



## GCSE Art and Design Support materials Project Theme; “Personal Identity”

The following material is designed to support your progress through your GCSE Art and Design coursework. It can be used alongside one of your coursework projects or as a complete project in its own right.

By working through this study material you will be gaining marks towards the following GCSE Assessment Objectives;

**A01;** *Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.*

**A02;** *Refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.*

**A03;** *Record ideas, observations and insights relevant to intentions in visual and/or other forms.*

**A04;** *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.*

### Why use Norwich Castle?

Well, for a start;

- The Castle is a local museum, centrally located, so it is **easily accessible** to students in the Norwich area.
- There is a **wide range of artwork and artefacts** from a variety of **ages, places and cultures**.
- There is **readily available information** to help with your research.
- The museum staff is **friendly and approachable** and will try to help where they can.

*But importantly, Moderators and teachers love to see **first hand research!*** This includes actually seeing paintings and objects “in the flesh” not just from reproductions and also finding out stuff for yourself. It also means producing drawings and sketches “from life”; in other words, having the actual thing in front of you!

### Some general tips to help with your Preparatory Studies:

When drawing;

- **Try to use a variety of media.** Some times a line drawing may be appropriate, so ask yourself; is pencil necessarily the best medium? Might a fine-liner or pen be better? Coloured pencils, good quality felt pens and other media may do a job better for you.

- **Think about the marks you make.** Try to create a variety of strengths of line (dark, light, dark to light, thick to thin, etc.)
- **Keep pencils sharp!** Sharp pencils make a range of good quality marks; blunt pencils only produce boring ones!
- **When shading try to use a full range of tone** from dark to light. When looking at your chosen object, do you need your tones to gradually change (as in shading most curved forms) or does it need to “jump” from one tone to another (as in drawing angular forms such as boxes)
- **Decide exactly what it is you are trying to record about the object.** You may be concentrating on its shape or form. It may be a very decorative object so pattern, colour and shape become more important. It may have an appealing texture so a close up view of part of the object using tone and colour might be best.

Also, be positive!

- **Do not rub out mistakes!** In fact, don't even think of them as mistakes! It is far better to see them as *attempts* which you have decided you can improve on. (After all, you weren't trying to go wrong, were you?). Whoever is looking at your work wants to see progress (including you!), so it is far better to draw lightly at first and correcting an attempt by putting in the new marks and then erasing the old one. Consider not even rubbing out at all! ***A drawing is a history of your thinking not a photograph!***
- **Do you need to finish the drawing?** Sometimes when you are trying to understand the thing you are drawing it may be much better to do a series of sketches rather than one drawing (that you are probably pressurising yourself to make perfect!).
- **Let your eyes and brain work together!** Always draw in a way that allows you to rapidly and easily look up to your chosen subject and down to your paper. Do not have either yourself or the paper at awkward, twisted angles. Remember, your brain is very good at comparing ***but it needs your eyes to see what it is supposed to compare!***

## Some tips about written and other forms of research

- **Almost anyone can copy information word for word.** This is next to useless! It wastes loads of your precious time and gains you virtually nothing in terms of marks. If you need this information, photocopy it or get a handout!
- **Pick out important and relevant facts.** Most of the displays have accompanying information. These may be dates, titles, artists' details, etc. or descriptions of materials. Do these facts need to be written in sentences? Probably not. A series of lists or notes will be far quicker and better. If you do need to convert something into your own words, it is far better to use these brief and accurate notes rather than wading through loads of sentences.
- **Where possible, make it visual!** This helps stimulate your creativity and also makes your work look more attractive to others, so ask yourself if a coloured ***Mind Map or Spider Diagram*** would be a good way of note-taking or presenting information. ***Would an annotated picture work better?***
- **Save time and use reproductions.** Your studies are going to be much more interesting the more variety they have, so you don't have to draw everything yourself. The museum shop has some of the collection available in booklets or postcards. You could include these in your research.
- **Take your own photographs.** This is a form of first hand observation. You may take photographs outside without permission but if you wish to take photographs inside ***please check with a member of the museum staff*** as some of the collection is vulnerable to excessive light. It may be possible to photograph items with your flash disabled.

