

GCSE ART AND DESIGN

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

**Guide to drawing for different purposes
and needs**

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

Drawing for different purposes and needs

Students must provide evidence of drawing in both their portfolio submission and externally set assignment. These can take different forms depending on intention. It can feature as an element within the developmental process and/or explicitly in the realisation of intentions. Drawing could be demonstrated in students' evidence for AO1, AO2 and AO4, but must feature in their evidence for AO3.

The particular value and significance of drawing should be determined by the ways in which it addresses purpose and need rather than the extent to which it demonstrates technical mastery, unless this is the explicit intention. (Specification page 12.)

Drawing is an overarching activity which has relevance and value for creative practice for all titles. It can be evidenced in different ways depending on the processes, media and practices employed.

For drawing 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. Drawing activity 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; as a means to an end, or as an end in itself. It should not be seen as a bolt-on activity.

- AO1: Drawing might be used to develop ideas through the investigation of sources (showing: critical understanding; information gathered; links to intentions and selected sources; how initial thoughts and ideas might be developed etc).
- AO2: Drawing might be used to refine ideas (showing: exploration, experimentation and trials with media, selection and application of materials and techniques; critical reflection; development of design ideas; sequenced activities etc).
- AO3: Drawing might be used to record ideas (showing: observations; insights; intentions; planning; visualisations; responses to ideas and issues; mark-making; imagination; self-expression etc).
- AO4: Drawing might be used to present ideas (showing: personal responses; reflection and understanding; realisation of intentions; communication of ideas; use of visual language etc).

Drawing can be evidenced through the use of any media, in both two and three dimensions. It could be shown through: sketches, plans, diagrams, designs, scribbles, doodles, patterns, illustrations, working drawings, expressive mark-making and sequenced images and rendered or sustained studies from primary and/or secondary sources if that is the student's specific intention.

Drawing could involve: the exploration and application of a wide range of media, processes and techniques either singularly or in combination; the use of digital or non-digital media; two and/or three-dimensional media; time-based practices; lens-based or new media practices.

Drawing could involve consideration of factors such as size, scale, form and function.

Drawing might explore visual concepts such as: realism; stylisation; exaggeration; simplification; abstraction and decoration as well as visual elements such as colour, line, form, tone, texture and shape.

Drawing: commentaries

Drawing activity might be used, for example, (i) to communicate or record information; (ii) as a means of development/refinement of ideas; (iii) as a process of investigation and exploration; (iv) as part of a process of planning; (v) as a means of expression; (vi) as a means to an end, or (vii) as an end in itself.

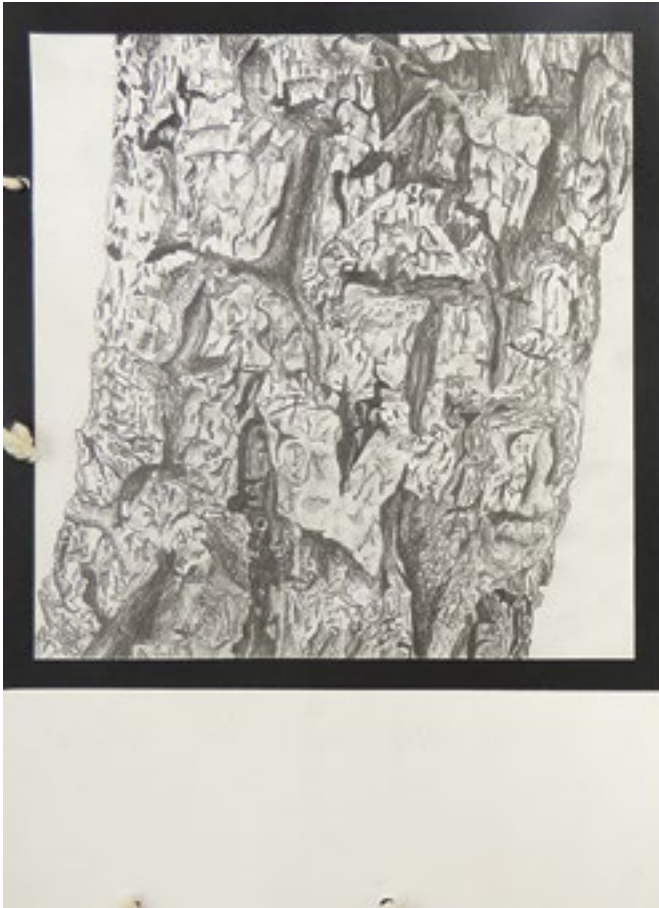
(i) Drawing: to communicate or record information

Drawing can be used to communicate or record information for the viewer, whether to show the qualities of a chosen subject (eg surface texture, pattern, shape, form, colour or tonal variation); how a range of two or three-dimensional media might be used to interpret a subject and/or how links to sources might be conveyed through visual means.

In the selected examples, the students have used a range of media including pen and ink, fine-liner, pencil crayon, graphite pencil, stitched surfaces, twisted wire and woven sticks as well as incised and impressed surface marks on to copper sheet and clay. The examples of work fulfil the requirements for AO3 through recorded observations and insights and also communicate understanding relevant to their intentions.

In addition the examples of work provide evidence for AO2 in the exploration and trialling of appropriate materials as well as showing links to AO1 by demonstrating meaningful connections to sources. Through the presentation of personal responses and understanding of visual language, evidence can also be seen for AO4.









(ii) Drawing: as a means of development and refinement

This collection of activities shows how students have used drawing to assist in the development and refinement of their ideas. In each case the drawing contributes to a series of trials and experiments where the use of different media and approaches explore and visualise ideas within the progression of the creative journey.

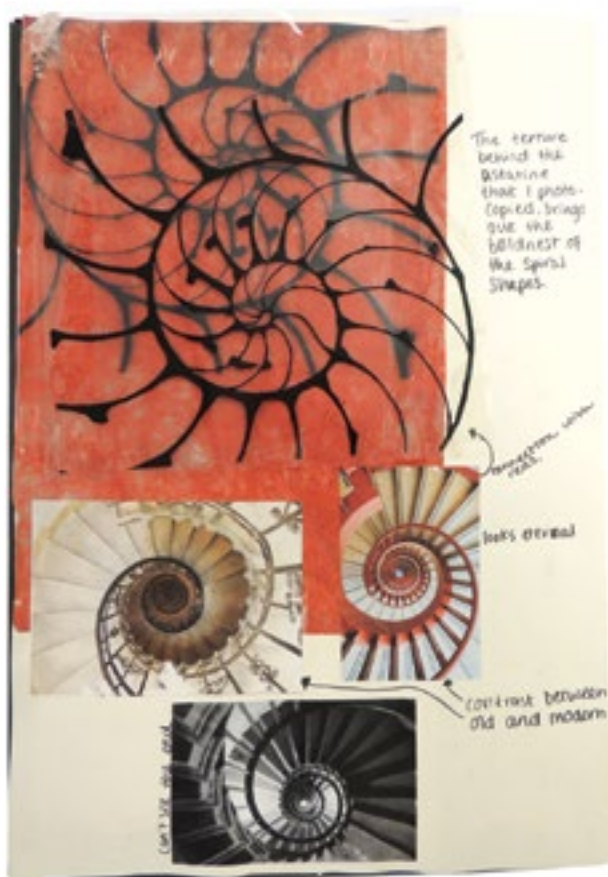
Media such as pen, pencil, ink, wax resist, layering of marks using acetate and drawing incised into clay have been used to explore the shape and detail found in shells. Reference to the work of selected photographers have led to the addition of lines scratched and drawn onto photographs. Alternative designs for hats inspired by cakes are visualised. A variety of techniques including stitching, fine ink marks and pyrography have been tested in order to emulate the character of lace and then the proposed garments have been drawn onto images of the figure.

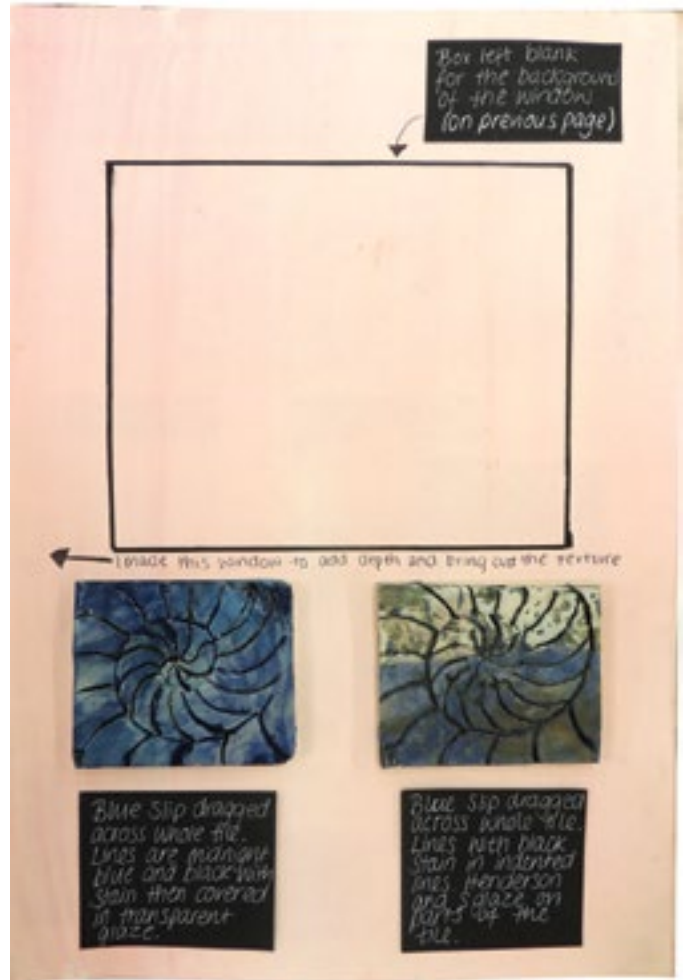
Also, in response to the theme 'Aquatic' a variety of first hand studies and sources have informed a series of drawn compositions using pencil crayon and paint, showing the progression of ideas towards a final painted outcome. In a similar way the observational study of shells have produced motifs which are arranged in different ways to evidence ideas for the design and construction of a helmet and body armour.

