



General Certificate of Education
Advanced Subsidiary Examination
June 2010

Applied Art and Design

AD05

Unit 5 Professional practice, communication and meaning

Candidate Guidance

All teacher-assessed marks to be returned to AQA by 31 May

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 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 should 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

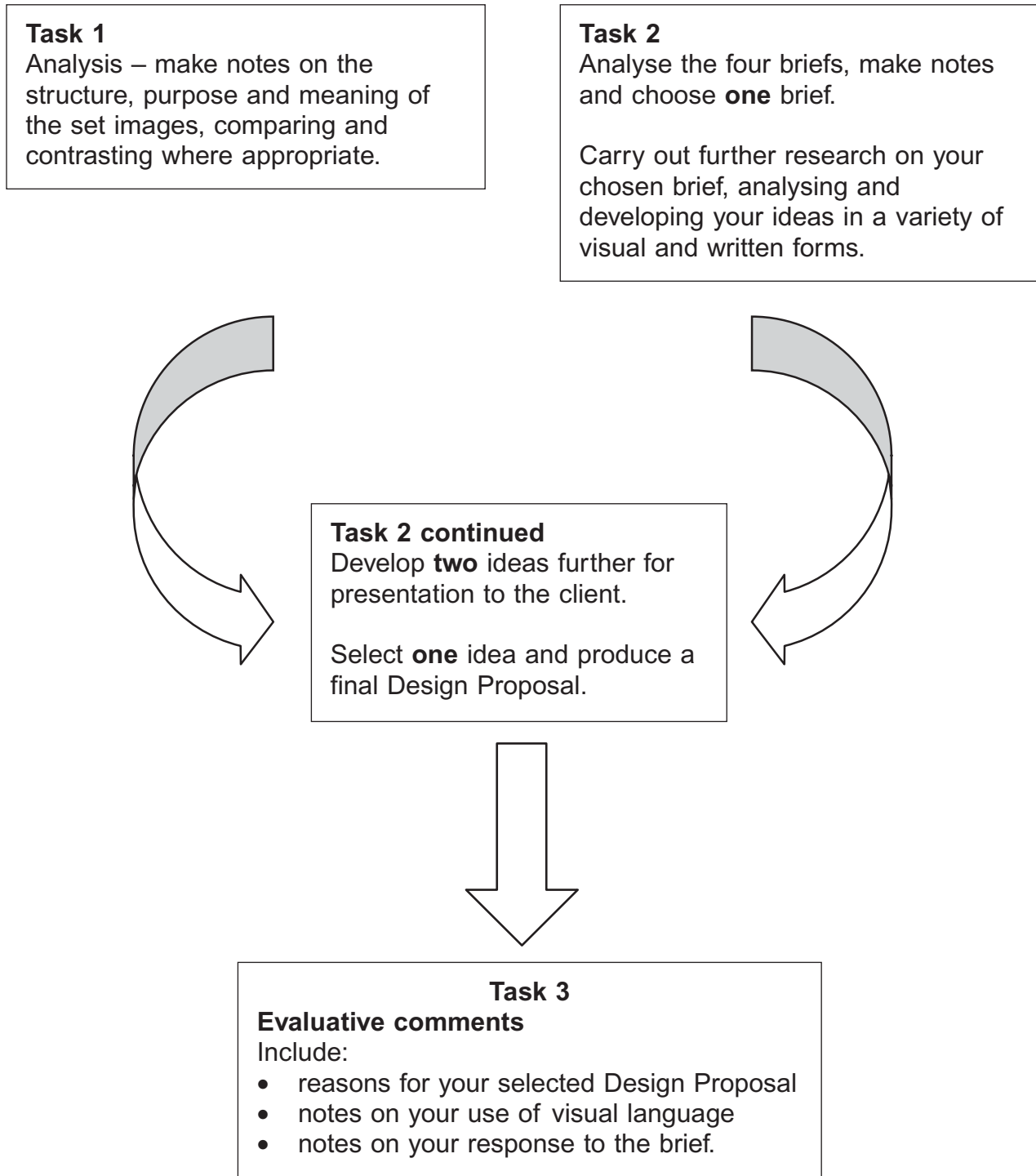
- Your work will be marked out of 60.
- All your work, which includes development work, design ideas and Design Proposal will be marked.

