

**Thomas Clarkson** Academy  
Expressive Arts Department

**GCSE ART & DESIGN**

**STUDENT GUIDE**

# GCSE ART & DESIGN COURSE INFORMATION

The Art and Design GCSE is run by the AQA exam board. The course is made up of **portfolio work (60%)** and a **final exam (40%)**.

Pupils will build their portfolio throughout Yr10 during a selection of different projects. They will then be able to choose their best work to include in their assessed portfolio. During the first term of Yr11 pupils will complete their mock exam which will give them a good experience of what the real exam will be like. The Year 11 mock exam will be included in the coursework portfolio work which will be submitted for assessment.

The final exam will be sat at the end of Yr11 and will be 10 hours, over 2 days. The exam board release the themes for the exam in January. This allows pupils a few months to develop ideas, research and prepare for the exam. All work completed in this preparatory period will be included in the exam assessment.

## Projects

### Year 10

The first term in Year 10 is spent developing drawing skills as well as experimenting with different media to demonstrate knowledge of the formal elements. We will also be looking at different artists and techniques to compare different applications of materials by creating sustained pastiches and then responding to the work using your own images and/or objects.

Once you have completed the introduction, you will then be introduced to the GCSE Assessment Objectives and begin to work through your first coursework project. You however will use the work created through the induction project to help start and form your project by selecting relevant pieces to your project based on your chosen theme. For this project you will be encouraged to start using your own choice of artists and a push towards using wet media.

Towards the end of Year 10 you will be given your Mock Exam paper to begin working on over the summer which you will then carry on with in Year 11. You will have a larger selection of questions to choose from and will therefore be able to choose your own starting point.

### Year 11

In Year 11 you will continue the mock exam work and develop your ideas and research. This will culminate in a mock exam sat in October/ November. It will be your choice what your final outcome will be and remember your Mock Exam work can count towards your portfolio.

In January of Year 11 once the exam board have released the paper, you will begin preparation for your final exam. Again you will have the option of selecting your own starting point from the ones suggested by the exam board. January – Easter will be time for you to prepare a response to your chosen starting point by researching, experimenting and developing your ideas.



# SKETCHBOOK ASSESSMENT

<p><b>A01</b> Generating and developing ideas informed by primary and contextual sources</p> <p><b>A02</b> Refining ideas through experimentation by developing and applying skills</p> <p><b>A03</b> Researching, recording, analysing and reviewing their own and others' work</p> <p><b>A04</b> Selecting, creating, realising and presenting personally developed outcome(s)</p>	<p><b>Effort Grade:</b></p> <p>OUTSTANDING <input type="radio"/></p> <p>GOOD <input type="radio"/></p> <p>SATISFACTORY <input type="radio"/></p> <p>UNSATISFACTORY <input type="radio"/></p> <p>NO EVIDENCE <input type="radio"/></p>
<p style="text-align: center;"><b>Student Self Assessment (RED PEN)</b></p> <p>WOW:</p> <p>NOW:</p>	
<p style="text-align: center;"><b>Teacher feedback (GREEN PEN)</b></p> <p>WOW:</p> <p>NOW (ROAR TASKS):</p> <p>1.</p> <p>2.</p> <p>3.</p>	

<b>STUDENT ROAR RESPONSE (PURPLE PEN)</b>	<b>Date To Be Finished</b>
<p>How has the ROAR task(s) helped improve your work?</p> <p><b>MUST BE COMPLETED WITHIN 2 WEEKS</b></p>	<p>.....</p>
ROAR TASK RESPONSE 1	<p>OUTSTANDING <input type="radio"/></p> <p>GOOD <input type="radio"/></p> <p>SATISFACTORY <input type="radio"/></p> <p>UNSATISFACTORY <input type="radio"/></p> <p>NO EVIDENCE <input type="radio"/></p>
ROAR TASK RESPONSE 1	<p>OUTSTANDING <input type="radio"/></p> <p>GOOD <input type="radio"/></p> <p>SATISFACTORY <input type="radio"/></p> <p>UNSATISFACTORY <input type="radio"/></p> <p>NO EVIDENCE <input type="radio"/></p>
ROAR TASK RESPONSE 1	<p>OUTSTANDING <input type="radio"/></p> <p>GOOD <input type="radio"/></p> <p>SATISFACTORY <input type="radio"/></p> <p>UNSATISFACTORY <input type="radio"/></p> <p>NO EVIDENCE <input type="radio"/></p>

