

# KS4

## Literacy

# Art & Design

When you start your GCSE course it is important for you to learn how to discuss artwork properly. You will need to discuss your own artwork and artwork created by other artists.

It is important that you can do this well because your written work plays a major part in your overall GCSE grade.

Name \_\_\_\_\_



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## GCSE Assessment Objectives

During your GCSE course you are expected to cover four Assessment Objectives (AO). These are shown below along with an explanation of each one. The four Assessment Objectives (AO) are given equal weighting (25% each) in the marking of your coursework so it is important that you ensure each one is covered. You are required to do written work in support of AO1 and AO3.

On the next page you can see the assessment table which is used when marking your coursework along with the descriptions of each Assessment Objective at each level in more detail.

<b>A01: Responding to Photographers, Artists &amp; Cultures</b>  <i>“Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding”</i>	<b>Critically</b> discuss artists’ work, and create experiments showing influence from that artists’ work.
<b>A02: Technique Experiments</b>  <i>“Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes”</i>	Produce a range of experiments using several media and techniques. <b>Refine</b> your experiments to show that your skills are improving and you can select the best technique for your intentions.
<b>A03: Record Ideas</b>  <i>“Record ideas, observations and insights relevant to their intentions in visual and/or other forms”</i>	Record your ideas through the selection of appropriate subjects.  Write about the good and bad parts of your work and what improvements are needed, use specialist art keywords.
<b>A04: Final Piece</b>  <i>“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 elements”</i>	Create a final piece that links to your sketchbook or development work. It must show influence from the artists you have looked at and be created from a process you have tried and are confident with.

