

**APPLIED ART AND DESIGN**  
**Unit 3 Working to a brief**

**AD03**

**CANDIDATE GUIDANCE**

To be issued to candidates four weeks prior to the examination

All teacher-assessed marks to be returned to AQA by 10 January 2009

**This document contains:**

- general guidance
- details of the scenario and briefs.

**For this paper you must have:**

- appropriate art and design media, materials and technology.

Time allowed: 5 hours

Preparatory period: 4 weeks

**Instructions**

- Read the paper carefully. Before you start work make sure you understand all the information.
- Read the scenario and then choose **one** brief.
- You have a four week preparatory period to research, investigate and develop your ideas.
- You are allowed five hours to produce your Design Proposal and an evaluation of your work.
- You must hand in your preparatory work, your Design Proposal and your evaluation at the end of the examination.
- 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 the work done during the preparatory period, 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 before you start your five hours of supervised work.
- You should take all of your preparatory work into the examination sessions.
- You should look at examples of the work of other artists, craftspeople and/or designers as part of your research.
- You may work on further supporting studies until you have completed your Design Proposal.

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## What you have to do

Read the scenario and select **one** of the briefs. Carry out research, paying particular attention to the constraints, considerations and requirements of the client or customer set out in the scenario and your chosen brief, including project management and health and safety issues. You should also research the ways in which other artists, craftspeople and/or designers have provided solutions to similar briefs. The preparatory work should be included in your submission. You should submit the equivalent of not less than two, and not more than four, A1 sheets (or a sketchbook or other suitable form) of research and developmental work.

During the four week preparatory period, you must research the brief by collecting information and making notes and sketches. You should consider appropriate primary and secondary sources, showing your understanding of the information collected by demonstrating the selection of appropriate aspects to inform your response to the brief. This will form the basis of your development of ideas. You should also research and experiment with an appropriate range of different media, materials, techniques, processes and technology to develop alternative design solutions. These initial designs should be in the form of clear visual records with appropriate annotation, which you will use as a resource during the five hours of supervised time to develop and refine your Design Proposal.

There are three distinct stages in the work you must do which link together to produce all the evidence required. Each stage has its own distinctive features but forms part of the whole. They are:

- research, including others' work and your own developmental work to meet the brief
- your Design Proposal, appropriately presented
- a short written evaluation of your response to the brief.

A series of tasks is provided with the briefs that, if followed, will help to give you a clear direction and also help to ensure that your work is complete and meets all of the Assessment Criteria for this unit.

The work that you present must be of a standard and scale suitable to present to clients at the point where the client agrees to accept the Design Proposal and agrees the work to progress to its final finished piece. You should make sure that any fragile or temporary work is photographed, in case of accidents.

A final finished piece is **not** required.

## Guidance on the use of technology

Artists, craftspeople and designers use technology as a tool in both design and production. It can be used to extend investigations, develop ideas and in the production of outcomes.

You will be assessed on:

- your personal and individual creativity
- your original and imaginative use of technology and its associated processes
- how you have manipulated and made the most of all functions of the equipment and processes.

Computers form an important part of many art, craft and design processes; when using them you **must** show how well you can make them work for you. Downloading and manipulating internet images using computer software does not demonstrate a high level of imagination or originality. You must show that you can go beyond this by:

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- further development
  - demonstrating knowledge and understanding of the process(es)
  - demonstrating an interaction with the programme(s) being used.

If you use a computer to develop your work you should:

- prepare original images using primary and secondary sources
- scan and manipulate these images to develop them further
- show a proactive use of the technology
- analyse, re-visit and re-work ideas
- justify and evaluate your use of computers.

You are encouraged to use all aspects of technology in developing your project but remember that you will be assessed on *how*, and to *what extent*, you have used the technology to meet both the assessment objectives and assessment criteria.

Remember that 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.

### **Evaluation**

The evaluation produced during the five hours of supervised time should include:

- (i) an account of:
  - how you researched, developed and progressed ideas for the brief
  - how you managed time and resources effectively
  - the strengths and weaknesses in your work;
- (ii) points you wish the client to consider:
  - reasons why the client should accept your Design Proposal
  - how you met the challenge of including the required constraints in the Design Proposal
  - why you think you have used media, materials, techniques, processes and technology effectively
  - why you think you have been creative and why the qualities in your work are suitable for your client.

