AND MUSIC

- Suggested time: 4 hours
- Outcome: at least one A2 sheet
  - Explore the meaning/s of the lyric and musical accompaniment
  - Make connections and suggest imagery to represent your findings

9 songs about the UK ranging in date from 1968 to 2016

1	THE VILLAGE GREEN PRESERVATION SOCIETY	THE KINKS	1968
2	LONDON CALLING	THE CLASH	1979
3	THIS CHARMING MAN	THE SMITHS	1983
4	MILE END	PULP	1995
5	REAL GREAT BRITAIN	ASIAN DUB FOUNDATION	2000
6	LDN	LILY ALLEN	2006
7	THE LIBERTY OF NORTON FOLGATE	MADNESS	2009
8	FIND NO ENEMY	AKALA	2011
9	SO MUCH TO DEFEND	CHRIS WOOD	2016

Choose your lyrics from the Songbook provided:

STUDENT BOOKLET GUIDES YOU IN THE SERIES OF TASKS IN A STEP-BY-STEP MANNER

2

EXPLORE CONTEXTUAL ARTISTS

- Suggested time: 16 hours
- Outcome: at least three A2 sheets
  - Investigate and summarise the visual language of several contextual artists
  - Suggest how you could deploy their visual design language in your own work

The most important aim is to understand the visual language of each artist so that you can use it yourself. Use the Describe, Analyse and Evaluate scheme to guide you.

DESCRIBE	ANALYSE	EVALUATE
• Explain objectively what the artwork/s look like • What are the subjects and contents? • What can you write about scale, colour, form, shape, and texture? • How could you represent this visually – copying?	• How are the artworks made? • What processes, techniques and mediums used? • Can you use terms like 'loose', 'tight', 'representational', 'naive', 'childlike'. how could you justify your analysis? Can you compare and contrast artworks?	• What do you think of the artworks? • What value do you place on them? • Does the visual design language have relevance to your theme? • How might you use a similar visual design language?

When you have completed your work you should find an appropriate mode of presentation. We suggest you use an A2 sheet for each artist.

You should include *brief* biographical information, texts explaining the visual language and your evaluation of it. You should include your own work that demonstrates your understanding and use of each artists' visual language.

You should therefore use the skills, concepts and techniques previously learned, including analogue and digital manipulation, collage and montage, painting and drawing.

Presentation is important. Carefully consider the balance of text and image. Practice handwriting as it is better than printed text – try to develop a style that you can use throughout your work. Copying and pasting will earn you no marks and is therefore a waste of your time.

3 contemporary UK artists with exciting and unique visual languages

You should also consider the artists you have previously studied

LUCINDA ROGERS

i

TIM MARRS

ii

ANDY LOVELL

iii

3

EXPLORE MEDIA, TECHNIQUES + PROCESSES

- Suggested time: 16 hours
- Outcome: at least three A2 sheets
  - Experiment with a range of appropriate media, analysing and evaluating the connection between the media and the imagery

Extended homework task: **analyse the work of Hoch and Heartfield**

HANNAH HOCH

JOHN HEARTFIELD

4 CLASS TASKS | ACTIVITIES

1 **MONTAGE + MANIPULATE**
Look at the work of **Hannah Hoch and John Heartfield**; replicate their processes using the resources supplied then supply your own resources; photocopy your work using the colour-change facility; print onto art paper for further manipulation; mount your work appropriately with annotations to explain and to evaluate

2 **PAINT + PEN**
Use gouache to paint over your photocopied montages: be selective and use the visual language of the artists previously studied; use marker pens, correction pens and fine-liners to add linear elements; photocopy again as before using a range of paper colours and types

3 **CORRUPT + MANIPULATE**
Rip, fold, scrunch, tear, burn and otherwise corrupt your photocopied work; flatten-out and photocopy as before: print onto colored paper, graph paper, tracing paper and transparencies to further montage and layer

4 **DIGITISE + MANIPULATE**
Scan a selection of your corrupted montages and import into Photoshop; explore layers, filters (especially halftone, mosaic, stamp) and blend modes; source textured backgrounds and 'grunge' elements for layering with your own work

Manipulate = to change; originally meant to use the hands (man = hand) .

Digitise = to turn into pixels to edit on-screen with appropriate software, in this case Photoshop

Analogue = not digital; traditional methods using pens, scissors, glue etc

The analogue/digital divide should largely be ignored – both are methods for developing your work.