A		B		C		D		E	
<b>A01</b> <b>Responding to Artists and Cultures visually and contextually.</b> <i>(Your experiments and your writing about the artists and/or cultures)</i>	<b>Fluent</b> <ul style="list-style-type: none"><li>- Thorough and sensitive investigations into photographers/artists/ cultures.</li><li>- Imaginative ideas</li><li>- Thoughtful opinion</li><li>- Critical understanding of artists.</li></ul>	<b>Confident</b> <ul style="list-style-type: none"><li>- Range of ideas explored.</li><li>- Personal opinion and judgements given.</li><li>- Shows understanding of artists/cultures.</li></ul>	<b>Competent</b> <ul style="list-style-type: none"><li>- Sufficient research.</li><li>- Own ideas have given you a starting point.</li><li>- Analysis of artists' work shows some understanding.</li></ul>	<b>Basic</b> <ul style="list-style-type: none"><li>- Research shows a range of sources.</li><li>- Straightforward ideas created by studying artists/ cultures.</li></ul>	<b>Limited</b> <ul style="list-style-type: none"><li>- Vague attempts to research</li><li>- Simple starting points and ideas shown.</li></ul>				
<b>A02</b> <b>Refining ideas through experimenting with appropriate media, processes and techniques &amp; evaluations.</b> <i>(Show awareness of improvement in your experiments and evaluations)</i>	<b>Fluent</b> <ul style="list-style-type: none"><li>- In-depth studies/ experiments.</li><li>- Creative and imaginative developments.</li><li>- Understands possibilities and limitations of techniques/materials.</li><li>- Clearly understands what can be achieved with certain processes.</li></ul>	<b>Confident</b> <ul style="list-style-type: none"><li>- Effective and useful experiments.</li><li>- Exploration of the potential and limitation of the materials and techniques.</li></ul>	<b>Competent</b> <ul style="list-style-type: none"><li>- Appropriate experiments.</li><li>- Predictable experiments.</li><li>- Range of processes demonstrated.</li></ul>	<b>Basic</b> <ul style="list-style-type: none"><li>- Adequate experiments.</li><li>- Experiments show awareness of refinement.</li><li>- Experiments in a few processes.</li></ul>	<b>Limited</b> <ul style="list-style-type: none"><li>- Very little experimentation.</li><li>- Ideas are literal and obvious.</li></ul>				
<b>A03</b> <b>Recording ideas and observations.</b> <i>(The subject, quality and meaning of your drawings/ photos/artwork and your discussions of those images)</i>	<b>Fluent</b> <ul style="list-style-type: none"><li>- Excellent grasp of Ideas.</li><li>- Creative use of visuals.</li><li>- Appropriate subjects relevant to project theme.</li><li>- Well recorded visual research.</li><li>- Specialist keywords used highly accurately.</li><li>- High skill level in quality of artwork.</li></ul>	<b>Confident</b> <ul style="list-style-type: none"><li>- Artwork has purpose.</li><li>- Artwork is relevant.</li><li>- High Skill Level.</li><li>- Specialist art keywords are used appropriately.</li></ul>	<b>Competent</b> <ul style="list-style-type: none"><li>- Relevant subjects and techniques used.</li><li>- Improving skill level.</li><li>- Able to discuss drawings and artwork using specialist terms.</li></ul>	<b>Basic</b> <ul style="list-style-type: none"><li>- Subject and experimentation of media and technique show some focus.</li><li>- Specialist terms are not always used correctly.</li></ul>	<b>Limited</b> <ul style="list-style-type: none"><li>- Minimal amount of drawing &amp; artwork.</li><li>- Subjects of artwork may be irrelevant to project.</li></ul>				
<b>A04</b> <b>Presentation of an informed personal response.</b> <i>(Your Final Piece and how it links to your sketchbook/project work)</i>	<b>Fluent</b> <ul style="list-style-type: none"><li>- Final piece is highly original and skilful,</li><li>- Final piece shows appropriate connections to sketchbook/project work.</li><li>- Piece is inventive and exciting.</li></ul>	<b>Confident</b> <ul style="list-style-type: none"><li>- Final piece shows connections to sketchbook/ project work.</li><li>- Final piece is skilful.</li><li>- Final Piece is personal to interests.</li></ul>	<b>Competent</b> <ul style="list-style-type: none"><li>- Final piece shows some individual style.</li><li>- Final piece shows connections to sketchbook/ project work.</li></ul>	<b>Basic</b> <ul style="list-style-type: none"><li>- Final piece shows simple connections with sketchbook/ project work.</li><li>- Adequate display of intended idea.</li></ul>	<b>Limited</b> <ul style="list-style-type: none"><li>- Final Piece shows little connection to sketchbook/ project work.</li><li>- Lack of skill.</li><li>- No personal response.</li></ul>				

# **AO1 - Responding to Artists**

(20 marks out of 80)

*“Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding”*

When looking at artists and cultures it is important to respond **VISUALLY** (your experiments) and **CONTEXTUALLY** (your writing).

## **VISUAL**—your experiments

When responding to an artists work it is very important to make sure that you are experimenting with materials and techniques related to that artists’ work. This can be done by using the subject, media, technique OR intention from the artists’ work but changing one of these elements to make it your own.

