

GCSE Art & Design

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Fine Art & Textiles

disciplines

HOW IS THE COURSEWORK MARKED?

THERE ARE 4
ASSESSMENT
OBJECTIVES

A01

Develop ideas through investigations, demonstrating critical understanding of sources

A03

Record ideas, observations and insights relevant to intentions as work progresses

A02

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes

A04

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language

VITAL POINTS TO CONSIDER

- Students cannot reach their targets by classwork alone!
- Students are allowed to work on sketchbooks at home but not final pieces.
- Each student should be working on their sketchbook an estimated 2hrs a week.

WHERE DO STUDENTS STRUGGLE MOST?

- Independence and planning for mock and actual exams.
- Choosing starting points from a given theme then developing independently.
- There are no wrong outcomes, just better solutions.
- The best and most rewarding work created by students is personally driven.
- Encouraging students to collect primary research.

PRIMARY RESEARCH

& Write!



- A **primary source** is one that you study directly from **first-hand experience**. Primary sources can be natural objects, artefacts, places, people or events.

Photograph

Sketch & paint

Collect



A combination of all of these is best!

PRIMARY RESEARCH

- A **primary source** is one that you study directly from **first-hand experience**. Primary sources can be natural objects, artefacts, places, people or events.

Visit



&

Experience



WORKING DIRECTLY FROM A PRIMARY SOURCE ALLOWS YOU TO:

Change your viewpoint

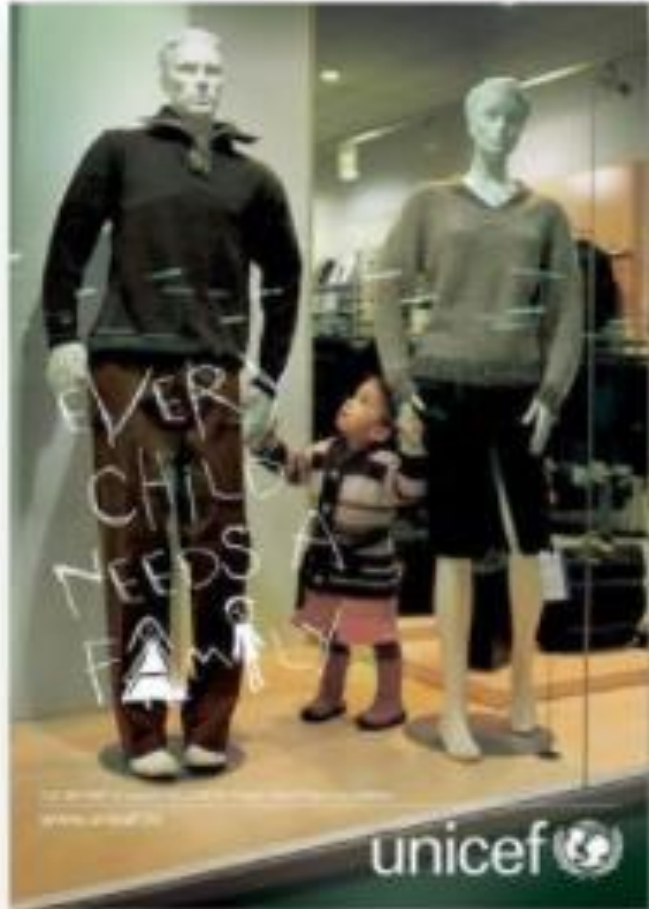


Experience objects, images, people or places in different lighting conditions



WORKING DIRECTLY FROM A PRIMARY SOURCE ALLOWS YOU TO:

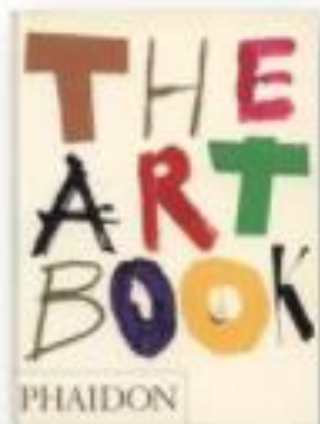
Respond emotionally to the subject



SECONDARY RESEARCH

- A secondary source is **material produced by others**. Secondary sources can be reproductions of images and artefacts, photographs, film, video or web-based material..

Books



Other media

Magazines & newspapers



TV & Film



The internet!