You should be proficient in as many methods as necessary for your top tell your stories in visual terms. Get into the habit of bouncing between analogue and digital.

Montage = juxtaposing photo images to produce a new effect.

Many images together can often produce an affect that is stronger and more powerful than a single image.

When combined with other effects in this scheme your work could take-on an agreeably professional appearance.

Corrupt = to break-down, to destroy, to break-up.

Explore methods for working with your imagery that at first might seem unusual or just plain wrong:

- scrunching and then unfolding an image will produce wear and tear marks that you could scan
- burning (carefully!) will produce holes and scorch marks
- folding will produce an aged white line along the creases.

Remember when you used tea to stain your history homework? This is merely an extension of that.

It's good - when controlled and used appropriately.

Juxtaposition = the placing together of apparently unconnected elements and/or images.

Often, a surreal effect can be achieved by juxtaposing imagery that would not normally be seen together or by manipulating scale and other image elements.

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4

DEVELOP YOUR RESPONSE

- Suggested time: 16 hours
- Outcome: at least three A2 sheets
  - Primary observation using appropriate media and techniques
  - Integrate text as appropriate; complete statement of intent
  - Decide final design and produce small-scale mock-up

STATEMENT OF INTENT: planning my final outcome

1 150 words	**Final Outcome/s** ☐ What is the title of your Project? ☐ What is your proposed OUTCOME? ☐ Explain how this relates to your previous work and ideas and how it extends your knowledge, understanding and creative ability.	
2 150 words	**Influences, Research, Sources and Ideas:** ☐ What are the influences, starting points and contextual references and why are they relevant to your ideas?	
3 150 words	**Techniques, Processes and Timescale** ☐ ☐ Refer to the techniques and processes you intend to use. Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas.	
4 50 words	**Method of Evaluation** ☐ How will you critically review, analyse and evaluate your work and determine if it is successful?	

Now present the information above in a more creative design-led format. Consider layout, typography, colour, illustration and so forth. You should aim to complete an A2 sheet for this. You will complete an A2 sheet for the final evaluation.

STATEMENT OF INTENT

Your Statement of Intent is a very important part of your assignment as it forces you to summarise your researches so far and to plan your next steps

It is a guide for you and your teachers and will therefore be referred to throughout the last stages of your project

Use this form to help organise your thoughts. Then you should present it more creatively on your A2 sheets

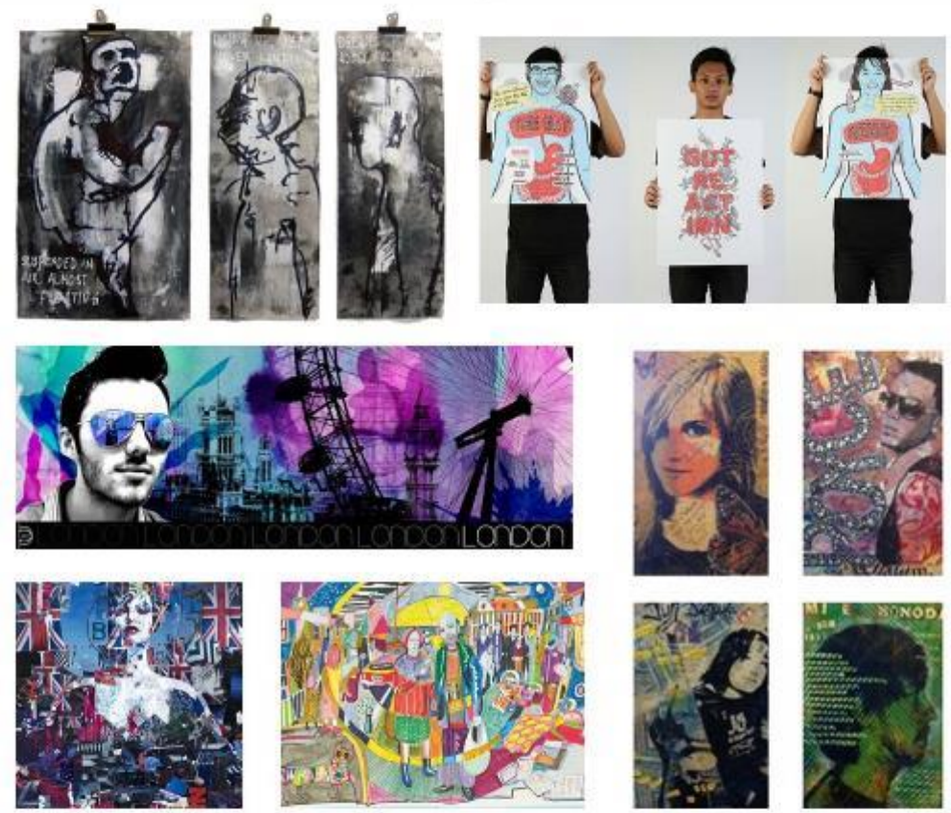
Be bold and imaginative. Experiment with several ideas before you make a final decision. Explain how you have integrated all of your research.