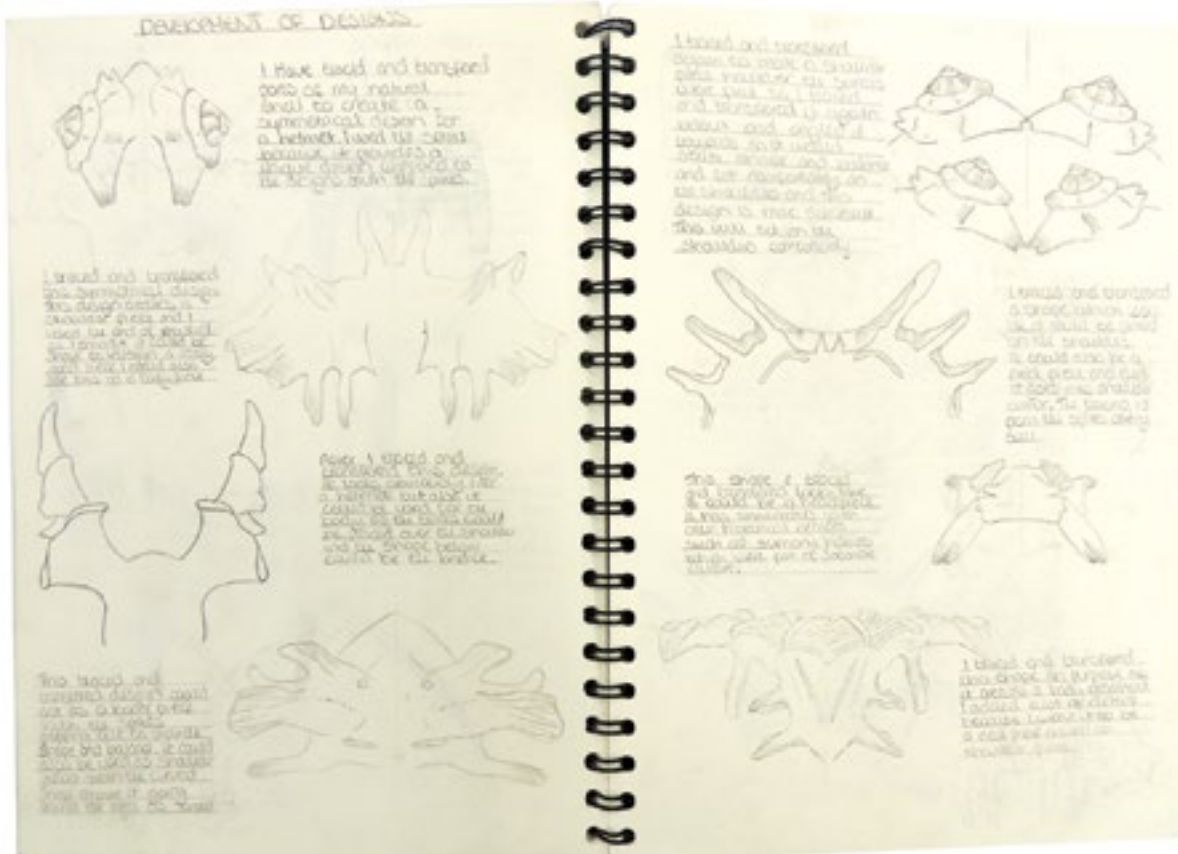
Each of the examples demonstrates how students record ideas and insights relevant to intentions and the activity of drawing has contributed to evidence which can be assessed within AO3. In each of the examples, 'ideas' also represents part of a personal and meaningful response, thus supporting attainment in AO4 and part of the evidence to support the experimentation and exploration of ideas within AO2.

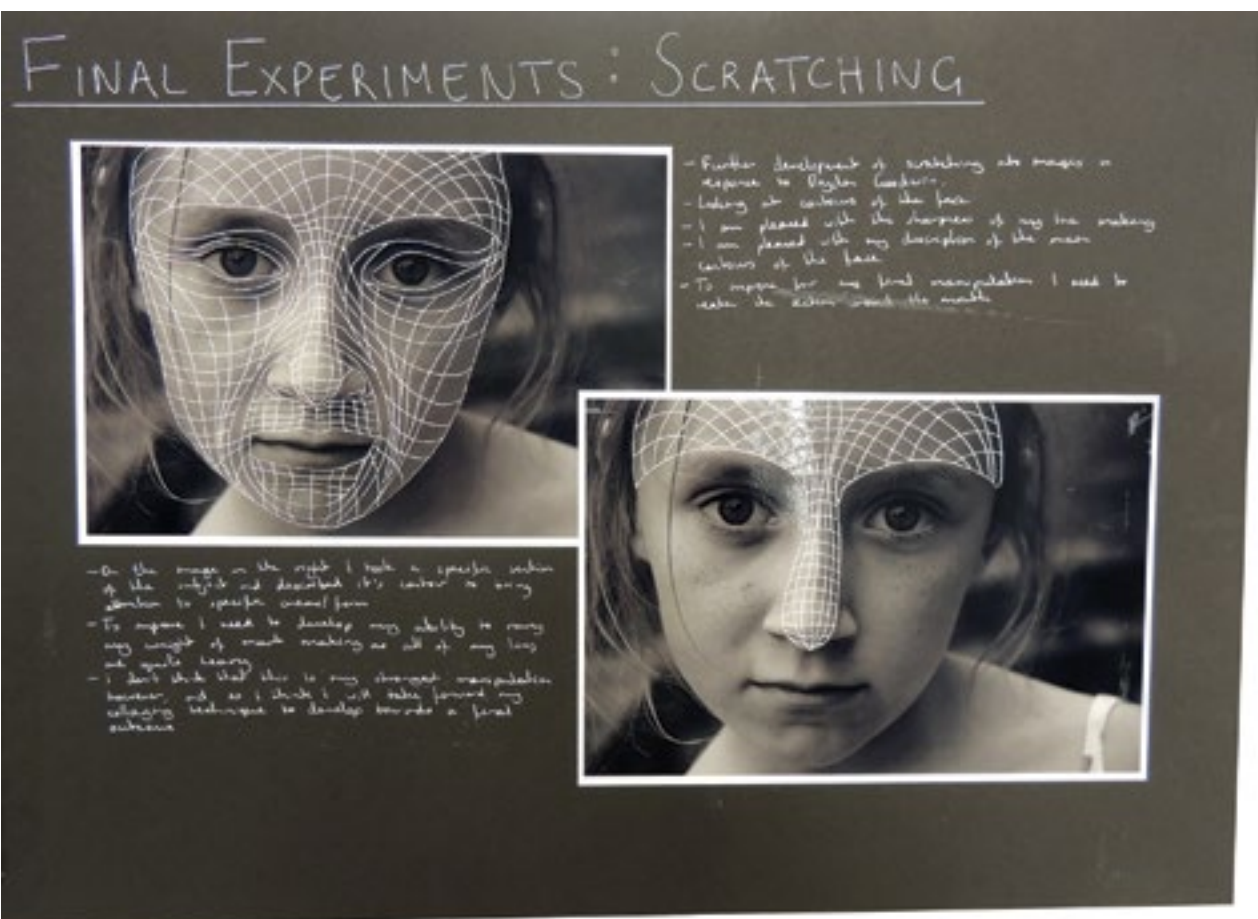
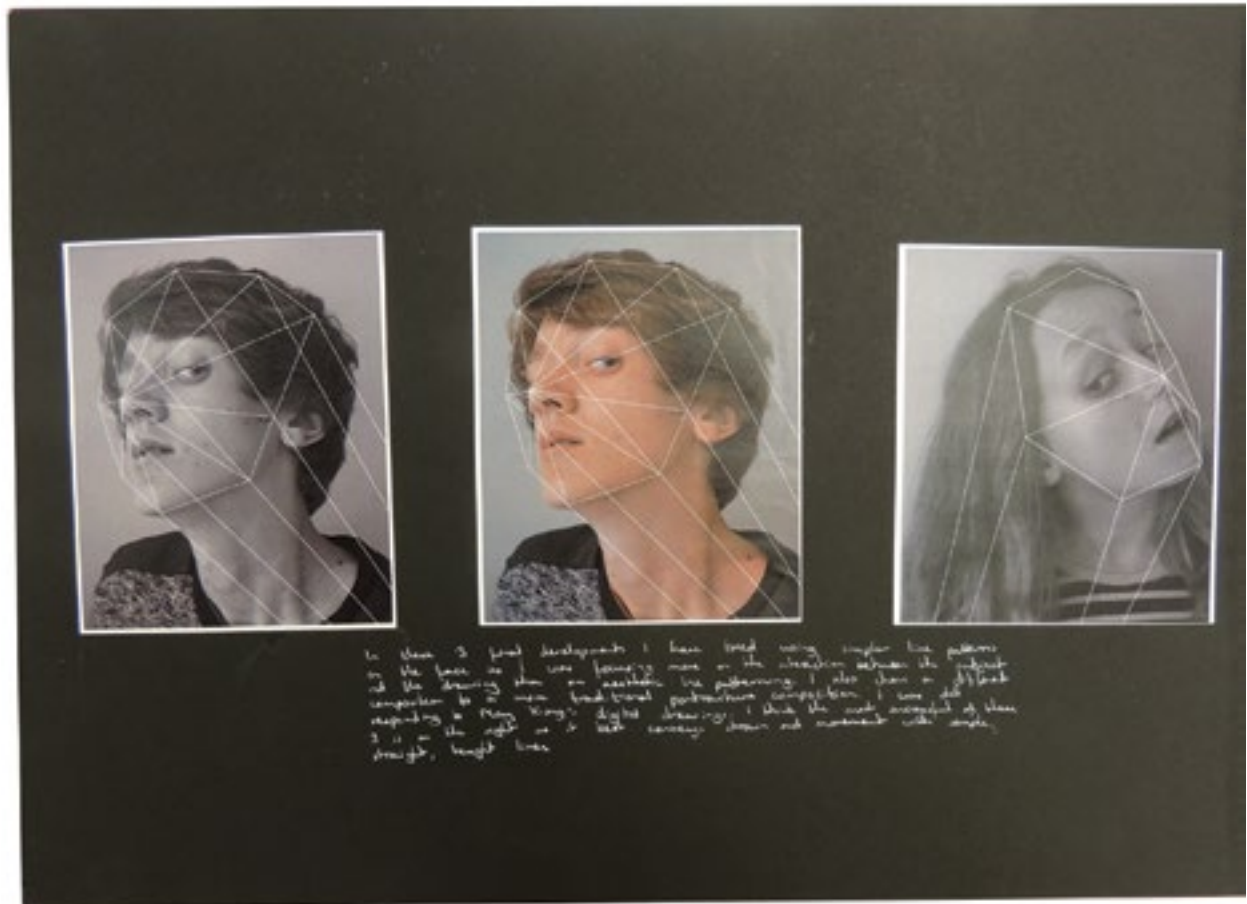












