

GCSE Art & Photography



GCSE Art, Craft & Design Knowledge Organiser



KS4 GCSE Knowledge Organiser - The basics

Key Terms

Formal Elements	The parts used to make a piece of artwork.
Line	Line is the path left by a moving point. For example, a pencil or a brush dipped in paint. A line can be horizontal, diagonal or curved and can also change length.
Shape	A shape is an area enclosed by a line. It could be just an outline or it could be shaded in. Shapes can be geometric or irregular .
Form	Form is a three dimensional shape , such as a cube, sphere or cone. Sculpture and 3D design are about creating forms.
Tone	This refers to the lightness or darkness of something. This could be a shade or how dark or light a colour appears. Tones are created by the way light falls on a 3D object. The parts of the object on which the light is strongest are called highlights and the darker areas are called shadows .
Texture	This is to do with the surface quality of something, the way something feels or looks like it feels. There are two types of texture: Actual texture really exists, so you can feel it or touch it; Visual texture is created using marks to represent actual texture.
Pattern	A design that is created by repeating lines, shapes, tones or colours. The design used to create a pattern is often referred to as a motif . Motifs can be simple shapes or complex arrangements.
Colour	Red, yellow and blue are primary colours , which means they can't be mixed using any other colours. In theory, all other colours can be mixed from these three colours.
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 Language

This is the marking criteria produced by the exam board – AQA:

Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding.	Refined their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.	Record ideas, observations and insights relevant to their intentions in visual and/or other forms.	Present a personal, informed and meaningful response demonstrating analytical and critical understanding realising intentions and where appropriate making connections between visual, written, oral or other element.

This is what it actually means:

Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Looking at artists, designers and craftspeople to help your own work. Showing that you can analyse art that inspires you and that you understand the cultural background to the art.	Using lots of different materials and media. Experimenting to find out what works and what doesn't. Improving your work as it progresses.	Drawing, painting, sculpting, printing, photographing, etc. from objects in front of you or your imagination. Your ideas need to link to AO1. Your thoughts and ideas should also be recorded through annotation.	This is the work that you make combining of your inspiration (AO1), your experiments (AO2) and your observations (AO3). This is mostly at the end but there will also be elements throughout your work that answer this AO.

Annotations

YOUR WORK

ANNOTATIONS

As a general rule, always try to say:

- **WHAT** you have looked at
- **WHO** made it
- **WHEN** it was made
- **WHY** it is inspiring to you
- **HOW** it will effect your own work

When talking about your own work, try to say:

- **WHAT** you have done
- **HOW** have you done it
- **WHAT** inspired you
- **WHAT** else did you try
- **WHY** is it successful
- **IS** there anything you would change

ALWAYS TRY TO BE POSITIVE!

ADD AN OPINION- LOTS OF MARKS

Steps to success

A unit of work is a 'package' of work produced in response to a single starting point. To be successful you need to show evidence of:

- Drawing and recording (photography)
- Planning - Keeping written and visual records
- Research – initial ideas and artist research
- Produce experiments and exploration studies
- Review, modify, develop and improve your work
- Finalising your ideas
- Presenting a final outcome or outcomes.

Websites

- <https://www.pinterest.co.uk>
- <https://www.tate.org.uk/>
- <https://www.saatchigallery.com/>
- <https://en.wikipedia.org>
- <http://www.bbc.co.uk/schools/gcsebitesize/art/>

KS4 GCSE Knowledge Organiser - The basics

C O L O U R



W H E E L

- The colour wheel gives us information about **primary, secondary and tertiary** colours
- **Primary colours** can not be made and form the base of all other colours. (Red, blue, yellow)
- **Secondary colours** are made by mixing the primary colours (Blue, green and purple)
- **Tertiary colours** are created by mixing a primary colour and the secondary colour next to it on the colour wheel.
- Colours that are next to each other on the colour wheel are called **harmonious**.
- **Complementary** colours are colours that are **opposite** each other on the color wheel. When complementary colours are used together they create **contrast**. Adding a colour's complimentary colour will usually make a darker shade. This is often preferable to adding black.
- **Warm colours** are colours on the red side of the wheel. These are red and include orange, yellow and browns.
- **Cool colours** are colours on the blue side of the wheel. These are blue and include green, purple and most greys.