- **Consider using the audio guide!** If there is an audio guide available to the museum's collection it will give you lots of background information. This may be interesting to you from a general point of view but may also trigger some inspirational ideas! ***Close your mind to nothing!***

## **Analysing the work of artists and designers**

Some students find this difficult, but understanding artwork is important and a little patience in trying to analyse what you are looking at pays dividends.

On the next couple of pages there follows a couple of examples that you may photocopy and use.

Name of Artist	Name of Artwork
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Date of Artwork Place of Origin	Material(s) used
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Describe the piece of artwork as accurately as you can. Comment on the artist's use of the formal elements of line, tone, pattern, shape, colour, texture and form.

Does the artwork have a narrative (story)? What is it? How has the artist chosen to tell this story? Does the composition of the piece reflect or help tell the story?

How does the artwork make you feel? What do you like best about it? Why?

What do you think the artist has done most effectively? Why?

Artist's Name (if known);
Title of piece;
Date;
Place of origin;
What has been used to make this piece of work?
In your own words, describe the piece as accurately as you can;
What do you think it may be about?
Why do you think this?
How does this piece make you feel?
What do you like best about it?
Why?
What do you like least about it?
Why?

## And when you are starting to develop your own ideas

- **Brainstorm possible ideas!** Do not reject ideas, however small or simple they seem to be. It is vital to give yourself a wide choice to start with, so dismiss nothing.
- **Make ideas visual early on.** A simple doodle or quick sketch next to a written idea helps kick start your creativity, especially if it is in colour (blue, red and green particularly excite the brain).
- **Collect supporting material.** Magazine pictures, postcards, photocopies, photographs, drawings, artists work, in fact anything in anyway connected with your ideas helps influence you and triggers further areas of development.
- **Develop helpful ways of working.** Pay attention to layout of ideas and studies. Try to arrange them so that you can easily compare similar ideas, e.g. across a double page in a sketchbook.
- **Be economical and focused.** In other words, do not waste time on unnecessary detail. Colour studies are about exactly that and not necessarily about tone, texture, form, etc. Composition studies are general studies about what goes where in a picture and not about intricate shapes. Keep focused on what you are trying to work out at any one time and don't get sidetracked.
- **Don't restrict yourself!** GCSE themes are deliberately broad and designed to allow you to show off what you can do, so don't worry if, as your ideas develop, it seems that your link with "Personal Identity" seems to be getting a bit dodgy. If your studies are thorough, it should be possible to trace and link your thinking about the theme all the way through.
- **Add notes to explain your ideas.** But don't

just describe, this will get you next to nothing in terms of marks. It is much better to explain your thinking and to evaluate your ideas and attempts using correct art and design terminology, so referring to technical terms and the formal elements is definitely a good idea.

- **Relate your work to that of other artists/designers.** The more connections you make at any stage of your work the better. You are showing the Moderator that you understand a key part of the design process and that you are open-minded.

## Exploring the theme

### “Personal Identity”

“**personal** *adj* **1** of or affecting a person; private: **2a** done in person without the intervention of another; proceeding from a single person. **b** carried on between individuals directly. **c** said of argumentation, etc; relating issues to oneself; subjective rather than objective. **3** of the person or the body. **4a** of the private affairs of the individual. **b** referring to the character, conduct, motives, or private affairs of an individual, often in an offensive manner. **5** existing as a person. **6** in law, said of personal property. **7** denoting grammatical person.

“**identity**” *noun* **1a** who or what somebody or something is. **b** the individual characteristics that define a person or thing or by which a person or thing can be recognised. **2** the condition of being exactly alike; sameness. **3a** the distinguishing character or personality of an individual. **b** the fact of having such individuality.