(iii) Drawing: as a process of investigation and exploration

The use of drawing for investigation and exploration of ideas across all assessment objectives is demonstrated in the examples seen. Materials, techniques and processes, thoughts and ideas and an understanding of contextual sources are all used to enhance the students' own studies.

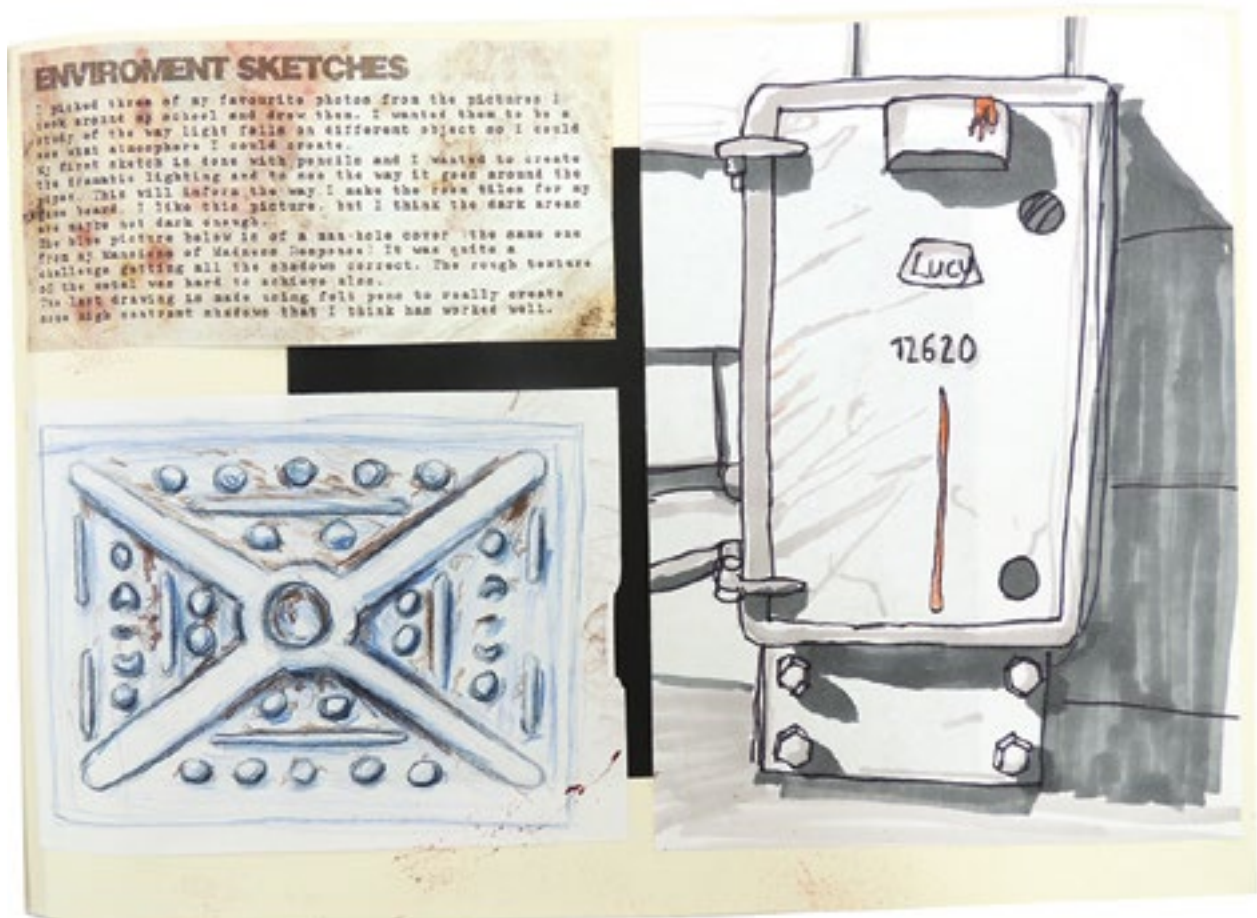
In the photographic portfolio submission the student investigates and reflects upon contextual sources to clearly inform their work in AO1 and AO3, and by using a range of digital and painting techniques, in AO2.

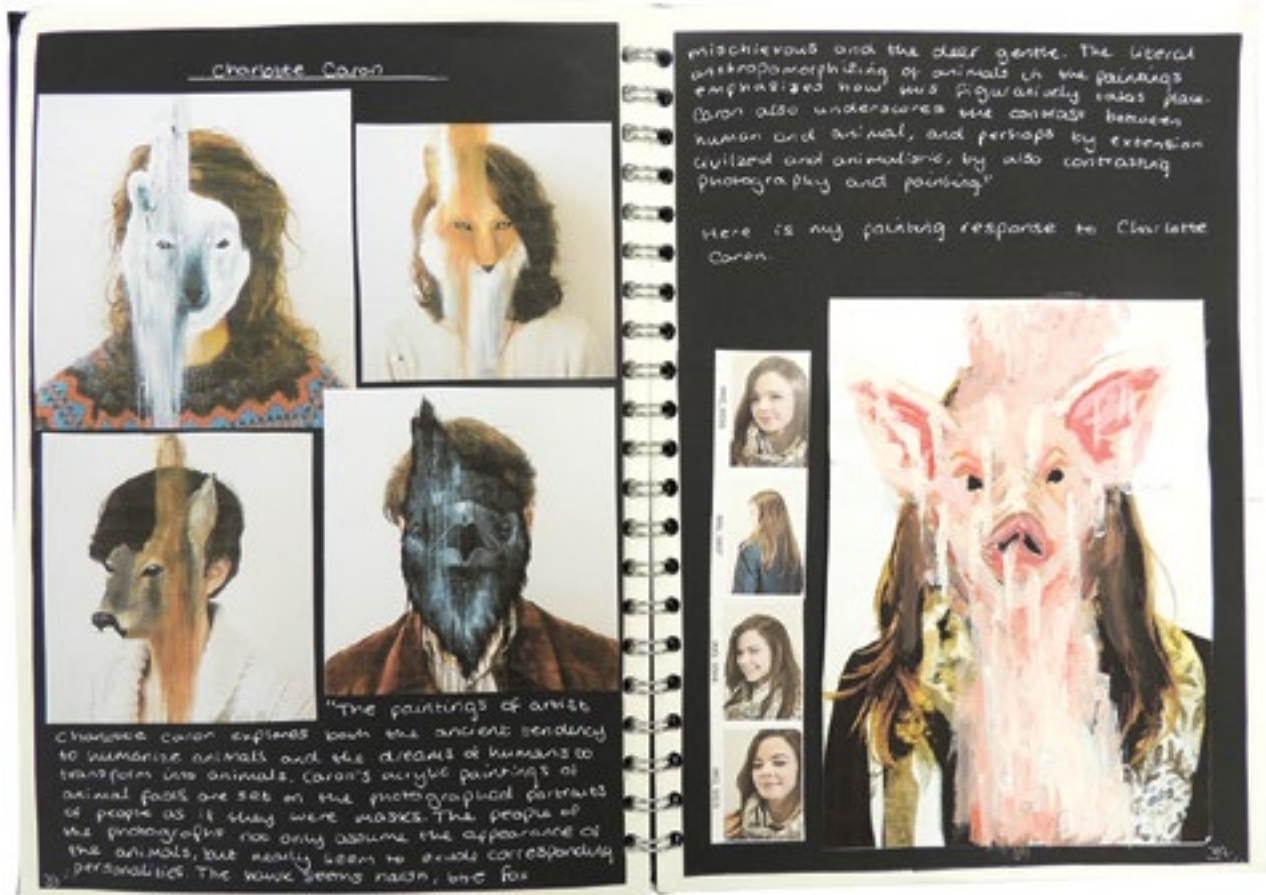
The investigation of the two-dimensional work of Ernst Haeckel in the three-dimensional design project leads to exploration in digital imagery, studies in pen and ink, pencil, graphite and ultimately in clay. This relates this work to AO1, AO2 and AO3.

