

APPLIED ART AND DESIGN **AD05**
Unit 5 Professional practice, communication and meaning

CANDIDATE GUIDANCE

All teacher-assessed marks to be returned to AQA by 10 January 2007

This document contains:

- general guidance
- set images
- details of the scenario and briefs.

For this paper you must have:

- appropriate art and design media, materials and/or technology.

Instructions

- Read the paper carefully. Before you start work make sure you understand all the information.
- Research the set images and produce a written analysis.
- Read the scenario and then choose **one** brief.
- You should research, investigate and develop your ideas in response to the client's brief.
- You must produce **two** ideas to present to the client and produce a Design Proposal for **one** of these ideas.
- You must hand in your research, preparatory work, your Design Proposal and your written notes at the end of the assignment, including a justification of your Design Proposal.
- The work submitted for this examination must be your own unaided work.

Information

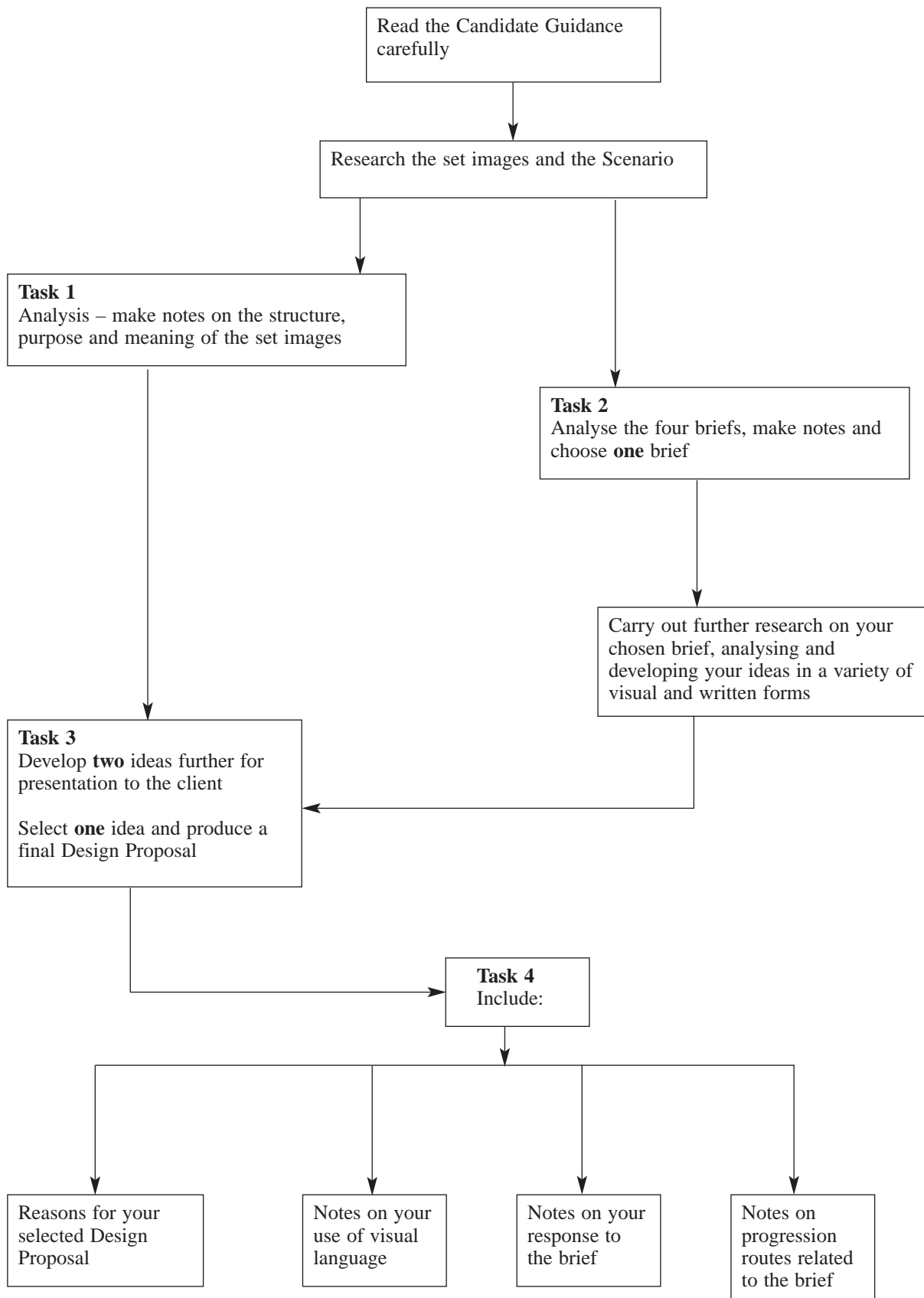
- Your work will be marked out of 60.
- All your work, which includes development work, design ideas and Design Proposal will be marked.

