

Raising Achievement Evening Art

This year the GCSE Art and Design course has returned to pre-pandemic assessments, including both the coursework unit and an Externally Set Assignment (ESA)

The coursework is worth 60% of your grade.

The Externally Set Assignment is worth 40% of your grade.

What will I need to hand in to my teacher?

Coursework comprising of:

1. A sketchbook for the Moods and Emotions project, any loose work related to this project and a final piece
2. A sketchbook for the Representing Sound project, any loose work related to this project and a final piece

What will I need to hand in to my teacher?

Externally Set Assignment comprising of:

1. A sketchbook for the Externally Set Assignment (ESA), the theme this year is 'Lock', and any loose work related to this project.
2. A 10 hour timed assessment, the final outcome for 'Lock,' conducted under Exam conditions on the 26th & 27th April 2023.

How can I improve my coursework and Externally Set Assignment?

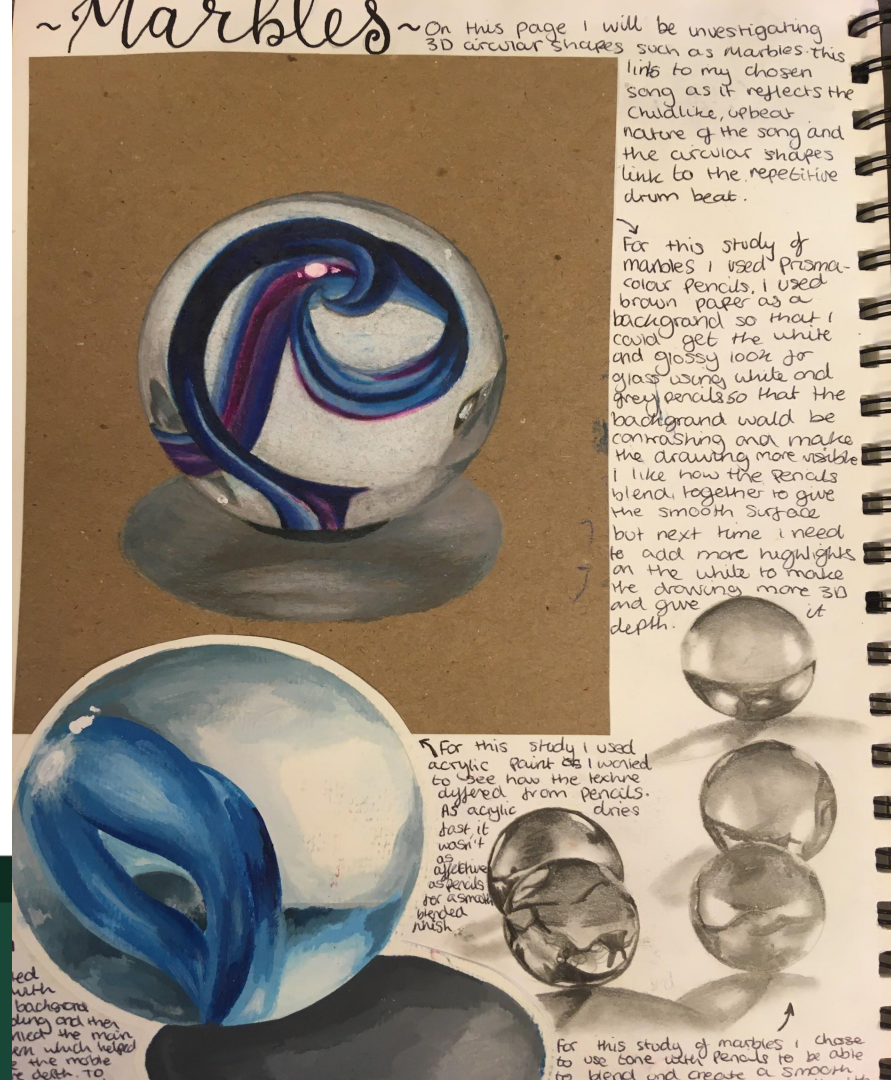
1. Respond positively and promptly to the written and verbal feedback you have received and will continue to receive.
2. Complete all home learning assignments by the deadline given.
3. Attend Art Session 6 on Tuesday's after school in F36.
4. Attend the lunchtime sessions on Monday, Wednesday, Thursday and Friday with Mrs Sambridge/Miss Bargetto in F36.

What is my teacher looking for?

