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# Drawing Guide: GCSE Art and Design 2016

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## **1. Introduction: Drawing in the GCSE specification**

The GCSE Art and Design specification requires that all students submit evidence of drawing. This applies equally across each endorsed title.

Drawing is a new explicit requirement in GCSE Art and Design, and students will be expected to use drawing to support the development process within their chosen area(s) of study.

There is a need for all students to develop understanding and skills in forms of drawing that are appropriate to their chosen specification title and the context in which the drawing is undertaken. Students should use drawing skills for different needs and purposes, to support the development process appropriate to their specification title and area(s) of study. However, it is important to understand that students are not always required to demonstrate technical mastery unless this is appropriate to their chosen area(s) of study. Students should seek to use mark making as a way of developing and expressing their ideas.

Drawing may take different forms. For example, it could be shown through use of mark making as a way of recording ideas, observations, or insights. Other ways of drawing may include two- and three-dimensional designs, storyboarding, stitch, or collage. Examples of specific forms of drawing can be found in the individual specification titles. Drawing may take the form of mark making, sketching or linear representations using appropriate traditional and digital media.

Students across all the endorsed titles should be encouraged to record the observed world using mark making in a medium appropriate to their intentions. Drawing should form part of the artistic journey as students develop ideas, work imaginatively, refine work, respond to the work of others, and create outcomes.

Drawing can be critical and/or accurate as well as explorative and experimental. It takes many forms from two-dimensional mark making, to lines made using materials to define three-dimensional space.

Drawing should not only be seen as a technical skill but as part of the on-going work that a student produces in addressing the assessment objectives of both Component 1 and Component 2



## 2. Fine Art

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Drawing can be applied in all its forms across traditions and technologies, and it can be critical and accurate as well as explorative and experimental. Fine Art practitioners use drawing as a process to help them explore ideas, consolidate ideas, and communicate their thinking to others.

Students should be encouraged to select and use a variety of traditional and/or experimental drawing materials, such as: graphite and coloured pencils, charcoal, pastel, biro, pen and ink, paint, printed, stitched, collaged, and mixed media and digital recording. The use of different drawing media in both controlled and experimental techniques will help students understand the qualities of the materials and address the requirement that they use drawing for different purposes.

In Fine Art, students recording from observation could work in a traditional and descriptive way or they could use expressive mark making to document their response to things seen. Drawing and mark making can be used to explore emotions, as well as capturing an expression, atmosphere, or tension.

During a gallery visit students could be encouraged to make observational studies, diagrams, sketches of images, objects, and artefacts they find inspiring. The process of drawing could be used to explore the composition of images and to support their analysis of work by other artists.

Drawing as a form of visual communication will support students in working sensitively and thoughtfully to document their artistic journey and fully support their intentions.

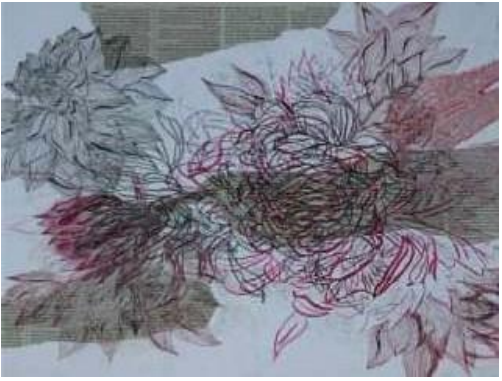
In developing ideas for an outcome, such as a painting or sculpture, students can use drawing to communicate their initial thoughts, to refine the idea, and to plan for the resolved outcome.

It is important that the practice of drawing is evident throughout a student's portfolio.

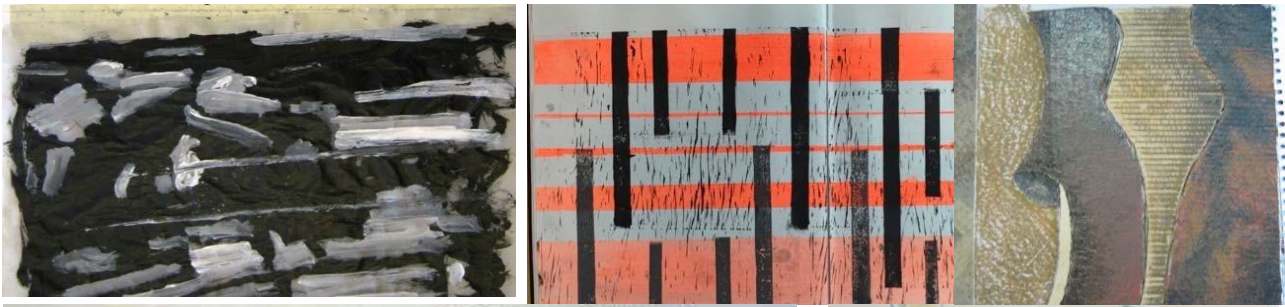
The following drawings are all examples of student work, made in different ways. While they are not prescriptive nor exhaustive, they have been selected to help define what drawing is in the context of the GCSE Fine Art endorsed title.