-Penguin English Dictionary, 2nd Edition

The following tasks explore the theme as follows;

- **Personal artefacts**
- **Our environment**
- **Portraits and self-portraits**
- **Personal presentation**
- **Personal history**
- **Culture and beliefs**

*(Important note about using the tasks: The tasks point you towards various items in the museum that will help you address your theme in a number of different ways and with different materials and outcomes. By following the tasks you will be covering the examination objectives. Obviously some things will appeal to you more than others and you might not necessarily want to do them. It is strongly recommended that you consider all the tasks, but if you choose not to do one, try to replace it with something similar so that you are still addressing the exam objective).*

# Personal artefacts



## Personal artefacts

***In part, we define ourselves through the possessions we gather about us.***

In the museum you will find;

- contemporary collections of badges (Arts of Living galleries)
- medals and sashes (Regimental displays)
- seal rings and heraldic pendants (The Keep)
- household objects and containers (Arts of Living galleries)

### Task One;

a) Produce at least **four drawings** of some these objects. Try to capture their individual qualities of shape, tone and texture. **(A03)**

b) Choose one of these objects that interests you most and produce **at least three detailed studies** of it from different sections and angles. Use at least two different drawing media. **(A02/A03)**

c) Make some accompanying notes about each object. Include details such as age, date and material. Are there any other interesting facts you would like to record? How do these objects make you feel? What do you like/dislike/**think** about them? **(A02)**

d) Find the large artwork by **Julian Walker** entitled "**Some Items Held 2005**". It is near the entrance to the keep. What do you think this work is about? What is it trying to say about identity? How has the artist linked the museums past to the present? Make a sketch of a couple of the objects with their inscription that catch your eye.

e) Use **at least a double page** of your sketchbook to **brainstorm** and draw some **ideas** for a piece of artwork "**My Items Held 20..**". You should consider this as a **mixed media** piece. What items could you choose to incorporate that would help give a "portrait" of your identity as you see it? Could certain items refer to members of your family? Friends? Where you live? Particular memories from your past? Your hopes and aspirations? The objects you use could be a kind of code for your own private story. Nobody need know the true personal meaning. Add **notes** to explain your ideas. **(A01/A03)**

## Our environment



## Our environment

***In addition to the objects we surround ourselves with; we are also shaped by our environment. Where we live helps us become what we are. Artists have always responded or reacted to what is around them, whether it be natural or man-made.***

In the collection you will find;

- paintings of maritime life
- landscape paintings
- paintings of the built environment.
- a replica graffiti wall and some examples of actual graffiti (in the Keep)

### Task Two;

a) Choose two **local** (as in Norfolk) landscape or coastal scenes from the art galleries that you find interesting, unusual or skillful. Make a brief sketch of each (perhaps using one page for each one). How has the picture been composed (arranged)? Add details about **colour** and **add notes** pointing out **similarities** and **differences** between the two. **(A01)**

b) Think about your **local area**. Is there a view near where you live (man-made or natural) that you could draw/paint/photograph? This will only be rough at the moment, of course, but so you don't forget, sketch out this possible scene from memory. The examination encourages you to make **connections between your work and that of others**. So here's the challenge could you paint or draw a local scene but **imitate the composition** and maybe the **style** of one of your chosen artists? **(A01/A03)**

c) Man chooses many ways to shape and leave marks on his environment. **Graffiti** is literally a way of saying "I was here". Look at the examples on the castle **walls**. (Ask a member of staff if you cannot find them). Draw some examples of the old graffiti. Put down some ideas for a **graffiti wall** for your classmates. Think carefully how you would prevent this piece from being too stereotypical or mundane. **(A01/A03)**

Portraits and self-portraits



## Portraits and self-portraits

***Portraiture has along history. Originally, it was a way for the very rich and very powerful to preserve there image and demonstrate their importance. In many ways this is still true but the invention of photography made portraiture more accessible. Nowadays, millions of people have their own image on Facebook or other social networking sites.***

In the galleries you will find;