5

COMPLETE YOUR FINAL OUTCOME

- Actual time: 10 hours
- Outcome: appropriate to intentions
  - Use individualised plans to complete your desired final outcome
  - annotate for explanation and evaluation as work progresses

- You will have all of your research and preparatory work with you
- Use your small version of the final piece to help
- Make an hour-by-hour plan to guide you
- You will be allowed to have tracings and certain other tasks already done – your teacher will advise



During your 10 hour final piece sessions, you will be working in examination conditions:

- Silence
- No music/headphones
- No mobile communication devices – 'phones, smart watches etc

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6

EVALUATE AND EXPLAIN

- Suggested time: 8 hours
- Outcome: at least two A2 sheets
  - Photograph your final outcome – layout with detailed written explanation and evaluation
  - Show how your final design could be reproduced in different contexts

EVALUATION: judging my final outcome

300 words	**Evaluating** ☐ Evaluating your work is an important component of your assignment. It is not merely an afterthought. Make sure you learn from yours and others views, opinions and evaluations and use that knowledge in your subsequent assignments. ☐ Place value upon your work by judging whether you have achieved your goals set-out in your STATEMENT OF INTENT ☐ How have you used different techniques and media? ☐ What contextual references are in your work? ☐ Ask someone else to consider your work and write about it – you might consider setting out a questionnaire or survey to assist ☐ Include photographs of your final outcome	
Now present the information above in a more creative design-led format. Consider layout, typography, colour, illustrations and so forth. You should aim to complete an A2 sheet for this.		

- ☐ Evaluation: What is your opinion of your outcome? Justify your opinions
- ☐ Synthesis: In what ways would you complete your outcome differently?
- ☐ Analysis: Explain what you have tried to say about the subject matter.
- ☐ Application: If you were interviewed, what questions and answers would feature?
- ☐ Understanding: What is the subject or theme of your work?
- ☐ Knowledge: Describe your work.

... a few other artist designers to inspire you ....

LORENZO CASTELLIN

DAVID CARSON

VICTOR NUNES

PETER STRAIN

BANDED ASSESSMENT CRITERIA

Centre number:	27120	**Title:**	KETTERING SCIENCE ACADEMY	**Candidate name:**	
Areas of study:	GRAPHIC COMMUNICATION	**Subject code:**	1GC0	**Candidate number:**	

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	**0**	**Level 1** **LIMITED ABILITY** *Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas*			**Level 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*			**Level 3** **EMERGING COMPETENT ABILITY** *Knowledge, understanding and skills are generally adequate but safe*			**Level 4** **COMPETENT AND CONSISTENT ABILITY** *Knowledge, understanding and skills are secure and cohesive throughout*			**Level 5** **CONFIDENT AND ASSURED ABILITY** *Knowledge, understanding and skills are effective and focused throughout*			**Level 6** **EXCEPTIONAL ABILITY** *Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout*			
Evidence meets requirements		**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	
AO1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO1 mark**
Develop ideas through investigations, demonstrating critical understanding of sources	No rewardable material	• 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			• 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			• Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			• 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			• 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			• 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			
AO2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO2 mark**
Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	No rewardable material	• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • 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 competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in 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 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	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO3 mark**
Record ideas, observations and insights relevant to intentions as work progresses	No rewardable material	• 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			• 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			• Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Emerging competence in ability to record relevant to intentions			• 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			• 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			• 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			
AO4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO4 mark**
Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	No rewardable material	• 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			• Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements			• Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			• 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			• 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			• 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			
																			Total	

Recording of marks for all GCSE work					**Total marks out of 72 for each component**	
Component	**AO1 mark: indicate a mark out of 18**	**AO2 mark: indicate a mark out of 18**	**AO3 mark: indicate a mark out of 18**	**AO4 mark: indicate a mark out of 18**		
Component 1 Personal Portfolio	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 1	
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 2	

THERE NOW FOLLOWS AN EXAMPLE PROJECT.

