

GCSE ART AND DESIGN

(8201, 8202, 8203, 8204, 8205,
8206)

Guide to written annotation

Version 1.0 July 2016

This guide includes the following titles:

- Art, craft and design
- Fine art
- Graphic communication
- Textile design
- Three-dimensional design
- Photography





“My artwork is about being free and having fun.”

Dipendra Gurung
Kent College
Canterbury

The artwork featured on the front cover of this guide was created by Dipendra, a GCSE Art and Design student at Kent College in Canterbury. It was the winning submission to AQA's 'Design a winning cover' competition in 2015, judged by leading figures from the creative industries.

‘We chose this piece because there is a lot going on: it embodies art and design and not just art. ...It offers new perspectives on the world: you see the world differently under water, and it really portrays the sense of freedom that creativity offers.’

Comments from the judges

Written annotation

When addressing the requirements of AO3, students must record their ideas, observations and insights both visually and through written annotation using appropriate specialist vocabulary, as work progresses. Annotation must be explicitly evidenced in both Component 1 and Component 2.

The content and presentation of annotation will be determined by what the student wishes to communicate, including how it supports the development of their work through the creative process.

For example, as ideas are developed, explored and recorded annotations might relate to initial thoughts, practical considerations, the communication of intentions, responses to sources, critical reflection on personal work and self-evaluation. Teachers should encourage students to appreciate the purposes of annotation and understand where and how annotations can feature as an integral rather than 'bolt-on' aspect of the creative process. As such, annotation can also contribute to evidence for AO1, AO2 and AO4. Annotations can be presented in hand written and/or digital form as appropriate. (Specification page 13.)

The production of written annotation is an overarching activity which has relevance and value for creative practice for all titles. It can be generated and presented in different ways depending on what is being recorded, documented and/or communicated. For written annotation to be meaningful, consideration must be given to its specific purpose and need, its appropriateness to the title and its place within the creative journey. Written annotation should compliment, support, exemplify and extend visual materials where appropriate, providing further evidence of the student's knowledge and understanding. Written annotation might reflect a personal opinion, be factual, analytical or imaginative. It can be used to communicate or record information; as a means of development/refinement of ideas; as a process of investigation and exploration; as part of a process of planning; as a means of expression or as a means to an end. It should not be seen as a separate, bolt-on activity.

- AO1: Written annotation might be used to develop ideas through the investigation of sources (showing: critical understanding and contextualisation; information gathered; links to intentions; analysis of and reflection on selected sources; how initial thoughts and ideas might be developed etc).
- AO2: Written annotation might be used to refine ideas (showing: documentation of the creative journey; critical reflection on experimentation and trials with media, materials, processes and techniques; critical reflection on considered alternatives or the development of design ideas etc).
- AO3: Written annotation might be used to record ideas (showing: observations; insights; intentions; imagination; planning; responses to ideas and issues etc).
- AO4: Written annotation might be used to support the presentation of a personal response and the understanding of visual language (showing: reflection and insight; links to the realisation of intentions; communication of a personal and meaningful response etc).

Written annotation can be evidenced through any appropriate media, materials and techniques in both hand-written and/or word-processed format. It could take the form of: mind maps, spider diagrams, notes, labelling, lists, short or extended pieces of writing, accounts, bullet points, proposals, statements of intent, formative and summative evaluations, word frames/writing templates, diaries and streams of words.

There is no word limit or separate marks awarded for spelling, punctuation and grammar. Entirely downloaded information must demonstrate student understanding to successfully fulfil assessment requirements.

Written annotation: exemplar materials

Annotation might take the form, for example, of: (i) mind maps, thought showers, spider diagrams and lists; (ii) quick notes; (iii) labelling; (iv) extended prose; (v) bullet points; (vi) annotated links to visual evidence; (vii) word frames/writing templates.

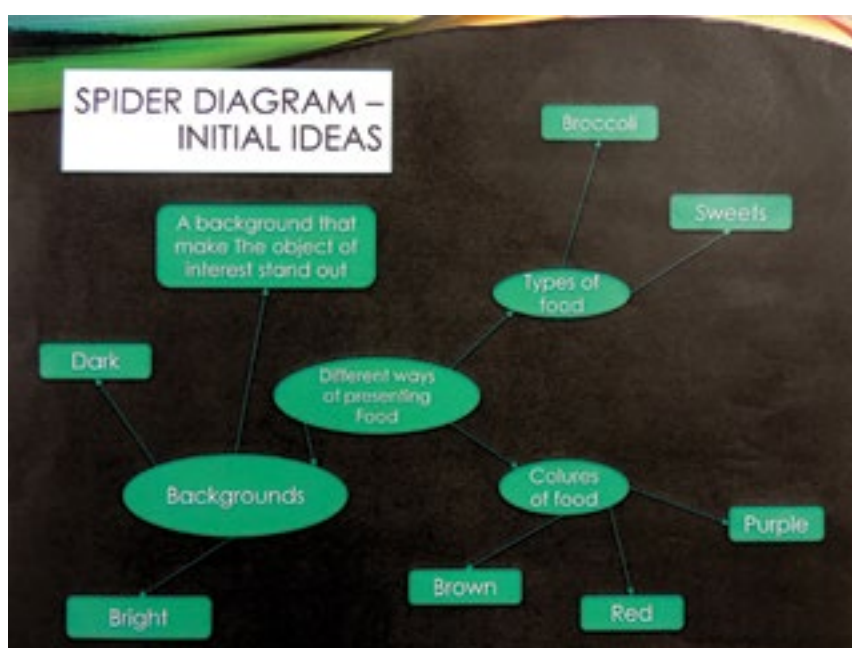
(i) Written annotation: mind maps, thought showers, spider diagrams and lists

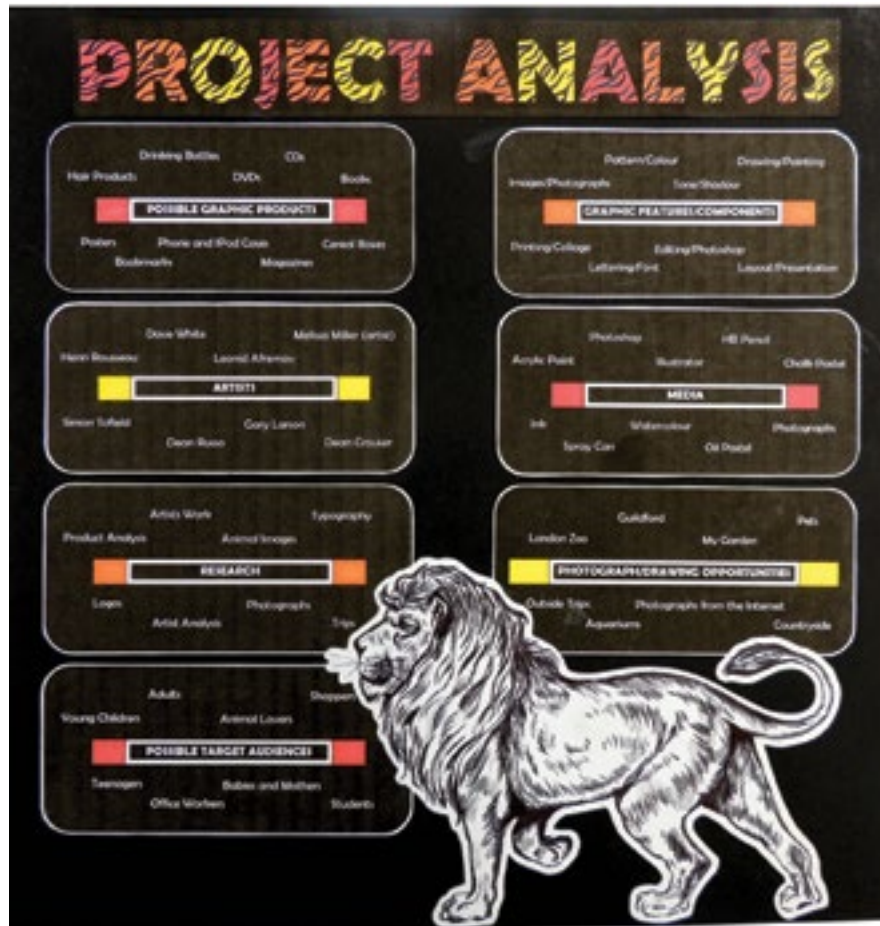
Written evidence can be exemplified in a number of ways. Mind maps, thought showers and spider diagrams are sometimes used by students as a means of documenting initial ideas for projects that may or may not be progressed further.