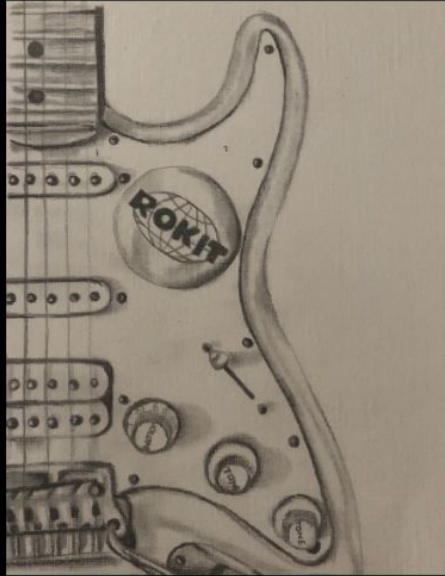
Your teacher is looking for accurate drawings that show you have an understanding of how to use a full range of tones to enhance both three dimensional form and the texture of objects.

It is also important that you work from real objects or from photographs that you have taken yourself. This will allow you to achieve higher levels of accuracy and realism in your work.

In this example you can see that the student has completed accurate drawings in pencil and in watercolour which demonstrate their ability to create form and texture



Tonal Musical Instruments



For this piece I used a primary image of my guitar to draw from. I then used my tonal pencils, 2B, 4B and 6B, to create form and depth within the drawing in order to show a 3 dimensional image.

I really like how I was able to capture some similarities to the real image and how it looks quite realistic. Then again, you can see where texture is trying to be shown on the neck of the guitar, with some linework, and also on the more metallic areas.

However, to improve this, I think I need to really look at the textures and try to replicate them a bit better. For example, using much more contrasting tones in order to really show where something is metallic.

Then again, this was quite challenging as it was a white guitar, but I think I need to perhaps over exaggerate the tones a bit more to make it more realistic and interesting to look at.



What is my teacher looking for?

1. Your teacher is looking for your ability to use a range of artist materials such as watercolour, ink and acrylic paint as well as techniques such as collage to investigate your ideas.
2. It is important that you thoroughly investigate every aspect of your idea through your experimentation with artist materials and work from real objects or from photographs that you have taken yourself, this will allow you to achieve higher levels of accuracy and realism in your work.

In this example you can see that the student has completed investigations in colouring pencil, watercolour and by working onto a textured surface with acrylic paint.

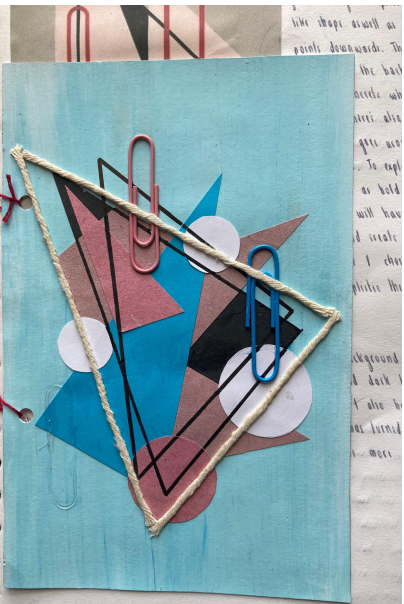




I have chosen this solid due to the way they incorporate geometric shapes. They also contain the shape using a monochromatic colour palette. In this piece, there is a solid and which is seen as a free form of the piece, with the long paper shape like shape around in the long through which points downwards. There also a pink shape which seems the background. The other background is a dark colour, which allows the pink shape to pop out. There also a thin line which containing grey across the piece is thought outside here. To explain this I will use collage as well as bold but to add they depth to this. I will have to try to explore full materials and create a smooth texture like my work which I chose. Although my piece has

a paper like and solid colour. I have the new pale and complex the colour but were which is something all these about when being my own

In this I have used simple to create a piece paper the background looking only piece of paper. To create a geometric shape, shape with just paper and black line through. I have also use black line to create depth and doing to show form. I also have used paper clip to show the similar shape. The whole has not. I have been this, but used all because it would be better if it was more simple and spaced out in it. Some more, chaotic, chaotic, than the whole work.

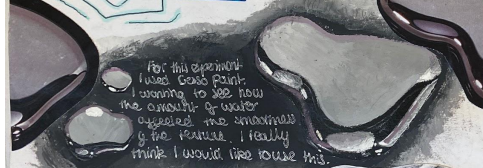


On this page I am going to experiment and try out different techniques and materials to achieve some interesting textures that I think combine and go well with my piece: crumpled up silk, liquid mercury, and pigments in liquid.

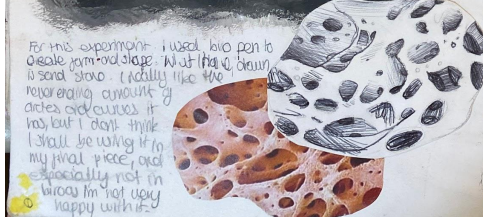


For this piece I have added coloured pencils to create some and form for crumpled up velvet or silk.

