

Upton by Chester High School

KS4 Graphic Communication

Learner Handbook



Exam Board—AQA

Name: _____

Candidate number: _____

Target grade: _____

Predicted Grade: _____

Graphics—the products of the graphic arts, especially commercial design or illustration.

Health and safety

- Follow the school's behaviour expectations at all times.
- Listen to and follow the instructions in lessons.
- Follow instructions carefully regarding safe use of equipment and materials.
- Make sure you store bags and coats where directed.
- Use an apron when asked/necessary.

Google sites

Your Google Websites at KS4 are your coursework. They are visual record of your journey through each project. They are a record of your development as a young photographer and show how you have satisfied the 4 Assessment Objectives. They also have a record of your progress conversations with your teacher.

- Always try your hardest.
- Have pride in your presentation—consider composition and content with care.
- Always do homework to your best ability—it supports and extends your learning.
- Record in a variety of ways including; drawing, collecting, photographing.
- Use your storage wisely, at the end of a project, transfer your supporting evidence, (photos, edits, workflow. Artist links) to Google Drive.
- Do not delete anything!
- Make sure you include drawing and annotations to satisfy the AQA requirements.
- Look after your websites, (do not let others have your password)—along with your final pieces, they are your NEA coursework.
- Always act on the tracker/progress conversations to improve/complete coursework.
- Always publish at the end of every lesson.

A01
EXPLORE
ANNOTATE
THEME IMAGES
BEGIN TO LINK A
TO YOUR CHOSEN ARTISTS WORK
ARTISTS
WRITTEN ANALYSIS
LINK ARTISTS WORK TO
IDEAS AND ARTWORK
RESEARCH

A02
LINKING TECHNIQUES
TO ARTISTS
AND THEMES
EXPERIMENT
WITH A
RANGE
TEXTILES
OF MEDIA
WATER COLOUR
CLAY
MIXED MEDIA
PHOTOGRAPHS
OIL PASTEL
PEN AND INK

A04
MEANINGFUL
PIECE OF WORK
INFORMED
SHOW UNDERSTANDING
LINKS
RESPONSE
LINK BETWEEN
VISUALS AND ARTISTS
PRESENTATION
TO ARTISTS WORK
RELEVANT

A03
IDEAS LINKING TO
OBSERVATIONAL
ARTISTS WORK
DRAWINGS
ALL ARTWORK
LINKING TOGETHER
PLANS, DESIGNS
IN A RANGE OF
EXPLANATIONS
DIFFERENT MEDIA
ANNOTATION

GCSE Coursework Framework

Year Group	Processes and Techniques which may be covered.	Starting Points	Homework
10 NEA 1 Coursework	<ul style="list-style-type: none"> Drawing—Pencil, biro, fine liner, posca pen. Photographing—Phone camera, DSLR. Collecting—images, objects, packaging, posters, leaflets. Painting—Water colour, acrylic, Gouache. Printing—Mono, press, collagraph, etching, geli plate, screen, stencil. Learning how to use Photoshop. Learning how to use other digital manipulation software such as Photopea.com and Snapseed. 	<p>Project 1—Teacher led & covering a range of skills and all AOs.</p> <p>Project 2—Teacher led start + progressively independent. Showing a range of skills and techniques and covering all AOs.</p> <p>Potential starting points:</p> <ul style="list-style-type: none"> On the Edge Band Logo Olympics branding Food packaging Computer game branding. 	<p>2 hours homework per fortnight.</p> <p>Homework may include:</p> <ul style="list-style-type: none"> Artist research Experimenting with different media. Recording ideas—Collecting, Photographing, Drawing.
11 NEA 1 Coursework	<ul style="list-style-type: none"> Use developing skills and techniques independently to develop a unit of work from a starting point to a final outcome. You must cover all 4 AOs. You should make links with the work of other artists. Work must show refinement and development of ideas. You should record your ideas in different ways. You should make a final outcome which clearly links to the development of your preparation work. 	<p>Project 3—Mock exam Fully independent.</p> <p>Starting points set by the exam board from the previous year's exam paper.</p> <p>N.B. This becomes coursework.</p>	<p>Homework is Independent and learner specific.</p> <p>2 hours of extra learning per fortnight which supports project development.</p> <p>Suggested homework:</p> <ul style="list-style-type: none"> Artist links Collecting Recording through drawing Photoshoots
Project 1+ Project 2 + Project 3 Mock		=	60% of overall mark.
11 NEA 2 Externally set assignment	<ul style="list-style-type: none"> Develop an independent response to one of the starting points in the Externally Set Assignment. You will have approx. 10 school weeks to complete the prep work. Complete a final outcome in 10 hours of supervised time. 	Starting points set by the exam board released on January 2nd of year 11.	<p>Homework is independent. Learners should complete 2 hours of learning per fortnight which supports the development of the externally set assignment prep work.</p> <p>Suggested homework:</p> <ul style="list-style-type: none"> Artist links Collecting Recording through drawing Photoshoots
Externally set assignment		=	40% of overall mark

Presentation of work

Coursework/NEA 1

Work will be presented on a Google site. Supporting physical work will also be presented in an A3 sketchbook - available from the school shop. The sketchbook will be provided by the learner. One sketchbook should be sufficient for the coursework. An A3 folder will also be used to store loose work.