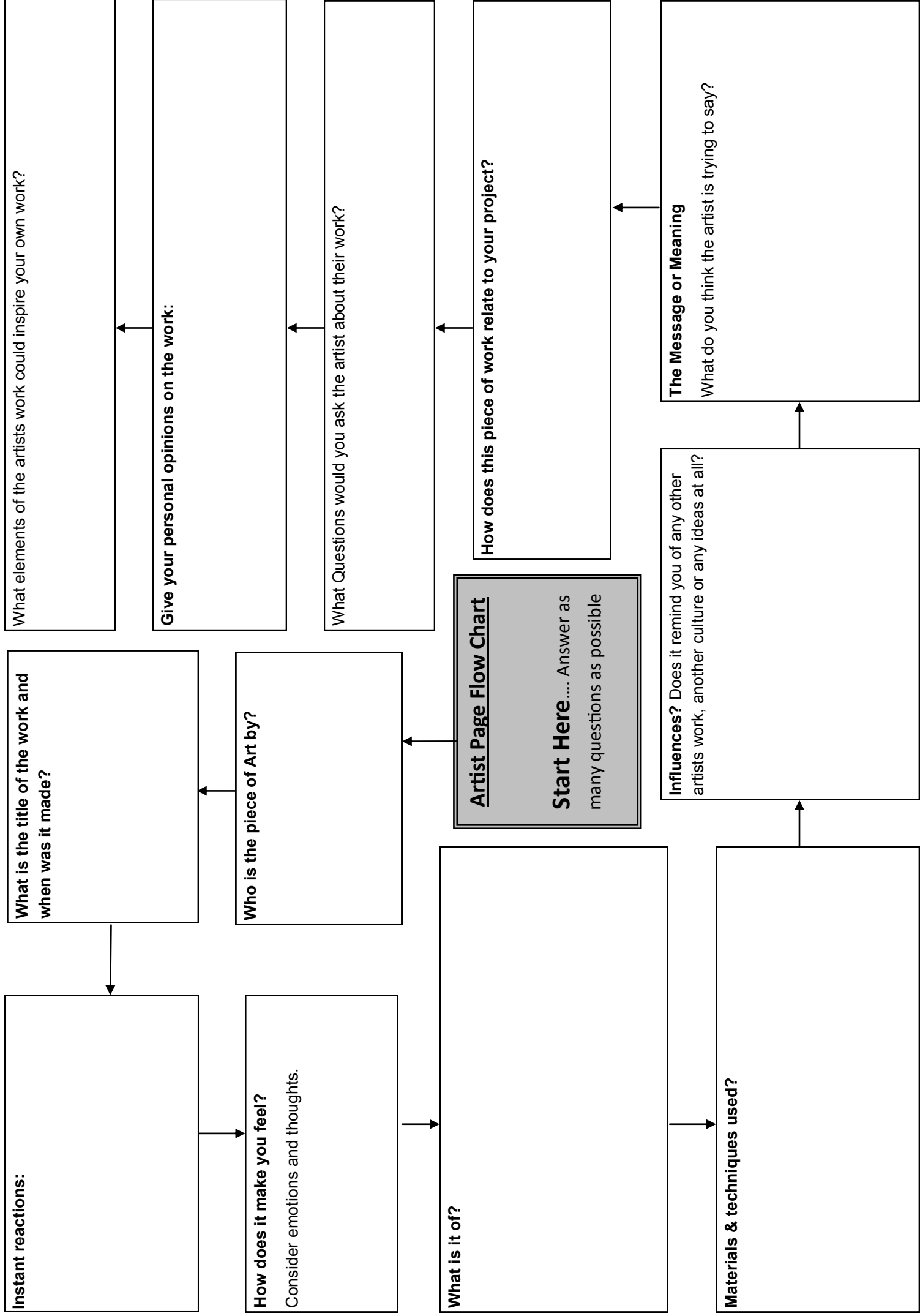
Remember these important rules:

- Make sure you are working on **PRIMARY SOURCE IMAGES** (your own photographs or drawings).
- Use only **ONE** element from the photographer/artists’ work. Do **NOT** copy the piece exactly – no marks are awarded for copying artist’s work!
- Experiment with **MATERIAL, TECHNIQUE, STYLE, PROCESS, COLOUR, THEME, SUBJECT** etc, but use your own photos/drawings and subjects.
- **Evaluate** your experiments – comment on how well you believe you responded to this particular artist or culture. Next time what might you do differently? Or, if it went well, how might you develop or refine this in the future?