In the examples selected, the students have used a wide range of styles to collate their thoughts and ideas, sometimes solely in word format and on other occasions supported by collected and hand-rendered visual imagery. The use of digital techniques is seen in one example with a PowerPoint page printed out to exemplify the student's initial thoughts for a project on food. Gel pen, biro, fine-liner, pencil crayon, paint, self-adhesive lettering and graphic presentations are also used in the examples selected to present the students' personal collections of initial ideas.

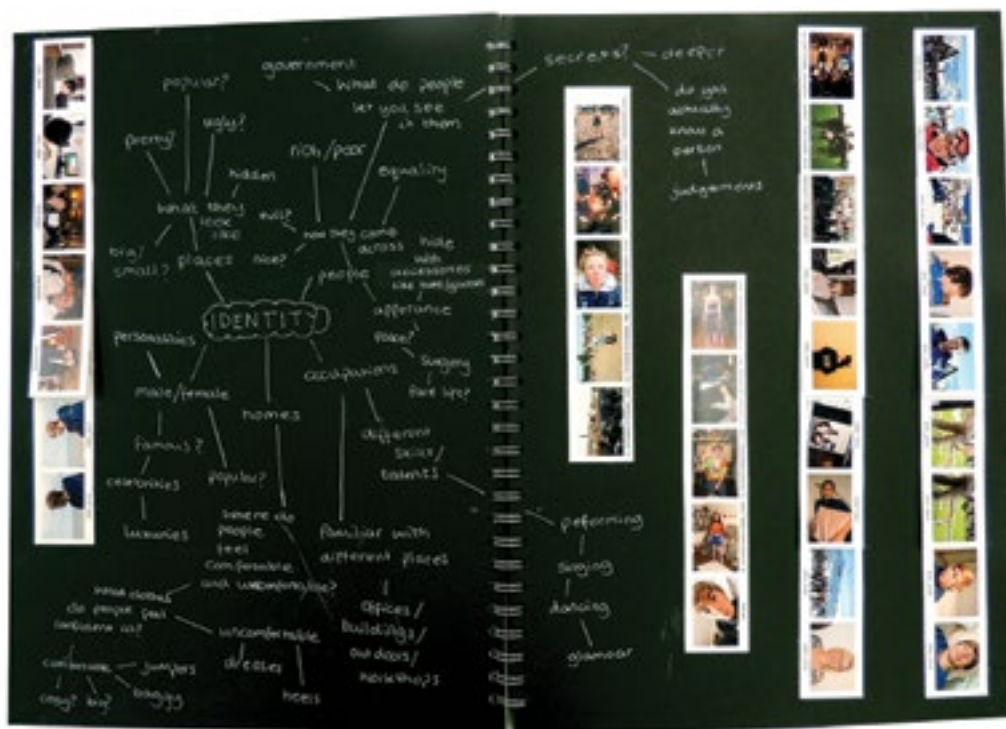
In some samples of work, the students use arrows, pointers and colour coded lists to group their ideas together, representing possible ways forward throughout the creative journey. In all instances, the evidence submitted fulfils the requirements for AO3 by presenting personal ideas, observations and insights, much of which will be progressed in greater detail through the development of ideas.

Some examples reflect on suggested media, techniques, processes, source material, themes and intended audiences. As a result, the work also contributes towards evidence for AO1 by demonstrating critical understanding of sources, and AO2 evidencing the selection of appropriate media, materials, techniques and processes.