Advice

- You may discuss your ideas with your teacher.
- You should make sure that any media, materials or equipment which you might need are available.
- You should look at examples of the work of other relevant artists, craftspeople and/or designers as part of your research.

This document contains the set images and the tasks you need to follow for this set brief.

The diagram below summarises the stages that you will need to follow in order to complete this assignment.



The set images are:

- (a) **Self Portrait Suspended**, Sam Taylor-Wood, 2004, Photograph of installed figure.
- (b) **Saturn seen from Titan**, Chesley Bonestell, 1948, Oil on Canvas.
- (c) **Costume Design for Vaslav Nijinsky as the Faun** in *L'Après-midi d'un faune (The Afternoon of a Faun)*, Léon Bakst, 1912, Graphite, tempera and gold paint on paper wrapped around artist board.
- (d) **Phantom of the Opera**, The Really Useful Group Limited, 1986, Original poster design.

You should use these set images as a starting point for the work you undertake. They are the only ones you will use for Task 1 of the assignment.

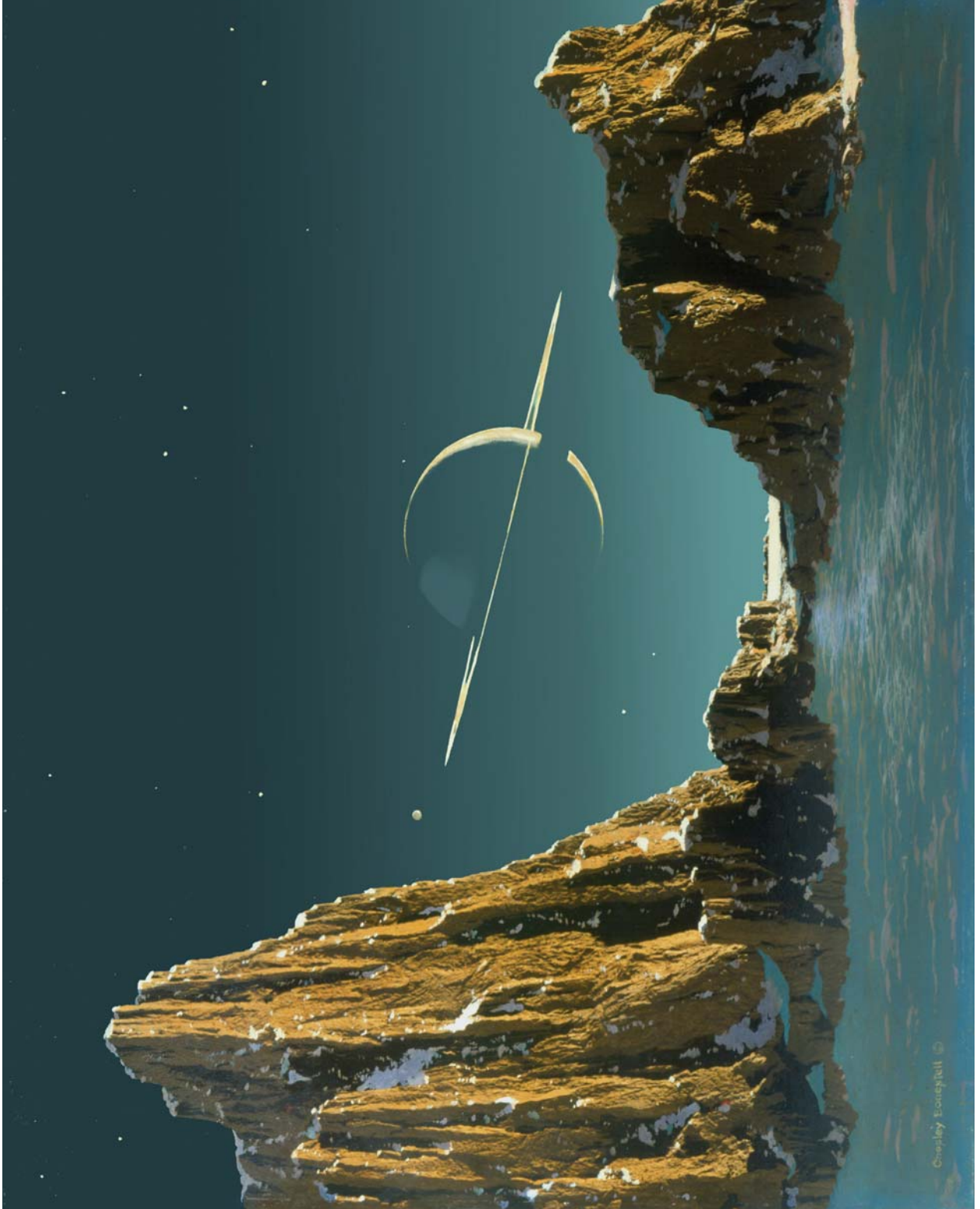
In Task 2, you may select other related images to inform your ideas, once you have chosen the brief you are going to undertake. You may wish to research the background of the professionals who produced them. It should be noted that not all work in the commercial sector is credited to the artist/designer.

