

Paper Reference(s)

Unit 5303

**Edexcel GCSE
(Double Award)**

**Applied Art and Design
Candidates' Paper – 2010**

Externally Set Project

Unit 3: Working to Project Briefs

There is no timed element for this project but a **minimum of 30 hours** should be allowed to include preparation, finished work and evaluation.

NOTE:

The project may be taken at any time but **must** be completed and assessed by the OPTEMS deadline of **14 May 2010**.

MODERATION VISITS WILL COMMENCE FROM 17 MAY 2010.

Materials required for project

Full range of art, craft and design media, materials and equipment.

Information to Candidates

Please read the paper thoroughly. Any queries can be discussed with your teacher. Your teacher will guide you through each stage of this project.

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Turn over

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Working To Project Briefs

Project Management

The briefs describe what a client might require of someone working in art, craft or design. They have been devised to encourage you to be creative in your response. You must apply relevant vocational disciplines, such as **time planning, material constraints** and **presentation as if to a client**.

Produce what is asked for in the brief. Discuss your work with your teacher and peers throughout the project. Appropriate external contacts can also be valuable and are encouraged.

Develop your ideas in this unit using the skills, techniques and ways of working you have learnt through Unit 1: 2D and 3D Visual Language and Unit 2: Materials, Techniques and Technology. Work carried out for this project may contribute to evidence for Units 1 and 2.

You do not have to investigate new materials, techniques or technology. Work to the strengths you have identified in your work for Units 1 and 2.

You **must** use the **Candidate Checklist** (page 8) or a suitable alternative to support your project management.

Preparation and Research

- State your aims and plan your time, indicating how you intend to go about the work in relation to your chosen brief. Monitor and modify your plan if necessary as the project progresses.
- Your teacher will help you to interpret and work to the brief, to ensure that you meet the brief's requirements.
- Begin the project by collecting visual information from both primary and secondary sources. Use this material as you develop your response to the brief.
- Explore a number of ideas, using drawing and other appropriate media and techniques. Recording the strengths and weaknesses of your visual ideas as they develop will help you to make your final evaluation. This might be done in sketchbooks, through design sheets, samples, maquettes and other trials and test pieces. Make your research relevant, individual and visually exciting.
- Consider making connections with the work of professional artists, craft-workers or designers, showing how this has informed your work. Sources should be named and used constructively rather than simply copied.

Information may be found in:

- books/periodicals/websites
- museums/galleries/collections/exhibitions
- studios/workshops
- commercial products
- other relevant sources.

Development and Making

- Develop a range of ideas in response to the brief and the theme.
- Use materials, techniques and technology safely at all times. Record how you do this throughout your project.
- Monitor your progress as you develop the project. Review your project plan with your teacher.
- Your final work must be as well-made as possible and satisfy the needs of your client.
- If your intended work cannot be made to actual size or finish, develop a scaled-down prototype and state clearly the dimensions and materials that would be used for the actual piece.

Presentation and Evaluation

- Reflect on the development of your work throughout the project. At the end of the project, present all your work appropriately and include a final evaluation against the brief showing:
 - how well the work answers the brief
 - how well the work meets the requirements of the client
 - how the work could be improved, done differently and taken further.
- Indicate how finished pieces might be produced commercially if they are not ‘one-off’ items; or how individual items might be produced to a high standard of finish.
- Display and present all stages of your project as if to a client. This can be combined with the process of evaluation. The A2 presentation board or digital presentation package (such as Microsoft PowerPoint TM) is an essential part of the submission for all brief options.
- Your evaluation may be in any suitable form. If it is presented orally, as if to a client, it should be evidenced by teacher/client witness statements, and/or recorded by audio/video/stills photography. If it is written it should clearly respond to the needs of the brief.

The Theme for 2010 is *Fantastic Food*

Scenario

A TV company is seeking material for a new series of programmes, entitled '*Fantastic Food*'. It is searching the world for entertaining reports and news items based around the subject of food.

Fantastic means exceptionally good, delightful, extravagant, imaginative, fanciful, bizarre, unusual, strange or unexpected.

The TV producer has two aims:

The **first** aim is to feature places to eat out, ranging from the most expensive restaurants to value-for-money cafés. (Fast-food outlets will not be considered).