Externally set assignment/NEA 2

A separate Google site and sketchbook must be used for the externally set assignment.

Assessment Objectives

A01 Develop ideas through investigations, demonstrating critical understanding of sources.

A02 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

A03 Record ideas, observations and insights relevant to intentions as work progresses.

A04 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

GCSE Coursework Framework to be used alongside the AQA syllabus for Art and Design.

Coursework: NEA1

(Teacher led project + Progressively independent unit + Mock)

= 60% Overall grade

Externally set assignment: NEA2

(10 Week prep work on AQA starting point + 10 exam)

= 40% Overall grade

Graphic Design

Graphic design as applied art was initially linked to the boom of the rise of printing in Europe in the **15th century** and the growth of consumer culture in the Industrial Revolution. From there it emerged as a distinct profession in the West, closely associated with advertising in the 19th century.

In 1849, Henry Cole became one of the major forces in design education in Great Britain, informing the government of the importance of design in his *Journal of Design and Manufactures*. He organized the Great Exhibition as a celebration of modern industrial technology and Victorian design.

From 1891 to 1896, William Morris' Kelmscott Press was a leader in graphic design associated with the Arts and Crafts movement, creating hand-made books in medieval and Renaissance era style, in addition to wallpaper and textile



**1837
onwards**

PSYCHEDELIC 1960'S

- influenced by hallucinatory drugs
- featuring abstract swirls of intense color
- curvilinear calligraphy
- intense optical colour vibration



FLAT 2010 - PRESENT

- minimalist
- no depth
- straight lines
- clever use of negative space

POST MODERN 1970'S - 1980'S

- collage like illustrations
- overlapping elements
- impulsive and playful
- tilted axis



KITSCH 1950'S

- contrasting imagery & fonts
- bold, vibrant colours
- aerodynamic shapes
- people in dramatic poses



ART DECO 1920 - 1940

- bold geometric shapes
- use of motion lines
- use of sunbursts
- high contrast in colours
- flat (in terms of depth)



EARLY MODERN 1910 - 1935

- geometrically based
- minimalistic approach
- more photos
- less illustrations



ART NOUVEAU 1890 - 1920

- intricate hand drawn style
- linear based designs
- use of natural forms
- features female form



VICTORIAN 1837 - 1901

- decorative outer borders
- elaborate typography
- symmetry
- highly ornate and 'busy' imagery
- very few straight lines or edges



ARTS & CRAFTS 1880 - 1910

- reused traditional/older style features
- simple forms
- illustrated typography
- lots of textures



FUTURISM 1900 - 1930'S

- eclectic style
- featuring or using new technology
- offset text
- some cubist influences
- no traditional features



HEROIC REALISM 1910 - 1940'S

- realistic imagery
- usually featuring one person
- promoting an ideal
- strong message in the text
- clear, bold font



LATE MODERN 1945 - 1960

- distorted geometric shapes
- informal structural layout
- plain & simple
- non decorative type



SWISS 1940 - 1980'S

- use of negative space
- very 'clean' and simple
- sans serif fonts favoured
- asymmetrical layouts



GRUNGE 2000 - 2015

- dirty textures and background images
- irregular lines and frames
- coffee rings, spilled out liquids & stains
- torn paper and dirty edges
- hand-written elements