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(a) **Self Portrait Suspended**, Sam Taylor-Wood, 2004, Photograph of installed figure.



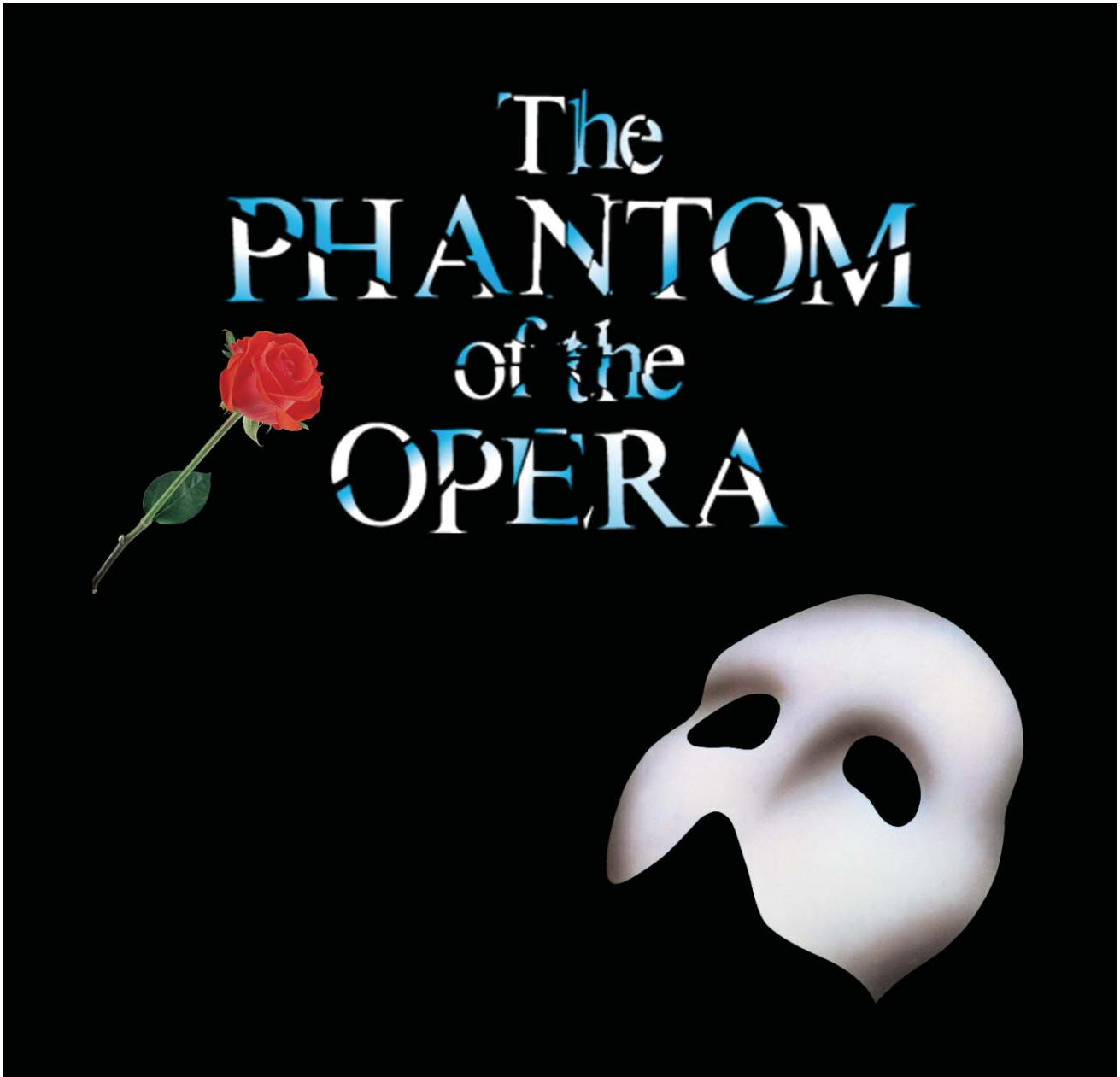
(b) Saturn seen from Titan, Chesley Bonestell, 1948, Oil on Canvas.