The **second** aim is to feature local **Festivals of Food**, highlighting local specialities, customs and/or global influences. These could be cultural/community events, or sponsored by restaurants eager to appear on TV, or even part of a Healthy Eating campaign.

As young artists and designers, you are invited to submit work:

- to promote restaurants/cafés/**Festivals of Food** in their efforts to appear on the series '*Fantastic Food*',
or
- to design/create artefacts suitable to be featured as news items on '*Fantastic Food*',
or
- to advertise the TV series '*Fantastic Food*'.

The TV Company requires that work submitted is inspired by the shapes, forms and detail of food, including the organic forms of fruit, vegetables, fish and animals, and the artistic forms achieved in food presentation. These can be everyday or out of the ordinary, from anywhere in the world. (But not the packaging of food or ready meals.)

Inspiration can be gained from sources such as:

- cooking at home
- cookery demonstrations/classes
- food facilities within your own centre
- magazines and recipe books
- cafés and restaurants in your locality
- food clubs, festivals of food and other food events
- ceremonies, customs and traditions relating to food and eating from around the world
- the analysis of existing promotional material (for healthy eating campaigns, etc)
- paintings and sculptures which portray food
- television programmes/videos/DVDs.

What you need to do

You must **closely follow one of the following briefs** and develop your own response. It is essential that you satisfy the demands of the brief in order to fulfil the requirements of Unit 3.

As you research and develop ideas you should consider both primary and secondary sources.

You should carefully consider all the constraints necessary to meet the requirements of the brief. In all cases you must produce a clearly defined outcome as stated in the brief.

You **must** refer to the **Candidate Checklist** as your work progresses.

If your work cannot be made to actual size or finish, develop a scaled-down prototype. You must indicate the dimensions of the intended outcome, what it would be made from and a visual representation of the work *in situ*.

Your final submissions to the client should include:

- all developmental work and an evaluation of your response to the brief
- the finished piece of work
- an A2 presentation board (or digital equivalent), of the **Final work** created from visuals, photographs, photocopies or scanned images and enhanced by annotation to explain to the client the attributes and fitness for purpose of the final piece.

The Briefs

Select one art brief, or one craft brief or one design brief:

Art briefs

EITHER

Relief wall piece on a '*Fantastic Food*' theme to enliven a new café that hopes to appear on the TV programme. It should be free-form/organically shaped and be presented in its final form. Your client is the café owner.

OR

A painting or series of paintings on the theme of '*Fantastic Food*', to adorn an upmarket restaurant that is seeking to host one of the TV programmes. Your client is the restaurant owner.

OR

Pavement art on a food theme for an outside space during a **Festival of Food** event: This should be large scale, (at least 1.5 metres x 1.5 metres) and executed in chalks and charcoal. If you create it out of doors, document your artwork fully using video or stills photography. Alternatively, create it on rigid boards indoors and use photography/ICT to mock up 'in situ'. Your client is the manager of the local council Leisure Centre.

OR

A large-scale scrap-art sculpture on the theme of '*Fantastic Food*' for a decoration at a **Festival of Food** event. Use photography/ICT to mock up 'in situ'. Your client is the local council.

OR

3D fruit and vegetable forms of any size to be featured on the TV programme. These could be of any style, from hyper-realistic to abstract. Your client is the TV producer.

Craft briefs

EITHER

Design and make a Carnival costume hat for a **Festival of Food** procession. The hat should be the finished article, not a prototype, and should be comfortable and safe to wear. Your client is the manager of the local council Leisure Centre.

OR

Design and make a large flag or banner for a **Festival of Food** procession. This should be produced using a handcrafted technique and be at least 1 square metre in surface area. Your client is the manager of the local council Leisure Centre.

OR

Design and make a centre piece for a restaurant table, or a menu holder for the entrance area. This must be the finished article, inspired by the theme of Food and made from 'permanent' materials such as fired clay, glass or wood. Your client is the restaurant/café owner.

OR

Design and make items of jewellery, suitably packaged, inspired by the theme of Food, to feature on the TV series '*Fantastic Food*'. Your client is the TV producer.

Design briefs

EITHER

Design the set for the TV programme '*Fantastic Food*', developed in 2D and realised as a 3D set model to scale. Your client is the TV producer.

