

# GCSE Art & Photography



## GCSE Art, Craft & Design Knowledge Organiser



# GCSE Art

## Assessment Objective 1 DEVELOP

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

### DEVELOP: 'Do'

- Show 'analytical' and 'critical' understanding
- Make relevant connections
- Undertake first hand study
- Review as work progresses
- Cultivate 'ideas'
- Make a personal response

### DEVELOP: 'Don't'

- Use unrelated sources
- Give only 'factual' information
- Rely solely on the INTERNET
- Overlook links with personal interests or popular cultural contexts
- Confine developmental study to the start

## Assessment Objective 2 REFINE

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

### EXPLORE: 'Do'

- Refine ideas through practical work
- Use 'digital' manipulation
- Show a connection between experimentation and outcome(s)
- Show skill and achievement
- Show accuracy in content

### EXPLORE: 'Don't'

- Undertake lots of unrelated activities
- Just use popular 'filters'
- Lose accuracy in transposition
- Confuse 'participation' with 'achievement'
- Allow repetition to be a substitute for exploration

## THE GCSE ART, CRAFT & DESIGN COURSE

*This is made up of two components. Both components are essentially made up of practical responses and practical study.*

**PORTFOLIO:** this is the portfolio where you will develop, explore and record your ideas. You will learn skills, whilst developing your knowledge and understanding. You will have the opportunity to create a personal response to starting points which can be visual or written and you will work in a range of chosen traditional and/or digital media (120 marks).

**EXTERNALLY SET ASSIGNMENT:** has an early release paper from which you will be able to choose a starting point either visual or written to develop a response using the skills, knowledge and understanding you have gained through your chosen course of study. You will be given a period of preparation then a 10 hour period of sustained focussed study in which to realise your intentions (80 marks).

Both components will be marked internally by your teacher and moderated externally by OCR.

Grade 8 exemplar work:

[https://www.youtube.com/watch?v=61DZqjNP\\_AM](https://www.youtube.com/watch?v=61DZqjNP_AM)

## Assessment Objective 3 RECORD

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

### RECORD: 'Do'

- Show skill in recording
- Quality in photography
- Understanding in written work
- Directly support ideas
- Show insights
- Show skill when using materials or alternative media

### RECORD: 'Don't'

- Record with inaccuracy
- Select subject matter that is unrelated to intended outcomes
- Transpose with inaccuracy
- Lose focus in interpreting observations or experiences

## Assessment Objective 4 PRESENT

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

### PRESENT: 'Do'

- Remember it is not just the outcome
- Consider the whole submission
- Consider how the outcome relates to the preparatory work
- Select for assessment
- Consider 'quality' not 'quantity'

### PRESENT: 'Don't'

- Show the 'good' with the 'bad'
- Show a journey over 'time'
- Submit unrelated work to accompany the work produced in response to the set 'theme'
- Allow imbalance in meeting the AOs to impact upon 'realisation'.

**A01** EXPLORE  
DEVELOP  
DEVELOP IDEAS  
INVESTIGATE & RESEARCH  
OTHER ARTISTS WORK  
ANALYSE  
ANNOTATE



**1** Mind Mapping – Ideas presented around the theme of the work

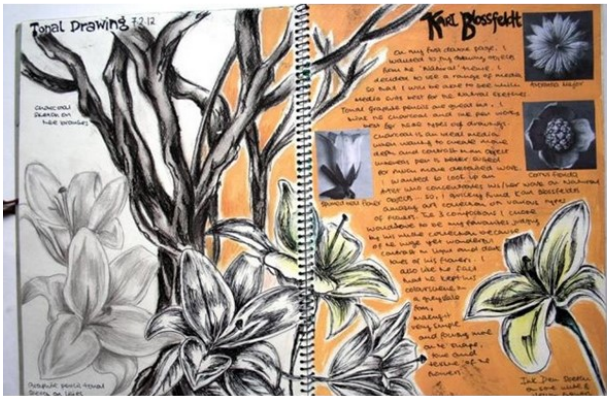
**Central idea.**  
This is the starting point of your Mind Map and represents the topic you are going to explore. Your central idea should be in the centre of your page and should include an image that represents the Mind Map's topic.