# BOOKLET & LOOSE WORK ASSESSMENT

**A01** Generating and developing ideas informed by primary and contextual sources  
**A02** Refining ideas through experimentation by developing and applying skills  
**A03** Researching, recording, analysing and reviewing their own and others' work  
**A04** Selecting, creating, realising and presenting personally developed outcome(s)

**Effort Grade:**

OUTSTANDING



GOOD



SATISFACTORY



UNSATISFACTORY



NO EVIDENCE



**Student Self Assessment (RED PEN)**

WOW:

NOW:

**Teacher feedback (GREEN PEN)**

WOW:

NOW (ROAR TASKS):

- 
- 
- 

## STUDENT ROAR RESPONSE (PURPLE PEN)

How has the ROAR task(s) helped improve your work?  
**MUST BE COMPLETED WITHIN 2 WEEKS**

Date

To Be

Finished

ROAR TASK RESPONSE 1

OUTSTANDING

GOOD

SATISFACTORY

UNSATISFACTORY

NO EVIDENCE

ROAR TASK RESPONSE 1

OUTSTANDING

GOOD

SATISFACTORY

UNSATISFACTORY

NO EVIDENCE

ROAR TASK RESPONSE 1

OUTSTANDING

GOOD

SATISFACTORY

UNSATISFACTORY

NO EVIDENCE

# SKETCH BOOK PRESENTATION STYLES

As Part of your GCSE Art course, you will be expected to produce a number of high-quality sketchbook portfolios that demonstrate your artistic ability and provides us with a narrative of your journey from concept to outcome. Here are some examples of the different presentation styles other students have used in previous years.

**P r e s e n t a t i o n S t y l e:**  
**R o u g h a n d S c r a p p y**

- . W o r k o n b r o w n p a p e r
- . S k i l f u l l y r i p t h e e d g e s o f p h o t o s
- . W o r k o n t o p o f o l d b o o k p a g e s
- . C o f f e e / t e a s t a i n t h e b a c k g r o u n d o f y o u r p a g e s
- . R i p a n d c u t t h r o u g h p a g e s t o s h o w o t h e r w o r k s h o w i n g u n d e r n e a t h
- . U s e s t r i n g t o t i e t h i n g s i n t o



**P r e s e n t a t i o n S t y l e:**  
**S k e t c h e s a n d D e s i g n s**

- . T h e f o c u s o f t h e p a g e s w i l l b e e i t h e r o b s e r v a t i o n a l d r a w i n g s o r s a m p l e s
- . P a g e s w i l l i n c l u d e l o t s o f s k e t c h e s t o s h o w t h o u g h t s a n d i d e a s
- . D i f f e r e n t m e d i a s w i l l b e u s e d f o r o b s e r v a t i o n a l d r a w i n g s
- . S k e t c h e s w i l l v a r y f r o m q u i c k l i n e d r a w i n g s t o v e r y d e t a i l e d s h a d i n g
- . E v e r y t h i n g i s i n c l u d e d – f r o m i n i t i a l i d e a s t h r o u g h t o f i n a l o u t c o m e
- . A m o r e v i s u a l a p p r o a c h – m a y i n c l u d e l e s s a n n o t a t i o n

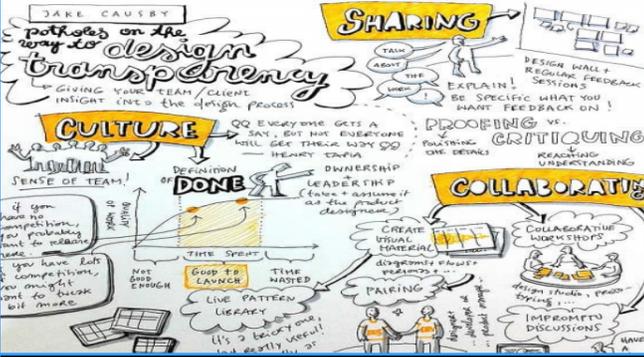
**P r e s e n t a t i o n S t y l e:**  
**N e a t a n d T e c h n i c a l**

- . B a c k g r o u n d i s p r e d o m i n a n t l y w h i t e
- . C o l o u r i s a d d e d s t r a t e g i c a l l y f o r e f f e c t
- . E d g e s o f e v e r y t h i n g a r e s t r a i g h t (a l w a y s u s e a g u i l l o t i n e a n d r u l e r)
- . T h i n g s a r e n o t o v e r l a p p e d, e v e r y t h i n g h a s a s p a c e o f i t s o w n
- . B l a c k f i n e l i n e r d e t a i l s a r e a d d e d



# ASSESSMENT OBJECTIVES

As each **Assessment Objective is worth 25%** - you must ensure you cover all of them equally. You need to know what work will cover which objectives. You should also have a good mix of **Primary research** (photos / drawings you have done yourself) and **Secondary research** (images and information from the internet or books)