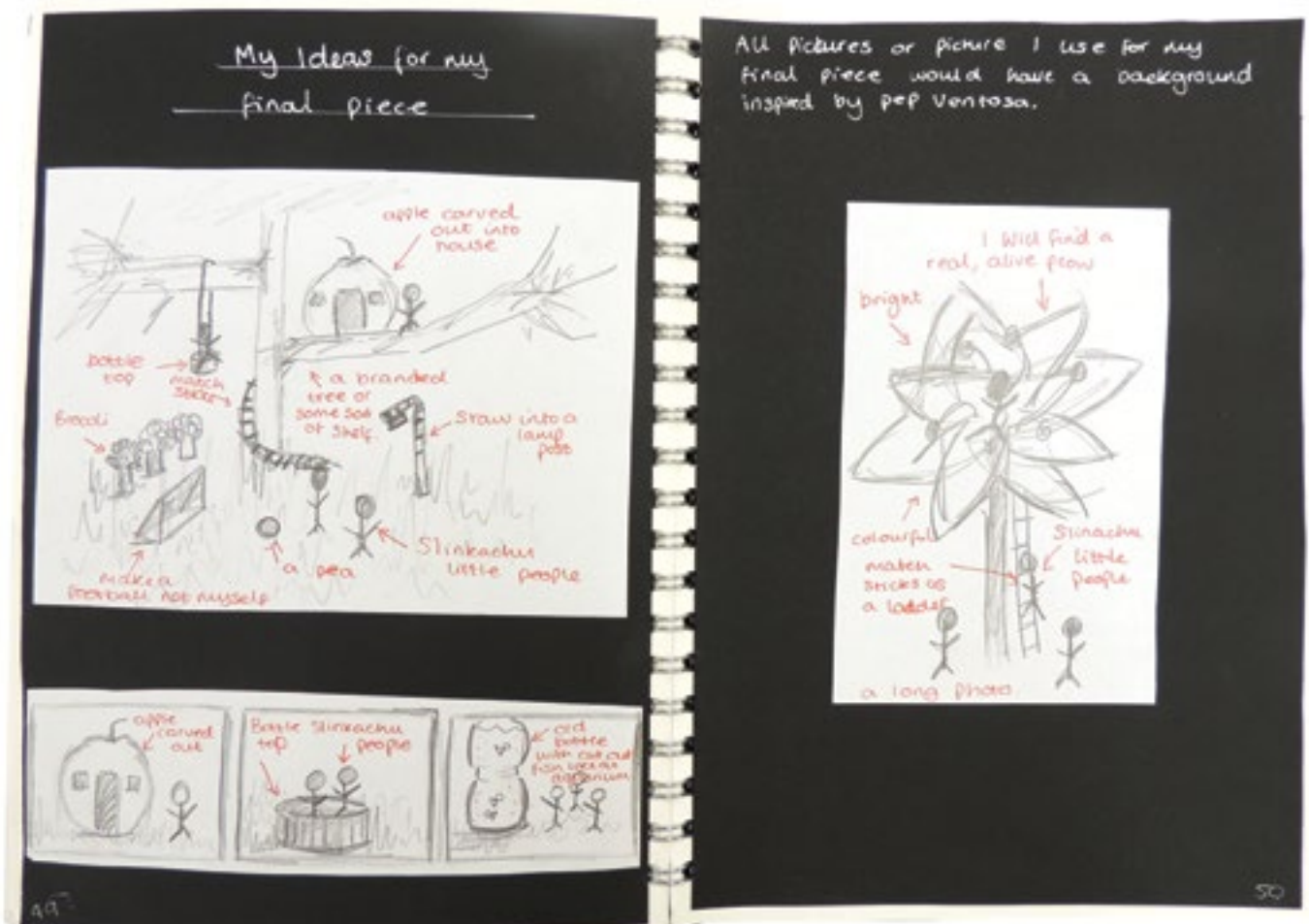


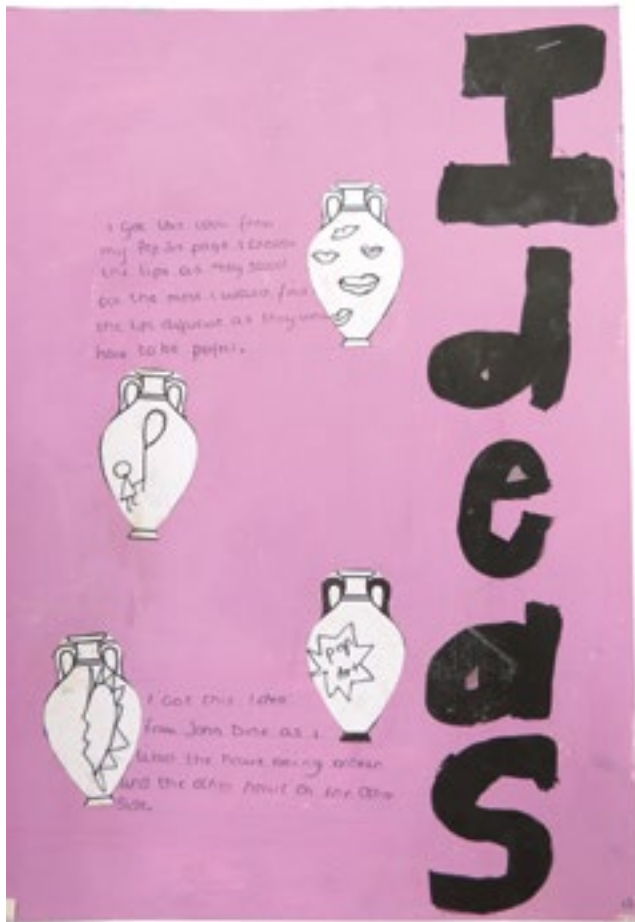
(ii) Written annotation: quick notes

This selection of examples shows how written evidence can be presented in the form of quick notes. Within this context the purpose of writing is to convey information in a very brief, concise format.

All of the examples relate to accompanying images. Some of these images are drawings, providing a range of either developmental or final ideas. Some reflect on technical aspects related to the production of prior drawings. Some begin the process of analysing source material through a digital presentation, whilst others support the organisation of thoughts and initial ideas through the production of a mind map. All contribute to the provision of evidence for AO3, the recording of ideas, observations and insights.

In addition, some sets of work featured, because of the reflective content about technique or source material used, are able to support judgements relating to investigations into sources which evidences AO1, as well as exploring ideas and experimenting with appropriate materials, which evidences AO2.





06/03/2015

Theme, Style

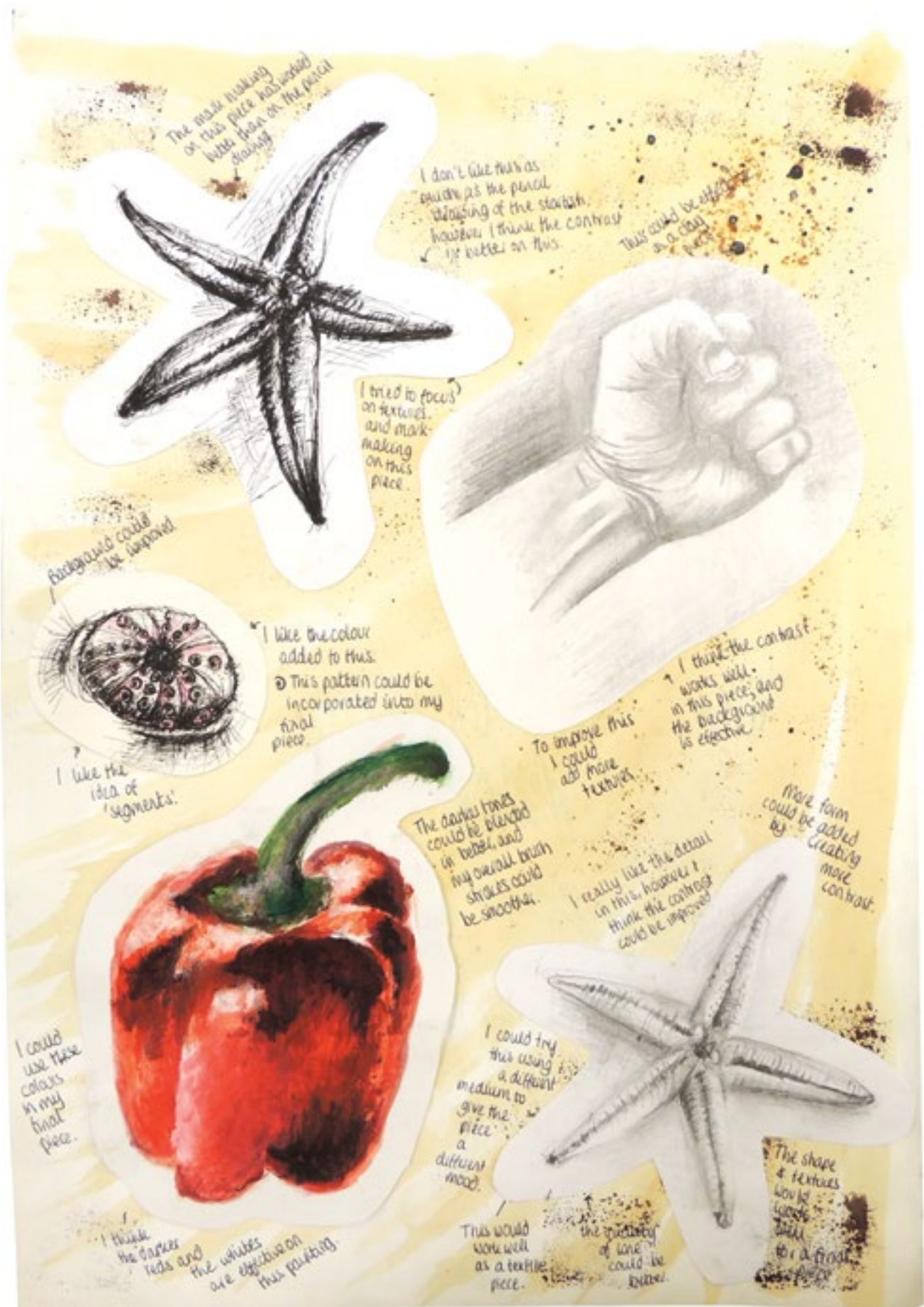
- Michelle Caplan's theme is identity.
- Her style is vintage, antique, retro.
- Her style suggests old, teabag stained colour to show an old traditional style.



Michelle Caplan

Michelle Caplan creates pieces of work which convey a personality with the different multi layers and blends of images. These images help the visual viewer to see the personality of the person, using symbols etc.





colours should
be vibrant with
gradients and
shades

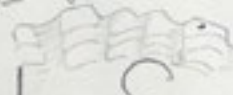
Colours:
Stick to a
colour or
a few colours
(3-5) in
one piece

most shapes +
patterns inspired by
underworld plants, flowers, shells.