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 that you need to follow for this set assignment.

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



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:

- 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 the 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.

Introduction

The set images set out below are the only ones you will use for Task 1 of the assignment. You may also use them as a starting point for the work you undertake in Task 2.

In Task 2, a scenario and four briefs are provided. You should select **one** brief and undertake research related to its requirements. The theme is Romeo and Juliet. Your research must include reference to work produced by others and show your understanding of how it has been used to communicate in a visual way. You may wish to research the background of the professionals who produced the material that influenced your designs. (It should be noted that not all work in the commercial sector is credited to the artist/designer.)

You should provide evidence of relevant primary and/or secondary research that is shown to influence the development of your project. You should also experiment with media, materials, techniques, processes and technology to develop your ideas and progress to a Design Proposal that you will present to the client. Your work should take note of the constraints identified in both the scenario and the brief that you have selected. You should take into account the methods that would be used to produce the final piece of work if the client selects your Design Proposal.

The set images are:

- (a 1) **Doctor No**, 1962, Maurice Binder, title frame
- (a 2) **Casino Royale**, 2006, Daniel Kleinman, title frames
- (b) **A masked ball (Giuseppe Verdi)**, 1999, Antony McDonald and Richard Jones, Set design
- (c) **Boas** by Liz Clay, Couture design in handmade felt
- (d) **Two stills from 'Neighbours'**, film without words, 8 minutes, 6 seconds, 1952, Director Norman McLaren

(a 1) Doctor No, 1962, Maurice Binder, title frame

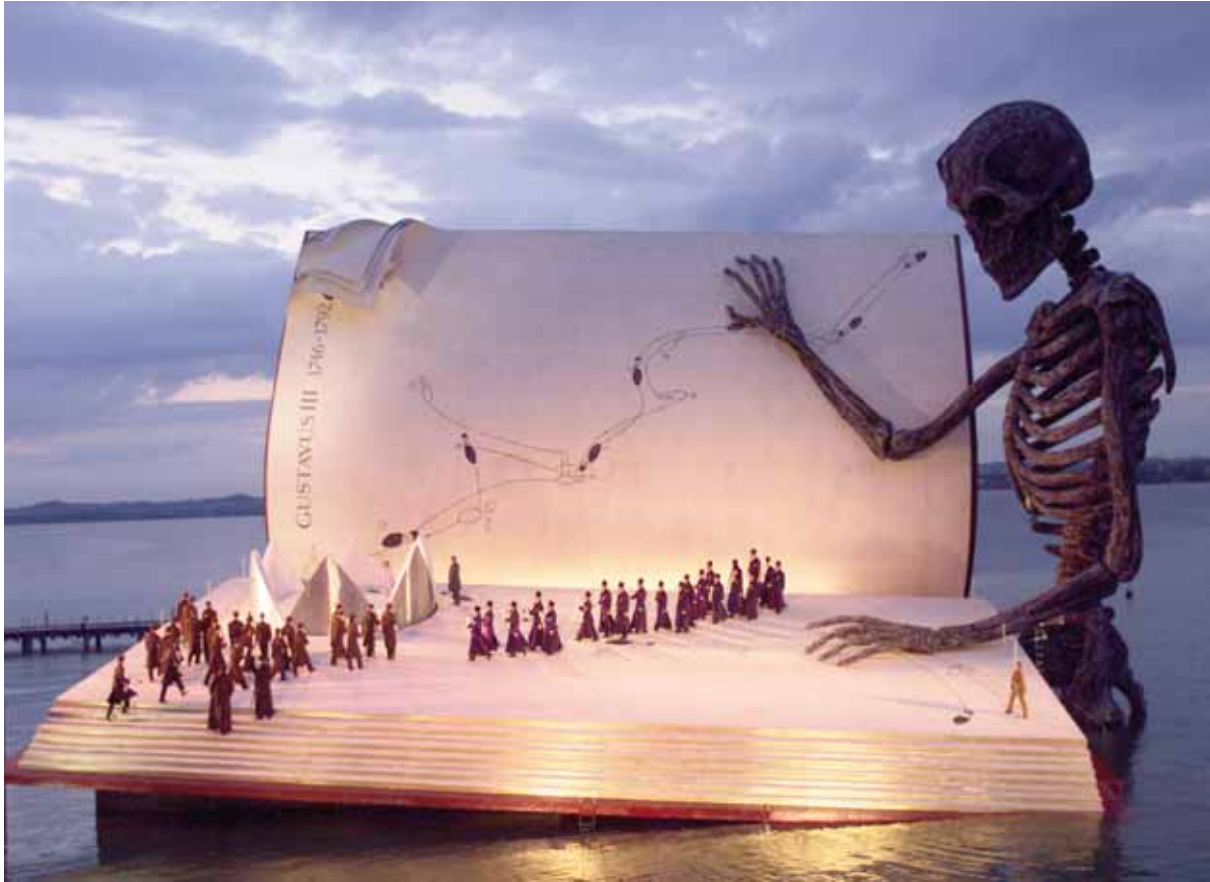
The title frame from Doctor No is not reproduced here due to third-party copyright constraints. The full copy of this paper can be obtained by ordering June 2010 AD05 from AQA Publications.