<b>A01</b> <b>DEVELOP IDEAS THROUGH RESEARCH</b>	<b>A02</b> <b>REFINE WORK BY EXPERIMENTING</b>
<ul style="list-style-type: none"> <li>.Theme mind map showing you considered a range of possible ideas</li> <li>.Artist /Culture Analysis showing you understand the contextual elements of art</li> <li>.Evaluations of your work inspired by artists and cultures</li> <li>.Sustained photography experimenting with different ideas through physical constructs.</li> </ul> 	<ul style="list-style-type: none"> <li>.Experiment with a range of different drawing and painting techniques</li> <li>.Use a range of different media for your sketchbook planning</li> <li>. Annotated outcomes focussing on reflection of different techniques and materials used explain possibilities and restrictions of each one</li> </ul> 
<b>A03</b> <b>RECORD IDEAS USING OBSERVATIONAL DRAWINGS AND EXPLANATION</b>	<b>A04</b> <b>PRESENT A FINAL PIECE</b>
<ul style="list-style-type: none"> <li>.Sustained primary and secondary source drawings</li> <li>.Pages showing the development of your idea showing a clear journey from concept to outcome</li> <li>. Clear annotation explain your ideas and how you execute them</li> <li>.Taking your own primary source photographs to support your ideas.</li> <li>.Professional application of media and techniques with explanation</li> </ul> 	<ul style="list-style-type: none"> <li>.Your final piece should be a personal response to your research and development work.</li> <li>.Your final piece could be either abstract or functional</li> <li>.You will also pick up marks here for any smaller final outcomes or test pieces you may do throughout a project</li> </ul> 

# ART WORK YOU CAN DO NOW

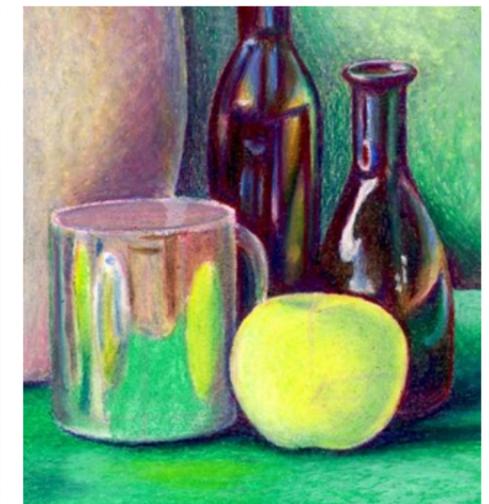
## DRAWING TASK

### Drawings from a primary source

Produce a **range of (20 or more)** still life object in front of you drawings using a variety of different drawing media (pencil, pen, chalk, charcoal, ink, pastels, etc) ranging between **A4 and A5 Paper**. These will have to be done neatly on good quality paper as these will be stuck in the first few pages of your sketch book.

Please consider the compositions shown from the photography task and remember to use different viewpoints. Please also remember that lighting of your object and tone of your drawing is particularly important when drawing a sustained image as this is what makes a drawing feel realistic.

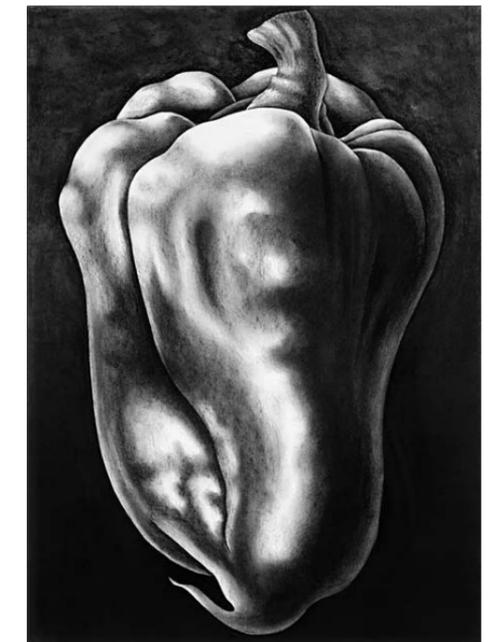
For help there are plenty step by step tutorials online focussing on the formal elements of illustration techniques when drawing from a still life.



### Drawings from Photographs

Using your own photographs from the previous project, **PICK FIVE** of your strongest photographs and create a sustained tonal drawing from each one on A4 or A5 paper. One of the best techniques to grid up your image into equal sections on a copy of your photograph (do not draw on originals) and your drawing paper and draw each section bit by bit to ensure you proportion your image correctly. Remember to draw your basic shape lines lightly first, and then refine them with gentle marks of tone.