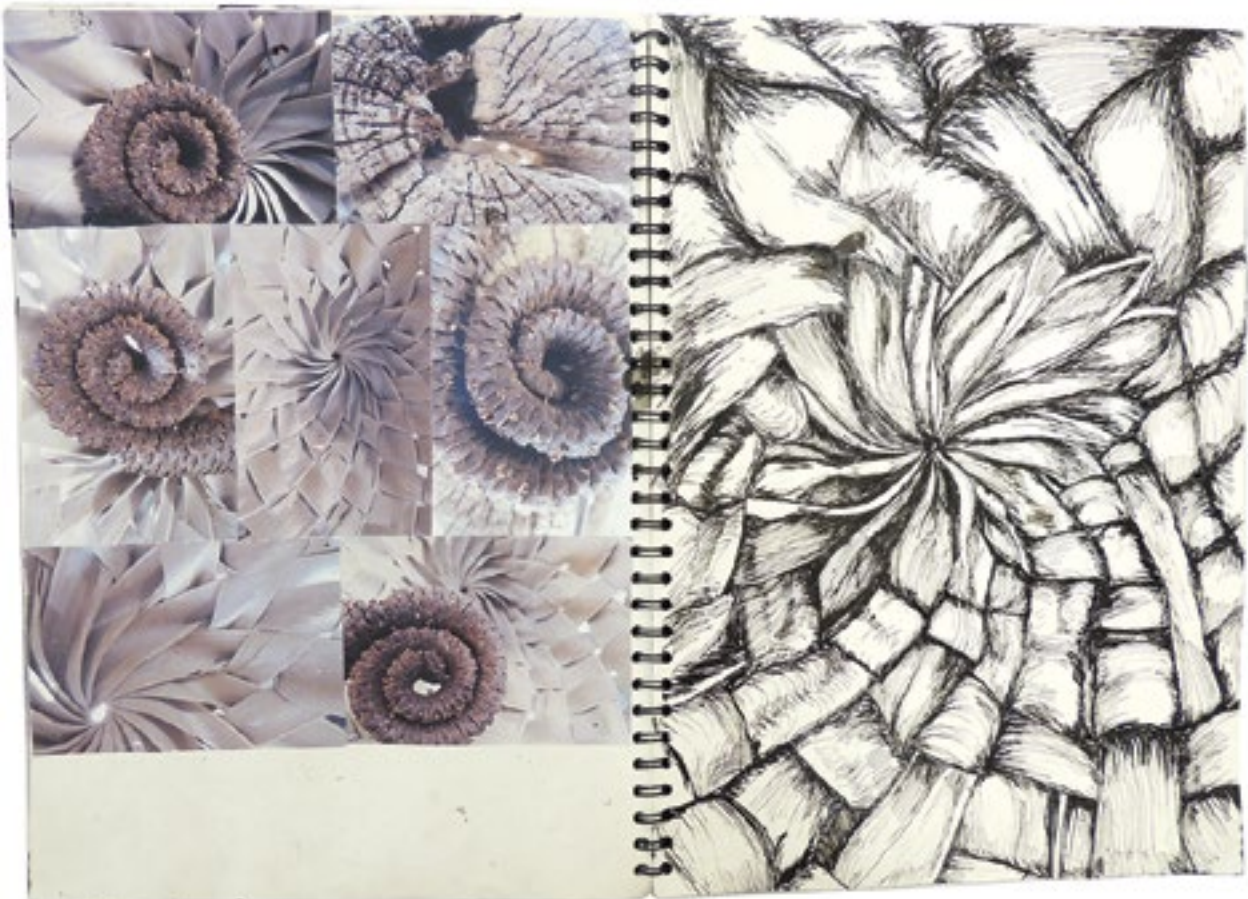
The portraiture work based upon the work of Kris Trappeniers clearly informs the cut paper faces project in AO1. The investigation of ideas following the study of linear portraits supports recording in AO3 and a personal response in AO4.

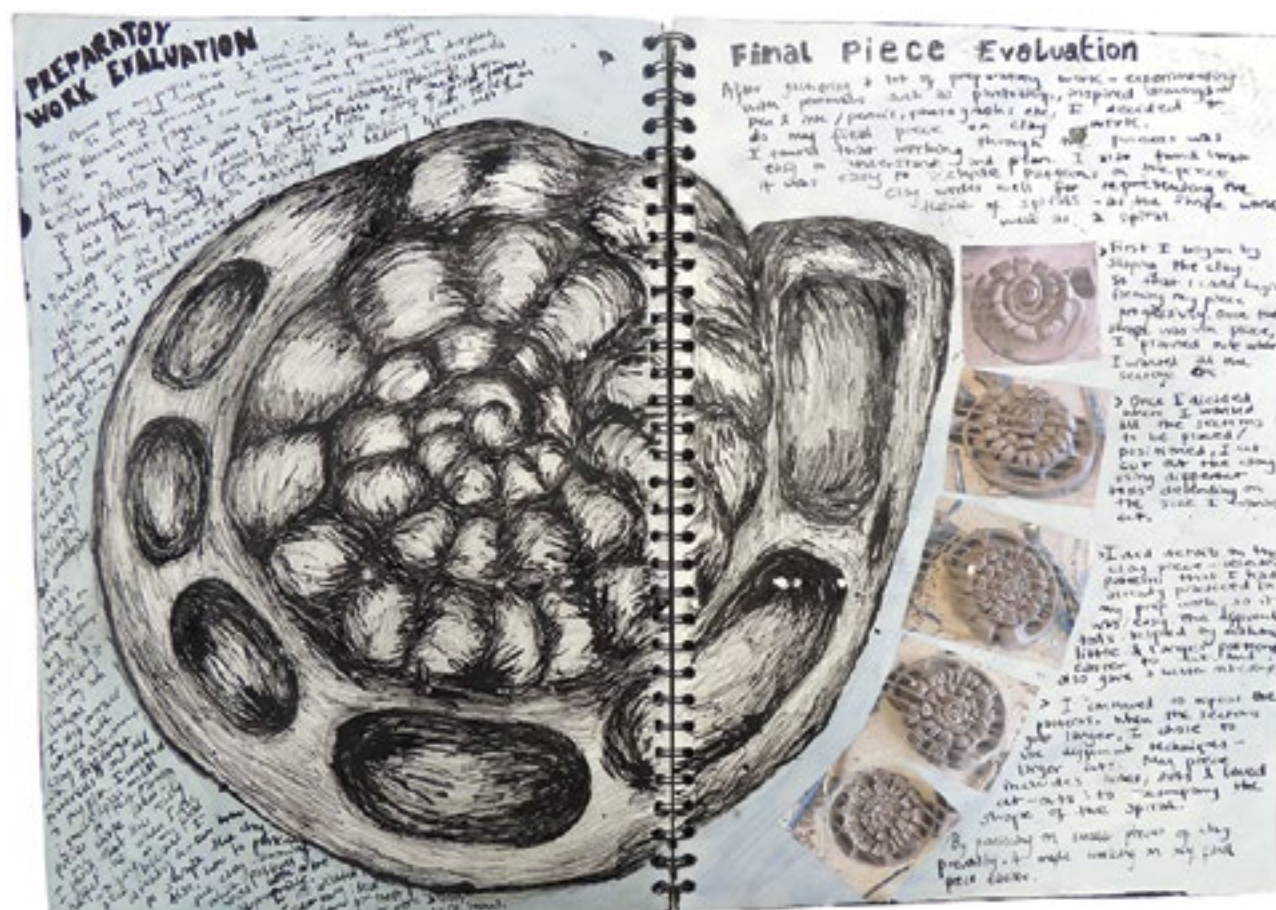
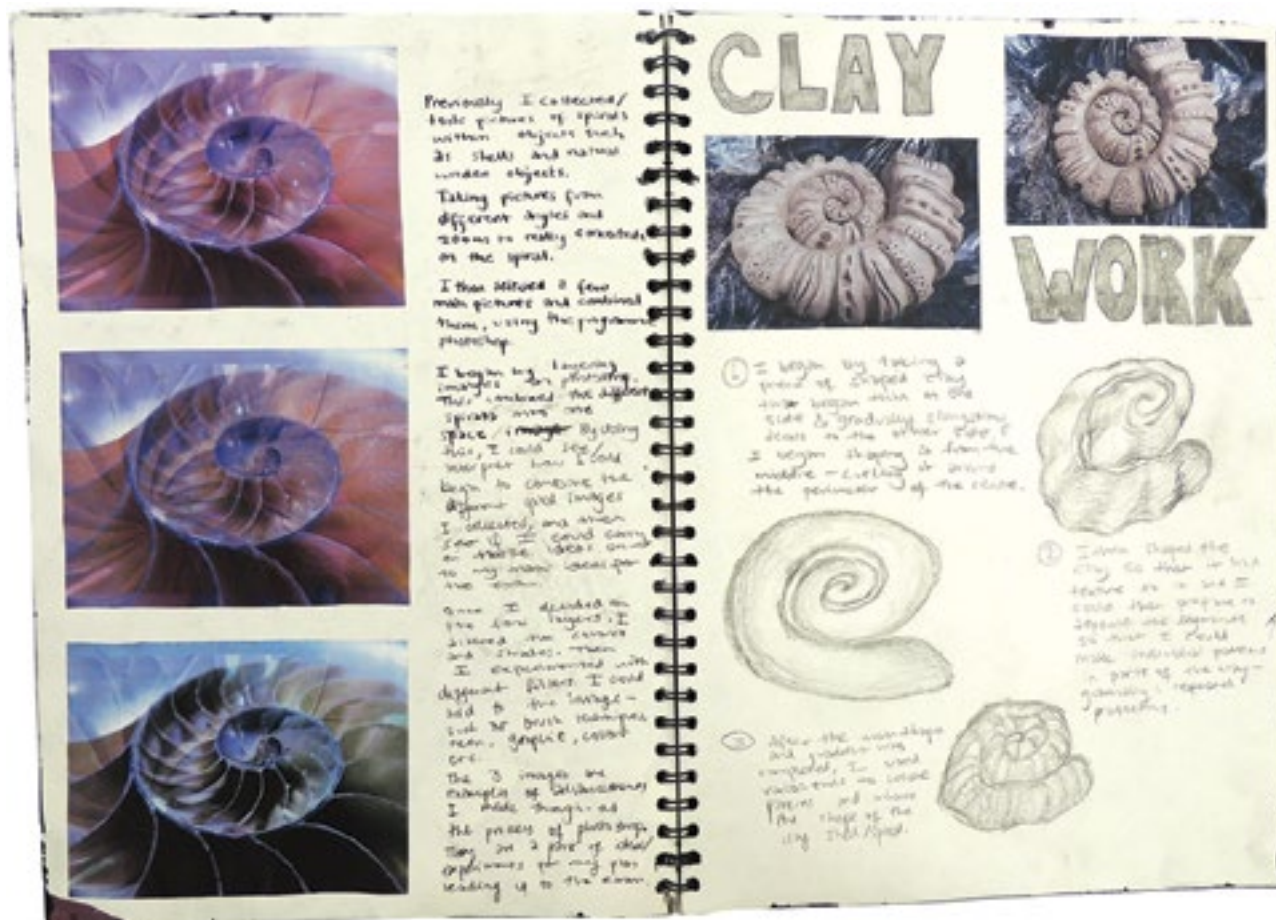
The exploration of linear drawing techniques in stitch, in biro on digital photography, in felt tip pen and using cut paper templates emphasises judgements made in respect of AO2. The digital photography in the graphic communication example investigates alternative solutions that lead through linear illustrative exploration and annotation. This process relates directly to AO3.