Tints, Tones & Shades

Tint = Colour + White
Tone = Colour + Grey
Shade = Colour + Black

Composition

The term composition means 'putting together,' and can apply to any work of art or photography, that is arranged or put together using conscious thought. There are numerous approaches or "compositional techniques" to achieving a sense of unity within an artwork, depending on the goals of the artist.

For example, a work of art is said to be aesthetically pleasing to the eye if the elements within the work are arranged in a balanced compositional way. However, there are artists such as Salvador Dali whose sole aim is to disrupt traditional composition and challenge the viewer to rethink balance and design elements within art works.

Rule of thirds

The rule of thirds is a guideline followed by some visual artists. The objective is to stop the subject and areas of interest from bisecting the image, by placing them near one of the lines that would divide the image into three equal columns and rows, ideally near the intersection of those lines.



Painting: Great Wave off Kanagawa, by Hokusai

Shape and Form

SHAPE & FORM

CAN BE GEOMETRIC (MOSTLY MAN-MADE THINGS) OR ORGANIC (FOUND IN NATURE).

(Organic is also called Freeform, Natural or Biomorphic)

SHAPES FLAT / 2D-(HEIGHT & WIDTH) **FORMS** 3D-(HEIGHT, WIDTH & DEPTH)

GEOMETRIC SHAPES

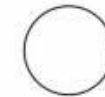


GEOMETRIC FORMS



Shape

• 2 Dimensional area with a recognizable boundary

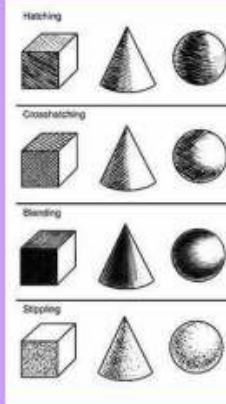


Form

• 3 Dimensional shape



S h a d i n g

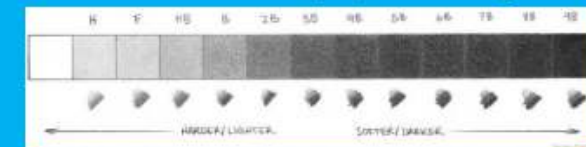


T e c h n i q u e s

- **Blended pencil shading** – using a soft pencil add a variety of tones to create a 3d effect. Use a band technique to keep shading soft and smooth.
- **Cross Hatching** – building up layers of lines in different directions to create shading, tone and texture.
- **Stippling** – using dots to shade, packing them together to create tone.

Tone

- When shading always look closely at how the light changes on a surface. Follow the shape of the object using directional shading
- You can use a tone bar to compare the tones you have drawn with the ones on the object you are drawing.



Mark Making

You can make your work more interesting by adding texture. This can be achieved with many different materials, not just pencil and pen.

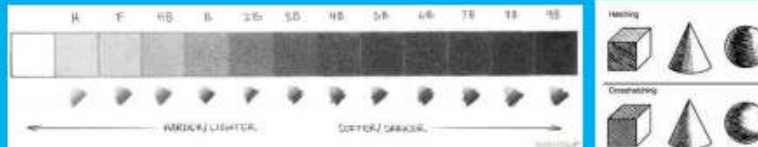


How to begin an accurate observational drawing...

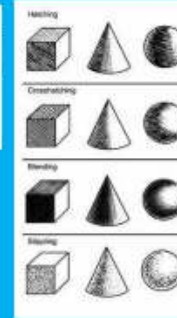
- Using an HB pencil sketch the outline shapes **lightly** to begin with, use a **drawing grid** if you are struggling to get in proportion
- Check the **proportions** are correct, measure against different parts of the drawing. Refine the drawing, then define by making some of the lines a little darker once you are happy with the shapes.
- Begin to look at adding some of the smaller detail, continuing with an HB pencil for now
- Start to map out any **light reflections**, so that you know not to shade in these areas
- Add **light/mid** tones using a 2B pencil
- Depending on the darker areas, move up to a softer leaded pencil (4B)
- Go back and continue to add any further smaller detail using a 2B to **emphasize**

Tone & Shading techniques

- When shading always look closely at how the light changes on a surface. Follow the shape of the object using directional shading
- You can use a tone bar to compare the tones you have drawn with the ones on the object you are drawing.