## **CONTEXTUAL** – your written work

When responding contextually you must **TRY** and cover all of the points below or use the flow chart opposite. When analysing an image try to cover as many points from the mind map on the next page as possible. (Not all points may be relevant to every piece)

- Who is the work by? (Or what is the Culture?)
- When was it created? (The time it was created usually relates to its style or theme - different “movements” in art- comment on this)
- What is your opinion of the work? **Why?**
- How does the work relate to your project?
- What do you notice about the work? (comment on the style, the colours, tones etc).
- What ideas can you take from it?
- What experiments are you going to do and why?
- How does the work compare to the other photographers/artists/cultures you have looked at? **Discuss.**



# **Top Tips for creating an**

## **Artist Page**

1. Include a colour copy of each image being discussed
2. Make sure the copies are big enough to see clearly and talk about
3. Use specialist art terminology and key words (see Art Keyword pages)
4. Break your writing down into small sections and separate each topic
5. Do not copy and paste directly from the internet—this will earn you NO marks as it does not show your own understanding!
6. Your own opinion and YOUR ideas about the work are most important!!!
7. Keep ALL WORK NEAT. Plan your page carefully.
8. If you get stuck discuss your thoughts and ideas with another student or teacher

## **Words or Phrases to Avoid!**

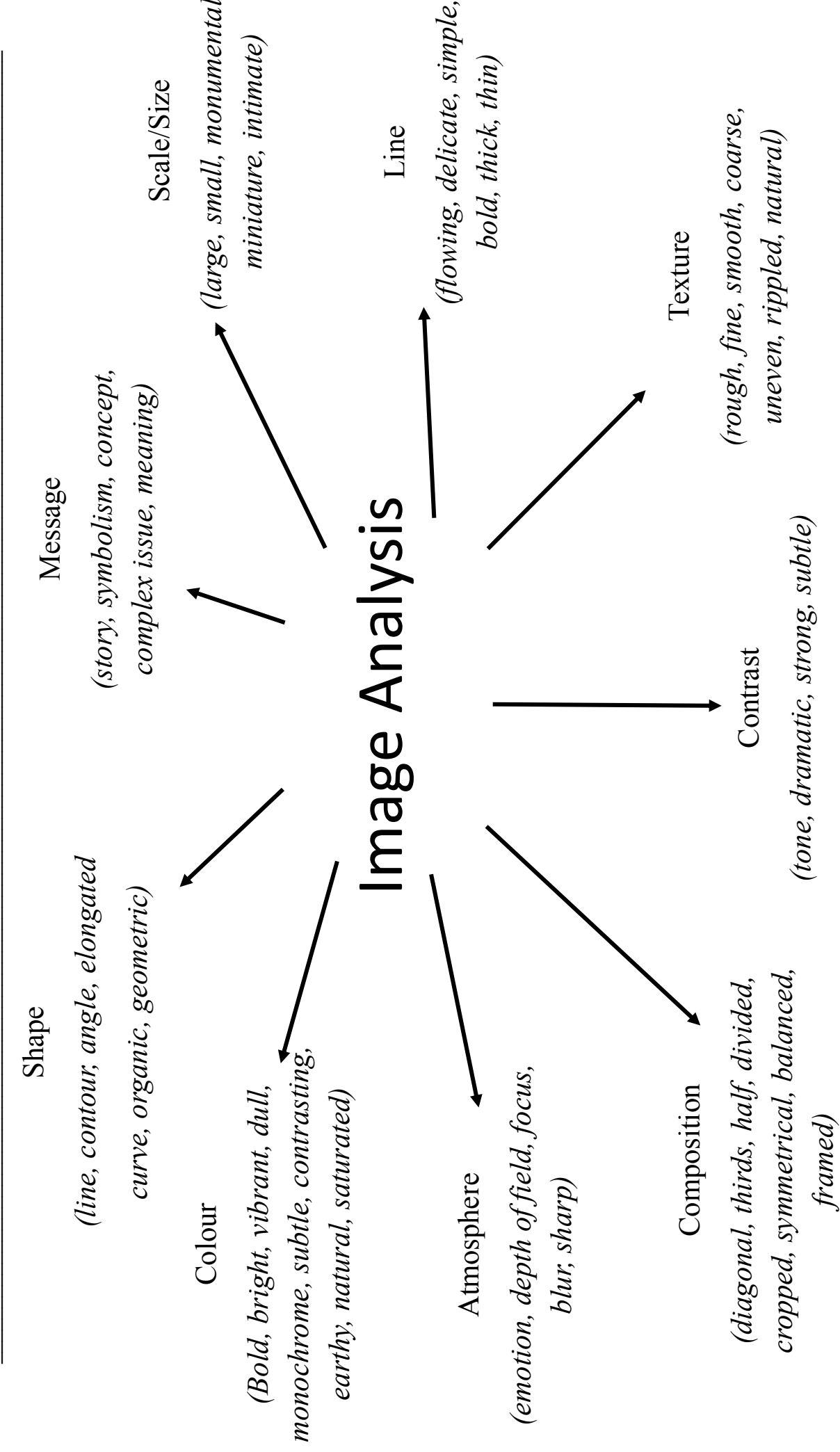
The following words or phrases are ones which are commonly over-used or used incorrectly by students. Use the keyword sheets to find an alternative and to avoid using the words below wherever possible.