THIS HAS BEEN COMPLETED BY MBN TO SHOW YOU THE STAGES TO FOLLOW AND HOW TO SET-OUT YOU PAGES. THIS PROJECT IS ALL ON A2 SHEETS. YOU'LL BE WORKING PREDOMINANTLY IN YOUR A3 BOOK – A DOUBLE-PAGE-SPREAD IS EQUIVALENT TO AN A2 SHEET.

There is a commentary on each slide that gives you further information about the expectations for each step.

YOU CAN SEE THIS COMPLETED PROJECT DISPLAYED IN OUR GRAPHICS ROOM.

MUSIC TEXT IMAGE

DESIGN BRIEF

Design and produce a series of artworks that use illustration and text to depict the lyric and music of a specific song. Explore the relationship between text and image and how these relate to the visual language of design through line, shape, colour and so forth. Investigate the work of relevant contextual artists and designers and show how their work has informed your own. Consider appropriate media, techniques and processes, uniting all of your research into a coherent final outcome. Show how your outcome could be deployed in a number of contexts. Annotate throughout for explanation and evaluation.

WHY I CHOSE WE ARE LONDON

Madness originate from Camden, an area I know well. I like the list of places and especially the juxtaposition of imagery: poets, plumbers, spreads, sparks, punks and strippers. I really like the music which has an upbeat repetitive quality characterised by the chanting of the nonsense sound "Na". "London's talking" references this and reminds me of the classical Romans referring to northern tribes as "barbarians" because of the "ba-ba" nonsense (to the Romans) they speak. I'm also reminded of Wm. Blake's "London", an artist-poet I greatly admire.

WE ARE LONDON

LONDON'S TALKING...

WE ARE LONDON

MADNESS FROM THE ALBUM THE LIBERTY OF NORTON FOLGATE 2009

Na Na Na Na Na Na Na Na Na

by Cathal Smyth aka Chas Smash

From Regent's Park Mosque on to Baker Street
Down to the Cross where all the pipesmoke neat
To Somerstown where somethings never stop
The Roundhouse The Marathon Bar and Camden Lock

You can make it your own hell or heaven Live as you please
Can we make it if we all Live together as one big family

Down to chinatown for dick and rice
Along old Compton Street the boys are nice
On Carnaby you still can get the threads
If you wanna be a mod a punk a ted or a suedehead

You can make it your own hell or heaven Live as you please
Can we make it if we all Live together as one big family

Na Na Na Na Na Na Na We are London
Na Na Na Na Na Na Na London's talking
Na Na Na Na Na Na Na We are London
Na Na Na Na Na Na Na London walking

In all the nightclubs stripjoints and the bars
From its poorest paid to its highest stars
The poets plumbers painters spreads and sparks
From its inner city to its furthest parts

You can make it your own hell or heaven Live as you please
Can we make it if we all Live together as one big family

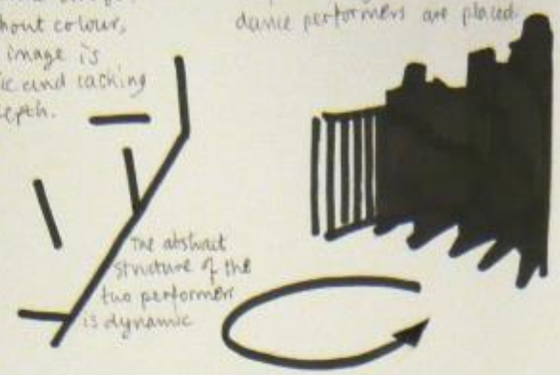
BE A MOD A PUNK A TED
OR A SUEDEHEAD
CARNABY
YOU STILL CAN
GET THE
THREADS
WE ARE
LONDON
WALKING
LONDON
TALKING
PAID TO
HIGHEST
STARS
IN ALL THE
STRIPTOINTS
AND THE
NIGHTCLUBS
TO SOMERSTOWN
WHERE SOMETHINGS
NEVER STOP
WE ARE LONDON
MADNESS
CATHAL JOSEPH SMYTH
FROM REGENT'S PARK
MOSQUE ON TO
BAKER STREET
FROM ITS INNER CITY
TO ITS FURTHEST PARTS
ALONG OLD COMPTON
THE BOYS ARE NICE
YOU CAN MAKE IT
YOUR OWN HELL OR HEAVEN
LIVE AS YOU
PLEASE
CAN WE MAKE IT
IF WE ALL LIVE
TOGETHER
AS ONE BIG FAMILY
SUEDEHEAD
POETS
PLUMBERS
PAINTERS
SPREADS AND
SPARKS
RESPONSE TO THE LYRICS 2