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Drawing tools

You can create a drawing using many different tools and techniques. Remember the more you experiment with different materials, it helps to develop your confidence and own artistic style.

You will also gain more marks for A02 when your work is assessed (experimentation). Here are some ideas to get you started:

- Pencil
- Pen
- Biro
- Fine liner
- White gel pen
- Chalk
- Charcoal
- Ink/cocktail sticks



You can also experiment with backgrounds before you even start your drawing.

Proportion

PROPORTION

Proportion is the size relationship between two or more objects. It can be how the parts fit together to make a whole.



A change in proportion can change the way we look at things. Accurate proportions are used more when creating realistic images. Distorted proportions are used more for cartoons and imaginary images.



Approximate and think about volume when I work with proportions. It's math. I mentally measure size, shape, mass, weight and volume.



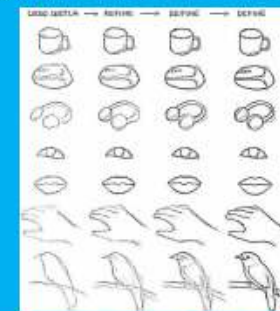
Drawing grid

A more traditional way of copying your photo would be to divide it up into squares or rectangles and just scaling it up from there. Viewing each block as a separate block makes the task much easier to complete.



- Drawing grids are a fantastic tool to help make sure your drawings are accurate.
- Simply draw a grid over the top of the original image, then draw another grid alongside. This can be the same size or bigger if you want to upscale your drawing (make it bigger)
- Follow the original drawing with your finger if it helps and draw whatever you see in box 1 – in box 1 on your empty grid. Keep going until you have completed the drawing.
- Once you have happy with the shapes and detail, add your shading.

Sketching



Shading pencils

- Shading pencils come in a variety of tones. The higher the number the softer the lead.
- The softer the lead the darker the tone. An 8B is very dark
- An HB is a good pencil for sketching out shapes
- H pencils are hard and good for precision drawing – for example building designs.



KS4 GCSE Knowledge Organiser - Painting

ART HISTORY

7 Major Painting Styles

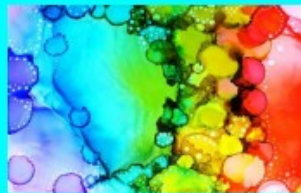
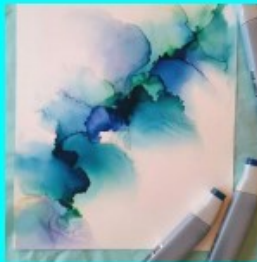


Painting styles have continued to change and evolve over the years. Artists have explored different painting techniques. It is important to **understand the past to help inform the future.**

Remember to do your research well and use analytical language when talking about work. Make comparisons and show how the work has influenced you.

Inks

Ink is an ancient writing and drawing medium in liquid or paste form, traditionally black or brown in colour – though it can also contain coloured dyes or pigments. Coloured inks have become a very popular medium to work with. Alcohol can be combined with ink to create some very interesting effects.



Brush shape and purpose



Brush size and shape is essential to a successful painting. You should change the brush depending on the desired effect. Small rounded brushes are excellent for detail, fan brushes are great for sweeping texture marks.

Acrylic

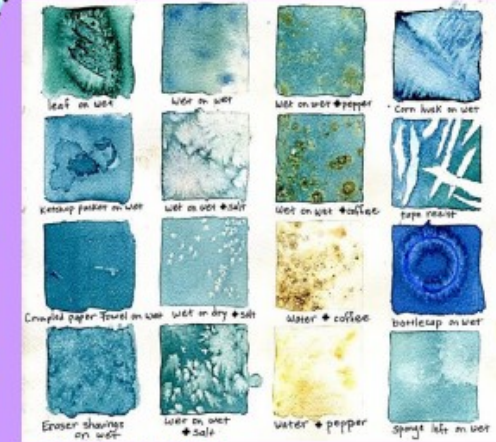


Acrylic paint is water-based fast-drying paint widely used by artists since the 1960s. It can be used thickly or thinly depending how much water is added to it. Acrylic paint is often used to create bold and vibrant colour and can be used to create a raised texture. This is called **impasto**



You can work onto many different surfaces with acrylic, including paper, wood, canvas and plastic.

Watercolour



watercolour is a water soluble paint with transparent properties. There are lots of different techniques and other materials you can add to create interesting effects. Watercolour is most commonly used on paper.