- portraits
- self-portraits
- other figurative paintings

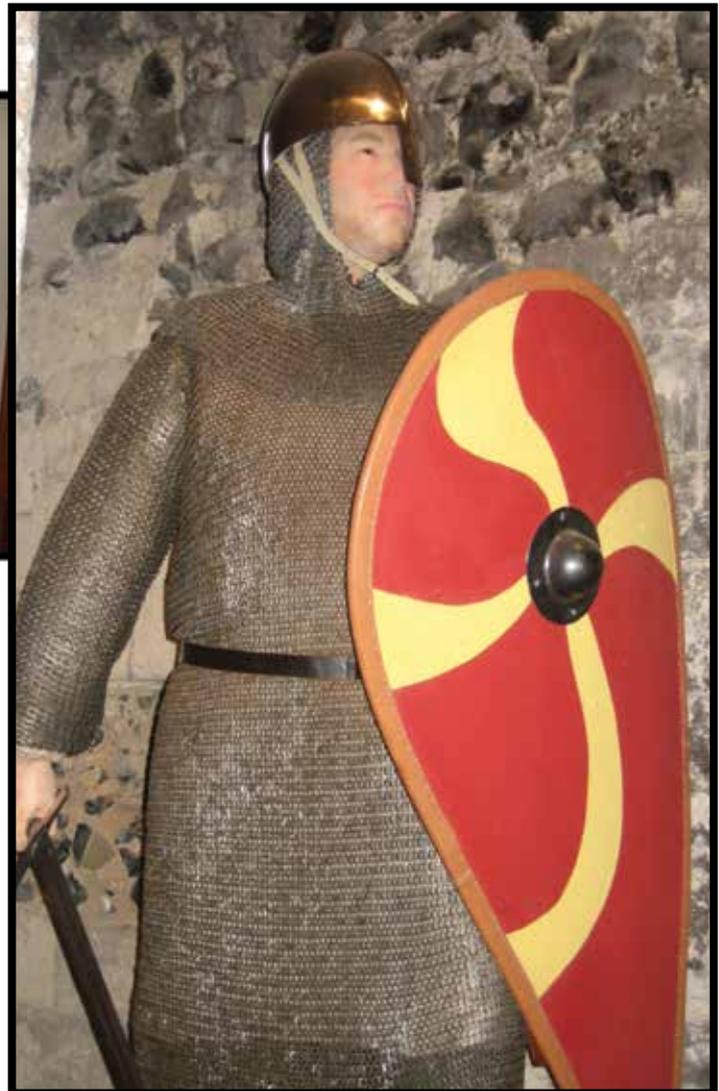
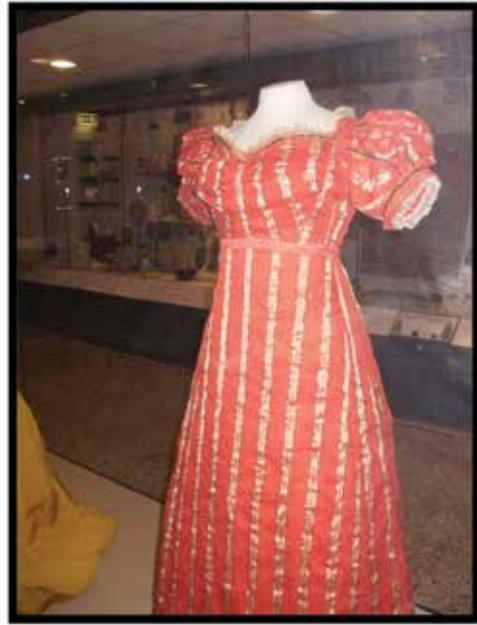
### Task Three

a) In the **Crome** gallery find **Peter Tileman's** picture of "**Portrait of Master Edward and Miss Mary Macro**". Using outline sketch out the arrangement of the painting. **Label** the objects in the picture. What can we tell about this family from the clues within it? **(A01)**

b) Find **Frederick Sandys'** painting of "**Autumn 1860**". This is a striking picture featuring a soldier in uniform. Again, produce a quick **composition sketch** of this picture and **add notes** to it. For example, how has Sandy's used **colour to attract our attention**? How has the picture been arranged to be in **balance** or well composed? What is the significance of the **views** in the background? (A01)

c) Think of your family. Could you **design a similar picture** to Frederick Sandys' (yours may be a photograph of course) that has a similar arrangement? (Many artists such as **Picasso, Francis Bacon** and **David Hockney** have interpreted other past artists' work). What views and objects would you place as significant in your work? **(A03)**

## Personal presentation



## Personal presentation

***“We are what we wear”. The way we look is key to how other people perceive us. We express ourselves through what we chose to wear. Many would argue that we are becoming obsessed in a superficial way with our appearance, particularly as a result of so-called celebrity culture.***

In the museum you will find;

- dresses and costumes in The Arts of Living section
- jewellery and other adornments
- suits of armour and headgear