Turn over ►

(a 2) Casino Royale, 2006, Daniel Kleinman, title frames

The title frames from Casino Royale are not reproduced here due to third-party copyright constraints. The full copy of this paper can be obtained by ordering June 2010 AD05 from AQA Publications.

- (b) **A masked ball (Giuseppe Verdi)**, 1999, Antony McDonald and Richard Jones, Set design



Turn over ►

(c) **Boas** by Liz Clay, Couture design in handmade felt

The photograph of Boas by Liz Clay is not reproduced here due to third-party copyright constraints. The full copy of this paper can be obtained by ordering June 2010 AD05 from AQA Publications.

- (d) **Two stills from 'Neighbours'**, film without words, 8 minutes, 6 seconds, 1952,
Director Norman McLaren

The two stills from the film 'Neighbours' are not reproduced here due to third-party copyright constraints. The full copy of this paper can be obtained by ordering June 2010 AD05 from AQA Publications.

Guidance on the tasks to be completed

Analysis of set images

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 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 in which the set images were produced, eg cultural, geographical, 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.

Comparison:

- notes that compare and contrast and comment on the effectiveness for their intended purpose.

Task 2

The Project Brief

Scenario

The travelling theatre company, Chamberlain players, is to embark on an open air tour with *Romeo and Juliet*, a play by William Shakespeare. Like many Elizabethan dramas, *Romeo and Juliet* has been restaged in contemporary dress (see the various productions of *West Side Story*). This particular production has no setting in time. The keynote idea is Love and Conflict. The players hope to attract a matinée audience of students as well as general audiences in the evening when there will be opportunities for light effects.

Synopsis

The story is set in Verona, an ancient walled city and port. It is also a city tormented by a feud between two prominent families; the house of Montague and the house of Capulet. Amidst this ancient grudge, a “pair of star-cross’d lovers” will take their lives, an act which will extinguish their parents’ rage.

List of principal players

Romeo is a member of the house of Montague. He falls in love with Juliet who is the daughter of his family’s enemy, the house of Capulet. Romeo eventually takes his own life when he believes that Juliet is dead. However, her “death” was merely a ruse in order for her not to marry Paris and instead be with Romeo.

Juliet is a member of the house of Capulet. She falls in love with Romeo who is the son of her family’s enemy, the house of Montague. She fakes her own death to be with Romeo, but Romeo never learns of the plan. She awakens to find Romeo dead beside her. She stabs herself with a knife and dies rather than live without Romeo.

Mercutio is kin to the Prince of Verona and a friend to Romeo. Mercutio is killed by Tybalt when Romeo tries to stop the two from fighting.

Paris is a young count and kin to the Prince. He wants to marry Juliet.

Tybalt is the nephew of Lord Capulet and a cousin to Juliet. He is very headstrong and despises the Montagues. He kills Mercutio, and Tybalt is later killed by Romeo who avenges Mercutio’s death.