THE HISTORY OF GRAPHIC DESIGN FROM 1830 - PRESENT

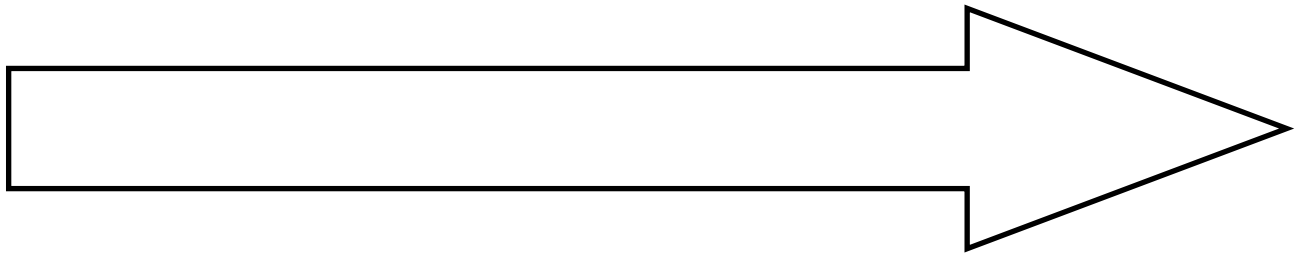





History of Art Timeline

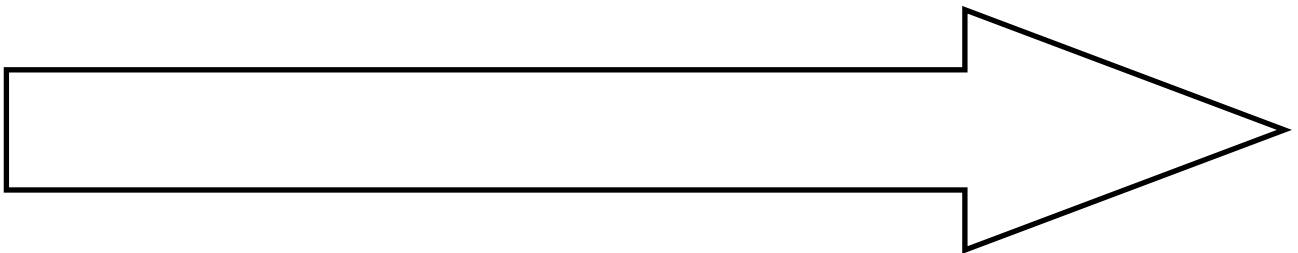
BCE—Before Common Era






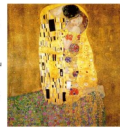
CE—Common Era

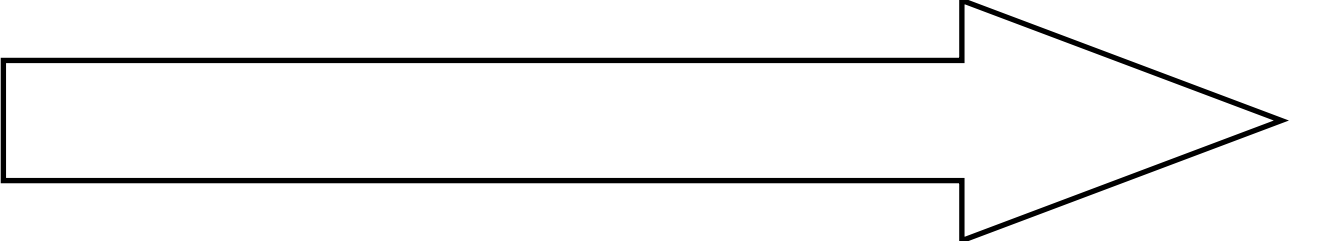
<p>Pre-Historic Cave Paintings</p>  <p>30,000 BCE</p>	<p>Ancient Egyptian</p>  <p>3100- 30 BCE</p>	<p>Greek Sculpture</p>  <p>650-27 BCE</p>	<p>Ancient Roman</p>  <p>500 BCE- 474 CE</p>	<p>Byzantine Period</p>  <p>474- 1453 CE</p>	<p>Romanesque</p> <p>The Romanesque period in Europe's history started around the mid-10th century CE until the 12th century CE. As an art movement, it occurred throughout Europe and had different regional styles. It was primarily a large-scale architectural style that emulated the Classical Roman styles from the Antiquity and Byzantine periods. Also known as the Medieval period.</p>  <p>1000- 1150 CE</p>
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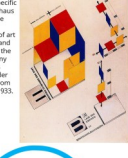