Option 2:
one large design
with a mixture
of small shapes
put together to
create a larger
image.

Point out the
levels and patterns
with lines of
shading



SPIRALS

Ernst

Haeckel

Circular shapes
with more
patterns inside
all in
different levels

Bring out
shapes and
patterns
with shading
or colour

1 Option:

- > 1 very detailed
drawing - coloured.
- > Symmetrical patterns
with repeated shapes

Designs are
a mixture
of tile
type, colour,
plant inspired
patterns
and shapes.



Detail the
patterns -
Using colour
to bring
forward +
push back



quick
example
+ colour
+ detail
+ more patterns

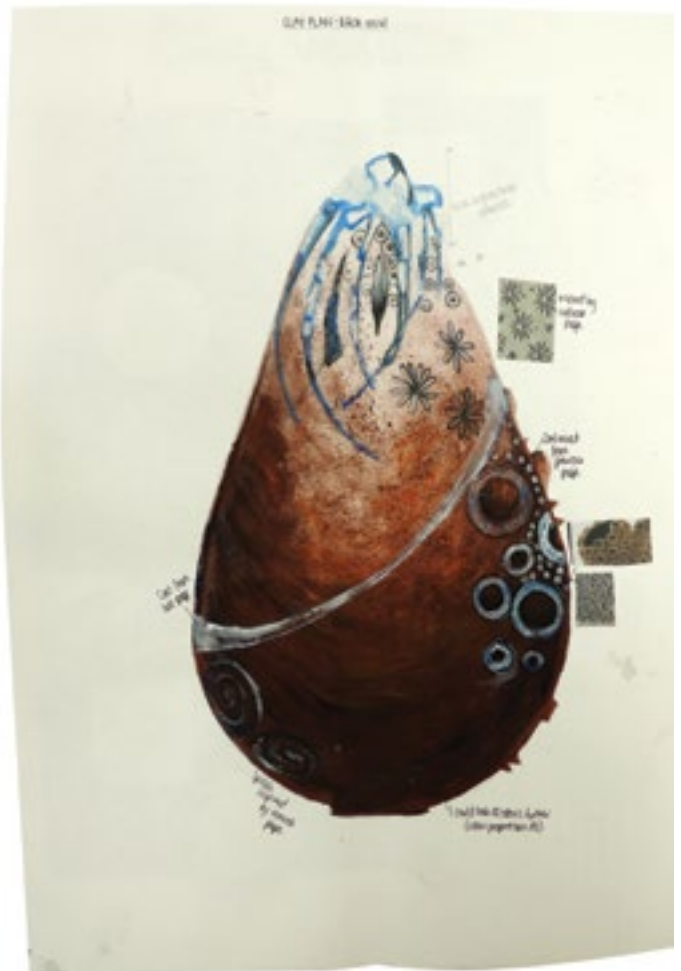


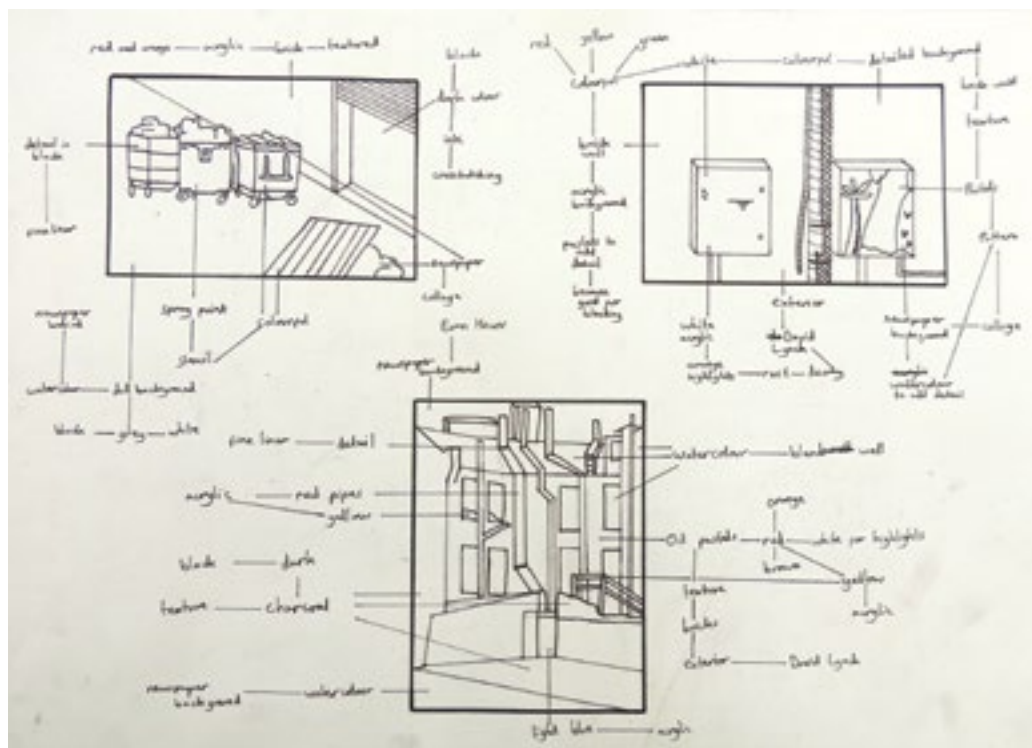
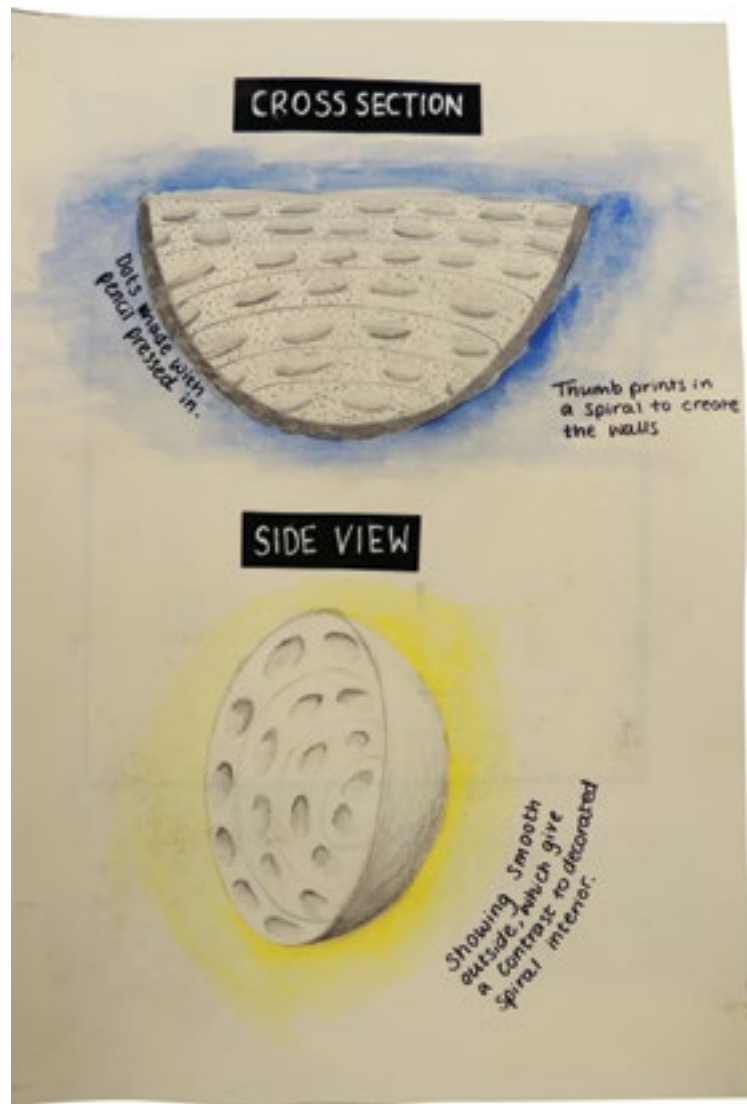
- (iii) Written annotation: labelling

The labelling of observations and insights can document a range of activities, materials and technical terms used. The reasoned judgements and statements of intent are pertinent and relevant to intentions in AO3. The purpose of these labels is to consolidate thoughts and feelings, relate their ideas back to contextual sources and to draw attention to meaning.

