
GCSE Art and Design 2016: Personal Portfolio guide

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Planning for the Personal Portfolio

Component 1 Personal Portfolio is a body of practical research and development leading to the creation of a personal response relevant to the centre-set theme.

The course devised by the teacher should provide opportunities for students to make a personal artistic journey, progressing from initial ideas through visual and contextual research to a resolution that addresses the centre-set theme.

The Personal Portfolio will include both supporting studies, which will illustrate the student's artistic journey, and a personal response.

The centre has the freedom to create and plan a bespoke course that is appropriate for its own students, based on the resources that are available and the expertise of staff.

The term 'component' does not indicate a specified number of projects or themes. Centres are free to select, for themselves, the number of projects/themes that make up their GCSE course. Students can produce a personal portfolio of work in response to:

- one broad theme
- a broad theme addressed through several sub-themes
- several different themes.

Always remember, though, that the assessment evidence produced must illustrate a coherent journey, and work needs to demonstrate a sustained focus. A portfolio of unrelated individual pieces of work would not meet the criteria to produce work demonstrating a sustained line of reasoning.

When devising tasks for students it is advisable to consider the knowledge and skills they need to develop to support them in their practical application of visual language.

The Pearson Edexcel *course planner* recommends an induction period of study, in which students learn techniques and working methods, and develop skills and knowledge that will support them in addressing the assessment criteria.

When students do begin working on their Personal Portfolio they should continue to build on and develop their learning from the introductory period.

This allows teachers to be creative and inventive in planning learning activities that support and guide their students' invention and imagination while pursuing a sustained line of enquiry.

A project could begin in a variety of ways. Examples of broad practical starting points may include:

- A collaborative installation in the Art classroom of objects related to the theme and gathered by the whole class, arranged in informal groups, well-ordered lines on shelves or hanging from the ceiling. This could stimulate discussion around the theme and set students off on individual lines of enquiry.
- Each student could select from a range of natural forms provided by the teacher and draw using different techniques, for example line drawing, blind / memory drawing, layered drawing using layout paper, digital drawing on tablets.
- Creating work from found or collected materials. Artists Kurt Schwitters and Picasso both used collected or found materials in their work. Students could begin their research by making a collection of found papers or discarded objects.
- Students could make a short journey into the local environment and use mobile phones/cameras and speed drawing techniques to document their findings.

Examples of broad contextual starting points:

- Students could work from a pre-selected set of images using techniques demonstrated by the teacher to make visual analysis of the work of an artist.
- A visit to a local or national museum could provide students with strong contextual starting points.
- The web pages of national and international galleries could be used to research collections of images from a wider historical and cultural perspective.
- A workshop delivered by a visiting artist could engage students in practical work that has a contemporary context.
- Students could re-create a figurative image in turn, and draw and photograph it to develop their understanding of how artists use space.

Please note that the Art Craft and Design title requires students, for Component 1, to produce work in areas of study chosen from at least two of the endorsed titles. Details are provided on page 11 of the *GCSE Art and Design specification*.

Plenty of further support is available on the website in the form of a *course planner* and *schemes of work*, and exemplars from a range of endorsements will be available from May 2016.

Assessment Objectives

The four Assessment Objectives are intended to be integrated to form a personal and sustained artistic journey that illustrates the students' research, reflections, ideas, planning and resolution in response to set theme(s). They are not intended to be delivered as separate strands as this could produce work that lacks coherence.

In structuring the learning programme for students, teachers should ensure that they address the four Assessment Objectives holistically. The interrelation of the four Assessment Objectives enables the student to develop a knowledge and understanding of the artistic process, and will help to ensure that students' work is focused and sustained.