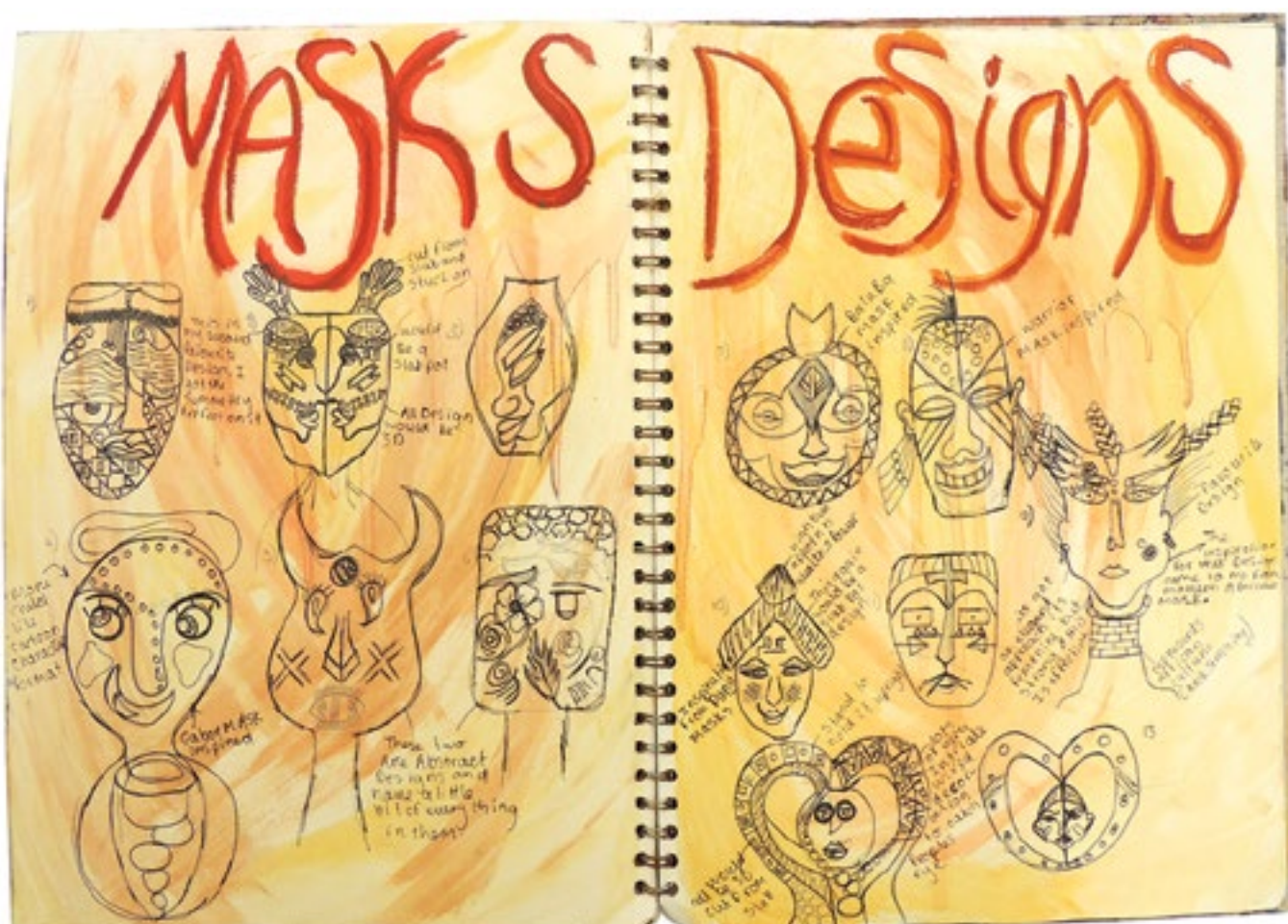
(iv) Drawing: as part of a process of planning