The written label notes alongside the drawings in the shell sample, explain the technical processes that the student intends to use when constructing the resolved outcome. Labelling appears throughout the sketchbook, emphasising relevance and understanding of progression. In addition, this is also seen in the art, craft and design sample, where the student has proposed alternative ideas, materials and solutions. The adding of small reference photographs to illustrate where the ideas have come from, not only identifies the sources in AO1 but also gives context to the written comments.

The combination of labels alongside drawings, sketches and trial pieces in the textile design externally set assignment (ESA) sample allows the student to enhance their understanding prior to manufacture. This becomes the core of the creative journey and qualifies the thought process.







(iv) Written annotation: extended prose

Some students may choose to use extended prose to communicate their thoughts, ideas and observations in AO3. This may be at any stage during the creative journey as a way of consolidating their initial ideas, charting their thought process over time, examining materials, techniques and processes or evaluating a final personal response. It may be presented in a variety of different ways: as handwritten notes, in printed format or as a digital blog.

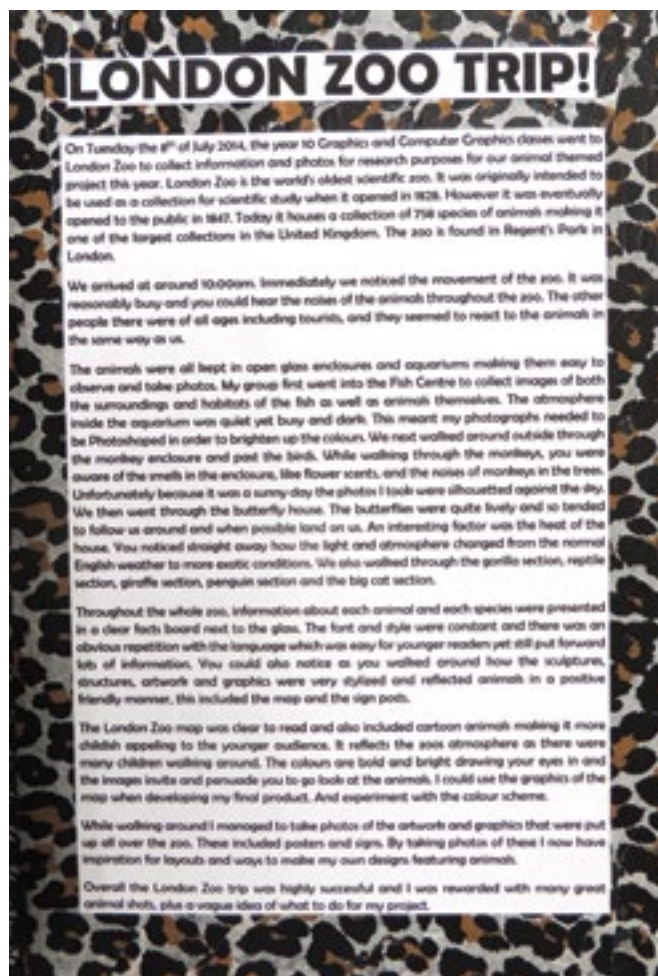
In the graphic communication portfolio the student relates and responds to a visit to London Zoo at the early stage of the design process. They identify the key characteristics of what they have experienced and relate that back to the contextual elements of graphic design.

Another student uses extended prose to investigate the work of contemporary ceramicist designer Stine Jespersen. Following initial investigation into first hand sources the student experiments with a range of media, materials and techniques. This investigation, and the comments made, clearly informs the later work as the student reflects on the influence that the designer has on their own work.

The graphic communication student takes a similar approach, producing written work in response to their photographic shoot before continuing the process into hand-rendered illustrations.

The three-dimensional design student has taken the opportunity to assess and analyse the production process and the influence of the knowledge and understanding gained through the manufacturing. This appears at the end of the project and supports attainment within AO4.

The photography student uses a written blog constructed over time to chart progress and to analyse the creative process. Insights gained and information gathered informs the work and enhances the meaningful response.



The main theme of my project was Mikhael Forme, this theme was chosen as it easily shows how other artists have explored colour through composition. In fact colour has been the biggest inspiration for colourists artists for hundreds of years. The artist that I have included in my sketchbook are Matisse, Haring, Rude, Matisse and Jonathan Cox. The one that I like the best is Rude Matisse, when I completed the page on 8/10, I used colouring pencils. In completing this drawing I liked the effect as I could change the tone on the image. I completed 5 pages of research in my sketchbook and I feel that the work on page 2 is the most successful of all because I used different effects, I mixed the coffee and water colours and then went over the leaf with a fine liner. After the research stage I moved on to designing my vessel/looking at variations to my final outcome. I am happy with these as they go with the natural form project also I would change some of them as they were too shiny designs that kind of just broke off. I found the design stage easy/difficult as because some of them could be more design as I could only think of one but I'm happy with the result. I don't used the ideas of all my artists on the designing page. I focused on my final page that in my design stage because I liked the paper. I decided to use the shape of the fish. After the design stage I moved on to the building stage of the project. We were given a dimension to how to build up layers of coils to produce the shape of the vessel. I found this a bit easy as it helped me to create my final design. It was also difficult when they go not doing when it would happen to but I managed it and it was on the fire and I think I have/love it. I achieved my final stage from my design. It even for this as I wasn't if how had been able to have for my design and I managed to get my shape.

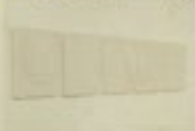
STINE
JESPERSEN

Stine Jespersen was born 1976 in Silkeborg, Denmark. She worked from 1999-2005. All of her work is very contemporary, and fits in when it was made because it was quite recent.



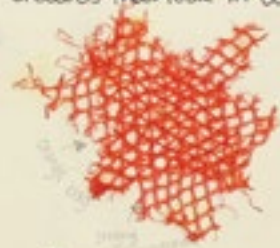
Her most early works were her clay knit walls

Stine thinks that repeatedly chopping, tearing, pinching and pressing creates a rhythm and a flow. It is like visual music. She likes to explore ideas by making multiples and series in different themes. For example with her clay knit walls she did a whole different series of them and changed each one in a different way.



I really like her work and think it is very different to ceramics that you usually see, although most of her work is quite similar, she makes it different with different shapes and colours, and she develops each idea. Like her clay knit walls she started with them being flat and then she decided to add raised bubbles to change it.

I think Stine's pieces are very successful, I like them because they are quite simple and not too much on them, I also like how she uses bright bold colours. I am very interested in making my own pieces like this because I like her use of repetition. For example my weaving with wire this is simple and it links very well with her work. I think her pieces work really well because she makes them look like they have been woven but she adds different textures and creates that look in a different way.