### Task Four;

- a) Sketch **two different costumes** in the collection. If it is a full-length dress, try and use tone to show the folds of the material. (*Remember, you do not always have to draw the entire object*). If you have chosen a suit of armour, try and use your skills to show the shiny **texture** and reflective nature of the metal. If you have chosen an item that is quite detailed, then concentrate on trying to show the **shapes and patterns** in the design. **(A01/A02)**
- b) Sketch some items of jewellery or other type of adornment. Try to select ones of varying ages. (Don't forget the Bronze Age and Roman displays, where you can find items of jewellery) **(A01)**
- c) Look at the **1960's dress** in the Arts of Living section. Items of clothing from this era have a distinctive style but were also influenced by the earlier C20th style of **Art Nouveau**. Design a 1960's style garment using stylised images based on some of your **personal items**. Try to think of several ideas. **(A01/A03)**

## Personal history



## Personal history

***“How can we know where we are going if we don’t know where we have come from?” This is a phrase often used about our identity as individuals and as a society. It is used as a case for us knowing about our own history and argues that we need to make sense of the past in order to plan for the future.***

In the collection you will find;

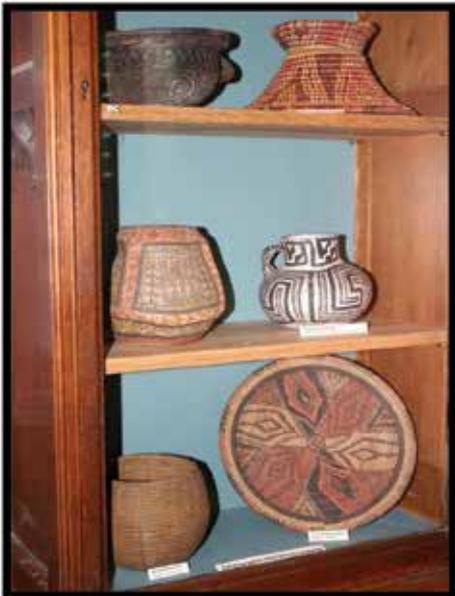
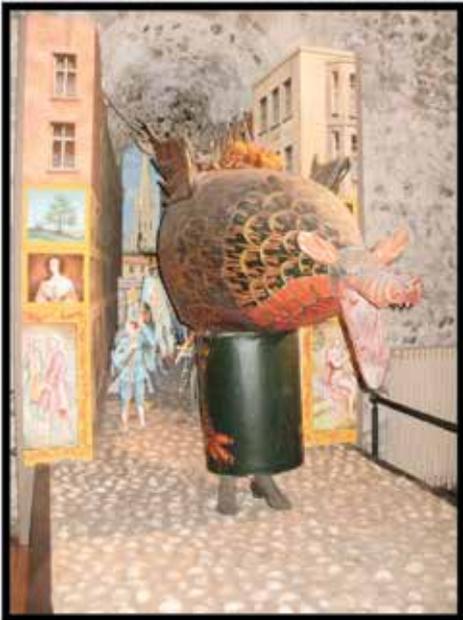
- a seated ceramic figure by Philip Eglin (upstairs landing)
- items of Anglo Saxon metal ware

### Task Five;

a) Find the seated ceramic figure by **Philip Eglin**. This unusual piece is decorated with **transfer prints**, featuring newspaper photographs of celebrities such as Hugh Grant. Design a **clay** or **paper mache** sculpture of a figure (yourself?). What **images** could you include on your figure to link to the theme of personal identity?

b) Find the **Harford Farm Grave Brooch**. Make a **line drawing** of this object. If you read the information around this piece you will see that it talks about how people **migrated** across Europe and how several items display a **German influence** or origin. Where are you and your family from? Do you know about further back in your **family tree**? Put down some ideas for an **item of jewellery** that features in its design aspects of your **family history**. (*This could be a very stylised motif or symbol that has some connection with you and your family or a combination of several*).