**REMEMBER TO NOT RUB OUT THE GRID AT THE END AND KEEP YOUR GRIDED PHOTO SAFE.** This is so we can show your process by sticking all evidence in the book



**KEEP ALL DRAWINGS AND PHOTOGRAPHS SAFE IN A FOLDER READY TO STICK INTO SKETCHBOOK**

# ART WORK YOU CAN DO NOW

## PHOTOGRAPHY TASK

Once you have decided what objects/forms you want to use for your project (objects from spider diagram) you will need to capture a range of (20 or more) high quality sustained photographs related to your theme.

These images need to be of a high quality ensuring you have good lighting, the image is not pixelated and that there are not too many distractions from the main focus of the image. Good hint is to use a household lamp in a dark room and position them in different corners to help with light reflection and tone. Also placing white sheets are helpful to avoid any distraction around the object and reflect light back into the camera.



You will be expected to evidence your understanding of different compositions as well. Below I have given you a few examples of how to improve your photography using composition.



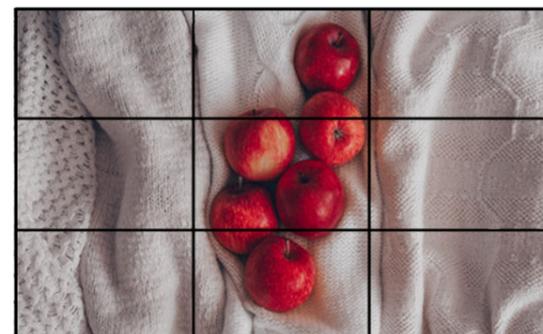
### CROP AND ENLARGE

This composition is where you zoom in, focus and frame the most interesting part of your object to enhance the detail and quality of your object. The most common trick is to focus on the edge of a collection of objects where the main focus takes up most of the frame and the background consists of a less visible background to contrast the main object.



### RULE OF ODDS

This composition is where you ensure you have an odd number of objects in frame to create a sense of balance in the picture. The rule states that images are more visually appealing when there is an odd number of objects. For example, if you are going to place more than one person in a photograph, don't use two as there will always be a question of symmetry between the two subjects. However if you used 3, 5, or 7, it will lead away from this notion.



### RULE OF THIRDS

This composition is where you ensure that your main focus only takes up roughly a third of the frame. The theory is that if you place points of interest in the intersections or along the lines that your photo becomes more balanced and will enable a viewer of the image to interact with it more naturally without either overpowering or being dominated by the background.

### MANIPULATING OBJECTS TO CREATE A MORE INTERESTING FORM

Despite not being a technical photography composition style, manipulating an object before photographing can be seen as a way to create a more interesting abstract form before taking photographs. Manipulating the form of an object can be deemed as composition planning, but will need some contextual reasoning behind it (you can not just say "I wanted to smash an apple for fun because it would look good"). Within photography the most exciting part is setting up the subject rather than taking the picture.



	AO1	AO2	AO3	AO4
Marks	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.
24 Convincingly	An exceptional ability to effectively develop ideas through creative and purposeful investigations. An exceptional ability to engage with and demonstrate critical understanding of sources.	An exceptional ability to thoughtfully refine ideas with discrimination. An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	An exceptional ability to skilfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction. An exceptional ability to demonstrate understanding of visual language.
23 Clearly				
22 Adequately				
21 Just				
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations. A highly developed ability to demonstrate critical understanding of sources.	A highly developed ability to thoughtfully refine ideas. A highly developed ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A highly developed ability to skilfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction. A highly developed ability to demonstrate understanding of visual language.
19 Clearly				
18 Adequately				
17 Just				
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations. A consistent ability to demonstrate critical understanding of sources.	A consistent ability to thoughtfully refine ideas. A consistent ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A consistent ability to skilfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to competently present a personal and meaningful response and realise intentions. A consistent ability to demonstrate understanding of visual language.
15 Clearly				
14 Adequately				
13 Just				
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations. A moderate ability to demonstrate critical understanding of sources.	A moderate ability to thoughtfully refine ideas. A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A moderate ability to skilfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to competently present a personal and meaningful response and realise intentions. A moderate ability to demonstrate understanding of visual language.
11 Clearly				
10 Adequately				
9 Just				
8 Convincingly	Some ability to develop ideas through purposeful investigations. Some ability to demonstrate critical understanding of sources.	Some ability to refine ideas. Some ability to select and experiment with appropriate media, materials, techniques and processes.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to present a personal and meaningful response and realise intentions. Some ability to demonstrate understanding of visual language.
7 Clearly				
6 Adequately				
5 Just				
4 Convincingly	Minimal ability to develop ideas through investigations. Minimal ability to demonstrate critical understanding of sources.	Minimal ability to refine ideas. Minimal ability to select and experiment with appropriate media, materials, techniques and processes.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to present a personal and meaningful response and realise intentions. Minimal ability to demonstrate understanding of visual language.
3 Clearly				
2 Adequately				
1 Just				
0				

