



## 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:

- **AO1:** Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.
- **AO2:** Refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.
- **AO3:** Record ideas, observations and insights relevant to intentions in visual and/or other forms.
- **AO4:** 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?

- 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 are **friendly and approachable** and will try to help where they can.
- 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 things for yourself. It also means producing drawings and sketches from life - in other words, having the actual object in front of you!

**Please note:** not all objects mentioned in these materials may be currently on show. If you want to see a particular item, please check in advance of your visit by calling 01603 495897 / 493636 or emailing [museums@norfolk.gov.uk](mailto:museums@norfolk.gov.uk) or [norwichcastle.bookings@norfolk.gov.uk](mailto:norwichcastle.bookings@norfolk.gov.uk).

## Some general tips to help with your preparatory studies:

- **Try to use a variety of media.** Sometimes 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. However, **if you are drawing in the museum, please only use pencils.**
- **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.
- **Don't rub out mistakes!** In fact, don't even think of them as mistakes! It's far better to see them as attempts which you have decided you can improve on. Whoever is looking at your work (including you!) wants to see progress, so it is far better to draw lightly at first and correct 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 may be putting pressure on yourself to make perfect).
- **Let your eyes and brain work together!** Always draw in a way that allows you to quickly 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:

- **Don't copy information word for word.** This is next to useless! It wastes lots of your precious time and gains you virtually nothing in terms of marks. If you need the 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 or descriptions of materials etc. 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 easier to use these brief and accurate notes rather than wading through lots of sentences.

- **Where possible, make it visual!** This helps stimulate your creativity and also makes your work look more attractive to others. Would a coloured mind map, spider diagram or annotated picture be a more effective way of note-taking or presenting information?
- **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 the museum **please check with a member of museum staff** as some of the collection is vulnerable to excessive light. **Using a flash is not permitted.**
- **Consider using the audio guide.** If there is an audio guide 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!

## 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 two pages are templates you may use for analysing artwork. You are welcome to print/photocopy the templates.

## Template 1

**Name of artist:**

**Name of artwork:**

**Date of artwork:**

**Place of origin:**

**Material(s) used:**

**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?**

Template 2

**Artist's name:**

**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?**

## Some tips as you start to develop your own ideas:

- **Brainstorm possible ideas.** Don't 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 kickstart 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, eg: 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 side-tracked.
- **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 of Personal Identity

Definitions from the Penguin English Dictionary, 2<sup>nd</sup> Edition

**“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.

The following tasks explore the theme as follows:

1. Personal artefacts
2. Our environment
3. Portraits and self-portraits
4. Personal presentation
5. Personal history
6. Culture and beliefs

**Important note about using the tasks:** The tasks point you towards various items at Norwich Castle 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.

## 1. Personal artefacts

In part, we define ourselves through the possessions we gather about us. In the museum you will find:

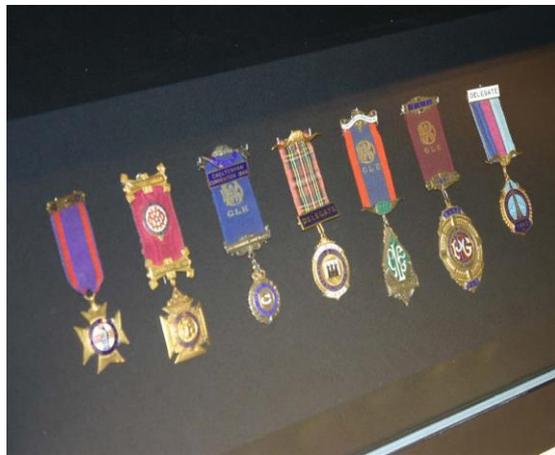
- contemporary collections of badges (Arts of Living gallery)
- medals and sashes (Regimental displays)
- seal rings and heraldic pendants (the Keep)
- household objects and containers (Arts of Living gallery)

There are images of some of these on the following page.

### Personal artefacts: tasks

- a) Produce at least four drawings of these objects, trying to capture individual qualities of shape, colour and texture. **(AO3)**
- b) Choose one of these objects and produce at least three detailed studies of it using different parts and angles. Use at least two different drawing media. **(AO2/AO3)**
- c) Make some accompanying notes about any object that interests you. Include details such as age, date and material. Are there any interesting facts you could record? How do these objects make you feel? What do you like/dislike/think about them? **(AO2)**
- d) Find the large artwork by Julian Walker entitled **Some Items Held 2005**. It is near the entrance to the Castle Keep on the Rotunda balcony. What do you think this work is about? What is it trying to say about identity? How has the artist linked the museum's past to its present? Make a sketch of a couple of the objects and their inscriptions 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 called **My Items Held 20xx**. 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. **(AO1/AO3)**

Personal artefacts: images



## 2. 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
- examples of graffiti in the Castle Keep

There are images of some of these on the following page.