A combination of all of these is best!



YOU CAN CHOOSE TO USE IMAGERY FROM ONE CONTEXT IN A NEW OR INNOVATIVE WAY. FOR EXAMPLE:

Inspired by art & design to recreate



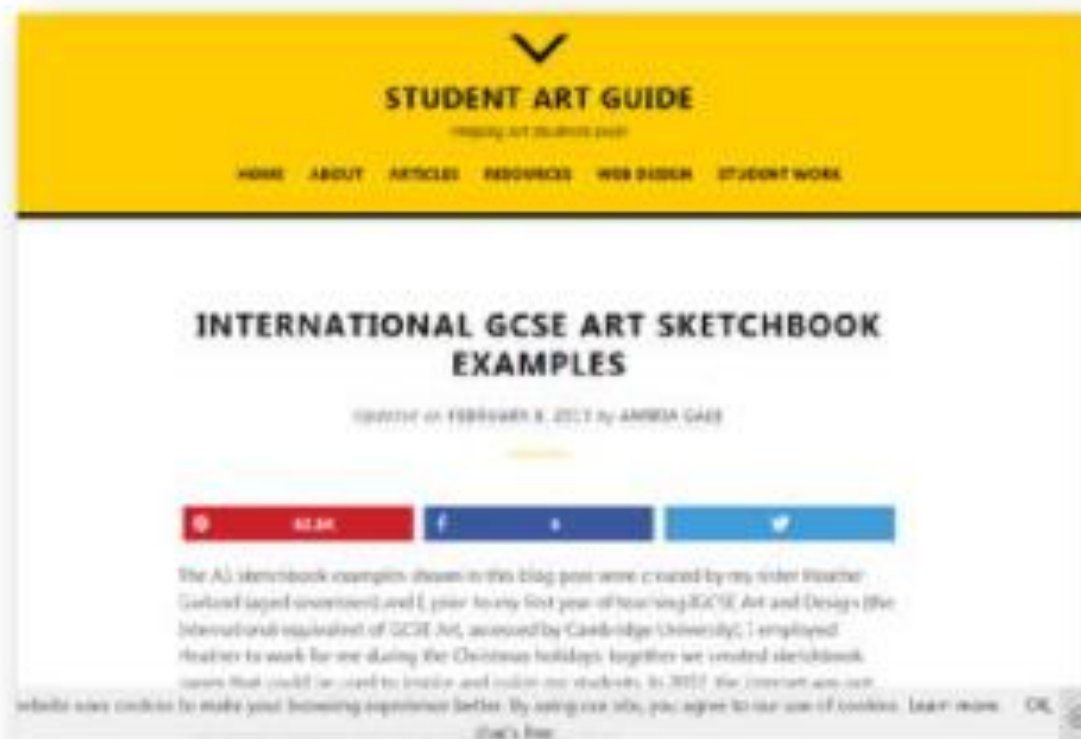
DOCUMENT ALL PRIMARY AND SECONDARY RESEARCH IN YOUR SKETCHBOOK

www.studentartguide.com



OTHER RESOURCES - WWW.STUDENTARTGUIDE.COM

- Student Art Guide – an excellent resource with ideas & links for GCSE & A Level students