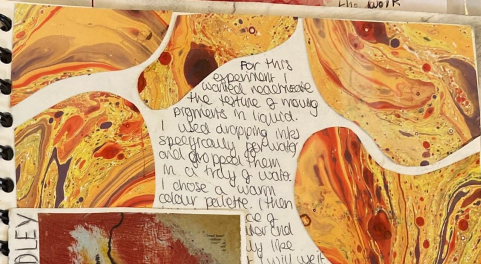
I do like the end product but I think I could have made it more and more finished. I don't think I shall use this in my final piece.



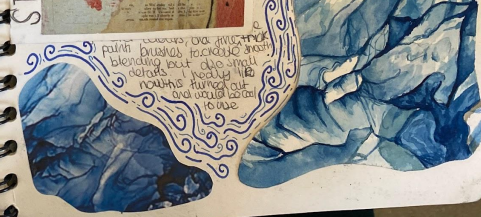
For this experiment I used Gouache paint. I wanted to see how the amount of water affected the smoothness of the texture. I really think I would like to use this.



For this experiment I used bio pen to create some and shape. Not that I don't have a large amount of detail and curves it has, but I don't think I shall be using it in my final piece, and especially not in pieces I'm not very happy with it.



For this experiment I wanted to create the texture of moving pigments in liquid. I used dropping ink, specifically red, blue, and orange, and dropped them in a tray of water. I chose a warm colour palette. Then I used a brush to create a pattern. I will use this.

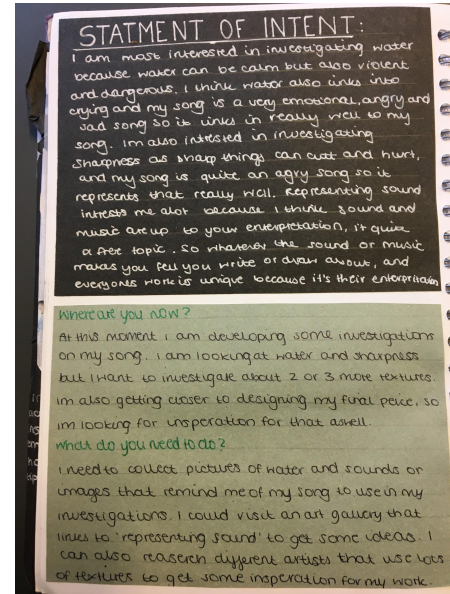
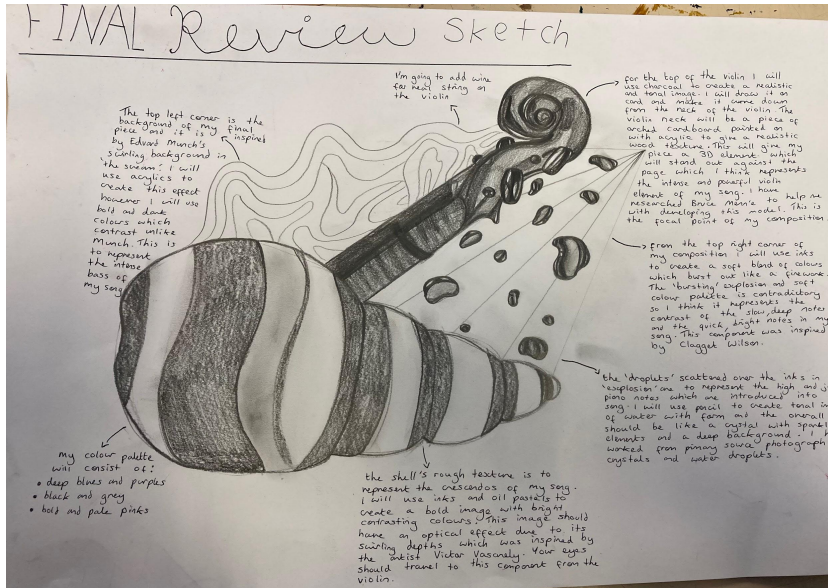


For this experiment I used a brush to create a pattern. I wanted to see how the amount of water affected the smoothness of the texture. I really think I would like to use this.

What is my teacher looking for?

1. Your teacher is looking for your ability to outline your intentions and evaluate the progress of your investigations through the annotation your work
2. Don't forget to use the specialist vocabulary sheet when you do this

What is my teacher looking for?



In these examples you can see that the student has annotated their work to explain what they aimed to achieve and to evaluate their progress.



On these pages I have looked at beetles. Beetles are all similar in the fact they have a strong shield on their backs and have six legs. Different types of beetles however have different colours and shapes. They also have different patterns. I used a range of mediums to explore different techniques. I used coloured pencils gently on the lady bird below I used fine strokes to add detail. This painting also shows all the typical features of a beetle.



What is my teacher looking for?

1. Your teacher is looking for your ability to link other artists to your work and to write about their work using the specialist art vocabulary.
2. There are many prompt sheets available in the art department which will help you remember what to write and will help you structure your writing.
3. The vocabulary sheet will remind you of the specialist terms you need to use in your writing.