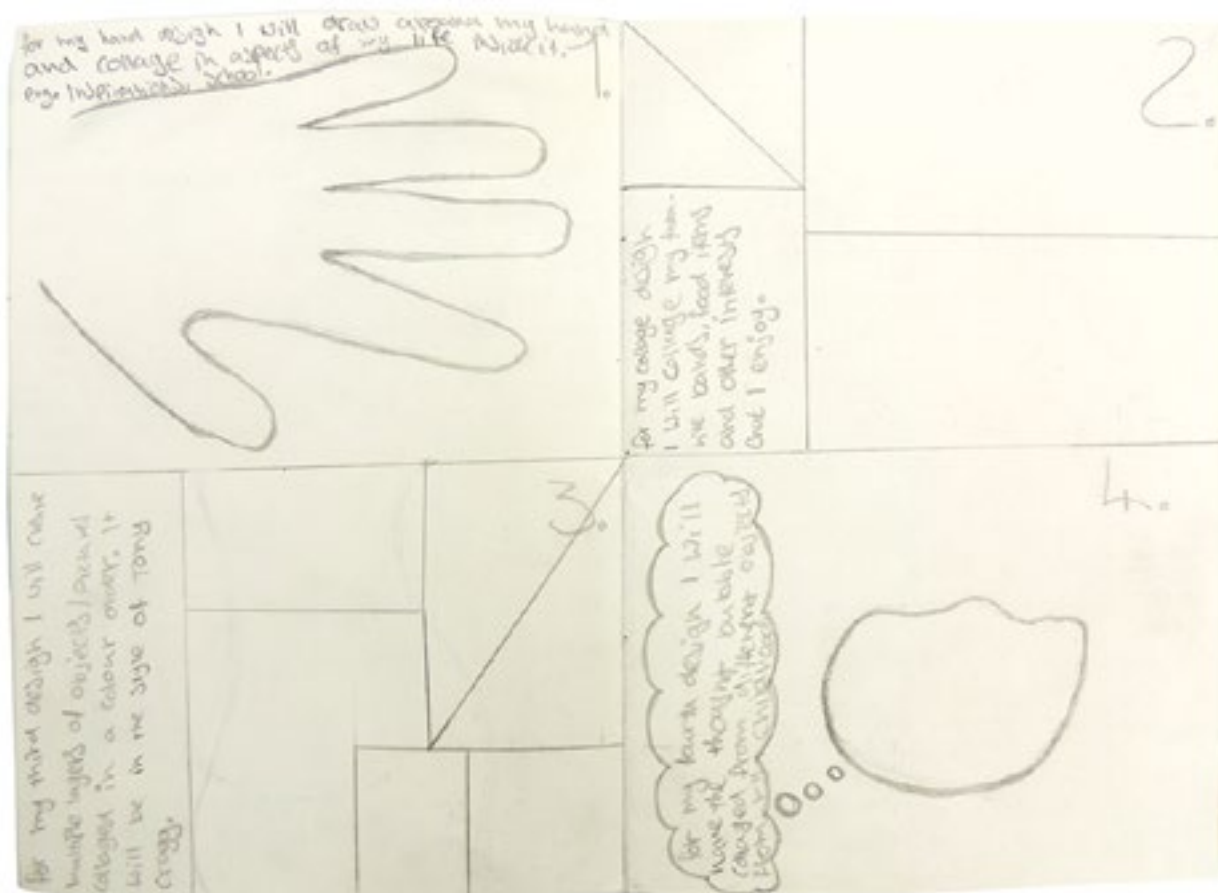
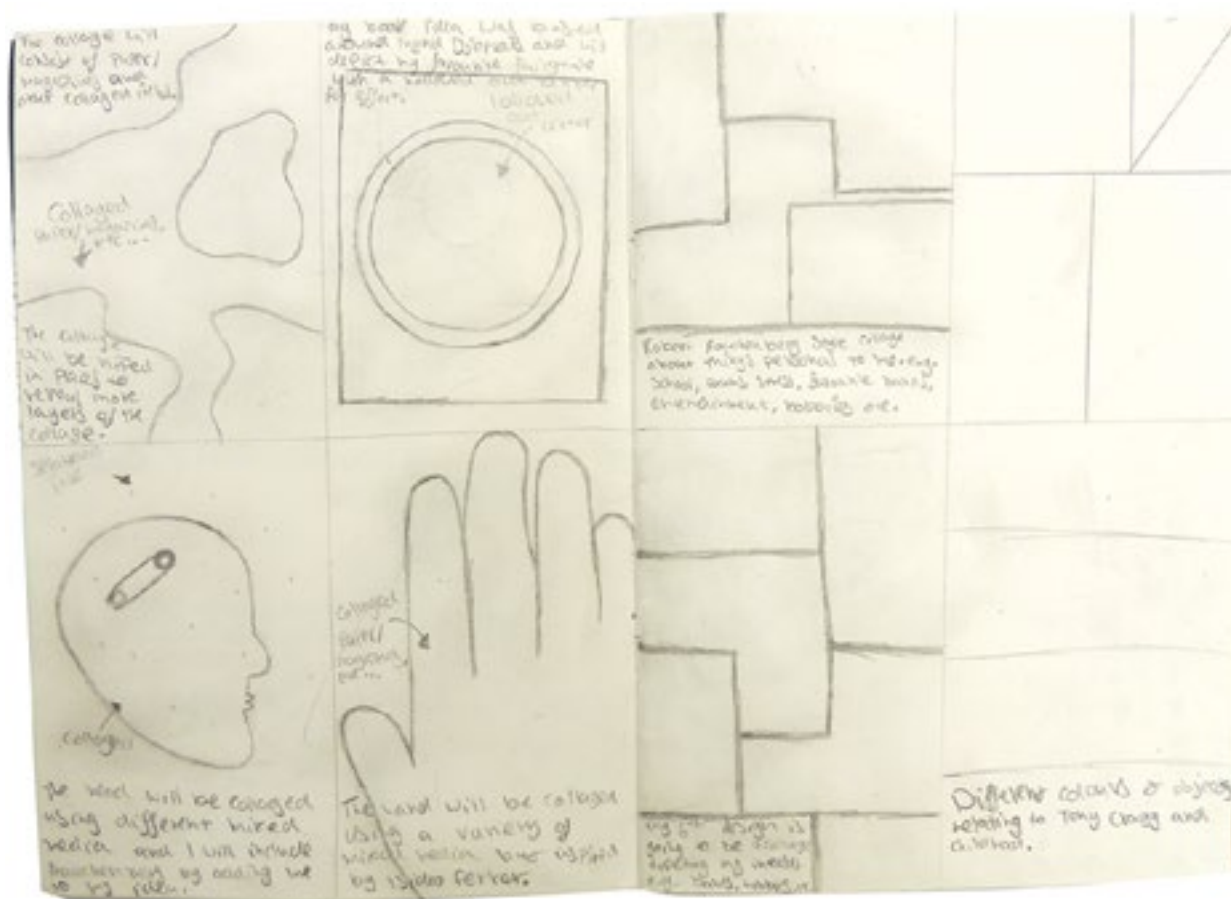
Drawing can be used to demonstrate the understanding of the process of planning using appropriate media, materials and techniques. The examples demonstrate the students' understanding of a creative journey of discovery.

In the mask project there are studies of a range of alternative designs in pencil and ink that explore different patterns, shapes and compositions. This relates the work to AO2 through experimentation with appropriate media and to AO3 through the recording of a range of creative ideas. The student's personal annotated notes around the sketches enhance the submission by relating the work back to the contextual sources in AO1.


The planning pencil drawings, for a final collage piece in the mixed media externally set assignment (ESA) project, show the presentation of a meaningful response in AO4 and the recording of intentions relevant to AO3. Once again the written personal comments enhance the understanding of the decisions made.

The drawn compositional thumbnails in pencil in the ESA photographic project communicate intentions in AO3 prior to the student's investigation through digital means. In addition this also relates the planning work back to the student's sources with respect to AO1, which is supported by written personal reflections.






COMPOSITIONAL THUMBNAILS:




COMPUTER EDIT:


- inspired by May Xing
- digital drawing over image
- (strong) angular white lines over colour image
- appears as if subject is interacting with digital drawing
- photoshop
- rule of 1/3 used



Inspiration from
Angus Campbell




Inspiration from
Margot Lima




HAND DRAWN:

- inspired by Angus Campbell
- using computer to transfer into black and white print on glossy paper
- rule of 1/3 used
- drawing facial features
- mostly done with pen and ink with additional drawing of features and shading



COMPUTER EDIT:


- inspired by Christopher Reid
- combining two photos
- one of highly saturated face and one of human subject
- double exposure in photoshop using 'lighten' tool
- inspired from over-painted and merging images




COMPUTER EDIT:

- inspired by Margot Lima
- pencil sketch using photoshop
- lightest of quick sketch, allowing subject to function as a whole
- subject as a whole, subject + portrait

Inspiration from
May Xing



Inspiration from
Christopher Reid



FINAL DEVELOPMENT: DIGITAL DRAWING









Altering saturation, brightness and contrast

Applied the cut-out filter and drew over it. Most successful development.

Using thicker lines in my drawing

In this 4 experiments I have used the same subject image. The two images on the left have used the same digital drawing, but I changed the colour scheme to high contrast monochrome. In the bottom right image I changed line thickness. In my top right experiment I applied the cut-out filter and then drew over the image and I feel that this was the most successful development.

(v) Drawing: as a means of expression

Drawing in the following examples is used by the students as a means of expression. In both cases the activity occurs as a result of studying a contextual reference. After reflection on the mark making used in the referenced source, the students use drawing to record their own ideas about how this could apply to their own work. In both cases the mark making is produced using paint. In this way the evidence fulfils the requirement for AO3 with respect to recording ideas and insights relevant to intentions. This evidence also contributes to AO1, providing ideas through the investigation of sources; to AO2, supporting judgements made about the exploration of ideas through the selection of media and techniques, and to AO4, with aspects of the personal and meaningful response demonstrating an understanding of visual language.



MY RESPONSES.



my responses mimic the style of Rainer's work
so i've used shady colours and have experimented.

The samples of work show a range of ideas exemplifying drawing as a means to an end. In one example, a range of compositional layouts have helped the student to accept and reject ideas collected during the developmental process. In another example, initial linear observational drawings have enabled a student to develop an etching plate from which to print on to both paper and fabric surfaces. By using both primary and secondary sources, another student has translated images by using a range of hand-rendered and digital graphic techniques to simplify and develop ideas for a book cover.

Development Designs

The tree, poppy and bow and arrow are drawn using great symmetry flow. After a rough sketch from an image source (book, website, etc.) the tree comes with a few main growth points and then grows in the final design as a series of lines. (Jennifer Spencer's technique.)