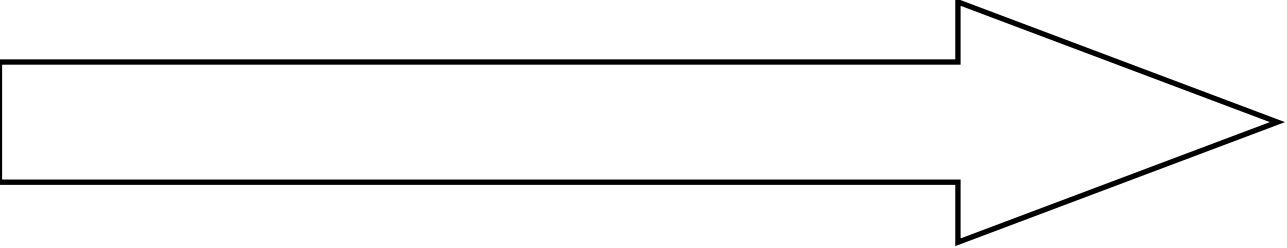
<p>Gothic Art</p> <p>Gothic art was a style of medieval art that developed in northern France at the end of the 12th century AD, led by the movement of Gothic architecture. It spread to all of western Europe, and much of southern, southern and central Europe, never quite reaching more physical styles in Italy.</p>  <p>1140- 1600</p>	<p>Renaissance</p> <p>Renaissance is a French word meaning "rebirth". It refers to a period in European civilization that was marked by a revival of classical learning and wisdom.</p>  <p>1495- 1527</p>	<p>Baroque</p> <p>The term Baroque derived from the Portuguese "barroco" meaning "irregular pearl or stone". Baroque emphasizes dramatic, exaggerated motion and clear, easily interpreted detail due to its exuberant ornamentation. Baroque art has been defined as being bizarre, or even.</p>  <p>1600- 1725</p>	<p>Rococo</p> <p>Rococo, style in interior design, the decorative arts, painting, architecture, and sculpture that originated in Paris in the early 18th century.</p>  <p>1700- 1800</p>	<p>Romanticism</p> <p>The growing nationalism throughout Europe. The American Revolution was closely tied to Romanticism. You can see this nationalism in the emphasis on traditions, and folklore in Romantic literature and art. Many Romantic paintings are steeped in a call to spiritual values, which would continue thriving in a new age of liberalism and freedom.</p>  <p>1800- 1850</p>	<p>Graphic Design</p> <p>Graphic design as applied art was largely unknown to the general public until the late 19th century and the growth of consumer culture in the industrial revolution. When there is emerged as a distinct profession in the 19th century associated with advertising in the 18th century.</p> <p>In 1851, Henry Cole became one of the major forces in design education in Great Britain, reforming the government of the Department of Design in the Museum of Design and Manufactures. He organized the Great Exhibition as a celebration of modern industrial technology and Victorian design.</p> <p>From 1851 to 1860, William Morris, Adolphus Henry was a leader in graphic design associated with the Arts and Crafts movement, creating hand-made books and decorative arts. In addition to his design work, Morris was a writer, a poet, a work, along with the rest of the Pre-Raphaelite movement, deeply influenced by Ruskin.</p>  <p>1837 onwards</p>
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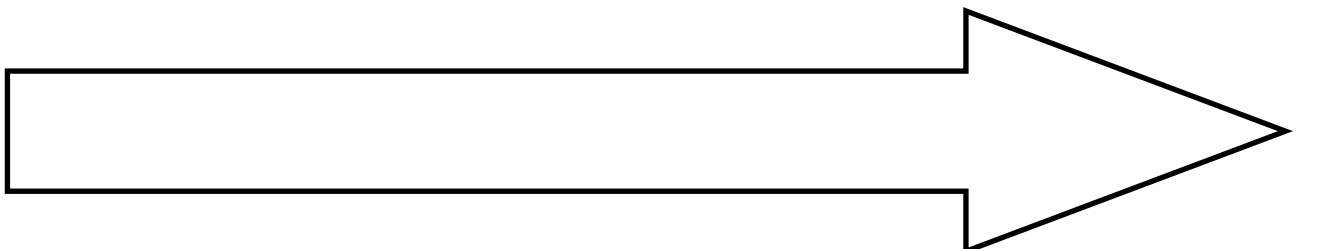
<h3>Realism</h3> <p>Widely thought to signify the beginning of modern art, Realism was an art movement that discarded the additional elements that had surrounded previous movements. The Realist Art movement created artworks that were as realistic as possible, as artists attempted to portray their subject matter in a honest, including when life unpleasant.</p>  <p>1840-1870</p>	<h3>Pre-Raphaelite</h3> <p>The intricate conventions of classical art, combined with the social unrest that was arising as a result of large-scale industrialization set the scene in the mid-19th century for a rebellious group of young artists to express their discontent through an art movement they termed the Pre-Raphaelite Brotherhood. It challenged the values of classical Victorian art by reviving the methods and ideals of Renaissance and Medieval art.</p>  <p>1848-1854</p>	<h3>Impressionism</h3> <p>The Impressionist era is one of the most significant of the 19th century. Impressionism saw a revolution in the style, technique, and location of painting. The moving out of the traditional painting playground, Impressionist painters like Claude Monet, Mary Cassatt, and Edgar Degas tried to capture the randomness of the world around them. The Impressionist style has become a fashion colour, and a sense of impermanence.</p>  <p>1874-1900</p>	<h3>Fauvism</h3> <p>Fauve artists used pure, brilliant colour, aggressively applied straight from the paint tubes to create a sense of an explosion on the canvas. The Fauves departed directly from nature, as the Impressionists had before them, but Fauvist works were invested with a strong expressive reaction to the subjects portrayed.</p>  <p>1900-1908</p>	<h3>Expressionism</h3> <p>Expressionism existed as a period within art that abandoned realistic and accurate representations of scenes and subjects in an attempt to capture the subjective perspective of the artists. Seen as a modernist movement, Expressionist Art developed within Germany prior to World War One before spreading out across the world.</p>  <p>1905-1920</p>	<h3>Art Nouveau</h3> <p>The Art Nouveau movement explored a decorative form that thrived in the United States and Europe from around 1880. The Art Nouveau style, which was popularly applied in interior design, architecture, jewelry and glass designs, advertising, and graphics, is distinguished by the employment of long, serpentine, natural forms.</p>  <p>1895-1915</p>
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<h3>Cubism</h3> <p>Cubism is an art movement that emerged out of a collaboration between Pablo Picasso and Georges Braque in France at the turn of the 20th century. Building on the geometric abstraction of the Fauvist movement, Cubism broke many of the rules of traditional western art styles.</p>  <p>1907-1914</p>	<h3>Futurism & Vorticism</h3> <p>Futurism was an Italian movement, while Vorticism was a British response. There are similarities between the 2 movements such as the use of geometric shapes, bold colours but Vorticism didn't embrace the industrial advances that Futurism did.</p>  <p>1909-1914</p>	<h3>Dadaism</h3> <p>Dadaism is one of the most unconventional and bizarre art and cultural movements of the 20th century. Inspired by the European social climate following the First World War, Dadaism rejected wartime politics, bourgeois culture, and capitalist economic system. Using non-traditional materials, nonsensical content, satire, and the fantastic.</p>  <p>1912-1928</p>	<h3>Bauhaus</h3> <p>Bauhaus art is associated with a specific institution. The Bauhaus was undoubtedly the most significant progressive school of art in the 20th century and was responsible for the development of many prominent Bauhaus artists. It closed under extreme pressure from the Nazi regime in 1933.</p>  <p>1920-1925</p>	<h3>Surrealism</h3> <p>In the wake of World War One, Surrealism entered into the art world like a storm, wreaking havoc on any preconceived ideas the people of Paris. Drawing upon theories in psychoanalysis, this revolutionary art movement reached deep into the psyche, by provoking intense intellectual and emotional inquiry in this way, it changed the face of modern art.</p>  <p>1924-1945</p>	<h3>Abstract Expressionism</h3> <p>It was said to be the first explicitly American movement in existence, as it achieved worldwide prominence and replaced Paris as the focus of the Western art world. Abstract Expressionism made use of different styles and techniques that were often unconventional and unrealistic in order to emphasize the freedom that artists had when conveying their attitudes and emotions.</p>  <p>1945-1960</p>
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<h3>Pop Art</h3> <p>In the United States and the United Kingdom, a new art movement, pop art, began to grow in popularity. This new art movement took inspiration from the otherworldly, consumerist, slightly kitschy, and mass-produced parts of popular culture. Artists drew attention to the growing consumerism in the markets and our art consumption.</p>  <p>1956-1969</p>	<h3>Minimalism</h3> <p>Minimalism is an extreme form of abstract art developed in the USA in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.</p>  <p>1960-1975</p>	<h3>Op Art</h3> <p>Op art was a major development of painting in the 1960s that used geometric forms to create optical effects.</p>  <p>1965-1970</p>	<h3>Photorealism</h3> <p>Photorealism is a painting style that emerged in Europe and the USA in the late 1960s, characterized by its painstaking detail and precision.</p>  <p>1960-Present</p>	<h3>Neo Expressionism</h3> <p>Neo-expressionism acted as a major revival of painting in an expressionist manner in the 1980s and it occurred internationally.</p>  <p>1980-1990</p>	<h3>Graffiti Art</h3> <p>Graffiti art as a term refers to images or text painted usually onto buildings, typically using spray paint.</p>  <p>1967-present</p>
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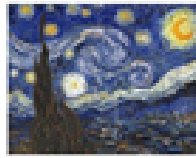