Your evaluation should justify your development work and the Design Proposal, showing how your decisions have been for the benefit of the client at all stages.

For further guidance, you should refer to the unit specification and the assessment criteria on pages 12 and 13 of this guidance.

## Introduction

A scenario and five briefs are provided. You should select **one** brief and undertake research related to its requirements. The theme is to publicise and commemorate the reinstatement of the *Cornish Riviera Express*. Your research must include reference to work produced by others and show your understanding of how it has been used to communicate ideas and/or aims in a visual way. There should also be evidence of relevant primary and secondary research that is shown to influence the development of your project. You should experiment with media, materials, techniques, processes and technology to develop your ideas and progress these ideas to a Design Proposal that you will present to the client. Your work should take note of the relevant constraints identified in both the scenario and the brief that you have selected and take into account the methods that would be used to produce the final piece of work if the client selects your Design Proposal.

## The Project Brief

### Scenario

A group of Cornish railway enthusiasts, in collaboration with the rail franchise operator, have organised a business venture to reinstate the *Cornish Riviera Express*, a train service that began over a century ago and ran from London Paddington to Penzance. The new service will begin operation during the summer of 2009.

The service will be non-stop to Plymouth, then stop at St. Austell and Truro, terminating in Penzance. The journey is 225 miles and is expected to take 5 hours. Modern diesel locomotive units will pull the train to Plymouth and then the GWR 'City' Class 4-4-0 engine No. 3440 *City of Truro*, a vintage steam locomotive, will take over for the journey to Penzance.

Several commissions will publicise and commemorate this event and the organisers want work celebrating the following themes which will be reflected in the artwork produced.

- History of the train service
- Links with the past and present
- Enthusiasm for rail travel

Select **one** of the following briefs and produce a Design Proposal to submit to the organising committee for the *New Cornish Riviera Express* service.

Whichever brief you choose, you **must** write an evaluation of your response (see pages 2, 3 and 10).

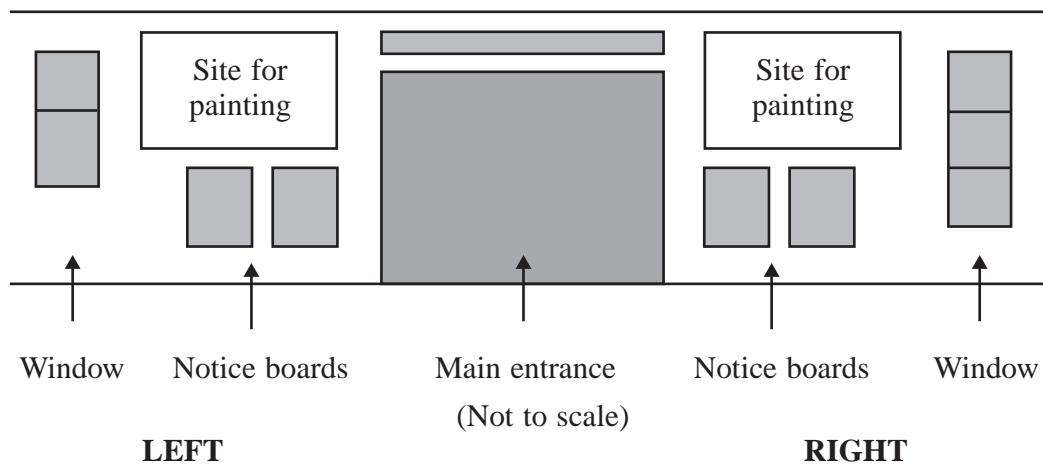
**Ensure that in your final submission you state clearly which brief you have chosen.**

## Briefs

### 1 2D artwork

**Two** paintings will be placed, one on either side of the main entrance to Penzance station (see diagram). The paintings should reflect clearly one or more of the themes of the commissions set out in the scenario. The left-hand painting must concentrate on steam-powered rail travel and the right-hand painting on modern high-speed, diesel-powered rail travel.

The themes can be depicted realistically **or** can present ideas and emotions associated with them. Each painting is 1500 mm × 1200 mm.



Produce ideas for **both** paintings in the preparatory work. You will only be required to produce a Design Proposal for **one** of them during the five hours of supervised time. All work **must** be to scale.