- (c) **Costume Design for Vaslav Nijinsky as the Faun in *L'Après-midi d'un faune* (*The Afternoon of a Faun*)**, Léon Bakst, 1912, Graphite, tempera and gold paint on paper wrapped around artist board.



(d) **Phantom of the Opera**, The Really Useful Group Limited, 1986, Original poster design.



Phantom: TM© 1986 The Really Useful Group Limited

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Guidance on the tasks to be completed

Task 1

Research the set images and provide, in note form, a written analysis of the way in which visual language has been used to convey messages and meaning. You are reminded that no more than 20% of the marks for this assignment can be gained from Task 1. You should concentrate on the following.

Structure:

- the media, materials and techniques used to produce the pieces of work
- the formal elements and the ways in which they have contributed to the structure of the pieces of work
- the degree to which realism, abstraction and stylisation have been employed in the structure.

Purpose:

- why the set images were produced
- the contexts within which the set images were produced, e.g. cultural, geographic, historical
- the type of viewer/audience for whom they were produced.

Meaning:

- how visual language is used to communicate ideas
- how signs, symbols, images, and their use together, or in isolation, can:
 - state facts
 - give information
 - send messages
 - transmit meaning.

Scenario: The Client

A travelling theatre company 'Chamberlain Players' has an Arts Council grant to tour with *The Tempest*, a play by William Shakespeare. Like many Elizabethan dramas, *The Tempest* has been restaged in contemporary dress and has even been adapted into a science fiction film. This particular production has no setting in time. Although the keynote is *Fantasy*, it will wish to attract matinée audiences of school children and mixed audiences at evening performances.

The Tempest

List of principal players

- *Alonso, King of Naples*
- *Prospero, the rightful Duke of Milan*
- *Ferdinand, son of the King*
- *Caliban, Prospero's slave*
- *Miranda, Prospero's daughter*
- *Ariel, an airy spirit*

Synopsis

Prospero, a sorcerer and the rightful Duke of Milan, dwells on an enchanted isle with his daughter, Miranda. His throne was stolen earlier by Alonso, the King of Naples, his brother. Prospero is served on his island by Ariel, a spirit whom he freed from a tree with magic, and the fearsome Caliban, son of the witch Sycorax. When magic reveals that a ship bearing Alonso is sailing near the island, Prospero summons a storm to wreck the ship. The survivors make it to shore in scattered groups. Among these is Ferdinand, the son of Alonso, who is washed ashore. Elsewhere on the isle, Ferdinand meets Miranda and they fall in love. Meanwhile, Alonso and his friends wander the island in search of Alonso's son.

Elsewhere, Caliban is plotting to kill Prospero and rule the island himself. Ariel reports the plot to Prospero. In the meantime, Miranda and Ferdinand decide to marry. At a masque to celebrate the engagement, Prospero remembers Caliban's plot and abruptly calls the revels to a halt. He sends Ariel to punish Caliban, which the spirit does by setting other spirits upon him in the shape of hunting dogs that chase him around the island.

Prospero finds and confronts his brother Alonso, revealing his true identity as the Duke of Milan. He demands that his throne be restored and also reveals Ferdinand alive and well, playing chess with Miranda. Finally, Prospero abandons his magic, releases Ariel and Caliban, and asks Ariel for one last favour – calm seas and favourable winds for their trip back to Naples.