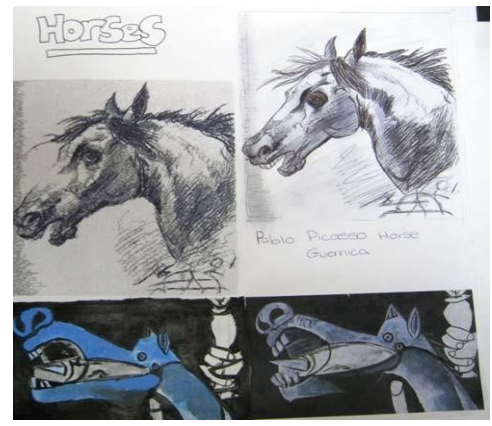
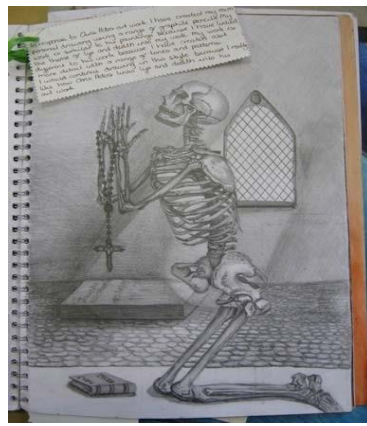
- Drawing used to record the observed world.
- Creating sustained detailed drawings or quick sketches that document a moment.
- Using line to show shape, structure, and pattern.
- Drawing with tone to model form and explore the effect of light.
- Drawing with different media to understand surface qualities.



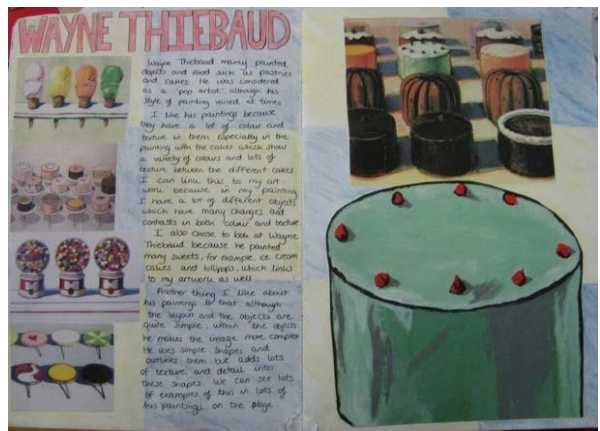
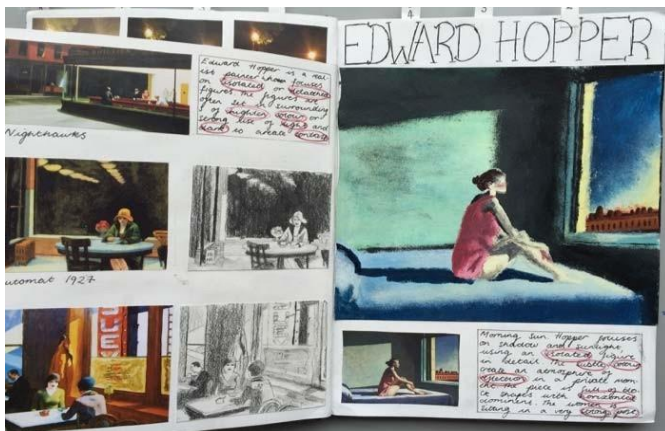
Drawing as abstract mark making.

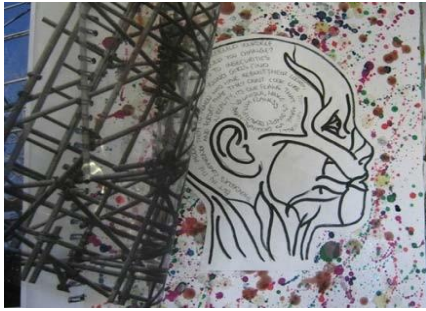


Using different media to create drawings that explore the formal elements.