Benvolio is a friend to Romeo. He always tries to play the role of peacemaker by trying to stop the fighting between the Montagues and the Capulets.

Rosaline is Juliet’s friend and nursemaid. She raised Juliet, as was usually the custom in royal families of the time. The nurse also helps Juliet and Romeo to meet each other. She always does what she thinks is best for Juliet.

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 thumbnail sketches/visuals and notes. From these notes and initial ideas, select **two** ideas to take forward. Designs that are simply copies of other designs will gain little credit.

Develop your **two** ideas to present to the 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** idea into your final Design Proposal. This should have appropriate annotation, and will contain all the elements of image and text, as appropriate, to meet the requirements of the brief.

Brief 1 Costume

Develop costume visualisations for **two** of the main characters. They should reflect the keynote idea of Love and Conflict.

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

Brief 2 Photographic projection

For the set of Verona, shoot still and/or video material (of no more than two minutes) that, when manipulated, explores the key issues 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 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 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 a suitable scale and context with added explanatory notes for presentation to the client.

Brief 3 Graphic Design

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 full colour front cover for the programme of the stage production.

In the development of your ideas, you need to consider: proportions, the title, author and company credits (100%, 75% and 50% respectively), typestyle, images and colour.

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

Brief 4 Set Design

The production requires a flexible set design suitable for transportation and ease of assembly. The basic set is Verona, where the story takes place.

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 be in the form of a maquette or a computer rendered image** chosen from your alternative ideas, with added explanatory notes for presentation to the client.

Task 3

Evaluation

This will include all of the evaluative comments which you consider to be relevant to justify your Design Proposal to the client and should cover:

- the 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.

Glossary of terms related to the Scenario and Briefs

* Aspect ratio. The ratio of width to height of a picture on a television or cinema screen.

** Computer rendered image. There are many ways in which designers currently present computer rendered images for clients: Google freeware, 'Sketchup', is increasingly being used.

Assessment Criteria: Unit 5 Professional practice, communication and meaning

You need to produce a portfolio of work in response to the externally set assignment. 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)

All non-creditworthy responses are awarded zero marks.

Assessment Objective	<i>The candidate:</i> Mark band 1	<i>The candidate:</i> Mark band 2
AO1 12 marks Applying knowledge and understanding of others' practice. <i>Candidates show an understanding of the working methods used by historical and contemporary art and design professionals and their work.</i>	<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 of the images for their intended purpose. <p>(4–6 marks)</p>
AO2(a) 18 marks Applying skills, techniques and understanding. <i>Candidates develop ideas by applying and reflecting on knowledge, skills and understanding of media, materials, techniques and processes.</i>	<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>
AO2(b) 15 marks <i>Candidates realise and present work appropriate to its context.</i>	<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>(4–7 marks)</p>
AO3 15 marks Analysis, synthesis and evaluation. <i>Candidates gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate their own practice.</i>	<ul style="list-style-type: none"> • describes how the work meets the requirements of the brief and makes simple suggestions for improvement. <p>(1–3 marks)</p>	<ul style="list-style-type: none"> • explains the effectiveness of the work in meeting the requirements of the brief and makes considered suggestions for improvement. <p>(4–7 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)

<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>(8–11 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>(12–15 marks)</i></p>	
<ul style="list-style-type: none"> • analyses how the work meets the requirements of the brief, making considered suggestions for improvement. <p style="text-align: right;"><i>(8–11 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. <p style="text-align: right;"><i>(12–15 marks)</i></p>	

END OF CANDIDATE GUIDANCE

There is no text printed on this page

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Image (a1) © James Bond gun barrel, 1962–2009, Danjaq, LLC and United Artists Corporation
Image (a2) © Casino Royale, 2006, Danjaq, LLC, United Artists Corporation and CPII
Image (b) © Reuters/Miro Kuzmanovic
Image (c) © Liz Clay, Feltmaker and Designer, David Cripps OBE, Photographer
Image (d) © Neighbours, 1952, National Film Board of Canada

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2010 AQA and its licensors. All rights reserved.