CHARACTER SKETCHES

I used my photographs that I took of my friends dressed in various uniforms as the basis for my sketches.

I wanted a stark monochrome look to the drawings with only a few hints of highlight colour. I wanted to do this so I could then scan the pictures into photoshop and use them digitally to make the player standees for my board game.

My favourite picture is of the scientist as I think his pose works really well and I really like the red of his syringe. There is a menacing look to him as his eyes are hidden. like the Hazmat operative. This drawing has a really great part which is the legs and boots. which I think have worked very well. with a good look of foreshortening as the foot comes towards the viewer. I had trouble with the Security Guards arm holding the torch which does not look right. I like the Soldiers pose too.



My Blog

Here i will record all my ideas for my chosen exam title, food.

[RSS](#) [Subscribe](#)

[GO TO ARCHIVE](#)



FINAL PIECE 18/03/2015

For my final piece i did off computer edits. I firstly edited 4 pictures on the computer altering the brightness and contrast, then i printed them onto photo paper and i decided where i was going to sew, using Maria Aparicio Puentes as inspiration. I then chose a colour thread making sure it was a pastel colour. I then sewed making sure it was neat and that i was getting each point exact. I then chose 4 more pictures and edited them adjusting the brightness and contrast and used the circle and...

[Read more...](#)



FINAL EXAM EDITS 17/03/2015

For my final exam i decided to do off the computer edits. I used Jean Faucheur and Maria Aparicio Puentes as my artist inspiration. I made two A3 boards one containing sewing edits and the other containing circle edits having 3 photos to each board. Before printing my photos i edited them on photoshop by changing the contrast on some photos and the brightness of some photos making the bright colours stand out on the white background. For my circle edits used photoshop to select and create...

[Read more...](#)



FINAL SHOOT EVALUATION 17/03/2015

My aim was to capture photos for my final piece. I decided to photograph sliced fruit using aperture in the style of Clare Barboza. I did my shoot on a white background and used bright coloured fruits so they would stand out. My shoot was successful as i got some really good pictures and the use of aperture really made my photos look good. My best photos were the ones i took of kiwis as the green colour on the white background really stood out and they looked the best cut up.

[Read more...](#)



OUTCOME TEST RUN OFF COMPUTER 17/03/2015

For my outcome test run off the computer i created four photos using two different edits, these being circle edits and sewing. I think the outcome run was successful as it gave me a chance to try what i was doing for my final piece so i knew exactly what to do and i could make sure i did it at a higher standard for my exam, the only problem was that they wasn't brilliant quality and with my sewing i could of used pastel coloured threads instead of what and for my circle edits i could of cut my...

[Read more...](#)

**OUTCOME TEST RUN ON COMPUTER 17/03/2015**

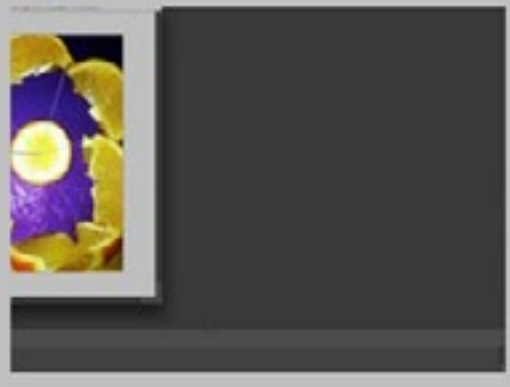
For my outcome test run i experimented with my circle edits and sewing. I did this by using my focused development shoot of sliced fruit. I edited some of the photos on photoshop by creating circles to then cut out and layer when printed off. I tested on two images for sewing and two images for circles both of them not being to my best standard but just ways of testing and getting to know the editing style. I only edited these photos a little, mainly my editing being circles onto my photos.

[Read more...](#)

**FOCUSED DEVELOPMENT EDITS 05/03/2015**

I used my focused development shoot to experiment editing in the style of Maria Aparicio Puentes, Jean Faucheur and Clare Barboza. I edited these photos by changing the brightness and contrast like Clare Barboza and then using the circle edits and the sewing effect on the computer. These were successful as it let me see if the edits worked and if i liked the artist links i was making. They could of been improved by having better pictures as they were very hard to work with due to the...

[Read more...](#)

**FOCUSED DEVELOPMENT SHOOT 05/03/2015**

My aim was to have a focused development shoot, I decided to do it on sliced fruit and their insides. I did this by getting a variety of fruit and chopping them up then arranging them and taking photos of them. The most successful thing about this shoot as that i got some really good images and could see what fruits looked good sliced for my final shoot. If i did this shoot again i would also link in aperture, like i'm going to do for my final shoot.
My most successful shoot was:

[Read more...](#)



EXPERIMENT BOARD 05/03/2015

My aim was to complete a experiment board of off the computer edits. I a number of things including circle edits, beading, distortion and layered strips. My board contains 15 photos all been edited in some way and each edit been shown twice on different photos. I used my development shoot to create the experiment board. The successful thing about my board is that i got the chance to try out all the off the computer things i could do for my final exam. If i could improve my experiment board i...

[Read more...](#)

**ARTIST COMPARE AND CONTRAST** 05/03/2015

I used Clare Barboza, Maria Aparicio Puentes and Jean Faucher as my artist inspiration.

For Clare Barboza i used aperture as she does, i then altered my brightness on these photos as all her photos are very bright and she doesn't really have a specific editing technique. The differences between our photos is that her aperture is much more successful and the brightness of her photos are from natural light not edited.

[Read more...](#)

**ARTIST RESPONSE EDITS** 05/03/2015

I used my artist response shoot and edited the pictures in the style of Clare Barboza and Maria Aparicio Puentes and Jean Faucheur. Clare Barboza doesnt really edit her pictures in a special way she just brightens her photos. Maria Aparicio Puentes uses sewing so i used photos to create lines that look like thread in the style of sewing. Jean Faucheur uses circle edits so i used photoshop to create circles on my photos then i flipped them.

[Read more...](#)



(v) Written annotation: bullet points

Bullet points have been used in these examples to simplify and organise thoughts and ideas. They have also been used as a way of presenting a list, in one case as a record of materials used by a chosen artist, and in another as a reminder of actions and subjects intended to address a Component 1 topic loosely based on 'Identity'. The character of written evidence for this purpose is succinct and is intended to convey information concisely. In both cases the student provides relevant evidence for assessment in AO3, recording ideas in the hand written list and insights or observations in the digital presentation.

06/03/2015

Theme, Style

- Michelle Caplan's theme is identity.
- Her style is vintage, antique, retro
- Her style suggests old, teabag stained colour to show to old traditional style



Michelle Caplan

Michelle Caplan creates pieces of work which convey a personality with the different multi layers and blends of images. These images help the visual viewer to see the personality of the person, using symbols etc.



- She uses the rule of thirds most of the time and doesn't put her images into the centre of the page.
- Her work remind me of Cath Kidson but it can also relate to everyone because the images she layers on top of the portrait exposes them to the life and personality.