Drawings made to analyse and explore the work of other artists.





Examples of drawing used to develop ideas and to experiment with both process and outcome.



Drawing used to produce resolved outcomes as part of Component 1 and for the externally-set assignment in Component 2.



### **3. Graphic Communication**

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Drawing in Graphic Communication is inherent in the process from initial idea to final realisation of the product. Sketches to final working drawings, including digital drawings, all form part of the essential process of exploration and planning. Students should create drawings from both primary and secondary sources using a range of media, techniques, and processes. Students might also be aware of new and emerging technologies, which can be used in the processes of drawing and mark making.

Within the context of Graphic Communication, drawing may take the form of illustrations, layout, and typography created using appropriate media and materials. At the start of the design process, students could use drawing to gather visual research and develop ideas through an experimental approach, combining different media. Drawings could be scanned and reworked, altered, enhanced, and manipulated in appropriate software or apps.

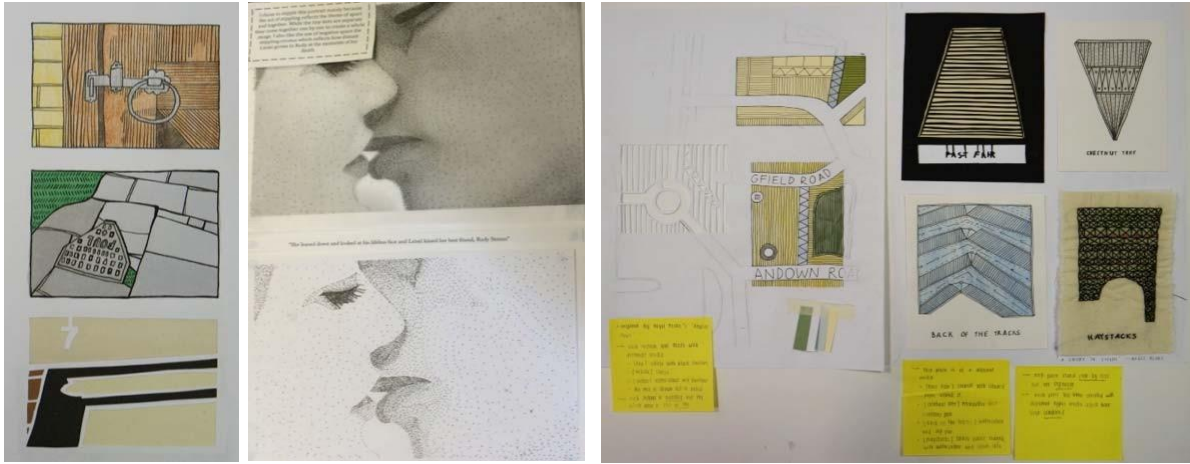
As part of the design process, students could develop ideas for an illustration informed by their own initial firsthand drawings and experiments with materials. Traditional drawing processes have equal merit to those digitally produced and students are encouraged to work in the process that best suits their intentions and resources available.

Students may find formal drawing techniques, including technical and measured drawing, are appropriate to their design process, or the range of printmaking techniques and collage could provide opportunities for students to be inventive with their drawing and mark making.

Drawing will form an important part of the refining of ideas and planning. Drawing may also feature strongly in a student's final outcome.

It is important that the practice of drawing is evident throughout a student's portfolio.

The following drawings are all examples of student work, made in different ways. While they are not prescriptive nor exhaustive, they have been selected to help define what drawing is in the context of the GCSE Graphic Communication endorsed title.



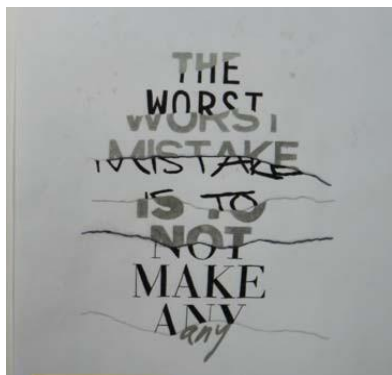
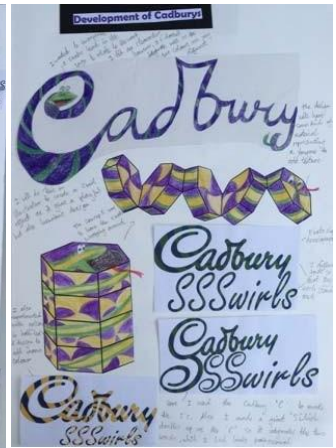
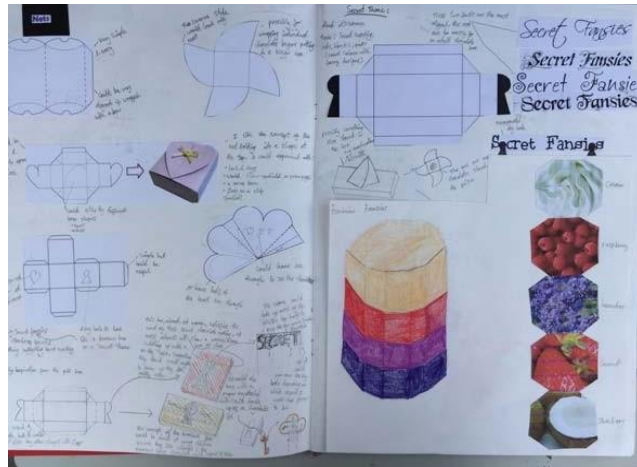
Drawing to gather visual research.