Wm. Blake 1757-1827
William Blake - poet-painter or painter-poet? Or... does it matter? William Blake - artist. William Blake psychogeographer of London's past-present-future. William Blake imagineer. The visions; the hope and loss; the resilience; the radicalism; the magic; the deep observational acuity.
The Colour Palette
I especially enjoy the subtle and restricted colour palette that Blake employs. It is characterised by ochres, orange, black-grey-blue.
The Anatomy
Although these are imaginary and fantastical characters and creatures, Blake's understanding of anatomy is first-class in terms of muscles and skeleton. They are "believable" and functioning. In completely imaginative parts such as the wings - Blake must have observed insects or the structure is recorded with micrometer precision and he employs razor-sharp modelling to show extra
William Blake
3 ARTIST RESEARCH
Foreshortening
The structure of the leg and foot here is represented accurately and demonstrates observational knowledge.
LONDON
I wander thro' each charter'd street
Near where the charter'd Thames does flow
And mark in every face I meet
Marks of weakness marks of woe.
In every cry of every Man
In every Infants cry of fear
In every voice, in every ban
The mind-forg'd manacles I hear
How the Chimney sweepers cry
Every blacking Church appalls
And the hapless Soldiers sigh
Runs in blood down Palace walls
But most thro midnight streets I hear
How the youthful Harlots curse
Blasts the new born Infants tear
And blights with plagues the Marriage hearse
WHAT I LIKE ABOUT WM. BLAKE.
AND HOW I WILL USE ASPECTS OF HIS GRAPHIC LANGUAGE IN MY WORK
Colour
Blake frequently uses a restricted colour palette usually made up of:
- grey-black
- yellow ochre
- orange-red
- blue
The tightly confined palette instantly gives recognition of his visual language and is often the first aspect that is identified.
Restricted colour palette
TEXT
The typeface or hand-lettering that replicates fonts is typically early 19th century. Serifs are used, obviously, and the method of printing makes ink "pool" in parts of some letters. This gives a charming antique appearance that has aged over the years.
Hand-drawn serif lettering
m w a y g
IMAGERY
The imagery and the text flow together and are mutually supportive. The poet-painter or the painter-poet?
CONTENT
Blake associated with radicals of his time such as T Paine and Wollstonecraft. His thoughts were often attuned to revolution, inspired no he was by the recent French Revolution. Blake was a Londoner through-and-through and here he writes about London and Londoners. He railed against power and corporations - often the church - and its corruption of the poor and innocent whilst also maintaining belief in personal salvation
a Radical

Henri de Toulouse Lautrec

Colour is very important to the meaning of the whole image. Without colour, the image is static and lacking in depth.

The background layer is silhouetted to form a "ring" in which the two dance performers are placed.



LAYERS

- FOREGROUND
- BACKGROUND

The image is layered. There are two main layers:

1. The foreground in which details, characteristics and colours are visible. Although fairly "flat" it is possible to understand depth

2. The background layer is silhouetted. There is no colour no personal details although it is possible to pick out hats and profiles. The layer is flattened into all-black.

The lettering is bold, repetitive, sanserif and occasionally stretched for effect. The simple shapes and apparent verticality – each letter, even the "wide" letters such as "O" – are taller than wide. This has the effect of emphasing the design/shapes of the letters rather than legibility and communication. This notwithstanding, the content is still readable and communicates simply and effectively. Where colour is used on lettering, it is edged with thin black. This helps to tie it into the overall design.