BBC BITESIZE

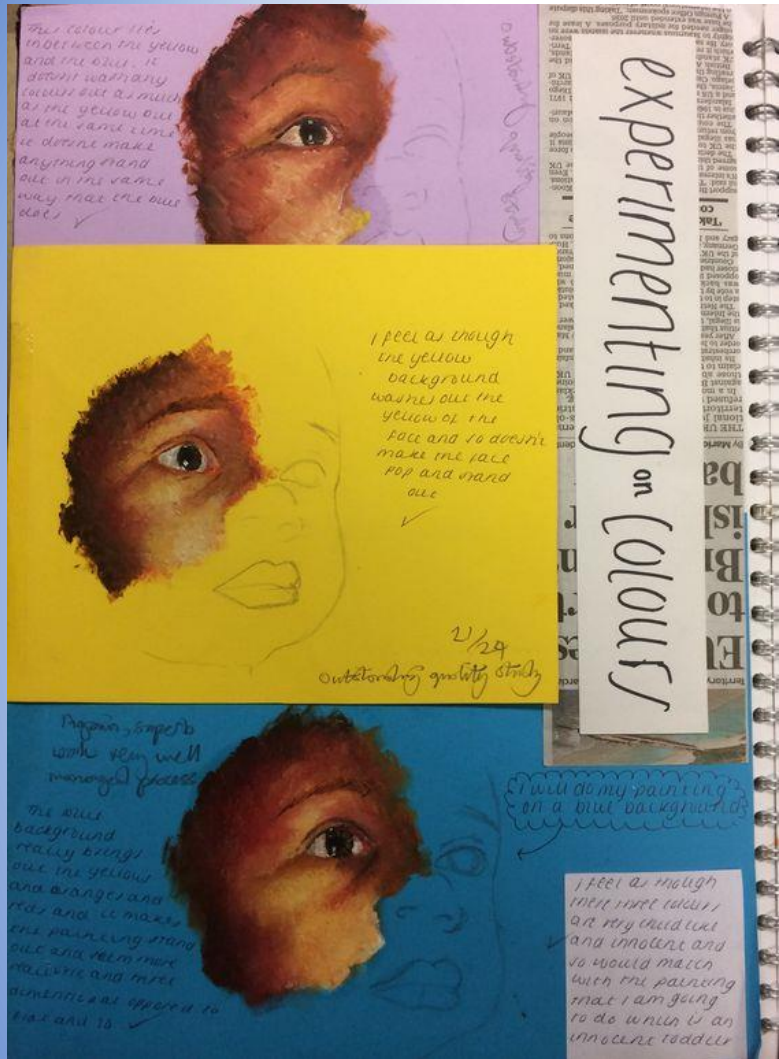
The screenshot shows the BBC Bitesize website interface. At the top, there is a purple navigation bar with the BBC logo and the word 'Bitesize'. Below this is a white bar with navigation links: Home, Learn & revise, and Support. On the right side of this bar, there are links for 'My Bitesize' and 'All Bitesize'. The main content area has a purple header with the word 'GCSE'. Below this, the article title 'Annotating your work' is displayed in a large, bold font. A short introductory paragraph follows, explaining that annotation involves writing key information alongside your work to help recall thoughts and development. Below the text is a media player with a 'Review' button and a progress bar. To the right of the main content is a 'More Guides' sidebar with a list of topics: Finding inspiration, Responding to stimuli, Analytical drawing, Developing ideas, Creating a design brief, Experimenting with materials and techniques, Recording and drawing, Annotating your work (highlighted), Analysing and evaluating, and Presenting your personal statement and response. Below the sidebar is a small video thumbnail for 'Struggling to get your head round revision and exams?'. The main content area also features a large image of a sketchbook with various drawings and annotations.

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HOW CAN PARENTS SUPPORT?

- Actively support by encouraging investigation. Getting out and about, encouraging sketching.
- Monitoring independent work. Checking assignments set on teams. Looking at planning sheets in books.
- Make sure there is an active response to feedback and targets given.
- Encourage to attend art sessions after school.
- Always contact the teacher if unsure –
zmoore@ketteringscienceacademy.org;
cmawle@ketteringscienceacademy.org;
hjohnson@ketteringscienceacademy.org



TIP 1

You must take an idea and develop it technically at least twice!

- You have done the same response twice but changed the material, added something, moved it on to the computer and edited it.



Day 5 (Reflections and M.C. Escher)

I came across with the art piece of M.C. Escher Eye from 1946 and decided to make a positive of it with more or less the same dimensions as the original (16.7 x 21.0 cm). It really intrigues me how with just an image inside an eye you can see other inside the drawings and thoughts of that look.

You can interpret the image whether as the reflection of what it is doing, in this case he has his destiny, death, instead of him, or as a image inside him when he is death, a metaphoric view by our form in the afterlife which is the skull, our future. This eye says more than a normal eye because by adding that small detail the eye becomes more personal, something you can identify with because you think you can know more about the person and the nature of the piece helps in this.



I wanted to show the hand with reflecting sphere by M.C. Escher as a fascination on that the actually reflection of the surrounding of the sphere shown in it is more interesting than the sphere itself. In addition I tried to make how the distortion of the image due to the shape changes our perspective of looking at the room in a more surreal way because not everything



Day 9



People are believed that when someone dies a crow comes their soul to the land of the dead but something so bad happens that a horrible darkness is caused with it and the soul can't rest. Then sometimes just sometimes the crow could drag that soul back to just the wrong things right.