### 2 3D artwork

Produce work that includes models or maquettes for a sculptural piece. It will be placed at the end of Platform 4 at Penzance station and should communicate ideas that reflect Cornish heritage in one of the following ways:

- industrial history
- fishing industry
- tourism
- agriculture
- rail travel by the *New Cornish Riviera Express*.

The sculpture should be no wider than 1000 mm and no taller than 2000 mm. You should work to scale at all times. Any appropriate materials may be used.

Choose **one** of the themes above and produce at least **two** ideas for sculptural work. You will only be required to produce a Design Proposal for **one** of them during the five hours of supervised time. All work **must** be to scale.

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### 3 Publicity flyer or leaflet

A flyer or leaflet will be handed out to the public at Paddington station in London on several days before the new service commences. The overall size will be A5.

It **must** include hand-drawn **and** computer-generated images. Existing fonts should be used throughout the artwork. Priority must be given to the text 'THE NEW CORNISH RIVIERA EXPRESS'.

Other blurb will include:

- the start date for the service (June 2009)
- details of the journey (about 140 words)
- package deals that include ticket reservations and hotel accommodation (about 50 words).

**NB** Simple empty line blocks can be used to show where the above bulleted information will be placed. For example, use text boxes labelled 'Journey details' and 'Package deals'.

The whole flyer or leaflet will have images in subdued, pale colours as a background to strong, clear text superimposed on top.

Produce at least **two** ideas for the flyer or leaflet in your preparatory work. You will only be required to produce a Design Proposal for **one** of them during the five hours of supervised time. All work **must** be to scale. A larger scale, ie A4 or A3 may be used for your Design Proposal.

### 4 Textile design

Produce designs for railway upholstery and/or fabric. The *New Cornish Riviera Express* is to be refurbished to reflect the corporate identity of the franchise operator, eg First Great Western **and/or** Cornish heritage. Produce designs and examples of textile work for **two** of the following:

- seat covers
- curtains
- hardwearing carpets
- durable headrests
- a silk scarf for females **or** a silk tie for males as part of a uniform for the train's staff.

Some form of repeat pattern **must** be used. A limited, but harmonious, matching colour scheme should be used for all items, emphasising **three main** colours. Patterns may vary according to choice.

Select **two** items from the list above and produce ideas and examples for appropriate designs. You will only be required to produce a Design Proposal for **one** of them during the five hours of supervised time. It should be large enough to show the repeat of the pattern at least **three** times.

## 5 Advertising

Design **two** posters to advertise the commencement of the service. Both designs should be A2 size and in portrait orientation.

One poster will be displayed at Paddington station and in the London Underground system. It will encourage passengers to travel to Cornwall. The other poster will be displayed in and around Penzance and St. Ives. It will publicise the new service and promote tourism.

The appeal of **both** posters **must** be through a romantic image of the great days of steam railways.

Produce ideas for **both** posters in your preparatory work. The images produced may be hand-drawn, computer-generated **or** a combination of both.

Text, for both designs, **must** include:

- THE NEW CORNISH RIVIERA EXPRESS
- STARTS JUNE 2009
- LONDON TO PENZANCE.

You will only be required to produce a Design Proposal for **one** of them during the five hours of supervised time. All work **must** be to scale. A3 is the organising committee's preferred size.

When producing the work for your chosen brief, the following tasks might help to make sure that you cover all the work necessary for assessment.

TASK 1	✓ when task is completed
<ul style="list-style-type: none"> <li>• Research into the ‘Age of steam travel’ and modern diesel locomotives. The old Great Western Railway’s ‘City’ Class locomotives and the diesels that operate on the Great Western line from London to the southwest would be highly appropriate. Investigate Cornish heritage to get a feel of what to communicate.</li> <li>• Research into others’ visual work for depicting rail travel. Look at the work of artists, sculptors, photographers, designers. Many photographers specialise in railway photography. Look at a range of present-day graphic design work. How do the designers communicate feelings and emotions? How do they steer their audience towards particular viewpoints?</li> <li>• Look carefully at your research and combine some parts of what you see to help you start your first ideas.</li> </ul> <p>Make sure that, in your preparatory work, you indicate which sources were important in getting your ideas started and show, in your practical work, how you did this. Give your reasons as part of your annotation.</p>	