Corners are slightly rounded with a small radius. Hard-edges and corners are therefore avoided. This attribute changes in direction are avoided, again, reflecting the shapes that represent people in the design.

4 ARTIST RESEARCH

Here I am exploring the visual language of Toulouse Lautrec. I am particularly interested in how he uses TYPE on design elements and layers to help establish depth

HOW I WILL USE THE GRAPHIC LANGUAGE OF LAUTREC

- Hand-lettering – I will use the extended taller-than-wide uppercase sanserif with rounded corners that Lautrec deploys here. Thus:

LONDON. I will deploy repetition wherever possible. For example, where Lautrec repeats Moulin Rouge, with a larger, taller, extended "M" as the initial letter of all iterations of "Moulin", I will repeat the lyrics, chanted, of "Na, Na, Na, Na..." Thus:

NANANA

- Silhouette layering – I will merge imagery into single layers to form a silhouette. The imagery may be from different "depths" within the picture and will "compress" via the silhouette method.

- Cropping – I will crop imagery at the edges, top and bottom of the picture. This will have the effect and adding depth to the picture as there is implied forms beyond the picture frame. This implied depth will be in tension with the flattening effect that the silhouette will manifest.

- Colour – Lautrec's restricted colour palette is a consequence of the method of production. As a print, it demands the layering of flat colour. This contrasts with a painting method, where tonal gradation, texture and surface effects such as impasto all have meanings.

The monogram of Henri de Toulouse Lautrec. It is formed from the initial letters of his name, the "H", "T", and "L" interlocking within a circle.

NACROSSMOD
CAMDEN LOCK
OLD COURT ROAD ST.
CARNABY
CREATIVE
5 TYPE
POETS
PLUMBERS
PAINTERS
SUEDEHEADUCK
HELL
NAREGENTSPARK
BAKER
REGENTS PARK
BAKER STREET
SOMERSTOWN
NAC
STREET
PUNK
ARE
LONDON
CAMDEN
ROUNDHOUSE
LOND
YOU CAN
MAKE IT
YOUR OWN
HELL OR HEAV
TEDSOMERS
NATOW
POOREST PAID
HIGHEST
HE
AVEN
CHINATOW
SPREADS
SPARKS
NIGHTCLUBS
STUDENTS
THE BARS
RICENAMOD
NALOCK

CREATIVE TYPE 6
SOMETHINGS
NVERSTOP.

REGENTS PARK
BAKER STREET
OLD COMPTON
CARNABY ST.
MARATHON BAR
CAMDEN
LOCK
CHINA-
SOMERSTOWN
HELL OR HEAVEN
LIVE AS YOU PLEASE
EXPLORING
IMAGERY
+TYPE 7
NA.NA.NA.
NA.NA.NA.
NA.NA.NA.
CAN WE MAKE IT IF WE ALL
LIVE TO GETHER
AS
ONE
BIG
FAMILY

EXPLORING IMAGERY + TYPE 8
I used oil-based printing ink on a hand-cut lino block to print "NA" repeatedly (the chanted lyric). The oil provided a RESIST to a subsequent application of water-based ink.
These two images were completed with a graphite pencil. The brush effect was accidental – a result of the use of applying fluid from to the background.
LONDON

COMPONENTS/ MOTIFS:
• PUNK
• SKIPPERS
• HIJAB
• QUEEN
• SILHOUETTE SKYLINE
• TEXTS
Text integrated with imagery as in the work of Blake and Lautrec
Repetitive text - the chanted lyrics "Na Na Na Na Na Na Na Na"
Figures modelled in grey-black with over-laid watercolour wash as in Blake
Silhouetted background layers as in the work of Lautrec
Lautrec style larger lettering in constrasting colour.
I will use a masking technique - either masking fluid or oil-based printing ink in white to allow for a "negative" text effect.
Composition has grouped figures in the foreground as in the work of Lautrec. Background is silhouetted
Figures represent the variety found in London and referenced in the lyrics.
using the visual language of William Blake and Henri Toulouse Lautrec, integrating text and image
WE ARE LONDON
COMPOSITIONAL ANALYSIS + DECISIONS
MOD
PUNK
TED
SUEDEHEAD
NIGHTCLUBS
STRIPJOINTS
BARS

WE ARE LONDON
ONE BIG FAMILY

WE ARE LONDON

Full written and illustrated evaluation will appear here