Oil paint is form of a slow-drying paint that forms a tough, coloured film on exposure to air. It takes a very long time to dry and has a very distinct smell. Many historical artists such as Turen and Munch used oil paints.

Oil Paints



Experimentation painting tools...

Some of our best artwork comes from exploration and experimentation with different materials. Give some of these a try...



KS4 GCSE Knowledge Organiser –
Pastels, chalks and charcoal

Art History

Many historical artists have worked with pastels. Some of the most famous being Impressionist artist Edgar Degas and cubist artist Pablo Picasso



When Degas began working with pastels, they were mostly used for portraits. Degas, however, created a very large body of finished pastel drawings., mostly of dancers.

Picasso approached a paint shop in Paris and asked them if they had a medium that could be used on any surface, without requiring a special coating. It took the owner a year, but he returned with something he called “oil pastels”



Renoir
1881



Jean Francois
Millet
1868



Picasso
1921

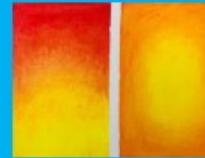
Oil & wax pastels

Oil Pastel Techniques

www.MYARTKIN.com



Oil pastels are made using an oil and wax binder and have a creamy consistency very different to the chalkier consistency of soft pastels. There are many ways to apply oil pastels, including layering, smudging and engraving.



- You can blend different coloured pastels using a band technique similar to pencil shading you have learnt in project 1.
- Certain colour families will blend together better – keep to a warm or cold palette
- You can use white to create tonal tints

Pastel pencils



Pastel pencils allow the control found in using a pencil but deliver marks that can be layered and blended in a similar style to chalk pastels. Many artists love the marks produced by chalk pencils. They can be used to create painterly effects and gracefully layer to produce rich colors.

Chalk pastels



Chalk pastels are soft and formed from a powder. You can lay down a lovely layer of colour with just your fingers. No paint, brushes or water necessary to create a colourful work of art. And if you're into colour-mixing, chalk pastels are a fantastic medium to explore.

Blending tools and techniques

You can use a variety of different tools and techniques to blend pastels. There are tools you can buy, but

Pastel Blending Tools



most commonly fingers and tissue are used to smudge. You can also use a cotton bud, to allow you to blend and smudge into smaller areas.

Wax pastel resist



Wax pastels and diluted paint or watercolour can be used together to create an interesting effect. Where the pastel has been placed, the paint will resist, to leave the line or mark appear underneath.

KS4 GCSE Knowledge Organiser - Photography

COMPOSITION

We have to start somewhere when learning a new skill and photography is no different. Whether it's shooting with a new camera or taking better photos with a smartphone, there are some essential basic photography rules you would need to practice. These guidelines remind us that sometimes taking good photos is more about how you capture than what you capture.

ESSENTIAL RULES



BASIC PHOTOGRAPHY

Photography is less about what you capture than how you capture it. With these four photo composition techniques, you can transform something mundane into a visual masterpiece.

Rule of Thirds

HOW TO DO IT: From the settings menu, turn on the grid that divides your camera. Frame into thirds – two equal segments with two vertical and two horizontal lines – and position key objects at the points where the lines intersect.
TIP: Frame your image with the subject off-center – it's more pleasing to the eye and appears more natural than placing the subject in the center.



Spacing



HOW TO DO IT: Create a sense of movement by adding white space (the area your subject is facing) and eliminating dead space (the area behind your subject).
TIP: Leave empty space in the direction your subject is looking, otherwise the photo could feel uncomfortable and confined.

Simplicity

HOW TO DO IT: Decluster the background, move or light to eliminate background "clutter" or change your angle or view subject to remove the focus of the image.
TIP: Place a plain subject with bold, patterns, and other "dots" backgrounds to emphasize its simplicity.