Task 2

Select **one** of the following briefs and carry out research related to that brief, collecting relevant images and information. Research and analyse similar designs elsewhere before you begin the development of your ideas. Develop initial ideas making thumb-nail sketches/visuals and notes. From these notes and initial ideas, select **two** ideas to take forward to Task 3. Designs that are simply copies of other designs will gain little credit.

Task 3

At this stage, you will develop your **two** ideas to present to your client in a format relevant to the brief. The presentation must include specific notes relating to alternative colourways and dimensions. From these **two** ideas, you will develop **one** into your final Design Proposal. This can have appropriate annotation, and will contain all the elements of image and text, as appropriate, to meet the requirements of the brief.

Brief 1

The production is set on an apron stage. The basic set is the island where all the events take place. There are opportunities for the use of a turntable and lighting projection effects reflecting the time of day and the weather.

Select one of the following scenes:

- the island
- the storm
- the masque
- embarking on the trip to Naples.

Develop **two** alternative ideas for a set design for presentation to the client.

In the development of your ideas, you need to consider:

- portability
- the needs of the story.

Your final Design Proposal should consist of **one** finished sketch, chosen from your **two** alternative ideas, with added explanatory notes for presentation to the client.

Brief 2

Develop costume visualisations for **one** of the main characters. Both costume and make-up should reflect the keynote *Fantasy*.

Develop ideas for:

either

- **two** alternative costume visuals for **one** of the main characters

or

- **one** costume and **one** make-up visual for **one** of the main characters.

Your final Design Proposal, chosen from your **two** ideas, should be in full colour with added explanatory notes for presentation to the client.

Brief 3

Develop text and graphic imagery independently. Combine them creatively to develop **two** alternative ideas for:

either

- a full page **half-tone** advertisement for a provincial newspaper

or

- a front cover for the DVD of the stage production in **full colour**.

In the development of your ideas, you need to consider:

- proportions
- the title, author and company credits (100%, 75% and 50% respectively)
- corporate links in typestyle, images, colour and logo.

Your final Design Proposal, chosen from your **two** alternative ideas, should be to scale with added explanatory notes for presentation to the client.

Brief 4

For **either** the sets **or** the characters from *The Tempest*, shoot still or video material (of no more than two minutes) that, when manipulated, explores the fantastic nature of the story. The final size of the still images will be A1 in landscape or portrait format. The video will be projected to an aspect ratio suitable for projecting video material on stage. Develop **two** alternative sets of ideas suitable for one of the following:

either

- a front of house display

or

- material to be made available to the set designer for lens-based additions to the set, for example, photographic scenic flats or back projection.

Your final Design Proposal, chosen from your **two** alternative ideas, should be to scale with added explanatory notes for presentation to the client.

Task 4

This will include all of the evaluative notes which you consider to be relevant to justify your Design Proposal to the client.

This should include:

- reasons for your selected Design Proposal
- how you have used visual language to convey purpose and meaning
- how you have managed the considerations of the brief
- a summary of your research into the potential progression routes related to the brief you selected.

Turn over for the Assessment Criteria

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Assessment Criteria: Unit 5 Professional practice, communication and meaning

You need to produce a portfolio of work in response to the externally set brief. The work must be completed in response to the set images and brief and **must** include the following:

- a written analysis of the set images, identifying the use of visual language to convey messages and meaning; (AO1, AO3)