In this example you can see that the student has analysed an image by an a contemporary artist called Markus Linnenbrink. They have used some specialist vocabulary to describe the image and have clearly linked it to their own work.

Markus Linnenbrink uses dry pigment, water, and an acrylic binder to paint bright parallel swaths of color on varying surfaces including canvas, floors, ceilings, and walls. He allows the paint to dribble and run in response to gravity, creating an uneven grid-like pattern of broad stripes and thin rivulets, highlighting the energy and atmosphere of the rooms they occupy.

His works helped me to think about the new way of making the place (in the photo) or the world (Hk) together and apart. My first idea that showed 'Together and apart' of the places was drawn with wired fences but these vivid colorful lines brought the idea of different type of a fence that I can apply to my photographs. I'm going to use acrylic paints and the photographs will be printed on tracing papers.

Markus linnenbrink



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ARTIST LINK



El grito no. 3 - Oswaldo Guayasamin

In this image Guayasamin has painted a petrified figure. From the look of the piece, I think this represents fear felt during anxiety episodes. Therefore, it has links to mental health, a social or emotion issue.

I think this has been done in oil or acrylic paint and the abstraction of the face creates a gaunt character reflecting what they're feeling. Also, Guayasamin uses contrast between the face and hands - the

main focus - and the background.

The image also has slanted composition and, I think, the focal point is the hand because it's unusual and disfigured. Next, the eye is drawn up to the fingers and pulled round the forehead and down the face, ending at the collar bones.

The use of contrast also creates very harsh lines between elements, for example the jaw line and the arch of the nose. This absolute contrast also means that there's not much depth (though the side of the neck is darker and therefore looks further away) so most elements look the same size.

As a viewer, I can understand the fear felt by the figure especially as one hand covers one eye. Perhaps suggesting what they are seeing (or imagining) is too painful to watch through both eyes.

The colours used in this image create a sense of decay reflecting the decomposition of ~~any~~ any safety the character is feeling. The face is coloured with warm

white highlight which graduates through out parchment colour for mid tones. Finally, the artist has used charcoal black as an any shadows and the background colour. Overall, this creates a skeletal, sick character overwhelmed by the fear in their head.

This links to my ideas because it represents fear by the use of contrast, the wide open eyes, one hand covering half the face, and the ajar mouth. Also, it could be seen as scary by an onlooker so they get to see their own fear too.

In conclusion, the mood of this piece is one that shows fear and induces fear.



In this synthesis I have looked at the style of 'El grito no. 3' as well as the colouring within the 'wide and single of Guayasamin's' 'El grito no. 3'.

inks and black pen (going to do a style similar with black water colour next time)

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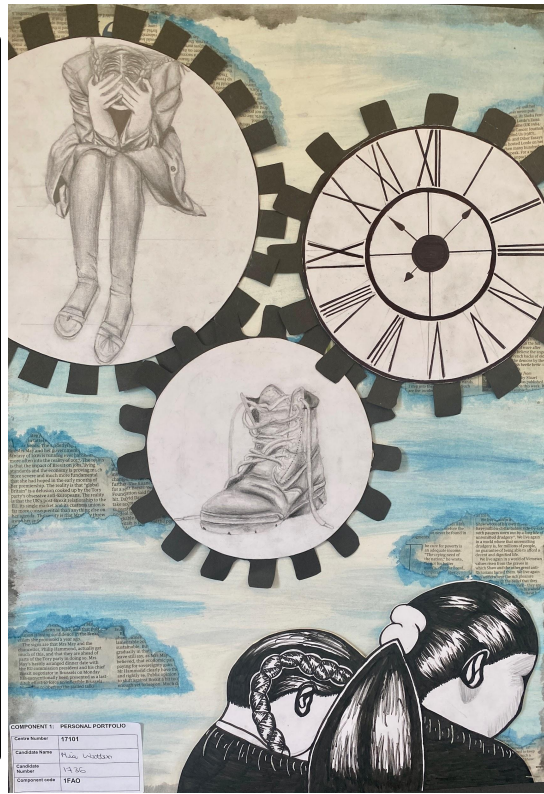
What is my teacher looking for?

Your teacher is looking for a well planned, well executed and creative final piece that has been informed by the investigations in your sketchbook.

In this example, you can see that the student has shown an understanding of composition and balance as well as levels of skill in drawing and in their handling of materials.



In the following examples the students have used their own photographs, materials studies and artists influence to develop final outcomes that explore the theme of Mood & Emotion and Representing Sound.





Final outcomes can be a range of different sizes and shapes.

I hope this presentation has been
helpful. if you have any further questions
please do make contact with Ms
Gaches, Ms Bargetto, or your Art
teacher