Diversity Artist Timeline

LGBT+ Artists

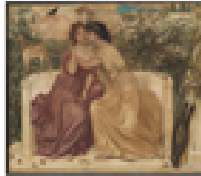
Artists from around the world

Artists with disabilities



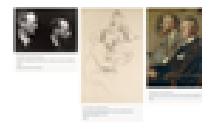
J.M.W. Turner - English Romantic painter
 Turner was a prominent figure in the Romantic movement, known for his masterful use of light and color. He was also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

1853-1890



Jacques-Louis David - French Neoclassical painter
 David was a leading figure in the Neoclassical movement. He was also a prominent advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

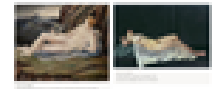
1864



CHARLES F. BRISSETT AND CHARLES SHANNON - ARTISTS WITH DISABILITIES

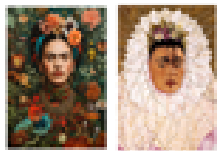
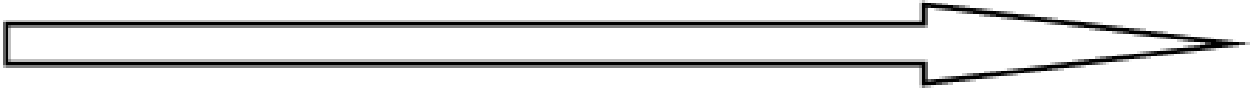
Brissett and Shannon were prominent figures in the disability rights movement. They were also active in the arts, with Brissett being a playwright and Shannon a writer.

1882-1931



Hans von Marées - German painter
 Marées was a prominent figure in the German Impressionist movement. He was also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

1893-1932



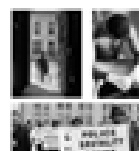
Frida Kahlo - Mexican painter
 Kahlo was a prominent figure in the Mexican Surrealist movement. She was also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

1907-1954



Claude Lorraine and Vincent van Gogh - French painters
 Lorraine and van Gogh were prominent figures in the French Impressionist movement. They were also active in the arts, with Lorraine being a landscape painter and van Gogh a painter and writer.