Drawing in response to the work of other artists and designers.



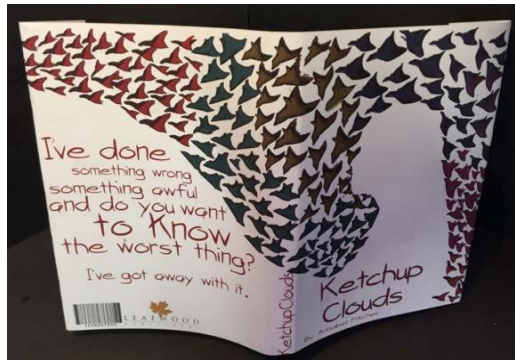
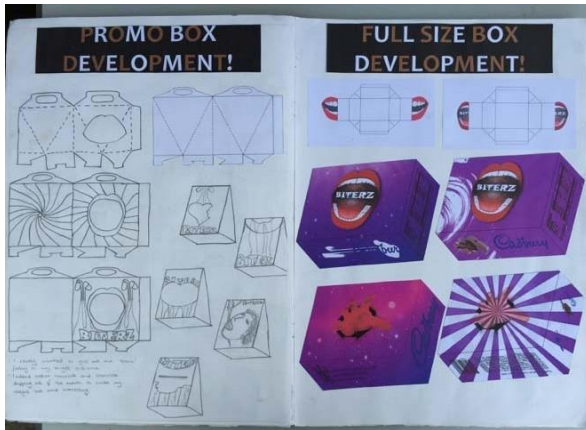
Developing ideas, drawing with colour and pattern.



Drawing to experiment with font and to design typeface.



Using software programmes to create digital drawings and as part of the design process.



Using drawing to produce graphic outcomes.



## **4. Textile Design**

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Drawing is an essential skill in the development process of Textile Design, from initial visual research, recording from primary and secondary sources, through to the translation of ideas into finished designs. Drawing in Textile Design can embrace a range of tools across all areas of study, and outcomes can be digital and/or non-digital.

Students could experiment with paper pattern making or investigate how to illustrate ideas through fashion drawing. Drawing can be evident when using a range of textile materials, for example in textural collage work, applique or embellishment when creating accessories or artefacts.

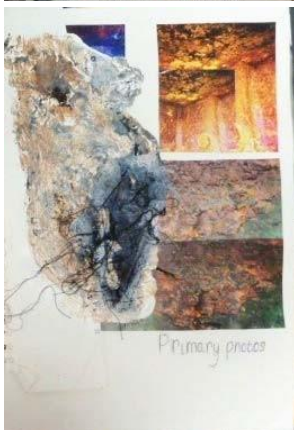
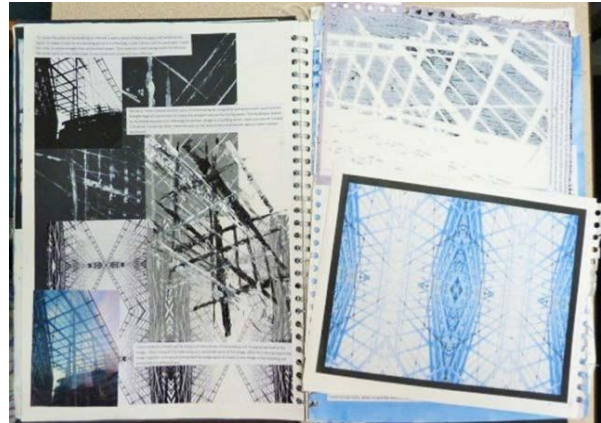
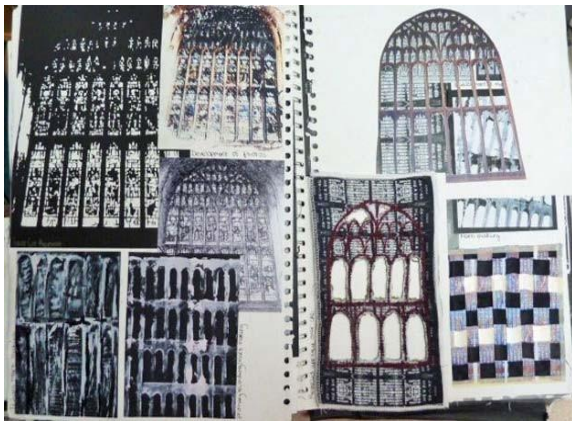
Working drawings are a key element of the design and making process. These can be in the form of quick thumbnail sketches or more detailed visual illustrations of their ideas.