TASK 2	✓ when task is completed
<ul style="list-style-type: none"> <li>• Start working with a range of media, materials, techniques and technology. You <b>must</b> use more than simply pencil and pencil crayons. Use paints, pastels and collage. Try using mixed media; find unusual material with which to experiment. Try working on hardboard or samples of wood if you are working on Brief 1. Collect samples of materials or experiment with a range of making techniques if you are working on Brief 2 or Brief 4. Work with digital images and manipulate them in a suitable computer programme. This might lead to interesting designs, for example, in the poster design or the flyer/leaflet brief.</li> <li>• Work out which media, materials, techniques and technology are most effective for the brief you are following and add the reasons as part of your annotation.</li> </ul>	



<b>TASK 3</b>	✓ when task is completed
<ul style="list-style-type: none"> <li>• Develop the best ideas further, using the media, materials, techniques and technology you found to be the most effective (Task 2).</li> <li>• Try out several possibilities and then select the best two.</li> <li>• Again, write down your reasons for rejecting some ideas and for selecting others. These may be used in your summative evaluation.</li> </ul>	

<b>TASK 4</b>	✓ when task is completed
<ul style="list-style-type: none"> <li>• You should now be able to modify and refine one or two ideas and begin to compose and use them to give a meaning or message you want to communicate to your customers or audience.</li> <li>• Try to use and manipulate some of the following: colour, line, pattern, shape, texture, tone, space, volume, proportion, scale, balance, movement (the formal elements listed in AD01 and AD02).</li> <li>• While you are working on this task, keep in mind the key requirements of the brief. Make a list of these and check them off when you know that they have been successfully included.</li> <li>• Prepare ideas for your summative evaluation.</li> </ul>	

<b>TASK 5</b>	✓ when task is completed
<ul style="list-style-type: none"> <li>• Check your preparatory work thoroughly, making sure that you have done everything you need to do in preparation for producing the Design Proposal. This is done as part of the five hours of supervised time.</li> </ul>	
<b>Supervised Time (5 hours)</b>	✓ when task is completed
<p><b>Design Proposal</b></p> <p>The Design Proposal that you produce should be of a sufficiently high quality and be suitably well presented for a meeting with the organising committee for the <i>New Cornish Riviera Express</i> service.</p> <p><b>Evaluation</b></p> <p>You should spend no more than 30 minutes during the five hours of supervised time writing an evaluation of the whole project. Select what you believe to be the key points of the brief and show how you have taken these into account. Think about the requirements of the organising committee.</p> <p>In your evaluation include:</p> <ul style="list-style-type: none"> <li>• a section that sums up how well you have managed the project: for example, research and development of ideas, time management and resources, the strengths and weaknesses of your work, etc.</li> <li>• a section that sets out key points that you think your client should consider: for example, how you have resolved constraints, how you have effectively used media, materials, techniques and technology and how you have been creative in meeting the client's requirements.</li> <li>• you <b>must</b> give clear reasons for your decisions.</li> </ul>	

**Turn over for the Assessment Criteria**

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### Assessment Criteria: Unit 3 Working to a brief

In response to the externally set assignment you will be asked to:

- carry out preparatory research (primary and secondary) to clarify the needs of the client and the requirements of the brief; (AO1, AO2(a), AO3)