**Branches.**  
The main branches which flow from the central image are the key themes. You can explore each theme or main branch in greater depth by adding smaller branches.

**Colour coding.**  
This links the visual with the logical and helps your brain to create mental shortcuts. The code allows you to categorise, highlight and analyse information. Colours also make images more appealing and engaging.

**Include images.**  
Images have the power to convey much more information than a word or sentence. They are processed instantly by the brain and act as visual stimuli to recall information.

**Key words.**  
When you add a branch to your Mind Map, you will need to include a key idea. An important principle of Mind Mapping is using **one word per branch**. Keeping to one word sparks off a greater number of associations compared to using multiple words or phrases.



**2** Moodboard – A collage of ideas using collected images

**Consider your theme.**  
Do you want it quite narrow or are you happy to collect a wider range of ideas.

**Use a range of sources.**  
Internet images, photographs, wallpaper/fabric samples, lettering.

**Don't limit yourself.**  
Even if it doesn't directly link to your starting point it may relate to the theme. Consider colours and words to help you.

**Apply your ideas.**  
Your moodboard will directly link to the development of your project. If there is empty space fill it with sketches or annotations.

**Pick a style.**  
Pulling it all together with a colour theme or visual style will make your page work together as a whole.

**A02** REVIEW  
**REFINE**  
**EXPERIMENT**  
EXPLORE DIFFERENT IDEAS  
AND MEDIA  
A RANGE OF TECHNIQUES  
& PROCESSES  
**SELECT**  
IMPROVE



Pencil		The basic tool for drawing, can be used for linear work or for shading
Biro		Drawings can be completed in biro and shaded using hatching or cross hatching
Pastel (chalk/oil)		Oil and chalk pastels can be used to blend colours smoothly, chalk pastels give a lighter effect
Coloured pencil		Coloured pencil can be layered to blend colours, some are water soluble
Acrylic paint		A thick heavy paint that can be used smoothly or to create texture
Watercolour		A solid or liquid paint that is to be used watered down and layered
Gouache		A pure pigment paint that can be used like watercolours or more thickly for an opaque effect
Pressprint		A polystyrene sheet that can be drawn into to print white lines – can be used as more than 1 layer
Monoprint		Where ink is transferred onto paper by drawing over a prepared surface
Collograph		A printing plate constructed of collaged materials
Card construction		Sculptures created by building up layers of card or fitting together
Wire		Thick or thin wire manipulated to create 2d or 3d forms
Clay		A soft substance used for sculpting, when fired can be glazed to create shiny colourful surfaces
Batik		A fabric technique using hot wax to resist coloured inks
Silk painting		Fabric inks painted onto silk, Gutta can be used as an outliner to prevent colours mixing

**A03 EVIDENCE**

**RECORD**

**PRESENT IDEAS**

**PRIMARY OBSERVATION**

**DRAWING, PAINTING,  
PRINTING, PHOTOGRAPHY,  
WRITING, PHOTOGRAPHY...**

**ANNOTATE**

**DIFFERENT MEDIA**

1

**Methods of Recording**

Observational drawing	Drawing from looking at images or objects
First hand observation	Drawing directly from looking at objects in front of you
Second hand observation	Drawing from looking at images of objects
Photographs	Using a camera or smartphone to record images will class as first hand observation
Sketches	Basic sketches and doodles can act as a starting point for development