In the past I thought of an idea that I would like to do with the eye. I thought of a crow that is inside the eye, and the eye is looking at the crow. I thought of a crow that is inside the eye, and the eye is looking at the crow. I thought of a crow that is inside the eye, and the eye is looking at the crow.



EXPERIMENTING WITH TEABAGS.



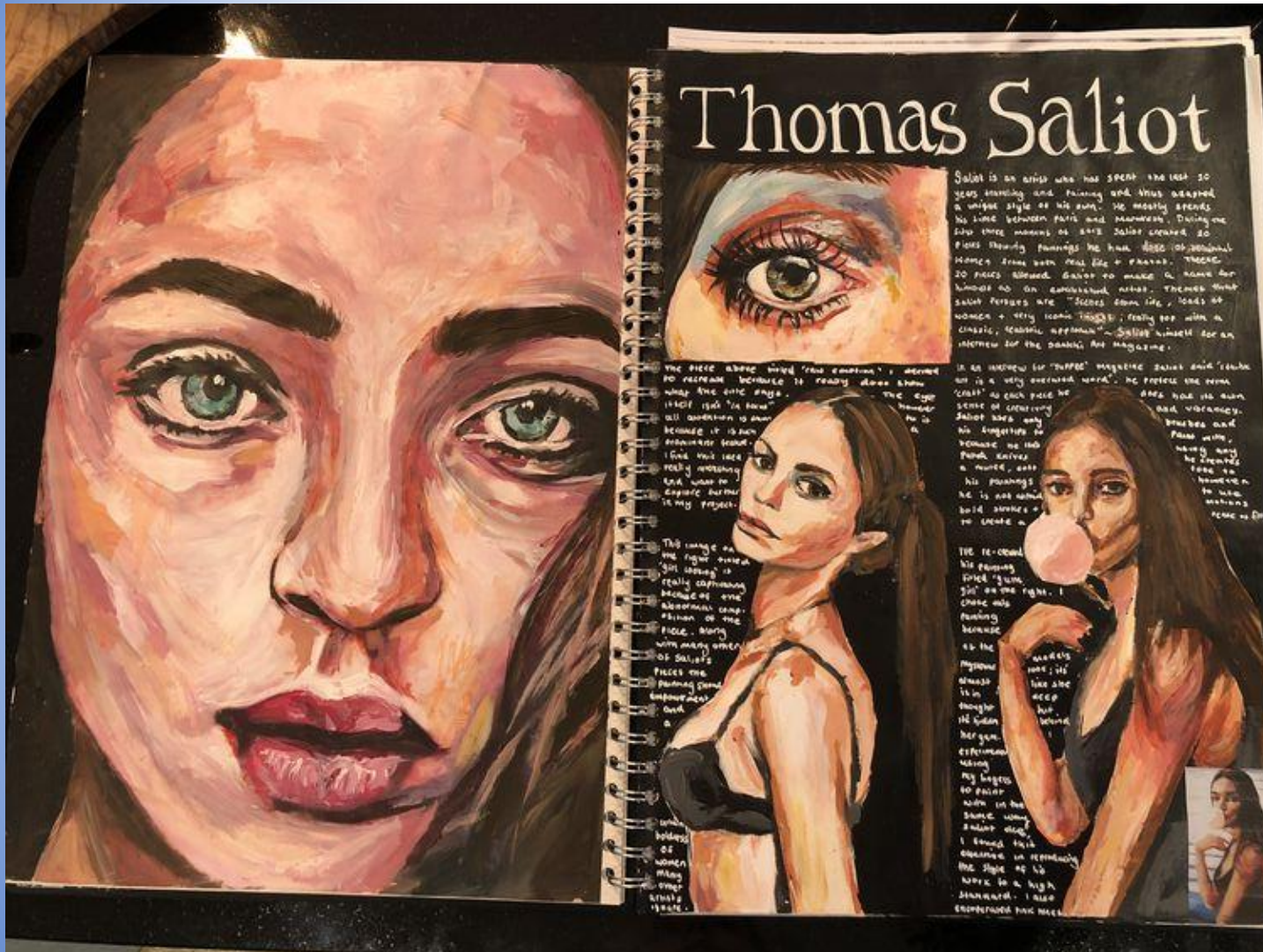
In order to create this study and observe the correct way to use a teabag in which I studied in the variety of different materials.