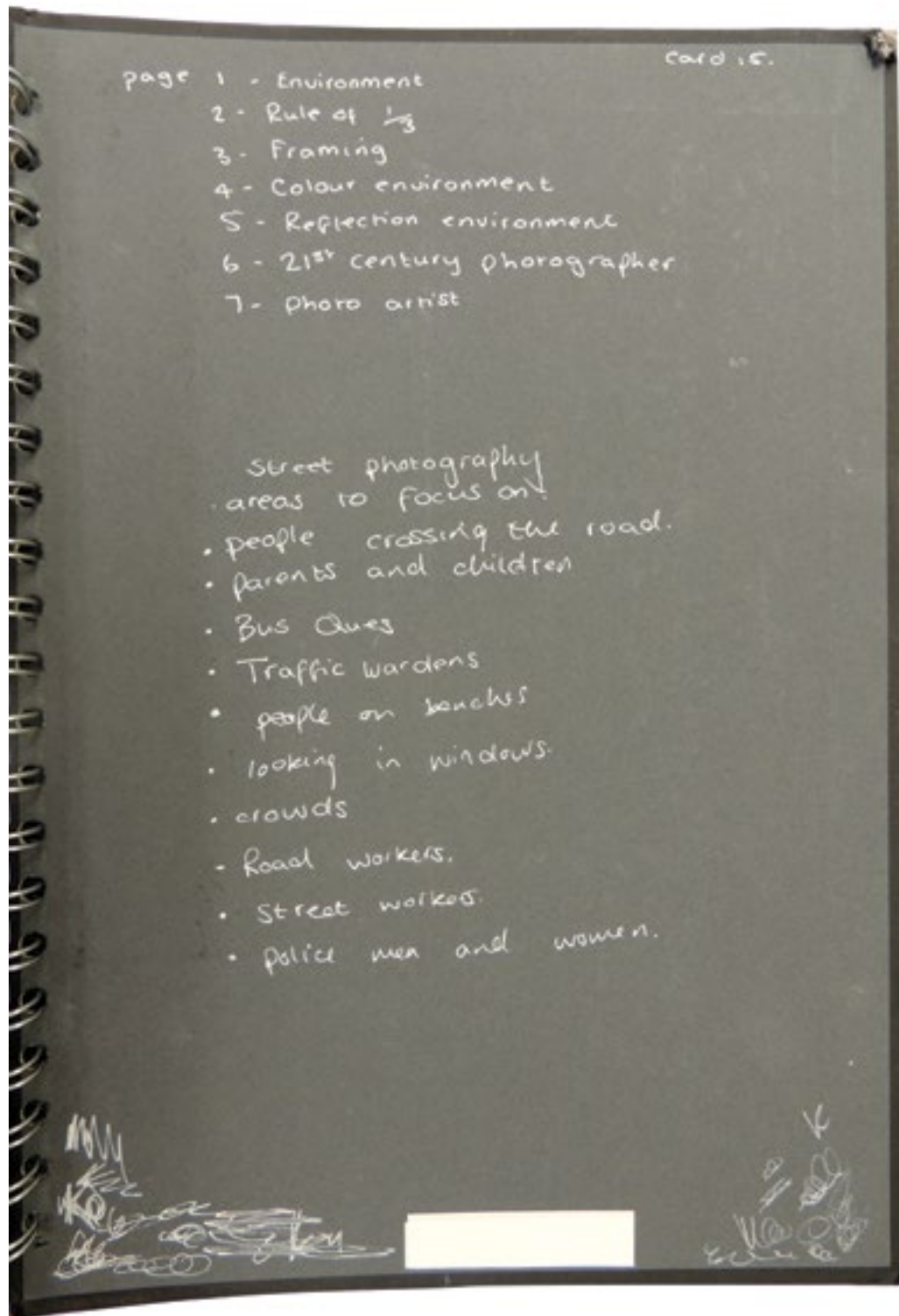
What kind of materials does she use?

- Stamps
- Lichen
- Maps
- Portraits
- Photographs
- Newspapers
- Letters
- Personal Documents (e.g. birth certificate)
- Sewing Patterns
- Books
- Sketches
- Natural imagery (e.g. flowers)
- Colours
- Patterns (e.g. circles)



