

General Certificate of Education  
January 2008  
Advanced Subsidiary Examination



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

## **TEACHERS' NOTES**

**For immediate release to the teacher(s) responsible for GCE Applied Art and Design**

All teacher-assessed marks to be returned to AQA by 10 January 2008

**This document contains:**

- general guidance
- guidance on the assessment requirements.

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This document contains guidance on the requirements for the externally set assignment which is contained in the Candidate Guidance document. There is no time limit for this assignment although it should be remembered that the guided learning hours for an AS unit is 60 hours and that all AS units have an equal weighting within the qualification awarded. For further guidance on this unit refer to the unit specification and the assessment criteria. The deadline for the submission of marks to AQA is 10 January.

ICT may be used during all of the stages of the assessment as appropriate to the brief undertaken by the candidate.

### **General guidance**

The externally set assignment contained in the Candidate Guidance document has been written to cover the full assessment requirements of the unit but it should not replace the teaching of the unit. Candidates need to be involved in a planned learning programme that underpins the skills and knowledge identified within the unit specification. The unit combines aspects of professional practice with the experience of analysing images to determine purpose and meaning and should be seen as an integral part of the qualification.

The assignment has three clearly defined stages of activity:

- initial research and planning, which should include analytical comments on the set images
- the generation of appropriate practical work in response to the brief; this should take the form of further research, analysis and development leading to a client presentation
- summative evaluation of, and feedback on, the work produced.

All of the work specified within the Candidate Guidance document will form part of the assessment.

### **Investigation**

Investigative work should be undertaken and teachers/tutors should be fully involved in directing the investigation. Candidates should be given advice and guidance as to how they should plan their time and approach to each area of activity within the assessment. Although formal action planning will not be a requirement, candidates should show a logical progression in the work produced. It is also important to remind candidates that the unit is about professional practice and that the work generated should reflect this.

The set images in the Candidate Guidance document should be investigated in terms of structure, purpose and meaning. The analysis of these images should inform the approach to the brief selected by the candidate. The following should be considered.

#### *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 in 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.

**Presentation**

All of the work directly related to the brief, i.e. research, developmental work, the two ideas and the Design Proposal, will form part of the assessment. It is important that candidates are given correct guidance as to how to present their work. In professional practice, only work reflecting the final stages of development would normally be presented to clients for approval. Candidates' initial work might be undertaken and presented in the form of sketchbooks or mood boards, or progress might be indicated by consecutive development sheets, but a clear distinction needs to be made between this and the two ideas. These two ideas should be presented in a format which reflects current professional practice such as A3 foam boards, A2 presentation boards or other suitable formats. Reference should be made to colourways and dimensions in the presentation of the two ideas. From these two ideas, one will be selected and developed to produce the Design Proposal.

Candidates should consider both the method of presenting work to the client and the potential audience. Candidates should also show evidence of their reflections on how successfully they have fulfilled the purpose/communicated ideas.

**Professional practice**

Teachers/tutors should help candidates to explore ways in which professionals adopt model activities in order to produce material that addresses the client's brief. Appropriate contact points with clients can also help towards a successful conclusion.

**Assessment**

The mark awarded to a candidate must be seen to reflect accurately the assessment marking criteria for the unit. These are the only criteria that will be used to determine the mark awarded. To ensure consistency, it is important that no changes are made to the scenario, briefs and instructions to candidates. Centres must avoid holistic marking that focuses only on the Design Proposal.

## Guidance on the use of technology

As a tool to aid design and production, technological innovation is a useful addition for artists, craftspeople and designers. It can be used to further investigation, develop ideas and in the production of outcomes. Assessment of candidates' work must be based on how the technology has been maximised and manipulated. Technology must be used in such a way that the candidate's personal and individual creativity, imagination and originality can be clearly identified. These qualities should form the basis for judging the use of technology when assessment is made.

The use of computers must be carefully monitored. Simply downloading and manipulating internet images by means of proprietary software is not seen as fulfilling the above guidance. Any information or image selected for use **must** be attributed to its source and/or copyright owner by annotation at the side of the text or image used.

Candidates should always prepare their own original work, whether from primary sources, or from ideas developed from secondary sources, before scanning and subsequent manipulation take place. Evidence produced should show a proactive application of the technology. The computer must be used as a creative tool and not as equipment that, at the press of a few buttons, produces a range of changed images. Computer-generated work must be analysed, re-visited and re-worked. It should be used selectively in the context of the brief and its use should be justified and evaluated.

The use of technology is to be encouraged; the focus should be on how technology has been used to address the assessment objectives and to meet the assessment criteria.

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## Glossary of terms related to the Scenario and Briefs

**Circuit release** – the means whereby the film is distributed for exhibition to the audience

**Quad size** – 30 × 40 inches or the metric equivalent

**Halftone** – continuous tone image (photograph or illustration) that has been converted for reproduction using the halftone process

**Halftone process** – photochemical process that converts a continuous tone image into a series of minute, graduated dots. This dot pattern, which facilitates the printed reproduction, is created by photographing the original through a halftone ‘screen’. The crossed lines of the screen break the image into dots, which vary in size according to the tonal range of the original.

**Stages of production** – film professionals divide the process of their craft into three phases: **Pre production**, the preparatory stage where the film is designed; **production** where it is shot; and **post production**, where the film is edited and then marketed.

**Terrestrial Channels** – BBC and ITV both broadcast from land based (terrestrial) stations as opposed to satellite broadcasters such as Sky

**Title sequence** – the main-title sequence, the opening credits, can be the most important moment in a film. Other than trailers and marketing elements, the opening credits are often the first images that the audience sees when the lights go down. These form a contract outlining the filmmaker’s intentions and setting up the expectations of those watching. Saul Bass, a graphic artist in the film industry, said: ‘Making a main-title was like making a poster – you’re condensing the event into this one concept, this one metaphor . . . a backstory that needs to be told or a character that needs to be introduced’.

Source: J COUNTS, *Just the Beginning: The Art of Film Titles*

**Film Noir** – (literally ‘black film or cinema’) was coined by French film critics (first by Nino Frank in 1946) who noticed how dark, downbeat and black the looks and themes were of many American crime and detective films released in France after the war, such as *The Maltese Falcon* (1941), *Murder, My Sweet* (1944), *Double Indemnity* (1944), and *Laura* (1944). A more recent example would be *Sin City* (2005).

**Spot colour** – a spot colour will look the same no matter which firm prints it. The industry standard spot colour system is Pantone. Each Pantone colour has a code, for example, PANTONE DS 221 is a pale blue colour. Colours can be selected from swatch books that display these colours and list the codes for each one. Remember that a Pantone colour displayed on a computer monitor can look different from the printed colour. The colour can also look different depending on the individual monitor. All of the modern image editing programs come with a full library of thousands of Pantone colours. (See ‘Pantone Matching System’ on any search engine.)

**END OF TEACHERS’ NOTES**

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