<b>Assessment Objective</b>	<i>The candidate:</i> <b>Mark band 1</b>	<i>The candidate:</i> <b>Mark band 2</b>
<p><b>AO1</b> 12 marks</p> <p><b>Applying knowledge and understanding of others' practice.</b></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"> <li>• carries out limited research into others' practice.</li> <li>• uses insights from the research in a limited way in response to the brief.</li> </ul> <p>(1 – 3 marks)</p>	<ul style="list-style-type: none"> <li>• plans, organises and carries out a range of research into others' practice.</li> <li>• uses insights from the research to inform the response to the brief.</li> </ul> <p>(4 – 6 marks)</p>
<p><b>AO2(a)</b> 18 marks</p> <p><b>Applying skills, techniques and understanding.</b></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"> <li>• carries out simple investigations using a range of media, materials, techniques and technology.</li> <li>• demonstrates limited ability to apply exploration to develop ideas that meet the minimum requirements of the brief.</li> </ul> <p>(1 – 5 marks)</p>	<ul style="list-style-type: none"> <li>• plans, organises and carries out a range of investigations using combinations of media, materials, techniques and technology.</li> <li>• demonstrates the ability to apply exploration to develop ideas that take into account the key requirements of the brief.</li> </ul> <p>(6 – 9 marks)</p>
<p><b>AO2(b)</b> 12 marks</p> <p><i>Candidates realise and present work appropriate to its context.</i></p>	<ul style="list-style-type: none"> <li>• shows basic skill in the use and application of formal elements and visual language.</li> <li>• shows a limited understanding of the needs of the client in the design proposal and has significant omissions in meeting the requirements of the brief.</li> </ul> <p>(1 – 3 marks)</p>	<ul style="list-style-type: none"> <li>• shows moderate skill in the use and application of formal elements and visual language.</li> <li>• shows a partial understanding of the needs of the client in the design proposal and meets the key requirements of the brief.</li> </ul> <p>(4 – 6 marks)</p>
<p><b>AO3</b> 18 marks</p> <p><b>Analysis, synthesis and evaluation.</b></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"> <li>• shows a basic level of skill in selecting relevant information and limited ability to modify ideas in response to the brief.</li> <li>• produces a superficial summative evaluation.</li> </ul> <p>(1 – 5 marks)</p>	<ul style="list-style-type: none"> <li>• shows moderate skill in selecting relevant information and some ability to modify ideas in response to the brief.</li> <li>• produces a summative evaluation of the key points of the brief.</li> </ul> <p>(6 – 9 marks)</p>

- develop, review and modify ideas; (AO2(a), AO2(b), AO3)
- create a Design Proposal; (AO2(b))
- evaluate your response to the brief, including the work produced for the client. (AO3)

<i>The candidate:</i>	<b>Mark band 3</b>	<i>The candidate:</i>	<b>Mark band 4</b>
	<ul style="list-style-type: none"> <li>• plans, organises and carries out a wide range of research into others' practice.</li> <li>• uses insights from the research to enhance the response to the brief.</li> </ul> <p style="text-align: right;"><i>(7 – 9 marks)</i></p>		<ul style="list-style-type: none"> <li>• plans, organises and carries out a wide range of research, using a variety of sources, into others' practice.</li> <li>• uses insights from the research creatively in response to the brief.</li> </ul> <p style="text-align: right;"><i>(10 – 12 marks)</i></p>
	<ul style="list-style-type: none"> <li>• plans, organises and carries out a wide range of investigations using combinations of different media, materials, techniques and technology.</li> <li>• demonstrates the ability to apply meaningful exploration to develop ideas that take into account and resolve some of the constraints and requirements of the brief.</li> </ul> <p style="text-align: right;"><i>(10 – 13 marks)</i></p>		<ul style="list-style-type: none"> <li>• plans, organises and carries out a wide range of complex investigations using combinations of different media, materials, techniques and technology.</li> <li>• demonstrates the ability to apply meaningful exploration to develop sophisticated ideas that resolve the constraints and meet the requirements of the brief in full.</li> </ul> <p style="text-align: right;"><i>(14 – 18 marks)</i></p>
	<ul style="list-style-type: none"> <li>• shows a sound level of skill in the use and application of formal elements and visual language.</li> <li>• shows a sound understanding of the needs of the client in the design proposal and mostly meets the requirements of the brief.</li> </ul> <p style="text-align: right;"><i>(7 – 9 marks)</i></p>		<ul style="list-style-type: none"> <li>• is highly skilled, effective and creative in the use and application of formal elements and visual language.</li> <li>• shows a complete understanding of the needs of the client in the design proposal and realises the requirements of the brief in full.</li> </ul> <p style="text-align: right;"><i>(10 – 12 marks)</i></p>
	<ul style="list-style-type: none"> <li>• shows a sound level of skill when selecting relevant information to modify ideas effectively in response to the brief.</li> <li>• produces an effective summative evaluation.</li> </ul> <p style="text-align: right;"><i>(10 – 13 marks)</i></p>		<ul style="list-style-type: none"> <li>• is highly skilled when selecting relevant information and modifies ideas creatively in response to the brief.</li> <li>• produces a detailed summative evaluation.</li> </ul> <p style="text-align: right;"><i>(14 – 18 marks)</i></p>

**END OF CANDIDATE GUIDANCE**

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