TIP 1a

You must take an idea and develop it conceptually or compositionally at least twice!

Much like tip 1, you need to ensure you are taking the concepts of your ideas as far as possible.



TIP 2

When completing an artists research page you must do one large scale study and at least one other small scale study.

-Take your time do the large scale study, the smaller ones should take much less time and are more as an experimentation with the artists style and process.





marion
bolognesi

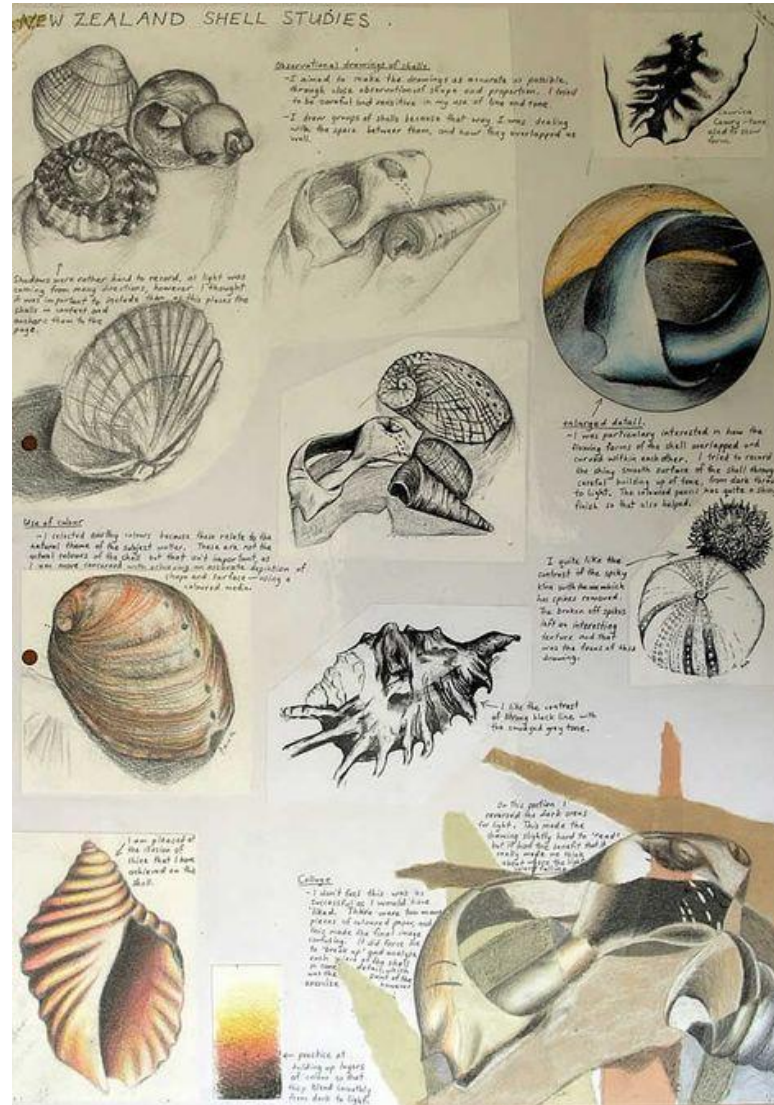
Marion Bolognesi was born in 1944 in New York City and she works as an architect. She got her BA in Architecture from the University of Pennsylvania in 1966 and her MFA in Architecture from the University of Pennsylvania in 1970. She has been teaching at the University of Pennsylvania since 1970. She is also a practicing architect and has worked for several years in the architecture firm of Skidmore, OWing, Merrill & LLP.



TIP 3

You must have at least 2 pages in your sketch book that have multiple observational drawings either of the same object, or with in the same theme. You must include pictures of what you draw!

An observational drawing is when you draw directly from an object in front of you.





The colors here evoke a lot like at a concert or a dance party. It has a lot of vibrant development (if that makes sense) what really shows the vibrant world, which could make an air atmosphere painting "blow" has a lot of movement!

I like the vibrant, cool paper texture and the bright contrasting warm colors.