2

3

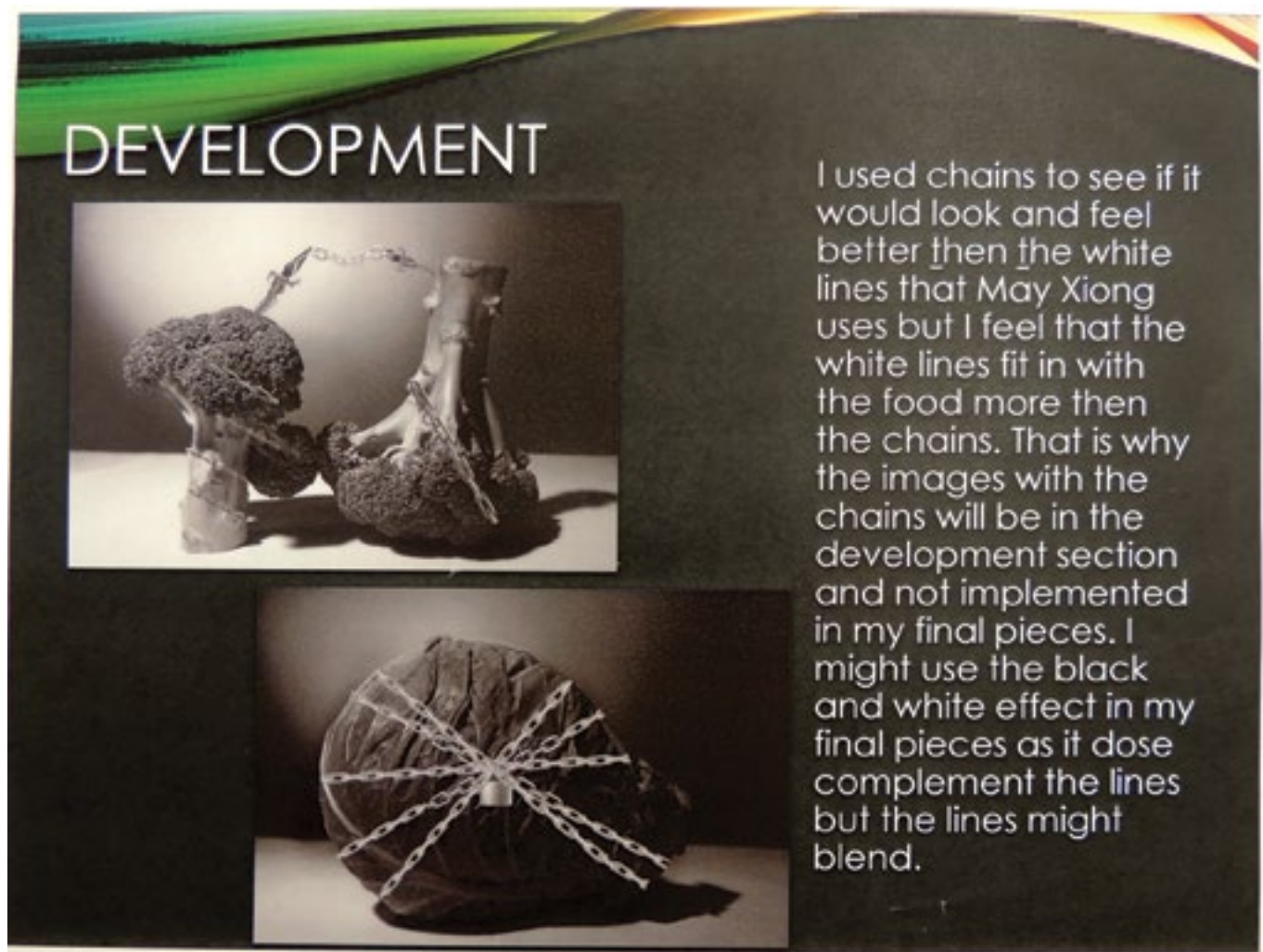


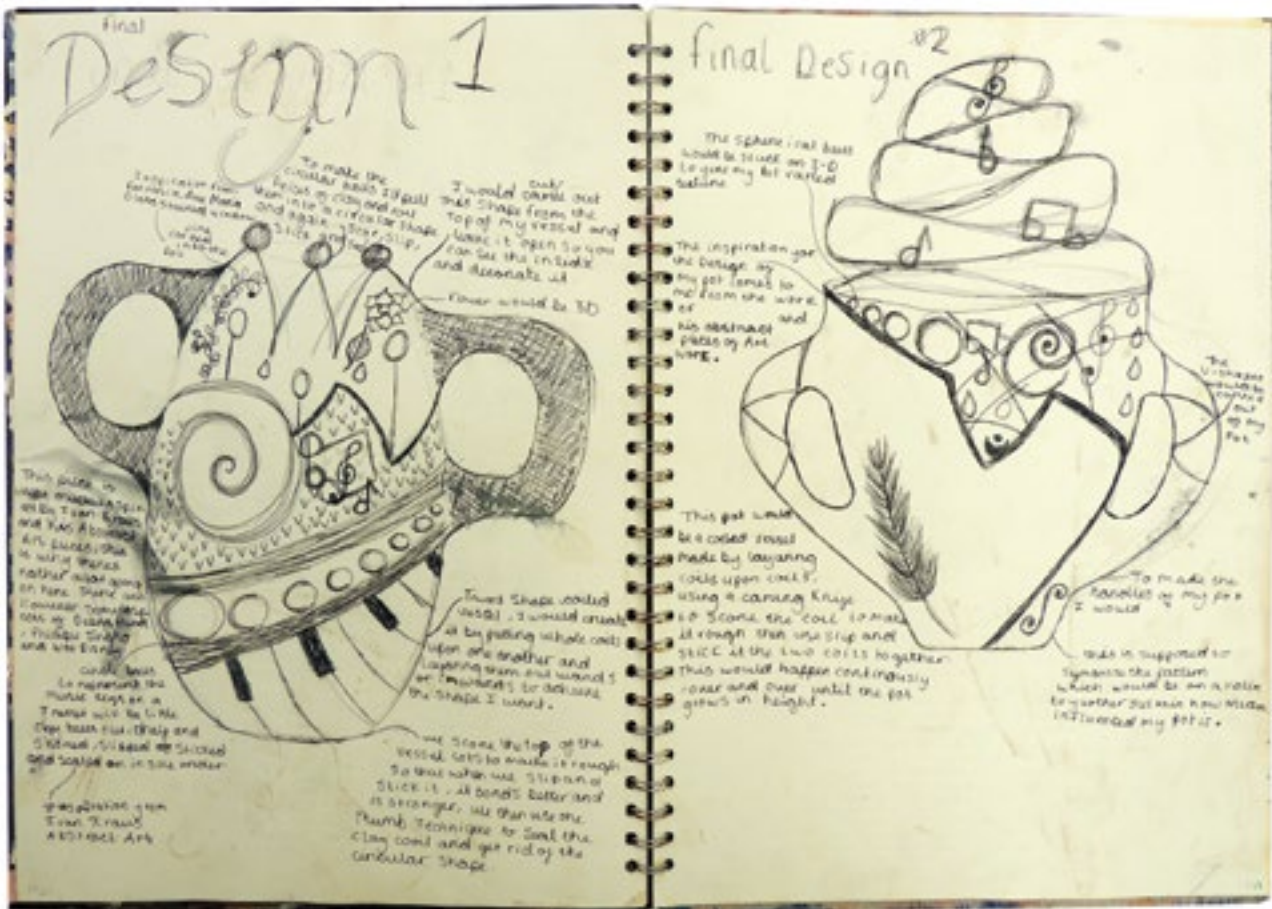
(vi) Written annotation: annotated links to visual evidence

In the examples seen, the students have provided annotated links to visual work through the addition of written information. The comments included by the students support the visual evidence, as opposed to acting as a substitute for it. Work is produced in a range of media.

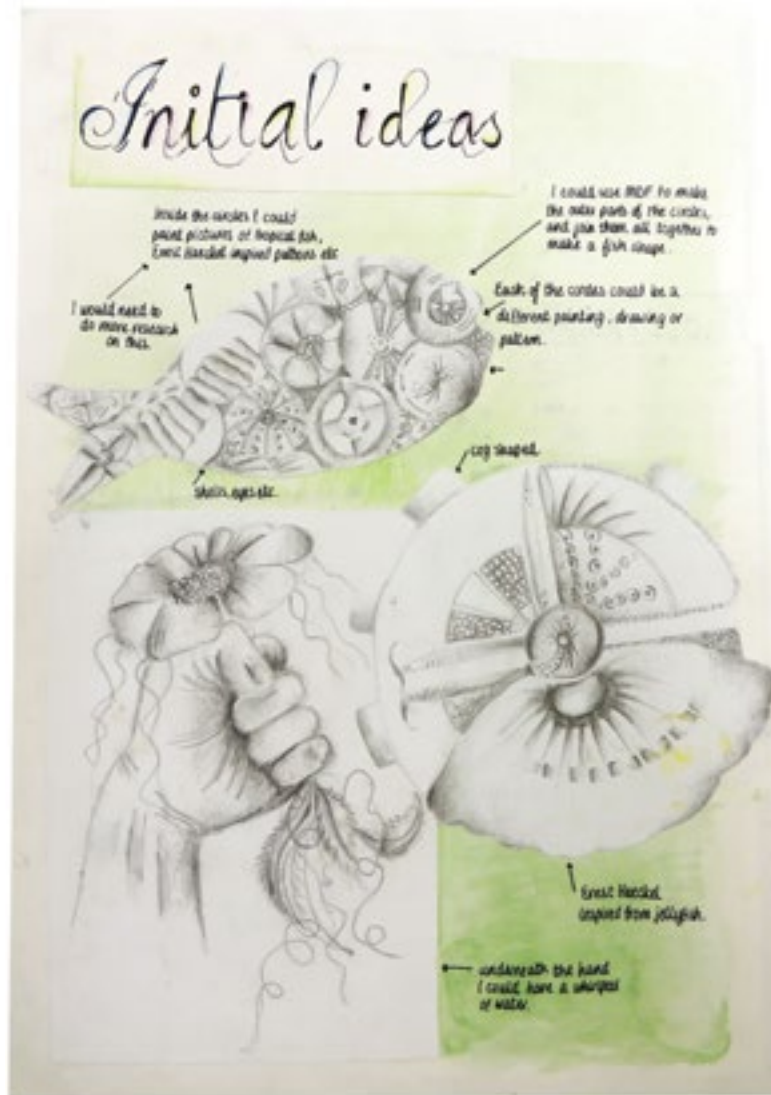
In one example the student has worked digitally and the accompanying annotation to the student's own photographs explains links to sources and personal choices made.

In other examples, the students have worked through ideas for compositions or designs within the creative journey, using annotations to explain the development of ideas or how problem-solving has taken place. Critical reflection is evident in all examples, showing links with AO2 whilst supporting the recording of ideas, insights and intentions within AO3. Links to sources in AO1, such as ceramic artists, textile practitioners and designers are also in evidence in the work, and consideration of working methods, styles, materials and purpose are all linked to the students' own practice or intentions.









(vii) Written annotation: word frames/writing templates

Written annotation in the following example illustrates the use of a word frame to support a student in the production of evidence, with respect to the development of ideas. The guide created by the teacher shows a command structure to assist the student in both their written analysis and visual recording of ideas, thus fulfilling the requirements for AO3.