1909-1954



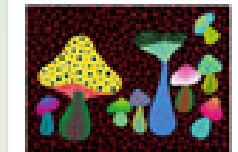
Robert Rauschenberg - American painter
 Rauschenberg was a prominent figure in the American Abstract Expressionist movement. He was also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

1912-2006



Paul Gauguin - French painter
 Gauguin was a prominent figure in the French Post-Impressionist movement. He was also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

1921-2007



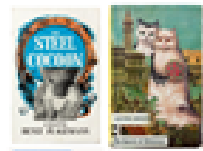
Yayoi Kusama - Japanese artist
 Kusama is a prominent figure in the Japanese Abstract Expressionist movement. She is also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

1929-present



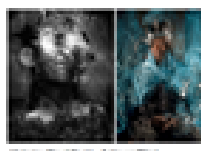
Paul Gauguin - French painter
 Gauguin was a prominent figure in the French Post-Impressionist movement. He was also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

1940-2021



Steve Jobs and Vincent van Gogh - American and Dutch painters
 Jobs and van Gogh were prominent figures in the American and Dutch Impressionist movements. They were also active in the arts, with Jobs being a businessman and van Gogh a painter and writer.

1951-1966



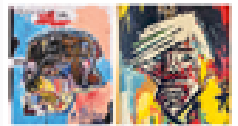
Vincent van Gogh - Dutch painter
 van Gogh was a prominent figure in the Dutch Impressionist movement. He was also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

1953-present



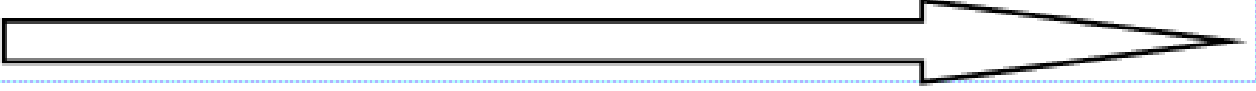
Alexander Calder - American sculptor
 Calder was a prominent figure in the American Abstract Expressionist movement. He was also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

1957-present

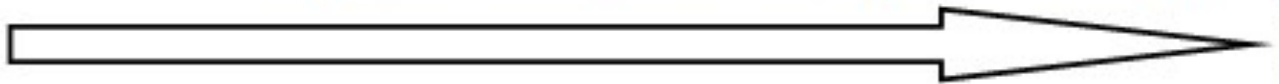


Jean-Michel Basquiat - American painter
 Basquiat was a prominent figure in the American Neo-Expressionist movement. He was also a vocal advocate for the rights of disabled people, serving as a trustee for the National Society for the Education of the Blind.

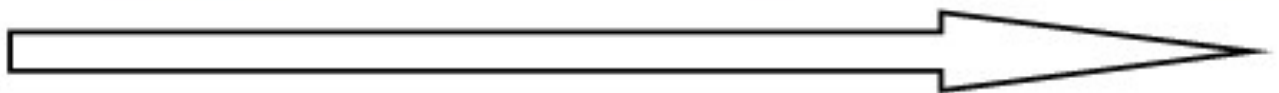
1960-1988



 <p>Hans Bellamy - African American</p> <p>1962-present</p>	 <p>Hans Bellamy - African American</p> <p>1963-present</p>	 <p>Hans Bellamy - African American</p> <p>1967-Present</p>	 <p>Hans Bellamy - African American</p> <p>1968-present</p>	 <p>Hans Bellamy - African American</p> <p>1969 - Present</p>
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 <p>Hans Bellamy - African American</p> <p>1970-present</p>	 <p>Hans Bellamy - African American</p> <p>1973-present</p>	 <p>Hans Bellamy - African American</p> <p>1974-present</p>	 <p>Hans Bellamy - African American</p> <p>1980 - Present</p>	 <p>Hans Bellamy - African American</p> <p>1985-present</p>
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**Disabled
Artists**



**LGBT+
Artists**



**Cultural
Artists**



Art
DEPARTMENT

KNOWLEDGE & VOCABULARY ORGANISER

Purpose

Practise and embed knowledge from year 7, 8 and 9 art continuing to develop and build a visual literacy and skills base which is graphics centred.

Understand the basics of graphics to be able to present a personal response to a brief.

Key Knowledge

Revisit and re-inform knowledge and skills learnt in year 7, 8 and 9 art.

Learn about the elements of Graphic Design

Design: composition, balance, proximity, alignment, repetition, contrast, white space, hierarchy

Photography & artwork: resolution, DPI, PPI, bleed, trim, pixels, crop, stock photo

Typography: serif, sans serif, script, ascender, baseline, descender, kerning, leading, tracking, weight

Color: hue, tint, tone, shade, saturation, monochromatic, analogous, complementary, triadic, opacity, CMYK, RGB

Website elements: header, navigation bar, breadcrumb trail, landing page, HTML, user interface, wireframe

File formats: AI, EPS, PDF, GIF, JPEG, PNG, PSD, TIFF

Logo types: abstract mark, emblem, lettermark, pictorial mark, mascot, word-mark.

Skills you will learn through:

Using Google Sites * Photography * Digital manipulation * Collage *

Layering * Using Font * Satisfying a brief * Drawing * Design * Print *

Key Vocabulary

Graphics -

are visual images or designs on some surface, such as a wall, canvas, screen, paper, or stone, to inform, illustrate, or entertain.