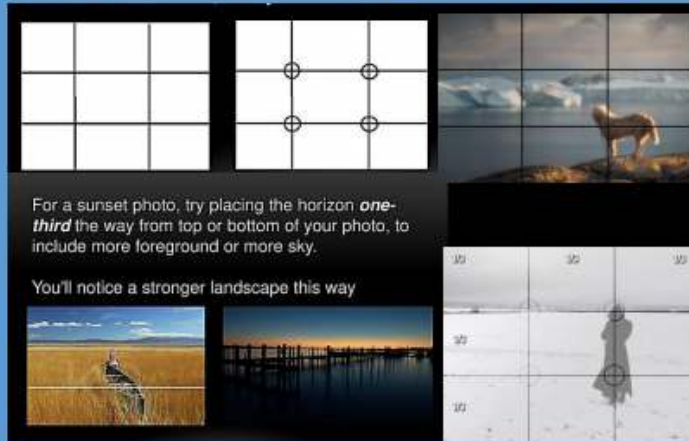
Leading Lines



HOW TO DO IT: Use architectural lines – walls, fences, roads, telephone wires – to lead the eye through the photograph and draw attention toward the main subject.
TIP: Use lines to tell a story, place emphasis on a subject, or draw a connection between two objects.

RULE OF THIRDS

One of the most commonly talked about rules in photography is the Rule of Thirds. The idea is best explained by taking your photo and dividing it up into thirds, vertically and horizontally. The main subject in your photo should be placed at one of the interesting points created (roughly).



For a sunset photo, try placing the horizon **one-third** the way from top or bottom of your photo, to include more foreground or more sky.

You'll notice a stronger landscape this way

LEADING LINES



These lines are the elements in a composition that lead the viewers attention to the subject. This is a powerful tool to use to help capture striking, often symmetry based images.



Camera settings

Light & Shadows Exposure

- Aperture
- Shutter Speed
- ISO

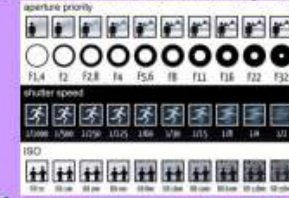


When working with a camera, you will need to have an understanding of Aperture, Shutter speed and ISO.

Aperture – controls how much light you let in when capturing your image.

Shutter speed – controls how long the shutter stays open for

ISO – controls the sensitivity of light.



Spacing

Negative Space

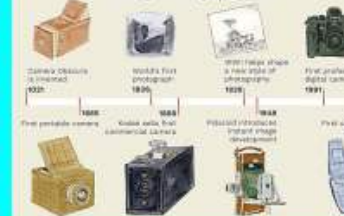
- Isolates the subject and adds impact



The spacing in a photograph is a very important factor. It can help to make the subject in your photograph appear even more prominent, because it is not central.

It is good to experiment with spacing from different angles to add more impact to your photography.

History of Photography



HISTORY

The first camera was invented in 1021, with the first photograph appearing in 1826. The techniques was very simple in comparison to modern day methods.

KS4 GCSE Knowledge Organiser -
Printing & Etching

Art History

Printmaking takes many forms. Woodcutting, the earliest technique, is done by painting designs onto a plank of wood for transfer onto the page; etching involves carving into a metal plate; lithography uses oil to repel ink into shapes; and screen-printing uses a fabric stencil and squeegee.

There are many great printmakers, both old and modern, that have used printmaking in their works. One of such painters is Rembrandt, who made his

'Self-portrait' in 1630.

Etching



Screen-print



Andy Warhol helped to make screen-printing known as an art form in the 1960s. One of his first silkscreened images was his Marilyn print, created shortly after her death

Mono Printing

The monoprint is a form of printmaking where the image can only be made once, unlike most printmaking which allows for multiple originals.

Mono printing is quick and the image often has a grainy appearance once dry. It is a great printing technique to explore because of its quickness, you can also explore washing into mono prints with water and colour.

Mono printing

1. Draw the image that you are wanting to print on a piece of paper
2. Place your paper on top of the ink and go back over the pencil lines again
3. Carefully lift off your design and place on the side to dry



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Screen printing

Screen printing is a very interesting technique that was established in 1920s.

The non-printing areas on the fabric are blocked out by a stencil. This can be created by painting on glue or lacquer, by applying adhesive film or paper, or painting a light-sensitive resist onto the screen which is then developed as a photograph (photo-screen print). Ink or paint is then forced through the (non-blocked areas of) open fabric with a rubber blade, known as a squeegee, onto the paper. The result is a bold block print.



Sir Eduardo Paolozzi
Bash 1971

Intaglio Printing

Intaglio describes any printmaking technique in which the image is produced by incising into the printing plate – the incised line or area holds the ink and creates the image. You can incise (scrape/carve lines) onto other surfaces such as plastic to create a similar effect.