### Our environment: tasks

- a) Choose two Norfolk landscape or coastal scenes from the art galleries that you find interesting, unusual or skilful. 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.  
**(AO1)**
- b) Think about your local area. Is there a view (man-made or natural) near where you live that you could draw, paint or 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?  
**(AO1/AO3)**
- c) Humans choose many ways to shape and leave marks on their 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 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. **(AO1/AO3)**

Our environment: images



### 3. Portraits and self-portraits

Portraiture has a long history. Originally, it was a way for the very rich and powerful to preserve their image and demonstrate their importance. In many ways this is still true, but the invention of photography made portraiture more accessible to many people. Nowadays, photography is in our pockets on our smartphones.

In the galleries you will find:

- portraits
- self-portraits
- other figurative paintings

There are images of some of these on the following page.

#### Portraits and self-portraits: tasks

- a) In the English Country House gallery find Peter Tillemans's **Portrait of Master Edward and Miss Mary Macro**. Using outlines, **sketch** out the arrangement of the painting. **Label** the objects in the picture. What can we tell about these children from the clues within it? **(AO1)**
- b) Find Frederick Sandys's painting **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 Sandys 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? **(AO1)**
- c) Think of your family. Could you **design a similar picture** to Frederick Sandys's that has a similar arrangement? (Yours may be a photograph, of course). Many artists, including Picasso, Francis Bacon and David Hockney, have interpreted past artists' work. What views and objects would you place as significant in your work? **(AO3)**

Portraits and self-portraits: images



#### 4. Personal presentation

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

In the museum you will find:

- dresses and costumes in the Arts of Living gallery
- jewellery and other adornments
- suits of armour and headgear

There are images of some of these on the following page.

#### Personal presentation: tasks

- a) Sketch **two different costumes** in the collection. If you choose a full-length dress, try to use tone to show the folds of the material. Remember, you don't always have to draw the entire object. If you choose a suit of armour, try to use your skills to show the shiny texture and reflective nature of the metal. If you choose an item that is quite detailed, then concentrate on trying to show the shapes and patterns in the design. **(AO1/AO2)**
- 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). **(AO1)**
- c) Look at the **1960s dress** in the Arts of Living gallery. Items of clothing from this era have a distinctive style but were also influenced by the earlier 20<sup>th</sup> century style of **Art Nouveau**. Design a 1960s-style garment using stylised images based on some of your personal items. Try to think of several ideas. **(AO1/AO3)**

Personal presentation: images



## 5. Personal history

How can we know where we are going if we don't know where we have come from? This is an idea 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 (Rotunda balcony)
- items of Anglo-Saxon metal ware

There are images of some of these on the following page.

### Personal history: tasks

- a) Find the seated ceramic figure by **Philip Eglin**. This unusual piece is decorated with transfer prints, featuring newspaper photographs of celebrities including Hugh Grant. Design a clay or papier-mache sculpture of a figure (possibly yourself). What images could you include on your figure to link to the theme of Personal Identity? **(AO1/AO4)**
- b) Find the **Harford Farm grave brooch** in the Anglo-Saxon and Viking gallery. 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). **(AO4)**

Personal history: images



## 6. 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 Boudica and the Romans gallery
- early games in the Castle Keep
- carved figurines from Cameroon, decorative platters from Nigeria and shields from South Africa, all in the Fitch Room
- a ceremonial dragon costume (Snap) in the Castle Keep

There are images of some of these on the following page.

### Culture and beliefs: tasks

- 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 afterlife. These objects identified the deceased as a very important person. What significant items would you include for someone from the 21<sup>st</sup> 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? (If this idea were 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)**
- e) All cultures and societies have traditions. The 'Snap' dragon costume has been used in ceremonial parades in the Norwich area for many years. Using colour, sketch the head of the dragon. Then, using this as inspiration, draw a double page of ideas for a wearable costume made from mixed media and based on a mythical creature. Add some notes to explain how you would construct your piece. Consider size, structure and materials as well as colour and decoration. **(A03/A02)**

Culture and beliefs: images



## 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!

### Some tips on what to do next

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 or less pleased with anything? If so, say why. 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** a great deal. AO4 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. This 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 connected either visually or content-wise with your work. These show that 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 many more artists 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 Personal Identity.
- **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. You may want to work from a plan that gives you a disciplined sequence of actions to help you meet your deadlines, but 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!