Design - a concept of either an object, a process, or a system that is specific and, in most cases, detailed. Design refers to something that is or has been intentionally created by a thinking agent.

Composition - The arrangement of the parts of a work of art.

Balance - the placement of elements on the page so that the text and graphic elements are evenly distributed.

Proximity –the way in which design elements are grouped or spaced on a page

Alignment - the position of text or graphics, whether left, right, centred or full justified.

Repetition -repeating elements throughout a design.

Key Vocabulary

Contrast -achieved by including elements within the design that look measurably different from one another. A designer may use colour, shape, texture, size or typeface to create contrast.

White space - sometimes called negative space—is the part of the design that is unmarked by imagery or text.

Hierarchy - the organization of elements by level of importance.

Monochromatic –a colour palette that uses one single colour.

Triadic -three colours evenly spaced on the colour wheel.

Opacity - synonymous with non-transparency. The more transparent an image, the lower its opacity.

Brief- a set of instructions given to a person about a job or task.

Font -a particular size, weight and style of a typeface.

Typography - the art of arranging letters and text in a way that makes the copy legible, clear, and visually appealing to the reader.

Further information

Recommended reading: The Greatest Thing by Searle, Sarah Winifred.

Websites: <https://www.tate.org.uk> * <https://www.nationalgallery.org.uk> * <https://artsandculture.google.com>

Literacy in Graphic Communication

In graphics you are expected to use good literacy skills. This includes spelling, grammar, punctuation, use of capital letters, organisation and presentation.

Specifically, you are expected to:

Use capital letters for artist's /designer's names, at the start of a sentence and where appropriate.

Spell art specific terminology correctly.

Organise your written work into paragraphs using correct punctuation.

Present your work neatly.

Check spelling, punctuation and grammar.

Literacy Marking Codes

// - New paragraph needed.

Sp - Check your spelling.

P – Check your punctuation.

C – Check your use of capital letters.

Gr – There is a grammatical error here.

^ - There is a word or phrase missing here.

? – This does not make sense.

Pr – Improve the presentation of your work.

MD – More detail is required.

Annotation

Annotation means **writing key information alongside your work**. It can help to record your thoughts, keep your development on track and let others know what you have done and why.

- Annotate new techniques.
- Annotate work that goes well.
- Annotate work that has gone wrong but that you have learnt from.
- Use art terminology and key words.
- Annotate artist/designer links.

Presentation

You can present your writing in different ways;

- In text boxes under the graphic , photograph or edit.
- Lists of key words.
- Brainstorms, (presented using an online wordart generator.)
- Type written sentences in a general textbox under a set of images or edits.
- Write notes when you do something new alongside workflow.
- Annotate selection galleries from a photoshoot.
- Written notes in your sketchbook.

How to write about your own work

Content

- This piece of work is a of a
- My work represents a
- I like my work because
- This piece of work is similar to the work of the artist/designer

Key words:

Painting Drawing Photograph Print Batik Sculpture Still Life
Portrait Landscape Abstract Realistic Textile Art Digital Art
Logo Design Poster Packaging Leaflet Zine Merchandise

Context

The context is why the work was made and for what reason. It can be affected by what is happening around us.

- I made this piece of work because I believe...
- I saw some similar work by the artist/designer ...
- I am learning how to ...and this piece of work was to practise my skills in ..

Process

- The techniques I have used in my work are ..
- I think I have used the materials well because..
- I could use the materials better by

Form

The design of the work ...

- is spread across the design.
- is mainly on one side of the design.
- balanced between 2 sides of the design.
- follows the rule of thirds.
- is uneven across the design.
- Is balanced across the design.

Mood

If relevant, comment on the mood:

I think that my work shows a mood because

Sad Happy Dark Sinister Scary Lively Sombre Serious Calm
Mysterious Peaceful

Evaluate

- I think my work is successful because ...
- I think I could improve my work by
- Next I am going to

How to write about the work of others.

Analysis means looking closely at a piece of graphic design at such things as line, shape, colour, texture and composition. These give the artwork its meaning.

The following sentence starters, sentence endings and key words will help you develop analytical skills when writing about the work of others.

General Information

You must include key points about the artwork, this can be in bullet point format or written in full sentences:

- *Designer's name*
- *Date designer was active.*
- *Date of piece of design work.*
- *What is it? (Logo Design Poster Packaging Leaflet Zine Merchandise, etc.)*
- *What media has been used?*

Then choose relevant information to include from these sections, use complete sentences.

Interpretation

- *I think the designer made this work to show /advertise....*
- *This piece of work is a commercial design for*
- *This piece of work has been made as merchandise to sell at.....*

Contextualise

This design work was made in (country the work was made) there was (what was going on in that country at this time.) This is important because (How does what is going on politically affect design choices?)

Form

- ***The colours that have been used in this piece of work are***

*Primary Secondary Warm Cool Harmonious Complementary Contrasting
Advancing/Receding*

The texture of the work is

Smooth Rough Grainy Spikey Soft Course

The designer has used a/an..... composition.