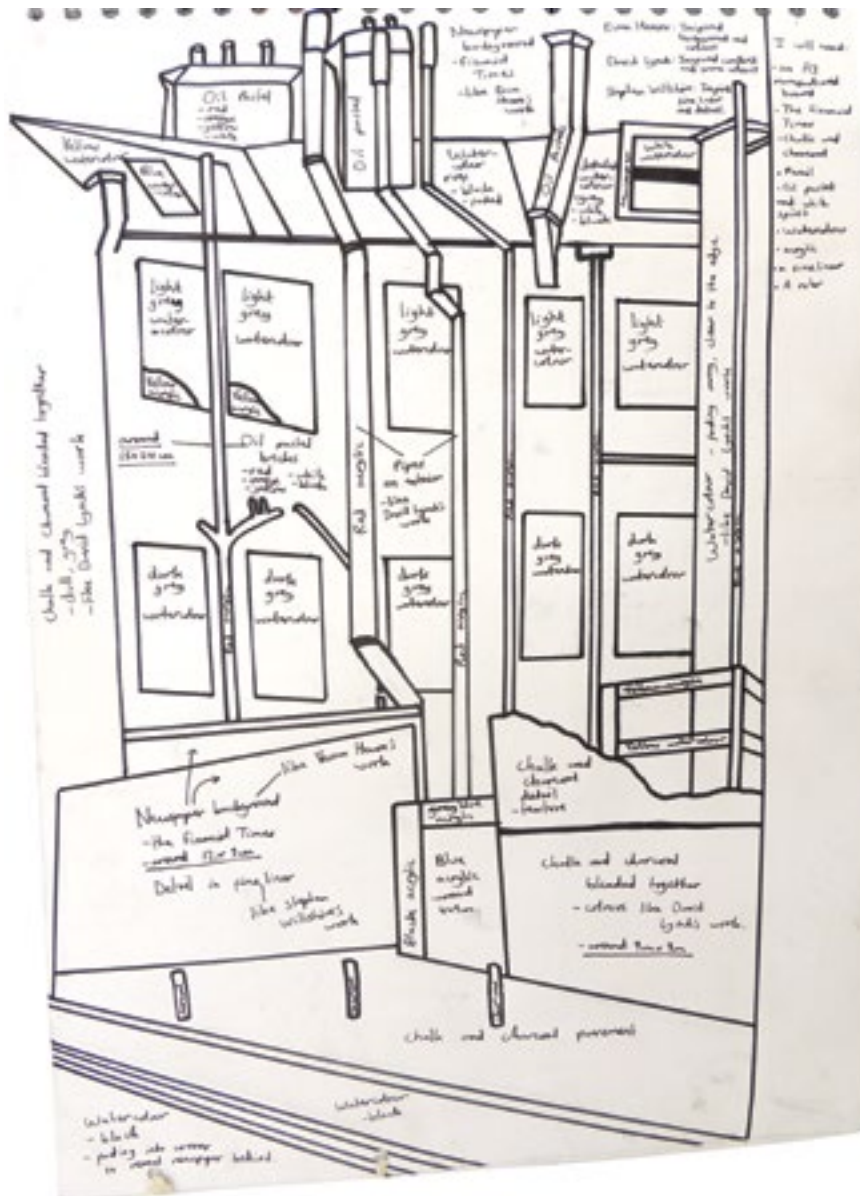
The Poppy (Jennifer's) is drawn using a rough sketch from an image source (book, website, etc.) the poppy comes with a few main growth points and then grows in the final design as a series of lines. (Jennifer Spencer's technique.)

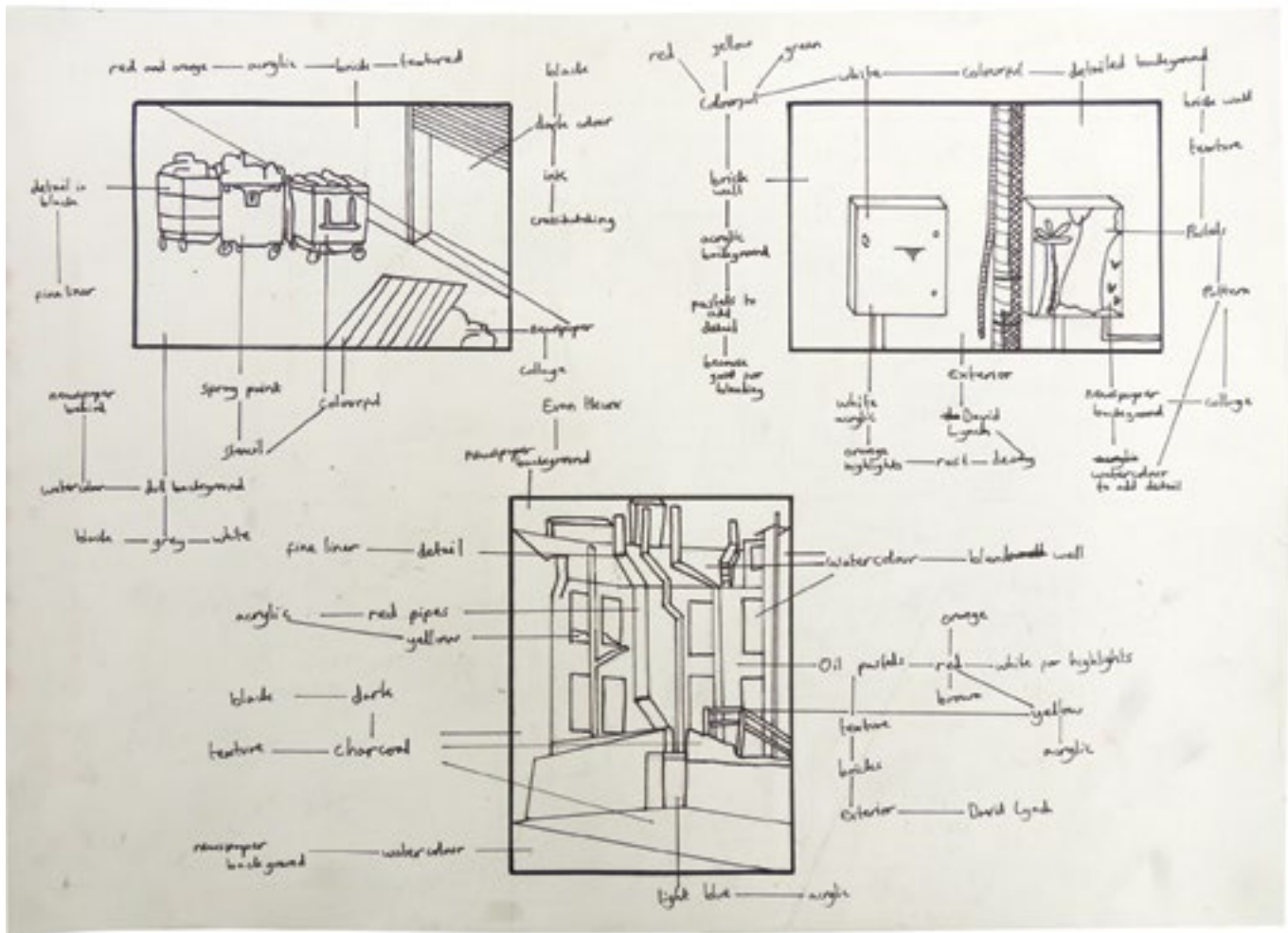
The Bow and Arrow (Jennifer's) is drawn using a rough sketch from an image source (book, website, etc.) the bow and arrow comes with a few main growth points and then grows in the final design as a series of lines. (Jennifer Spencer's technique.)

The Anchor (Jennifer's) is drawn using a rough sketch from an image source (book, website, etc.) the anchor comes with a few main growth points and then grows in the final design as a series of lines. (Jennifer Spencer's technique.)









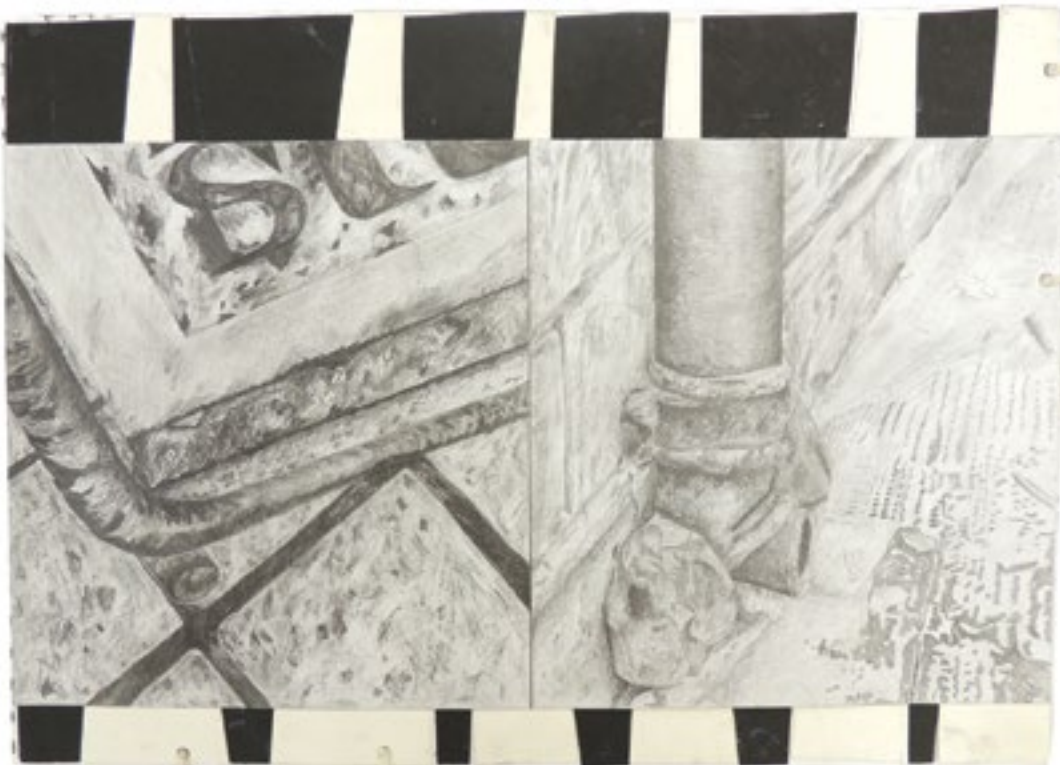
(vii) Drawing: as an end in itself

Drawing in the following examples relates to the explicit intention of recording observations of shape, form, tone, surface texture and detail. In addition, the students have developed an understanding of control of materials and technique.