Drawing may involve the use of needle and thread, stitching by hand or machine. Students could create embroidered illustrations and more abstract work, using threads of different weights to make different types of marks.

It is important that the practice of drawing is evident throughout a student's portfolio.

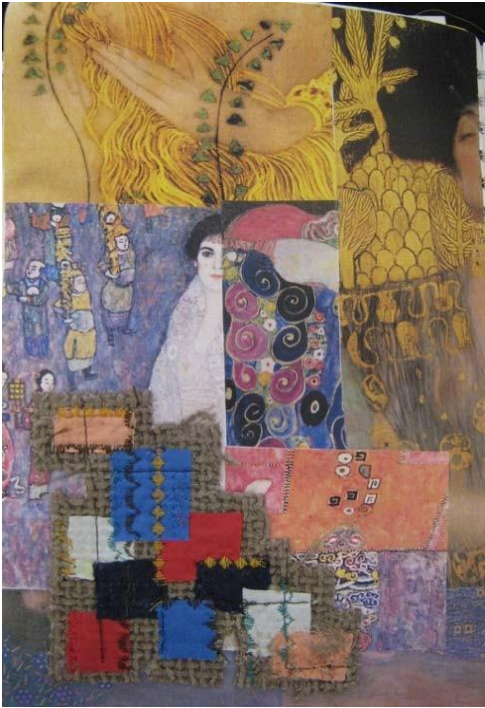
The following drawings are all examples of student work, made in different ways. While they are not prescriptive nor exhaustive, they have been selected to help define what drawing is in the context of the GCSE Textile Design endorsed title.

Using drawing to make visual research in textiles.



Drawing with textile materials,

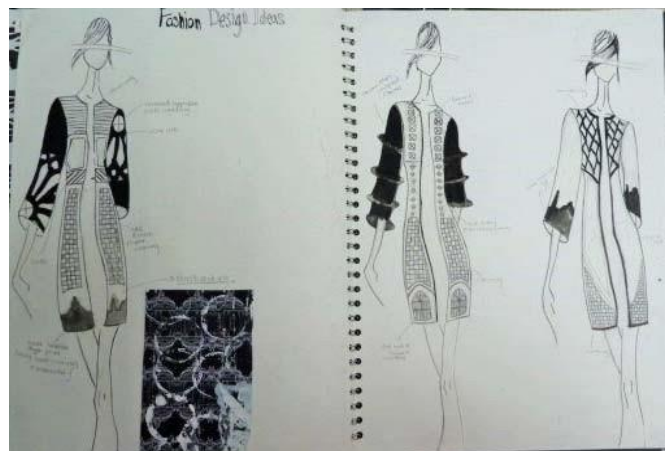
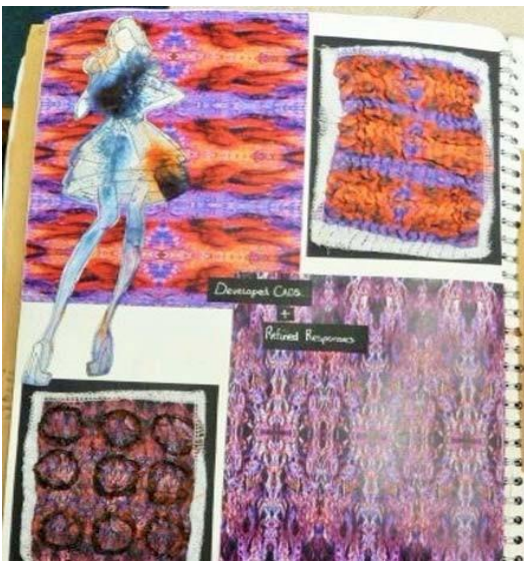




Drawing in response to the work of other artists and designers.