| Assessment Objective | <i>The candidate:</i> Mark band 1 | <i>The candidate:</i> Mark band 2 |
|--|--|--|
| <p>AO1 12 marks Applying knowledge and understanding of others' practice.</p> <p><i>Candidates show an understanding of the working methods used by historical and contemporary art and design professionals and their work.</i></p> | <ul style="list-style-type: none"> • carries out a basic analysis of the purpose of the set images and the message and meaning they convey. • produces brief, descriptive, supporting notes. <p>(1–3 marks)</p> | <ul style="list-style-type: none"> • plans, organises and carries out a relevant analysis of the purpose of the set images and the message and meaning they convey, noting structure and content. • produces notes that compare and contrast images and comments on the effectiveness for their intended purpose. <p>(4–6 marks)</p> |
| <p>AO2(a) 18 marks Applying skills, techniques and understanding.</p> <p><i>Candidates develop ideas by applying and reflecting on knowledge, skills and understanding of media, materials, techniques and processes.</i></p> | <ul style="list-style-type: none"> • working from set images, carries out simple investigations using a range of media, techniques and technology. • produces work that shows basic ideas using appropriate visual language to convey the required message and meaning. <p>(1–5 marks)</p> | <ul style="list-style-type: none"> • working from set images, plans, organises and carries out a range of investigations using combinations of media, techniques and technology. • produces work showing relevant ideas that uses appropriate visual language to convey the required message and meaning. <p>(6–9 marks)</p> |
| <p>AO2(b) 12 marks</p> <p><i>Candidates realise and present work appropriate to its context.</i></p> | <ul style="list-style-type: none"> • shows a basic level of skill and understanding of visual language through experimentation with a range of preliminary work leading to the final design proposal. <p>(1–3 marks)</p> | <ul style="list-style-type: none"> • shows a moderate level of skill and understanding of visual language through refining initial ideas and selectivity in carrying them forward to the final design proposal. <p>(4–6 marks)</p> |
| <p>AO3 18 marks Analysis, synthesis and evaluation.</p> <p><i>Candidates gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate their own practice.</i></p> | <ul style="list-style-type: none"> • describes how the work meets the requirements of the brief and makes simple suggestions for improvement. • identifies a limited range of career opportunities within the selected vocational context. <p>(1–5 marks)</p> | <ul style="list-style-type: none"> • explains the effectiveness of the work in meeting the requirement of the brief and makes considered suggestions for improvement. • describes a range of career opportunities within the selected vocational context. <p>(6–9 marks)</p> |

- research and developmental work and final design proposal suitably presented in response to the brief; (AO2(a), AO2(b))
- comments relating to the work undertaken; (AO3)
- a short summary of progression routes in your selected vocational area. (AO3)

| <i>The candidate:</i> | Mark band 3 | <i>The candidate:</i> | Mark band 4 |
|--|--------------------|--|--------------------|
| <ul style="list-style-type: none"> • plans, organises and carries out a detailed analysis of the purpose of the set images and the message and meaning they convey, identifying structure and how content is communicated. • produces detailed and well-organised notes showing comparison between images and identifying the effectiveness of each one for its intended purpose. <p style="text-align: right;"><i>(7–9 marks)</i></p> | | <ul style="list-style-type: none"> • plans, organises and carries out a thorough analysis of the purpose of the set images and the message and meaning they convey, explaining structure and how content is communicated. • produces highly detailed notes which compare and contrast the images evaluating the effectiveness of each one for its intended purpose. <p style="text-align: right;"><i>(10–12 marks)</i></p> | |
| <ul style="list-style-type: none"> • working from set images, plans, organises and carries out a range of investigations which make effective use of media, techniques and technology. • produces work which shows a range of ideas using visual language to convey the required message and meaning. <p style="text-align: right;"><i>(10–13 marks)</i></p> | | <ul style="list-style-type: none"> • working from set images, plans, organises and carries out a range of complex investigations which make effective and creative use of media, techniques and technology. • produces work which shows a wide range of ideas with effective use of visual language to convey the required message and meaning successfully. <p style="text-align: right;"><i>(14–18 marks)</i></p> | |
| <ul style="list-style-type: none"> • shows a sound level of skill and understanding of the limitations of visual language by the development of, and experimentation with, different techniques to progress ideas for the final design proposal. <p style="text-align: right;"><i>(7–9 marks)</i></p> | | <ul style="list-style-type: none"> • shows a high level of skill and understanding of visual language through in-depth experimentation to produce the aesthetic qualities required for the final design proposal. <p style="text-align: right;"><i>(10–12 marks)</i></p> | |
| <ul style="list-style-type: none"> • analyses how the work meets the requirements of the brief, making considered suggestions for improvement. • describes a wide range of career opportunities within the selected vocational context. <p style="text-align: right;"><i>(10–13 marks)</i></p> | | <ul style="list-style-type: none"> • analyses in detail how the effectiveness and aesthetic qualities of the work meet the requirements of the brief, explaining where and how improvements should be made. • evaluates a wide range of career opportunities within the selected vocational context. <p style="text-align: right;"><i>(14–18 marks)</i></p> | |

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