Materials (kg)
 • tracing paper
 • drawing paper
 • brown paper
 • cloth
 • modeling clay
 • various fabrics

1. Sandpaper
2. Pen - silver sketch
3. Lay down lights
4. Shade
5. Textures

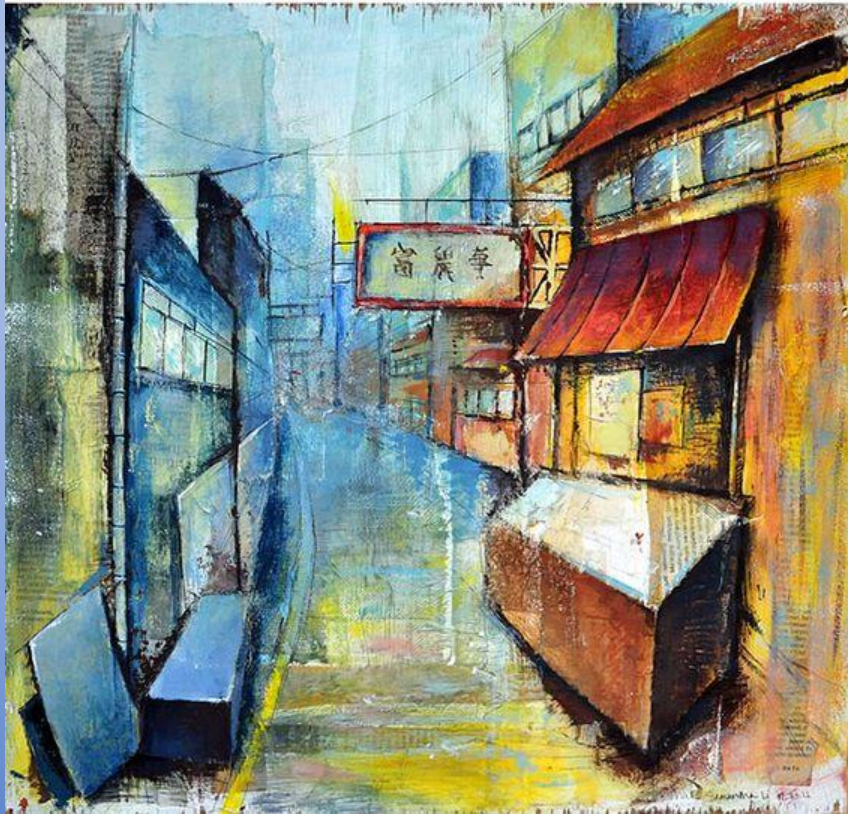
stand for perspective line
 sponge (dry) to lighten white for depth
 Piping out drawing brushes drawing point stroke. Use with primary colors were able

Detail
 warm colors: yellow/orange
 blue/teal
 green
 red
 purple
 black

Contrast
 Cool colors - de-saturated
 Warm colors - saturated

TIP 4

You must show planning for some of your responses. When you design something, you would always do preliminary sketches, a quick 20 minute draft (a kind of hypothesis) This is the same for your responses.



5/10/2012

COMPOSITIONAL IDEAS

HAVING explored cultural identity, I would now want to move on and investigate other factors that contribute to WHO WE ARE and HOW WE CHOOSE to define ourselves. I think the concept of age is very interesting - we have very strong ideas about elderly people; they are dull, boring and lifeless. On the other hand, youth culture is portrayed as energetic, fun and unpredictable. I want to create a piece that questions these stereotypes - an elderly person can too be wild and dynamic, can they not?