Using digital technology to develop drawing into repeat patterns.





Drawing used as part of the planning and design process in textiles.



Drawing as part of the textile process in producing an outcome.

## **5. Three-dimensional Design**

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Students of Three-dimensional Design need to demonstrate how a three-dimensional world can be translated into the two-dimensional through technical and freehand drawings. It is important to develop drawing skills to express ideas, using different tools, materials, and techniques. The formal elements should also be applied, especially those such as texture, colour, and light.

Drawing may take the form of maquettes, scale models, and computer-aided design using media and materials appropriate to intentions. The maquette can be seen as a rough draft of an idea that may be reviewed and refined or as a final draft made to consider scale before production.

Students could demonstrate their understanding of the structure of objects through drawing methods when working with, for example, wire, withy, or clay. It is important to use the chosen materials in the early drawing and planning stages of the design process to develop an understanding of the medium and its potential for the realisation of an idea.

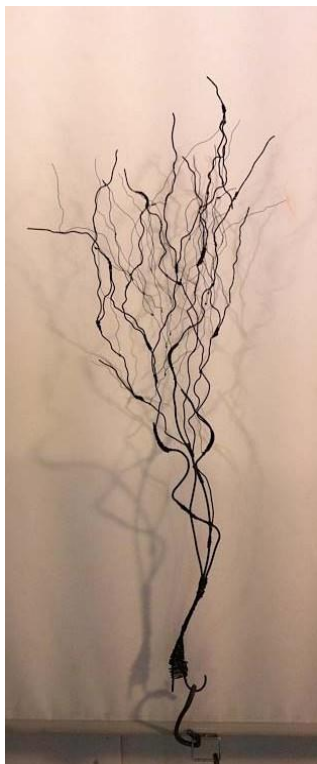
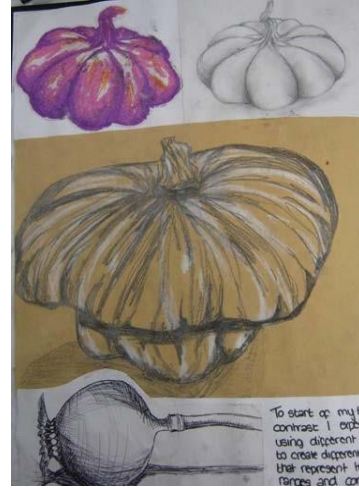
In Three-dimensional Design, students can use working drawings that illustrate the different dimensions of a design idea or illustrate how materials may be joined together. This may be in the form of a technical illustration, a series of thumbnail sketches, or computer aided design.

Students could record the progression of their work and ideas with drawings made in traditional and/or digital media.

It is important that the practice of drawing is evident throughout a student's portfolio.

The following drawings are all examples of student work, made in different ways. While they are not prescriptive nor exhaustive, they have been selected to help define what drawing is in the context of the GCSE Three-dimensional Design endorsed title.

Drawing as research from observation.



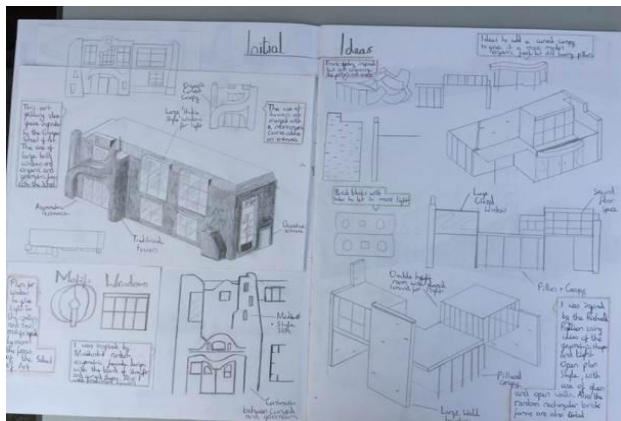
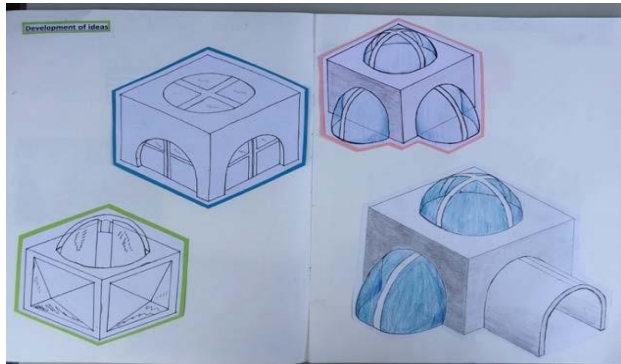
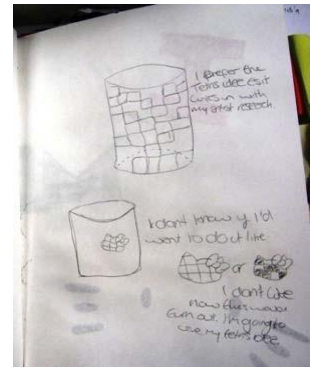
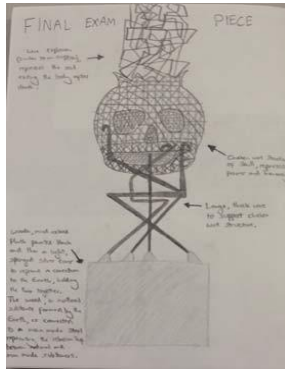
Drawing with three-dimensional materials.