**Stages of Drawing**

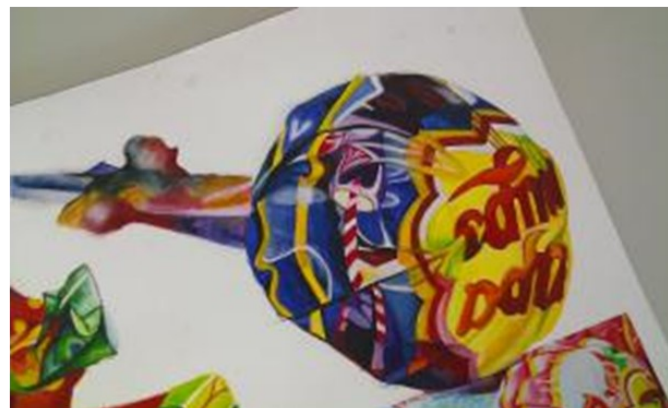
Basic shapes

Accurate shapes

Detail

Shade

<p><b>Shape, form,</b> space Closed Open Distorted Flat Organic Deep Flat Positive Negative Foreground Background Composition Curvaceous Elongated Large Small 2D 3D</p>	<p><b>Tone</b> Bright Dark Faded Smooth Harsh Contrasting Intense Sombre Grey Strong Powerful Feint Light Medium Dark Dramatic Large Small</p>	<p><b>Pattern and Texture</b> Repeated Uniform Geometric Random Symmetrical Soft Irregular Coarse Bold Uneven Bumpy Rough Smooth Uneven Spiky Broken Furry Fine Flat Grid</p>	<p><b>Line</b> Fluent Free Rough Controlled Powerful Strong Geometric Angular Light Delicate Flowing Simple Thick Thin Horizontal Broken Interrupted Rounded Overlapping Broken Faint</p>	<p><b>Colour</b> Bright Bold Primary Secondary Tertiary Radiant Dull Vivid Contrasting Deep Monochrome Harmonious Complementary Natural Earthy Subtle Pale Cool Warm Saturated Luminous Strong</p>
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# GCSE Art

## A04 OUTCOME PRESENT FINAL IDEAS

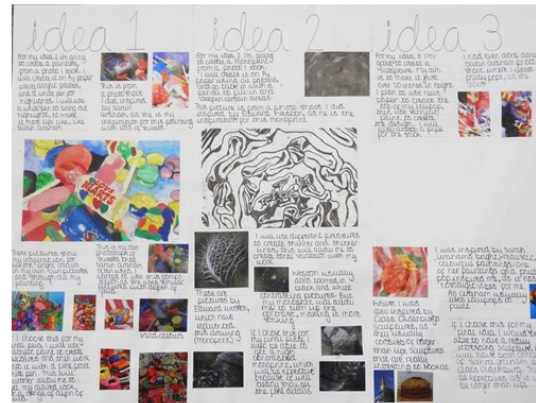
DEVELOPED AS PLANNED

CLEARLY RESPONDS TO  
ARTISTS EXPLORED

CONNECTION

CONCLUSION

Here you are demonstrating your understanding of the work of others that you have explored in order to produce a final outcome. Your final ideas must be a *personal response* to your theme.



A01 Ideas are developed with sophisticated references to research, with evidence of perceptive investigation.

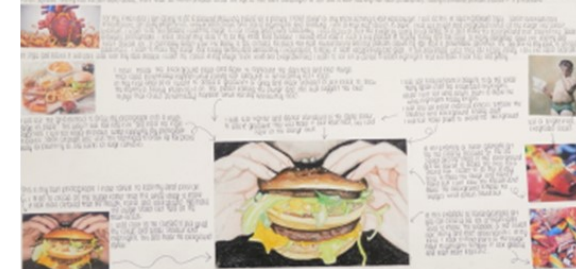


A03 show excellent recording of ideas, observations and insights with sophisticated links to intention. An excellent ability to reflect on work and progress.

GRADE 9 FINAL PIECE



IDEA 3, Final idea  
FAST FOOD AND OBESITY



A Rough	A Visual/ Maquette	Final Piece
A basic sketch of a final idea	A small image or model created in selected materials	An image or sculpture pulling all preparatory work together

## Annotate your work

### Starting Points

## CONNECT AND EXPLAIN

### Developing/ Experimenting

- **WHAT** did you do...?

Explain the task, what you did, where you did it...?