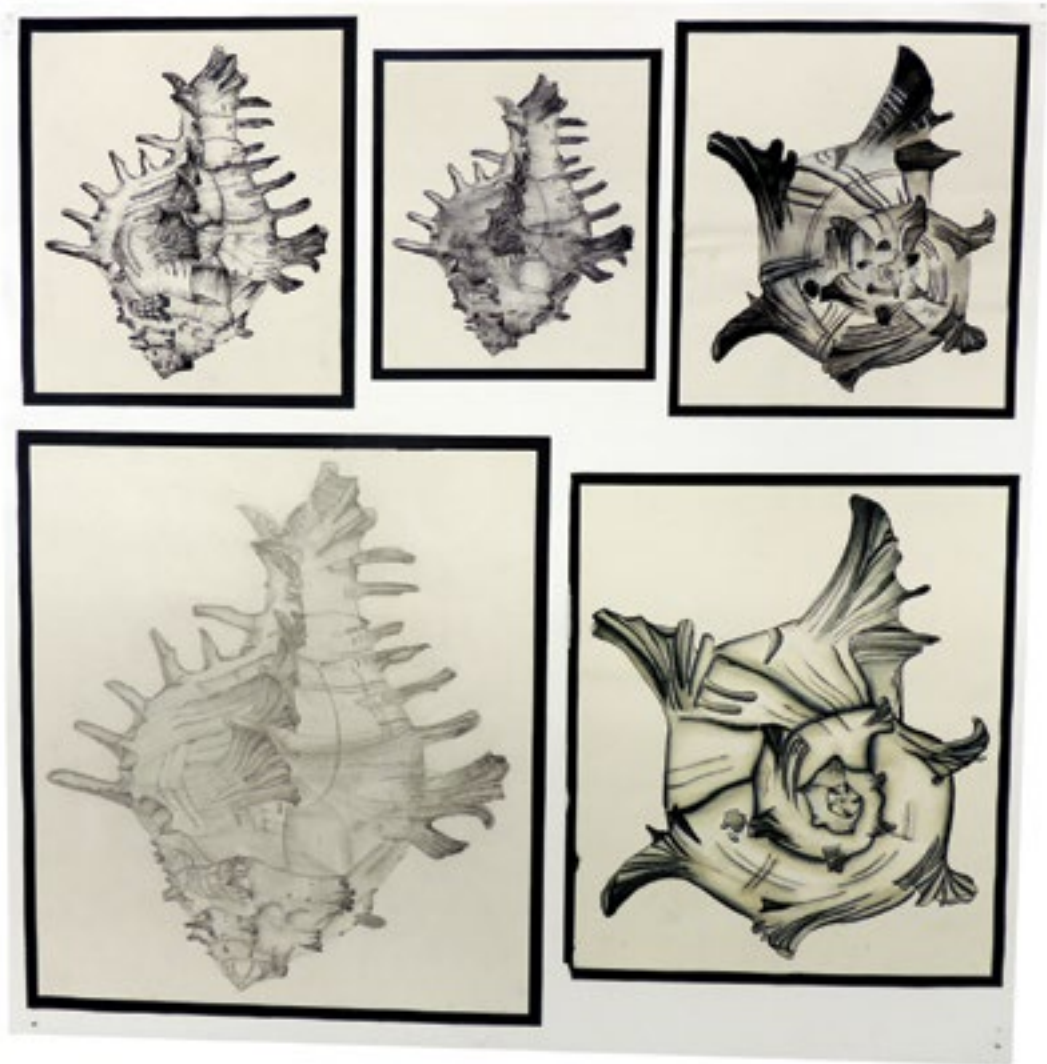
In the series of work relating to primary studies of shells, as well as in the close up studies of urban landscape, the students have used a wide range of media including biro, fine-liner, various grades of graphite pencil, ink, watercolour, charcoal, oil and soft pastel. The examples of work fulfil the requirements for AO3 in respect of the recording of observations relevant to intentions. The students also provide evidence for AO2 by selecting and experimenting with materials, media, techniques and processes.

Through the presentation of a personal, meaningful response that realises intentions and demonstrates understanding of the visual elements, attainment in AO4 is also supported in each of the examples shown. Resolved drawings can feature at any stage in the creative journey.









The role of drawing in the development of the ideas and imagery

Practitioner case study: *Speckle the spider* by Emma Dodson

The idea for the book came after hearing in the news about various poisonous spiders that were hitching a ride on banana consignments and ending up in green grocers shops in the home counties.

For me creating a story book it is not a very orderly process – where you write a story and then you illustrate it. As a writer and illustrator I find it is much more of a fluid process where each activity informs the other. Drawing is a very quick, immediate and effective way to visualize ideas – so I like to draw as I write or at least consider what the images might do to enhance the text. The duller thing is to have pictures communicating the exact same thing that the text has told you.

After I have a muddle of writing and drawings – I then attempt to make a ‘dummy’ book.

The ‘dummy’ is a roughly laid out sequence of story board type drawings with written narrative – making the ‘dummy’ helps me to test the story – to make sure that the narrative is paced appropriately and the combination of text and image is interesting and moves the story along.

For *Speckle the Spider* I wanted to show a journey from a spider’s perspective with a number of encounters with unsympathetic humans and the occasional hostile cat.

My initial idea was to use a journal format to tell the story.



Title page from ‘dummy’ book

I considered the sort of resources a spider might have to make a journal and I came up with a very sketchy scrap book style thing.

It had some very, scratchy drawings, maps and collected ephemera and spidery handwritten annotation that gives Speckle’s narration of events and help you understand the joys and difficulties that a spider might encounter on his travels.



First page of speckle's journal 'dummy' book



Spread from speckles journal 'dummy' book

I will often photograph a building, landscape or collection of objects if it is the abstract combination of shapes and colours that I'm drawn to. I usually try to make observational sketches of people or animals if it is their character or personality, the way they move or express themselves that I'm curious to understand and convey. For me this sort of quick observational drawing is a selection process. The threat of someone walking out of view or changing position forces an unself-conscious, raw response with a pencil on paper that usually reveals in a short space of time the things that are most important about the subject. By trying to draw something, I really have to study it. No matter what sort of wobbly drawing results, I will have built a more significant understanding of the subject in a way that is not possible by taking a photo of it. Drawing from observation will also really help to embed the subject in your memory in a way a photo will not.

Back to the Speckle book.

Once I have a 'dummy' book that I am happy with I usually try to work up a couple of the images in it to give a publisher an idea of what the final thing might look like.

In this more finished image, I have tried to maintain the spontaneous scratchy and collaged image making with arrows and annotation to add emphasis and give Speckle's feelings about the things he sees and experiences.

Once the 'dummy' book is in the publisher's hands, it provides a point of discussion. With Speckle, I had several meetings with the designer and editor where the motivation of the spider, the development of the story, the look of the imagery, introduction of novelties, potential audiences and associated attitudes towards spiders, marketing etc were discussed and over a period of two years the narrative and imagery was developed. The result was very different from my original idea.

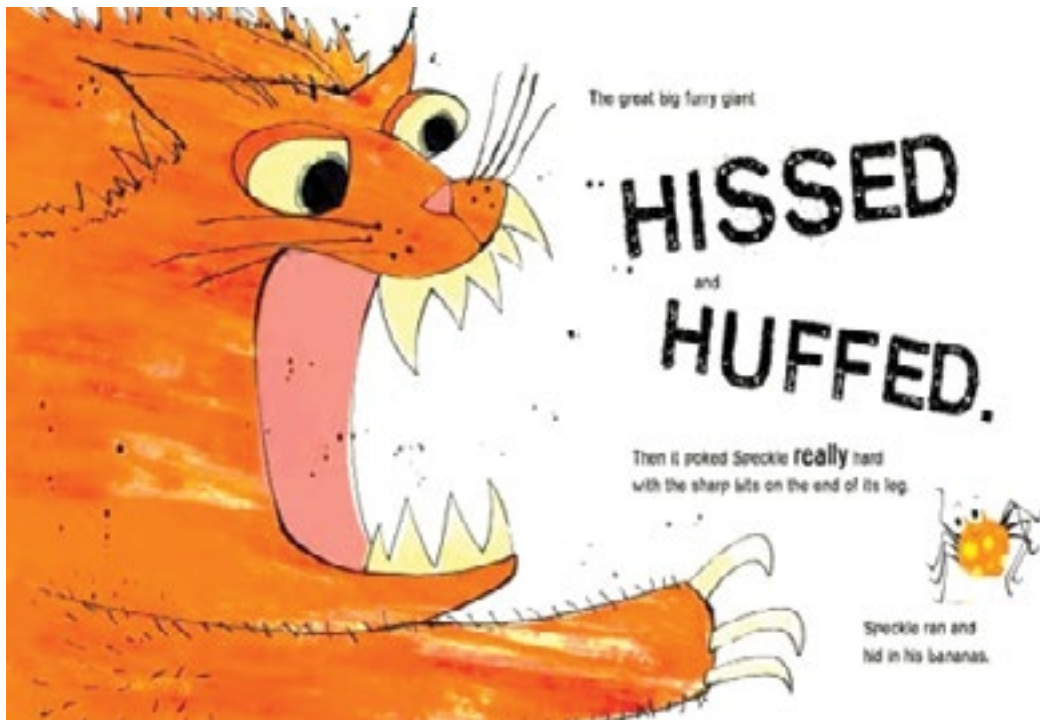


A more finished rough for the 'dummy' book



A spread from the final book – *Speckle the Spider*

Unfortunately the journal format got lost in the development process (a young audience may not understand this as a narrative device). The annotation was also replaced by more conventional written accompaniment to the imagery – speech bubbles were used to give voices of the different characters.



A spread from the final book – *Speckle the Spider*

Although the imagery in the final book is more refined – I tried to maintain the energy of the drawing in some of the more aggressive characters in the story. I used my favourite broken ink pen that is very hard to control and will leave blobs of ink all over the place. The unpredictability of the media reflected the unpredictability of the cat character.



An illustration from the final book – *Speckle the Spider*

It was important in the final book to keep the perspective of the spider.