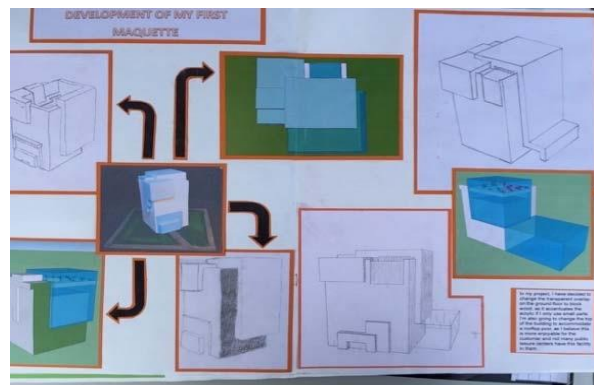
Drawing in response to the work of artists and designers.



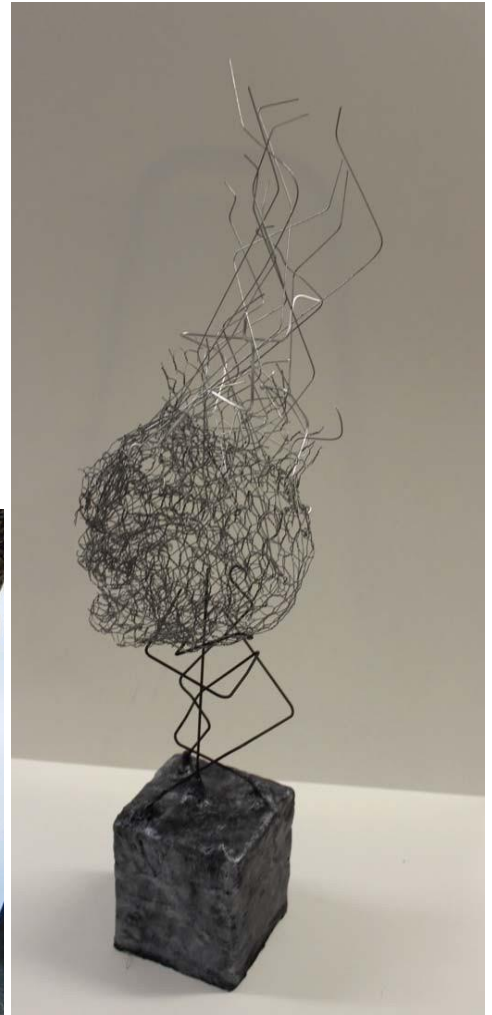
Drawing to explore and develop ideas.



Using new technologies and CAD to develop drawings as part of the design process.



Making maquettes to explore three-dimensional space.



Drawing as a three-dimensional design outcome.



## 6. Photography

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The word photography could be taken to mean 'a graphic representation with light'. In this way, a photograph could be described as drawing with light.

Drawing methods such as pen or pencil on paper may enhance students' development and understanding of photographic ideas, for example to plan shots, analyse and deconstruct their own imagery, or record ways in which practitioners have used formal elements and visual language. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials.

Drawing may take the form of diagrams or storyboards, in which the positioning of lights and use of photographic equipment can be shown in the form of a plan or map.

When working with chemicals in the darkroom, students could use an experimental abstract mark making to produce a chemigram. Scratching into negatives and film is another approach that uses abstract mark making to create and alter imagery.