Balanced Un-balanced Symmetrical Asymmetrical

The designer uses the

Rule of thirds Leading lines Symmetry Focal point Framing

The designer has used ...shapes such as ..

Geometric Irregular Amorphous Circles Squares Rectangles Triangles

The designer has used lines to make this work.

Thick Thin Wavy Cross-hatched Fine Heavy Light Bold Continuous

Evaluate

I think this piece of work is good because

I like this style of graphics because

I like this designer's work because

This work has made me understand about

Make links with your own work

*The work that I have been making in graphics is similar to this designer's work
because I have used similar*

Techniques Materials Themes Typography Colours Layout

AQA Scheme of Assessment

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
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 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 skillfully 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	An exceptional ability to engage with and demonstrate critical understanding of sources.			
21 Just				
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations.	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 skillfully 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	A highly developed ability to demonstrate critical understanding of sources.			
17 Just				
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations.	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 skillfully 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.
15 Clearly				
14 Adequately	A consistent ability to demonstrate critical understanding of sources.			
13 Just				

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skillfully 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.
11 Clearly		A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A moderate ability to demonstrate understanding of visual language.
10 Adequately	A moderate ability to demonstrate critical understanding of sources.			
9 Just				
8 Convincingly	Some ability to develop ideas through purposeful investigations.	Some ability to refine ideas.	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	Some ability to demonstrate critical understanding of sources.	Some ability to select and experiment with appropriate media, materials, techniques and processes.		
6 Adequately				
5 Just				
4 Convincingly	Minimal ability to develop ideas through investigations.	Minimal ability to refine ideas.	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.
3 Clearly	Minimal ability to demonstrate critical understanding of sources.	Minimal ability to select and experiment with appropriate media, materials, techniques and processes.		Minimal ability to demonstrate understanding of visual language.
2 Adequately				
1 Just				
0	Work not worthy of any marks.			

JCQ Grade Descriptors

Art and Design GCSE

(Fine Art, Graphics, Photography)

Grade	Descriptors
9	To achieve grade 9, students' evidence will show that they have securely met all the statements within the grade 8 descriptor, with stronger performance in most or all aspects of the grade 8 statements.
8	To achieve grade 8, candidates will be able to: <ul style="list-style-type: none">• demonstrate independent critical investigation and in-depth understanding of sources to develop ideas convincingly• effectively apply a wide range of creative and technical skills, experimentation and innovation to develop and refine work• record and use perceptive insights and observations with well-considered influences on ideas• demonstrate advanced use of visual language, technique, media and contexts to realise personal ideas
7	To achieve grade 7, students' evidence will show that they have securely met all the statements within the grade 6 descriptor, with stronger performance in most or all aspects of the grade 6 statements. However, their evidence does not meet the minimum requirements of most of the grade 8 statements.
6	To achieve grade 6, candidates will be able to: <ul style="list-style-type: none">• demonstrate coherent critical investigation and sound understanding of sources to develop ideas thoroughly• consistently apply a range of creative and technical skills, experimentation and innovation to develop and refine work• record and use considered insights and observations to purposely influence ideas• demonstrate purposeful use of visual language, technique, media and contexts to realise personal ideas

<p>5</p>	<p>To achieve grade 5, candidates will be able to:</p> <ul style="list-style-type: none"> • demonstrate competent critical investigation and understanding of sources to develop ideas coherently • apply a range of creative and technical skills and some experimentation and innovation to develop and refine work • record and use clear observations to influence ideas • demonstrate competent use of visual language, technique, media and contexts to realise personal ideas
<p>4</p>	<p>To achieve grade 4, candidates will be able to:</p> <ul style="list-style-type: none"> • demonstrate adequate critical investigation and understanding of sources to develop ideas clearly apply a range of creative and technical skills and generally appropriate experimentation and innovation to develop and refine work • record and use appropriate observations to influence ideas • demonstrate adequate use of visual language, technique, media and contexts to realise personal ideas
<p>3</p>	<p>Characteristics that differentiate a grade 3 from a grade 4:</p> <ul style="list-style-type: none"> • shows some critical investigation and understanding rather than adequate critical investigation and understanding of sources • demonstrates application of simple creative and technical skills, uneven experimentation and tentative innovation and refinement, rather than application of a range of creative and technical skills and generally appropriate experimentation and innovation to develop and refine work
<p>2</p>	<p>To achieve grade 2, candidates will be able to:</p> <ul style="list-style-type: none"> • demonstrate limited critical investigation and understanding of sources to develop ideas simply • apply basic creative and technical skills with limited experimentation and innovation • record and use simple observations to inform ideas • demonstrate basic use of visual language, technique, media or contexts to realise ideas
<p>1</p>	<p>To achieve a grade 1, students' evidence will show that they have demonstrated engagement with sufficient content, achieved some credit across elements of the specification content and achieved credit in some assessment objectives. Where the evidence for a student does not support this, the student should be graded unclassified (U).</p>