- **HOW** did you do it ...?

What camera angles/ viewpoints did you use...?

What settings did you use...? Did you use props, lighting background etc...? Did you use a prime lens..? What other materials did you use...? Did you do anything specific to correct the images...

What did you do to correct the images..?

- **WHY** did you do it..?

Explain why you took the photos...? How did photos relate to your theme?- was it a refined set...?

- **WHO** did it connect to..?

Which artist(s) did it connect to...? how did the shots you took relate to the artist (theme, viewpoint, content, way you photographed)

- **HOW** could you refine the set...?

Describe any issues / problems you had (too yellow, didn't reflect the artist's style too many out of focus? Composition was too boring...etc)...

... suggest ways to fix the problems e.g better use of settings, tripod..?, look more carefully at the artist, direct the model more clearly.

How could you fix the problems in Photoshop..? Colour layers – ask Mr R if you don't know what else you could do...?

- **WHAT and HOW** did you do to develop...?

Explain what you did to develop your images, How did you use Photoshop / traditional methods. What did you do exactly? (use technical terms)... & use print screens to explain **HOW** you developed...?

...Was the development conventional, intentional and experimental...?

- **WHY** did you develop in this way..?

Explain why you developed in this way...? How did the development relate to your theme?- was it a refined development set- or was this your first attempt ...?

- **WHO** did your Development connect to..?

Which artist(s) did it connect to...? how did the developments you made relate to the artist (theme, viewpoint, content).

### **HOW** could you refine the development and improve the development if you were to do it again...?

Describe any issues / problems you had ... time consuming, difficult to arrange space, unpredictable process...

... suggest ways to develop your images more relevantly and more effectively next time... look at the artist more clearly and determine techniques that are more relevant.... Could you use other ways to develop that you haven't tried yet..?

How else could you develop your images (and ideas) using Photoshop..? Could you pick something more experimental or try to be more relevant to your artist ...ask Mr R if you don't know what else you could do...?

## Writing about Photography

### Researching photographers...

•You will regularly have to **carry out independent research** into photography techniques, styles or specific artists and photographers. To ensure that you are successful, use the following to help you:

Find a **photographer that inspires you**. Select the photo that gives you the most ideas and print it out ready to present in your book. Write down the name of the photographer and if you can find it, make note of the title of the image.

•See if the photographer says anything about their **style, influences or photography technique** – if they do, print this to help you later.

•Use some of these questions to help you, and always use key words to achieve the best marks:

- **How does the photographer take his photos?**
- **What camera settings and photography techniques do they use?**
- **What formal elements do they use and how?**
- **What effect does this have on the images?**
- **What kind of editing is used?**
- **How does this affect the way you view the photos?**
- **What do you like about the style? Be specific and explain your answer.**
- **How does this photographer give you ideas for your own work? How will you take inspiration from them?**

### Key Words

#### Camera settings

Macro, fast or slow shutter speed, zoom, focus, aperture, panoramic,

#### Formal elements

Shape, Texture (natural or man made), Pattern (natural or man made, Line, Tone (shadows), Lighting (see highlights on something, eg. shine), Colour (Bright, dull, contrasting, monotone), Composition (centred, off centre, to the side of the photo), viewpoint, Framing (line up edges of photo with edges of subject)

#### Viewpoints

Distance, perspective, angles, distorted, birds eye, aerial, forced perspective, illusion, close up, macro

#### Photoshop

Brightness, contrast, hue and saturation, layers, filters, curves, colour splash, de-saturate, crop, select, magic wand tool, levels, erase, alter, manipulate, enhance, change, develop, correct

#### Darkroom process

Aperture, enlarger, exposure timing, negatives, developer, stop bath, fixer, wash, under exposed, over exposed, focus, blur

#### Portraiture

Traditional, environmental, candid, lifestyle, surreal, conceptual, abstract, emotion, mood, facial expression, eye contact, gaze, pose, position, interaction, engaging the viewer, character, close up, full length, head shot