# ART WORK YOU CAN DO NOW

Before you start working in your sketch books, we want you to ensure you are prepared and have the right content before working directly into your book. It always helps to ensure you have strong work to select and alter first before presenting your ideas.

To get you started we are giving you theme is **NATURAL FORM**. From this you will develop a concept to work from and create artwork based on this theme. You are however free to develop this theme in any direction you want (within reason)

## MIND MAP TASK

On the next page we have broken down your Mind Map to 7 important factors you need to ensure you cover when planning your project. Follow these simple 7 tasks to create the foundations of your mind map. This will help you when you start working in your sketch book as you will use this to plan and present your work on a large A3 page.

**Task 1:** Look up both the definition of “nature” and “Form”

**Task 2:** From this write your interpretation what you think a natural form is and its importance

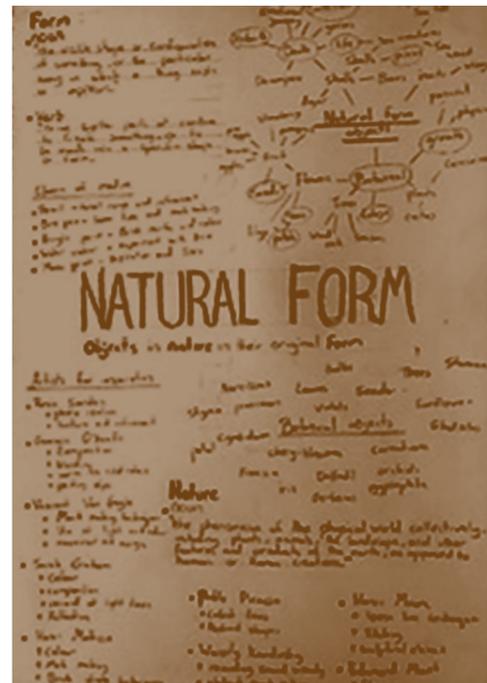
**Task 3:** Create a mini spider diagram listing different words and ideas around the concept of natural form (e.g. life and death, growth, beauty, relationship between art and science)

**Task 4:** Make a list of different Media and techniques you wish to try out for this project and what you are aiming to do with this (e.g. Biro pen = Loose line mark making and cross hatching)

**Task 5:** Write a brief Paragraph explaining your idea for the project and how you wish to approach the concept of natural form from an artistic and contextual point of view .

**Task 6:** Create a second mini spider diagram and make a list of **objects** and **ideas** from your chosen starting point that you wish to explore with your theme. E.g. Life and death = Roses, skulls, shells, feathers, etc.

**Task 7:** Make a list of Artist you wish to look at for this project (This must be from a suitable source like the Tate or art books (Not Karen Chris from Pinterest) and why you are thinking of using them for your project? (e.g. Georgia O’Keefe = Composition, Blending techniques, use of natural forms)



## ARTIST RESEARCH TASK

For the practical side of this project we have given you 3 artists who record line, tone and texture in different ways through various drawing skills. Your job is to gather as much information as you can about the artist and their work ready for your artist research pages, as well as create a pastiches (copies of their work) using different media to support your research

. Henry Moore (only his etchings, not his sculptures)

. Mark Powell

. Elizabeth Torak

You can keep submit this by typing out your research (as well as including colour copies of the artists work) as a printed word document. Remember for every art work you look at you **MUST** include the **Artists name**, the **Name of the work**, the **Year it was made**, the **Media used** and if possible the **Size**.

**Task 1:** Definition of Nature and form

**Task 2:** Your interpretation of nature

**Task 3:** Different ideas around the concept of natural form

**Task 4:** Possible choice of medias

Media:  
Reason why:

Media:  
Reason why:

Media:  
Reason why:

Media:  
Reason why:

# NATURAL FORM

**An object/objects in nature in its original form**

**Task 7:** List of artists that you wish to explore

Artist's name:  
Reason why:

**Task 5:** Paragraph explaining your idea with the concept of natural form

**Task 6:** Different examples of natural forms to draw from based on this idea