IDEAS FOR PHOTOGRAPHIC ESSAY

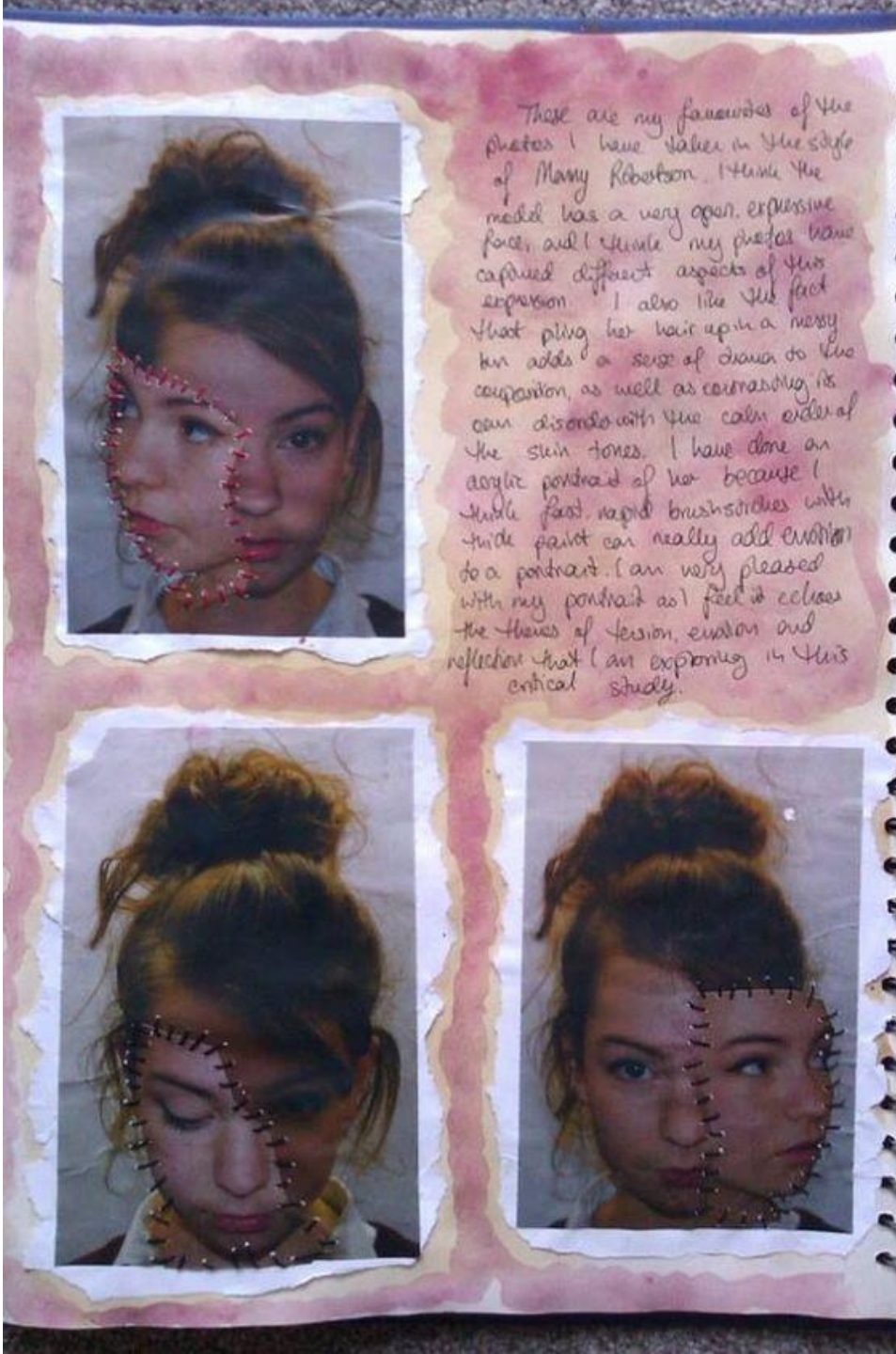
“Confessions of an elderly drama queen”

LINDSAY LOHAN

composition resembles classic photo booth pictures youthful vibe, posing playfully and showing a large range of variety in facial expressions.

MY OWN PHOTOGRAPHS

OCT 2012



TIP 5

Use as many primary images as possible and experiment with them as much as possible.



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 <i>Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas</i>			Level 2 BASIC ABILITY <i>Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas</i>			Level 3 EMERGING COMPETENT ABILITY <i>Knowledge, understanding and skills are generally adequate but safe</i>			Level 4 COMPETENT AND CONSISTENT ABILITY <i>Knowledge, understanding and skills are secure and cohesive throughout</i>			Level 5 CONFIDENT AND ASSURED ABILITY <i>Knowledge, understanding and skills are effective and focused throughout</i>			Level 6 EXCEPTIONAL ABILITY <i>Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout</i>			
		Evidence meets requirements	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 mark
	No rewardable material	<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 mark
	No rewardable material	<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas Exceptional ability to explore ideas through a process of experimentation and review Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions 			
AO3 Record ideas, observations and insights relevant to intentions as work progresses	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 mark
	No rewardable material	<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 mark
	No rewardable material	<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> 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 			
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