Lucian Freud
Girl with a Fig
Leaf 1947

You can achieve lots of detail using this technique and some incredibly beautiful prints

Lino Printing



A linocut is a relief print produced in a manner similar to a woodcut but that uses linoleum (like a rubbery mat) as the surface into which the design is cut and printed from. When producing a lino cut you must remember that whatever you cut away will not print. The areas you leave (the dark grey) is what will print.



Styrofoam Printing

Styrofoam printing is a quick and relatively cheap printing technique. It works best for simple, big shapes, rather than small detail. Here is a step by step guide...

1. Lightly, in pencil, draw a simple outline of the image you are wanting to print onto the Styrofoam
2. Go over the lines in biro or sharp pencil, pressing down slightly harder to indent the Styrofoam. Use sketching movements, try not to drag
3. Roller on a thin layer of ink and print onto your paper



KS4 GCSE Knowledge Organiser - Photoshop

Double Exposure

You can combine two images together to create one new image by overlapping and blending the layers.



1. Open up images all images into Photoshop
2. Copy images into one new document
3. Resize images to desired size using 'Free Transform'. Double click to accept the size changes
4. Change the Opacity of the top image 'Layer 1' using the right hand side tool bar. *If you don't want the image transparent skip this step.*

You can blend the hard edge of the image with the 'Eraser' tool but this can sometime look messy.

5. Select 'Layer1' (right hand tool bar). At the very bottom of the tool bar click 'Add layer mask'. A White box should appear in the 'Layer 1 bar'. Make sure this white box is selected by clicking on it.
6. Click 'Gradient tool' (left hand tool bar), this will change the top tool bar. Click on the 'Linear Gradient' Square and then click the rectangle that has white blending to black 'Click to edit gradient'. A new box will open.
7. In 'Presets' click on the top 3rd box in, 'Black,white' then 'OK'. The box will close.
8. A small cross will appear as your cursor, click and hold at the edge of the image you want to blend/fade out. Drag the cursor as far as you want the image to fade out/blend an release, the image will change.



Final Image

Filters

Filters can be added to your image to change the appearance very quickly. There are a wide variety of filters, it is a fantastic tool to work with, especially for Photoshop beginners.

Top tool bar – Filter > Filter Gallery

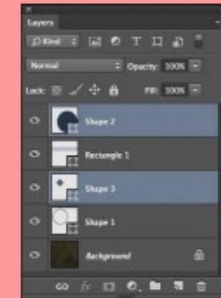


Layers

When you insert/paste a new image it will create a new layer. Any adjustments/ edits will be shown here showing the history of what you have done to the image layer.

Make sure you have selected the correct layer you want to edit.

You can change the order of the layers to bring an image to the foreground or and image sent to the background by dragging them up and down in this tool bar.



Tools

There are a wide variety of tools you can use to adjust and enhance images using Photoshop.



Image Adjustments

You can instantly change the effect of an image with image adjustments. Similar to filters, they can change the brightness, contrast and colour balance

Top tool bar – Image> Adjustments



Are you stuck? Try some of these activities to improve your mark in each assessment objective.

AO1 Develop ideas through investigation

- Select and recreate a small section inspired by your source's work, exploring the same materials and or mark making techniques your source has.
- Take influence from a place / feeling / event
- Recreate a section of your work but change the scale / colour / materials used and comment on the changes.
- Select Art specific key terms that link to your sources or ideas and create a paragraph that explains your thoughts about the work.
- Recreate the work of your chosen Artist through photography, taking great care over lighting and composition to make sure your photo looks like the original.
- Design a teapot / bag / mug / shoe for your source using elements of their work for inspiration.
- Identify the best ideas in your work so far with tags to show how the idea or techniques are linked with the work of your source(s).

AO2 Refine and Experiment

- Try re-creating a small section or part of a drawing or design using a range of media e.g. print / collage / frottage . Develop and explore your best ideas (play to your strengths)
- Make a range of thumbnail sketches that show how you might refine your composition / ideas for a finished outcome.
- Design ideas (A4 drawings and experiments for a variety of ideas with notes that you could take forward as a final outcome).
- Identify the best ideas in your work so far with tags that show why the idea or are effective and how you might develop them or use them next time.
- Manipulate some of your own photographs for this project in Photoshop, or print them and make a photomontage.
- Photocopy work, chop it up and rearrange making a variety of new compositions.