Unique	Cool
Eye-Catching	Awesome
Effective	Bold
Random	Stands-out
Creative	



The mind map below shows some different ELEMENTS of art which you could discuss when analysing an artwork. In the brackets are some of the key words which could relate to each element—there may be others not listed! When analysing it is important to include the EFFECT of the element and the REASON the element may have been used as well as just DESCRIBING the element.

Follow this structure:    **1. DESCRIBE the element.**    **2. Discuss the EFFECT of the element on the work.**    **3. Consider the REASON the element was used.**



## AO2/3 - Evaluating your own experiments

*“Refine 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”*

When completing your experiments the key to scoring high marks is to always try to make your work look better as you progress through your project and to record these improvements in your sketchbook/project work. Every experiment should be EVALUATED in a thoughtful way.

After each experiment you should comment on the following questions:

- What have you done? What techniques or materials have you used?
- Why did you do it? What were you trying to achieve?
- Do you think the work was successful? If so, why?
- Do you think the work was unsuccessful? If so, how could you do it differently to achieve the desired outcome?
- What do you think you should do next so that your work progresses?
- What do you think of the design? Should be altered to achieve the desired outcome?
- Would the work be better if you used a different media?
- How does it relate the artist you have looked at? How has the artist influenced you?
- Would you consider doing something similar for a final piece?

*(You can also use one of the flow chart on the next page to help you evaluate your work)*

When evaluating your work try to cover as many of the elements from the Image Analysis mind map on page 8 as possible and remember AO3 states that you will be marked on **appropriate use of keywords**. Use the keyword lists and glossary at the back of the guide to help you with this area.

**What was I trying to achieve?**

What message did I want to express or what did I want the viewer to think or feel?

**Why have I done this?**

What inspired you?

**Is the work successful?**

Does it achieve the effects described in the last box?

**What have I done?**

Explain the processes, techniques & materials used

**How could I improve the work?**

How could I have changed it to make it more “successful”?

**Evaluation Flow Chart**

**Start Here....** Answer as many questions as possible using KEY WORDS in full sentences.

**How does the work relate to my artists?**

Think: subject, colour, technique, material, message, style....

**How could I use it to develop my project?**

What will I do next? Think: research, experiments, primary images, theme, message, artists.....

# Art Key Words

## Describing Colour

*Think about your overall impression of the colours used in the artwork, how they look and feel, how the colours work together (or not), how they fit with the subject of the picture, how the artist has arranged these (or not). Are there any specific colours you can identify?*

Natural, clear, compatible, distinctive, interesting, lively, stimulating, subtle, sympathetic.

Artificial, clashing, depressing, discordant, garish, gaudy, jarring, unfriendly, violent.