**Culture and beliefs**



## Culture and beliefs

***We are a product of the culture in which we live. The artefacts, history, language, values and beliefs of a civilisation shape its culture. By reflecting aspects of that culture we are saying something about our personal identity.***

In the collection you will find;

- decorated sarcophagi and other relics in the Egyptian section.
- coins and jewellery in the Roman gallery
- early games in the Keep
- carved figurines from Cameroon, decorative platters from Nigeria, shields from South Africa, all in the Fitch Room
- ceremonial dragon “costumes” (in the Keep)

### Task Six;

a) Using a **double page** in your sketchbook choose and draw some of the **Egyptian artefacts**. Also try to copy some of the **hieroglyphics**. Pay attention to their **colour and shape**. Try to create a **decorative** feel to the page. **(A03)**

b) The Ancient Egyptians placed important objects and treasures in their tombs for their pharaohs to use in the after-life. These objects identified the deceased as a very important person. What **significant items** would you include as someone from the **twenty-first century**? Brainstorm some ideas for this. Using a fresh page, put down some design ideas for a **contemporary sarcophagus** and tomb. **(A03)**

c) Coins of all ages clearly identify particular important people, usually kings, queens and emperors. Looking at the Roman coins in the collection, sketch out some ideas for a **modern coin** featuring yourself. This would be an unusual type of **self-portrait**. What inscriptions would you have? What design could you put on the **reverse** that would help to **describe yourself**? *(Clearly, if this idea was to become your final piece it could be much larger than an actual coin and need not be metal!)* **(A01/A03)**

d) Look at the **carved figurines** from **Cameroon** and make a tonal study of one of them. Look how **stylised** and exaggerated the features are. Think about **contemporary fashions**, uniforms and outfits and try to sketch out some design ideas for a **modern figurine** imitating some of the stylistic features of the African carvings. **(A01/A03)**

## What have I achieved and what should I do next?

If you have followed these materials **thoroughly** and have tried to do your best, **you will already have accumulated a significant number of marks** towards your overall total. However, you may not be clear on where to go from this point and it would be unwise to think that what you have done could not be improved upon.

**Remember; your marks can only carry on going up from this point not down!**

So, here's what to do

Look through your work so far. Are there any drawings that you need to add to? Could you add, say, **more colour** or make an aspect **clearer**? Do your notes really **explain** clearly? Are you particularly **pleased** with anything? If so, **say why**. Similarly if there is something you are not so pleased with. And very importantly, as you look through, do you have any **further ideas** or thoughts? **If so, put them down immediately!**

So far we haven't touched on **AO4**. This is to do with **developing your final idea(s)** and final piece(s). This is where you can make your work really **personal and different** from other students. Much of this, in fact all of it, will need to be done in your own time or back in the art room at school.

Pick a few of the ideas that you like best or that you feel have the most potential. You will need to add to these in a number of ways;

- **Collect more supporting material.** This could take many forms, so keep a look out for pictures in magazines, articles, adverts, packaging-anything that is remotely connected either visually or content-wise with your work. Again these show you can make connections and select material to inform your work.

- **Research the work of other artists and designers.** The museum's collection is, of course, not exhaustive and the ideas you are already developing will be leading you in new directions. There are, then, loads more artists' work who can influence you and help you develop and further your work. **Be open-minded** about this; you are **looking for artists** who work with the **same subject matter** as you or who work **in a style that helps** you. It is not enough to search for artists who deal with "Natural Forms", you have got to be broader and smarter than this.

- **As a result of the above, brainstorm some further ideas.** If you are being open-minded about the various new sources you have discovered, you will want to refine or add to your chosen ideas.

- **Plan further experimentation.** This is a crucial stage in ensuring a quality outcome. You are trying to finalise everything that you are going to do. What is your final piece going to look like? What **size** is it going to be? How are you going to use the **formal elements** of pattern, shape, line, form, texture, colour and tone? What **materials, tools and processes** are you going to use?

***You can only find out the answers to these questions by exploring them in your studies!***

## The Final Piece

You should be able to approach your final piece with confidence because, by now, you have amassed a lot of marks and you know what you are doing, with what, and why you are doing it. Everything in fact! You may want to work from a "plan of action" that gives you a disciplined sequence of actions to help you meet your deadlines, this is up to you.

**Remember;** at all stages you are allowed to discuss your work with your teacher. The examination and coursework rules encourage this. ***Your teachers are experts, use them and trust them!***