AO3 Record Observations

- Observational drawings
- Drawings from imagination
- Take photographs (close ups / composition ideas / related objects). Make sure they are carefully composed and link to the rest of your work.
- Write down and explore your intentions – How will you make it? Which techniques are most appropriate?
- Try 'drawing' in with wire / in 3D / wrong hand / continuous line / without looking at the page – make sure the techniques are relevant to your intentions.
- Take rubbings of textures and surface qualities that link to your project.
- Recreate the work of your chosen Artist through photography or collage taking care over composition to make sure your image looks like the original (visual analysis).

AO4 Present a Personal Response

- Give a personal response to the work of other sources.
 - Work in the style of your source to a finished quality
 - Try a 'what happened next?' approach to the work of other Artists. Imagine what the moment after the Artwork is representing looks like. Recreate the result in any of your chosen materials.
 - Take influence from Artist and source subject matter, techniques, materials and / or use of colour.
- Respond to sources work through written comments (select art specific key terms that link to your work and your source(s), create a paragraph that explains your personal interpretation of the work.
- Produce samples of work that realise your intentions, show strong links to your sketchbook and your chosen source(s).
- Produce a detailed plan for an alternative outcome.
- Create a page of 'if I had all the time and money in the world' ideas linked to your final outcome.

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

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.

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.

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.



2 Moodboard – A collage of ideas using collected images

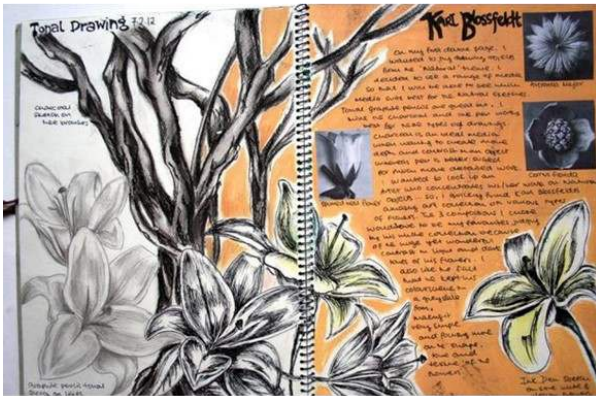
Consider your theme.
Do you want it quite narrow or are you happy to collect a wider range of ideas.

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

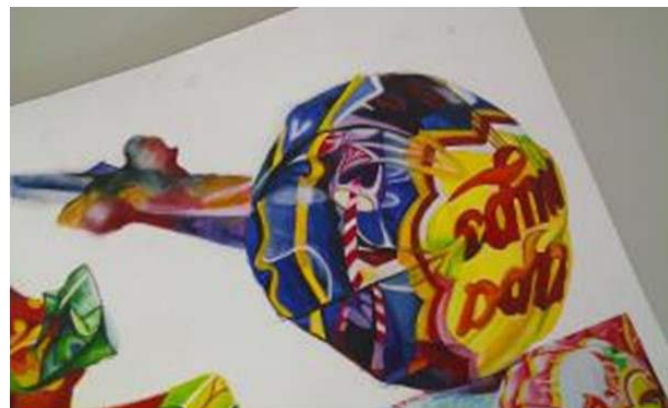
1 Methods of Recording

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

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

A04 OUTCOME PRESENT FINAL IDEAS

DEVELOPED AS PLANNED

CLEARLY RESPONDS TO
ARTISTS EXPLORED

CONNECTION

CONCLUSION

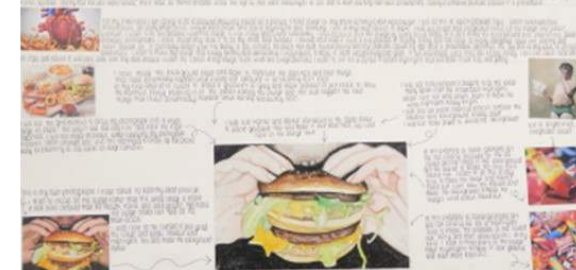
Here you are demonstrating your understanding of the work of others that you have explored in order to produce a final outcome. Your final ideas must be a *personal response* to your theme.



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