Bright, brilliant, deep, earthy, harmonious, intense, rich, saturated, strong, vibrant, vivid.

Dull, flat, insipid, pale, mellow, muted, subdued, quiet, weak.

Cool, cold. Warm, hot. Light, dark.

Blended, broken, mixed, muddled, muddied, pure.

Complementary, contrasting, harmonious, monochrome, saturated.

## Describing Texture

*Can you see any different textures within the artwork? Do the textures help to create a mood or effect? Does the lighting or use of media help to highlight these textures? Don't guess; if you don't see any texture, don't try to talk about it in that particular artwork.*

Flat, polished, smooth.

Raised, rough, coarse. Cut, incised,  
pitted, scratched, uneven,

Hairy, sticky.

Soft, hard.

Shiny, glossy, reflective. Satin, silk,  
frosted, matte.

## Describing Composition

*Look at how the elements in the artwork are arranged, the underlying structure (shapes) and relationships between the different parts, how your eye moves around the composition.*

Arrangement, layout, structure, position.

Landscape format, portrait format, square format,  
circular, triangular. Rule of thirds.

Horizontal, vertical, diagonal, angled.

Foreground, background, middle ground.

Centred, asymmetrical, symmetrical. Balanced,  
unbalanced, lopsided, space.

Overlapping, cluttered, chaotic. Separate, spacious,  
empty, repetitive, repetition.

Free, flowing, fragmented. Formal, rigid, upright,  
confined.

Negative space, positive space.

## Describing Atmosphere

*What is the mood or atmosphere of the subject of the artwork and how it is expressed? What emotions do you experience looking at it?*

Calm, content, peaceful, relaxed,  
tranquil.

Cheerful, happy, joyful, romantic.

Depressed, gloomy, miserable, sad,  
sombre, tearful, unhappy.

Aggressive, angry, chilling, dark,  
distressing, frightening, violent.

Energetic, exciting, stimulating,  
thought-provoking.

Boring, dull, lifeless, insipid.

## Describing Scale/Size

*The scale of an artwork can change the impact and meaning it may have. When looking at a copy of an artwork online or in a book always try to imagine it at the size it was created to assess its impact.*

Large, small, monumental, miniature, intimate.

Proportional, life-size, gargantuan, petite, tiny,  
insignificant, unrealistic.

**Circle any words you do not understand and ask a teacher to explain them for you!**

# Art Key Words

## Describing Message

*Look at the artwork carefully, consider all the elements you have looked at and the subject. What message do you think the artist is trying to express? Is there a meaning? An emotion?*

Mysterious, complex, simple, basic, story, symbolism, concept, issues, meaning.

Social comment, political, environmental, sexual, religious.

## Describing Subject Matter

*It may feel like you're stating the obvious but if you think of how you'd describe an artwork to someone who's not seen of it or who isn't looking at it, you'd probably tell them the subject quite early on!*

Abstract, surreal, realistic, photo-realistic, hyper-realistic.

Cityscape, buildings, man-made, urban, industrial.

Fantasy, imaginary, invented, mythological.

Figurative (figures), portraits.

Interiors, domestic.

Landscape, seascape.

Still life.

## Describing Viewpoint and Pose

*Consider the angle or position we're seeing the subject of the artwork. How has the artist decided to present it. This element may not be relevant if the piece is abstract.*

Front, side, three-quarters, profile, rear (from behind), angle.

Close up, far away, life size, bird's eye view.

Upwards, downwards, sideways.

Standing, sitting, lying down, bending.

Gesturing, moving. Resting, static.

## Describing Still Life

*Before you get into what the individual objects in a still life artwork are, whether they're themed, related, or dissimilar, look at them overall and describe this first.*

Antique, battered, damaged, dusty, old, worn.

New, clean, shiny.

Functional, decorative, fancy.

Domestic, humble. Commercial, industrial.

Close up, macro, enlarged.