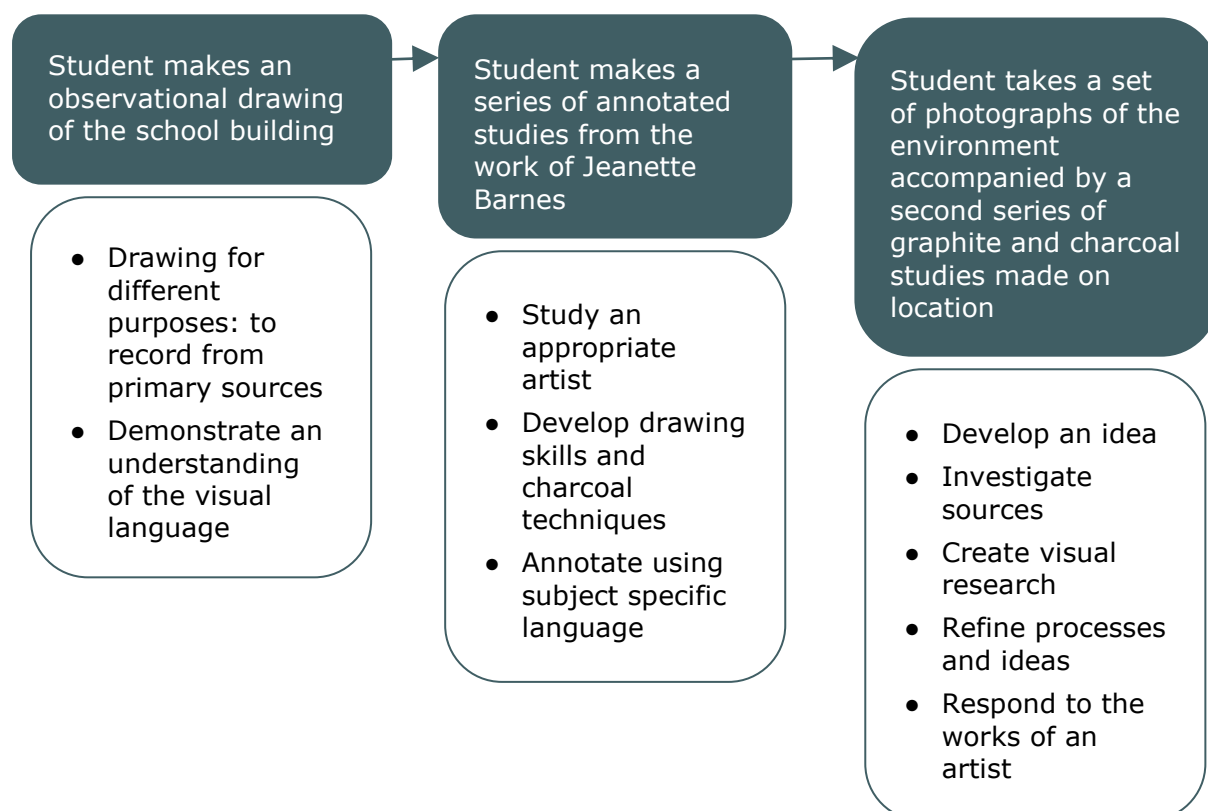
Example 1

In response to the theme of the 'human form' a student makes a detailed study from the work of the artist Paula Rego. The process of looking and making forms a visual analysis; the student is also using the formal elements and refining their skills in the medium of pastels. The work could be annotated to support the analysis using subject specific language. This single piece of work can be seen to address Assessment Objective 1 showing critical understanding, Assessment Objective 2 selecting and exploring through appropriate media and Assessment Objective 3 in the annotation of their observations and insights.

Example 2

Working to the theme of 'structure' students, in making series of maquettes as a response to the sculpture of Anthony Caro, will explore visual language, develop an understanding of the thinking behind the work, and respond to feedback from the teacher. In assessing the work it will be seen to address the criteria for Assessment Objective 1 as it analyses the work of the artist and Assessment Objective 2 as the work was modified from the making of one maquette to the second showing a growing understanding of the nature of materials.

Example 3



Drawing

In the 2015 specification, drawing has been identified as a practice at the heart of the artistic process that underpins all Art and Design work. The nature of drawing means that it will form an important part of the work in every title. The drawing activities you choose will vary and may use different traditional and digital processes depending on the discrete practices relevant to each area of study but will all encompass drawing as a primary visual language, essential for communication and expression.

Some of the many purposes of drawing to consider are:

- observational and representational drawings
- expressive drawings using and inventing a range of mark-making skills
- working drawings, plans and diagrams, and technical drawings
- imaginative drawings that show exploration of things felt
- drawing to test out ideas or to imagine how something may look
- drawings to understand how something is made
- experimental drawings using inventive media to establish the potential of a material
- drawing to document
- drawing to explore and understand the work of other artists.

There are virtually no limitations as to the materials that can be used to make drawings. From the humble pencil, charcoal, ink, collage and paint through to threads, wire and light.

Drawing machines can create exciting experimental images as in the works of Olafur Eliasson. Students could work like Henri Matisse with charcoal taped to the end of a length of stick, so altering their physical relationship with the process.

Drawing can make a good starting point as students record from observing things seen in the environment, natural and man-made objects, and people. Students can work in a wide range of different media and different scales as they visually explore the subject matter.

Drawing should also be used at different points along the student's personal journey such as when on a gallery visit to record artworks seen and to analyse the structure or composition of a piece. As a part of the process of reviewing, drawing can be used to refine an idea. In planning what a sustained outcome may look like a series of thumbnail sketches will illustrate imaginative ideas. Drawing will help the student to visualise their thinking and communicate ideas for discussion and evaluation. Drawing can also be used to create the students' personal response, so demonstrating their level of understanding in using the visual language.

Through studying the techniques and content of drawings by different artists and designers appropriate to the Personal Portfolio theme or task, students will see the diversity of practice which will lead to a deeper comprehension of how they might use drawing themselves.

Illustrative supporting material will be available on the Pearson website from May 2016.

Written annotation

Students will be expected to demonstrate the ability to record ideas, observations, insights and independent judgments visually and through informative written annotation, using suitable specialist vocabulary.

The purpose of integrated written annotation is to encourage students to critically analyse the work of other artists and to evidence their understanding, both visually and through written notes. The annotation should also support their evaluation and reflection on their own work.

The annotation should be integrated with the visual work. It may take the form of notes around an image, as students use centre-prescribed strategies and subject-specific word banks for analysis, or they could keep notes in a sketchbook tracing the development of a piece of work. Text and image could be combined on a design sheet.

Students might take notes when watching a demonstration of a technique, or while learning a new process, and use the annotation to support their own practice.

Selecting work for assessment

Quality is key to demonstrating how the student has met the level assessed by the centre. Therefore, it can be beneficial if students select from their work to create a Personal Portfolio that has a clear line of thinking throughout.

The process of selecting work for the Personal Portfolio could become a key part of the review elements of the course. As students produce work, time could be set aside for self, peer and teacher review, identifying that which successfully meets the assessment criteria, and target-setting to develop independent work. Time could be built into the programme of study for discussion and critique of work in progress. This will help students sustain their focus and begin to identify the work, which tells the story of their journey in a way that best evidences the assessment criteria.

At the end of the period of study for Component 1, work should be selected and prepared for summative assessment. Supporting studies can be presented in sketchbooks, on design sheets, in folders or alongside realisations as part of an exhibition, whichever working method is most suited to the students and the centre resources.

Specific details in relation to the final presentation of the Personal Portfolio can be found in the *centre guidance* document available on the Edexcel website. This document will give all the details, forms and support needed to make the internal assessment and external moderation process straightforward.