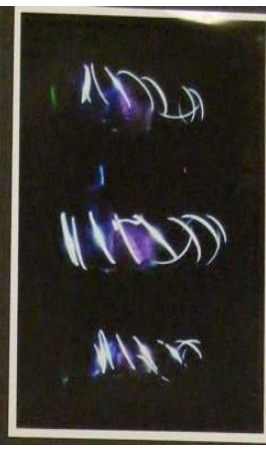
In post-production, photographic images could be drawn onto using a wide range of different materials and techniques: stitching with threads, paints, marker pens, collage, and/or print.

Within photography, drawings can visualise the result of digital manipulation, or the use of a variety of software applications, Photoshop, or apps. Digital software applications all have an extensive range of tools that enable students to draw into photographs.

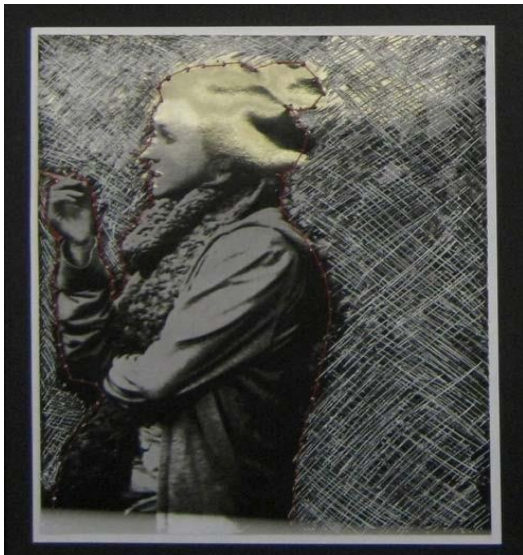
It is important that the practice of drawing is evident throughout a student's portfolio.

The following drawings are all examples of student work, made in different ways. While they are not prescriptive nor exhaustive, they have been selected to help define what drawing is in the context of the GCSE Photography endorsed title.

Drawing with light in response to things seen using both traditional and digital processes.

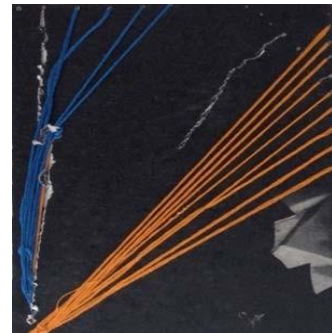
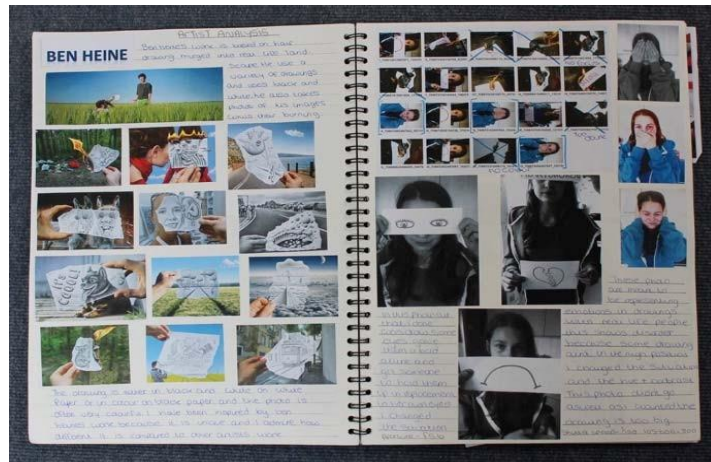


Demonstrating evidence of using Photoshop and apps to develop and enhance images.





Drawings made by working over the top of a photograph to enhance the image or to experiment with surface qualities.



## 7. Assessing Drawing

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When making assessment judgements about drawing you should consider what the drawing evidence contributes to the student's creative journey and creative intentions.

What value does the drawing evidence have within the body of work as a whole?

To what extent does the drawing evidence address the four assessment objectives and contribute to the coverage of the areas of study required by the endorsed title specification?

It is important to remember that drawing can form part of a student's evidence for any and all of the four assessment objectives, as relevant to the student's creative intentions. Therefore, drawing should be assessed through all four of the assessment objectives.

A student's investigations into drawing materials techniques and methods can be presented in a variety of ways including sketchbooks, notebooks, worksheets, design sheets, different scale rough studies, samples, swatches, test pieces, maquettes, and/or digital material in any medium and scale.

A comprehensive bank of exemplar student work and examiner commentaries to help you understand the standard has been provided and can be accessed via the qualification web page: [Exemplar Library | Pearson qualifications](#)