## Describing Tone & Contrast

*Don't forget to consider the tone or values of colours too, plus the way tone is used in the artwork as a whole.*

Dark, light, mid (middle).

Flat, uniform, unvarying, smooth, plain. Large/small tonal range.

Varied, broken.

Constant. Changes.

Graduated. Contrasting. Dramatic, strong, subtle.

## Describing Line, Shape and Form

*Think about the overall shapes in the artwork and the way forms (things) are depicted. What sense of depth and volume is there?*

2D, flat, abstracted, simplified, stylized.

3D, realistic, natural, sense of depth and space.

Sharp, detailed.

Blurred, obscured, overlapping, indistinct.

Distorted, exaggerated, geometric.

Linear, long, narrow.

Hard-edged, soft-edged. flowing, delicate, simple, bold, thick, thin

**Circle any words you do not understand and ask a teacher to explain them for you!**

# Glossary of Art Terms

When you are writing about your work or the work of others it is important that you use keywords and terms correctly.

Below are some of the keywords and terms which may be useful to you, many of which are commonly misused! Check your own understanding before using them to discuss your work.

<b>Abstract</b>	Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect
<b>Asymmetrical</b>	Something which is unbalanced or has unequally proportioned elements. The opposite to symmetrical!
<b>Broken Colour</b>	Dabs or small amounts of colour around the image.
<b>Complimentary Colours</b>	Colours which are opposite each other on the colour wheel.
<b>Composition</b>	The arrangement of elements within a work of art
<b>Contemporary</b>	The term contemporary art is loosely used to refer to art of the present day and of the relatively recent past
<b>Contrast</b>	The brightness range of the subject or the scene lighting (what range of blacks to whites there are in the image). High contrast scene - has a wide range of blacks to whites. Low contrast scene - has a narrow range of blacks to whites.
<b>Depth</b>	The illusion of space within an image.
<b>Distorted</b>	A shape that has been changed and no longer looks proportioned or realistic.
<b>Flat Tones</b>	Something which has a very small or no tonal range, something without shading.
<b>Focal Point</b>	The most important part of the image where the eye is first drawn to.
<b>Geometric</b>	Refers to the shapes such as circles, triangles, squares, etc.

<b>Genres</b>	Genres are types of painting. These were laid out in the seventeenth century as (in descending order of importance) history, portrait, genre (scenes of everyday life), landscape and still life
<b>Harmonic Colours</b>	Colours which are next to or near to each other on the colour wheel.
<b>Impasto</b>	Impasto refers to an area of thick paint or texture, in a painting
<b>Impressionism</b>	Impressionism developed in France in the nineteenth century and is based on the practice of painting out of doors quickly and spontaneously ‘on the spot’ rather than in a studio from sketches.
<b>Kitsch</b>	Kitsch is the German word for trash, and is used in English to describe particularly cheap, vulgar and sentimental forms of popular and commercial culture
<b>Medium</b>	Medium can refer to both to the type of art (e.g. painting, sculpture, printmaking), as well as the materials an artwork is made from
<b>Monochrome</b>	An image using only white and one colour (usually black).
<b>Negative Space</b>	The space around the outside of the subject.
<b>Organic</b>	A work which may look or have shapes which are free-flowing and/or rounded.
<b>Plane</b>	A plane surface is a flat surface, and any distinct flat surface within a painting or sculpture can be referred to as a plane
<b>Relief</b>	A relief is a wall-mounted sculpture in which the three-dimensional elements are raised from a flat base
<b>Saturation</b>	How bright a colour appears (the lowest saturation would be black & white)
<b>Symbolism</b>	Late nineteenth-century movement that advocated the expression of an idea over the realistic description of the natural world
<b>Symmetrical</b>	Something which looks the same on one side as it does on another, as if a mirror has reflected it.
<b>Tone</b>	The lightness or darkness of something – this could be a shade, or how dark or light a colour appears
<b>Triptych</b>	An artwork in three panels or separate sections.