OR

Design a flamboyant street market stall at a **Festival of Food**, developed in 2D and realised as a 3D model to scale. Your client is a local delicatessen owner.

OR

Design publicity for an event at a restaurant/café as part of a local **Festival of Food**;

The name of the establishment is '*Glorious Food*'.

The event may be a celebrity chef appearance, or a 'themed' evening. Include at least 3 of these items: Logo/symbol/emblem, poster, flyer, menu card, magazine advert, web page.

Include basic details such as where and when the event will take place.

Your client is the owner of the restaurant/café.

OR

Design an animated sequence based on food, with sample animation for an advertisement for TV/the TV company website. The whole sequence should be presented as a storyboard, with part of it produced as an actual working product. Your client is the TV producer.

Candidate Checklist

Produce work directly in response to the externally-set brief.

- Plan your time and monitor your progress.
- Collect primary source information.
- Collect secondary source information.
- Use primary source information to develop your ideas.
- Use secondary source information to develop your ideas.
- Use suitable materials and methods in developing and making your work. Record the process.
- Evidence the safe use of tools and equipment.
- Display the work as if to a client (including the requirement for an A2 presentation board or digital equivalent).
- Evaluate your response to the brief in a presentation as if to a client.
- Meet the deadline(s) and constraints set by the brief.

Edexcel GCSE in Applied Art & Design (Double Award)

Unit assessment record and portfolio index

Student: _____

Centre: _____

Unit 3: Working to project briefs

This unit is assessed only on the basis of the Edexcel external project brief

List of main contributions from this project to Unit 1:

List of main contributions from this project to Unit 2:

Instructions for use

- Enlarge this page to A3 on the photocopier.
- Photocopy the enlarged assessment grid on the other side.
- Fold it in half, with this page on the outside.
- This forms a four-page booklet, providing an assessment record for the unit and a portfolio index, that enables internal standardisers and external moderators to locate evidence claimed to substantiate the assessment criteria for the unit.

Feedback to student:

Signed (tutor): _____ Signed (student): _____ Date: _____

Feedback to student:

Signed (tutor): _____ Signed (student): _____ Date: _____

Feedback to student:

Signed (tutor): _____ Signed (student): _____ Date: _____

Feedback to student:

Signed (tutor): _____ Signed (student): _____ Date: _____

Witness statements:

Edexcel GCSE in Applied Art & Design (Double Award) Unit 3: Working to project briefs

Centre name and number

Student name

Assessment evidence (The assessment evidence is subsumed in the mark band descriptions)

You need to produce the following evidence, which would typically be sketchbooks, preparatory work and a finished piece of work suitable for presentation to a client. You should:

- Produce work in response to a brief.
- Meet the constraints of a brief, including time and material constraints.
- Collect primary and secondary source information.
- Use primary and secondary source material to understand and respond to the brief.
- Use tools, equipment and technology safely and effectively to meet the requirements of a brief.
- Display the work.
- Evaluate your response to the brief.

Assessor's marking grid

Marks available	Mark band 1 At this level the student must:	Mark range	Mark band 2 At this level the student must:	Mark range	Mark band 3 At this level the student must:	Mark range	Mark awarded
10 marks (relates to AO1)	<ul style="list-style-type: none"> • collect limited primary and secondary source information • use limited primary and secondary source material to understand and respond to a brief 	1–4	<ul style="list-style-type: none"> • collect extensive relevant primary and secondary source information • use relevant primary and secondary source material to develop ideas when responding to a brief 	5–7	<ul style="list-style-type: none"> • collect extensive, imaginative and relevant secondary source information and well worked primary source information • select relevant primary and secondary source material imaginatively, to develop ideas when responding to a brief 	8–10	
Comments/evidence locations/justification for mark awarded:							
10 marks (relates to AO2)	<ul style="list-style-type: none"> • basically use materials, techniques and technology safely to meet the requirements of a brief in a limited way 	1–4	<ul style="list-style-type: none"> • use materials, techniques and technology safely and effectively to meet the requirements of a brief 	5–7	<ul style="list-style-type: none"> • use materials, techniques and technology safely, imaginatively and with a high level of skill to meet the requirements of a brief 	8–10	
Comments/evidence locations/justification for mark awarded:							
17 marks (relates to AO3)	<ul style="list-style-type: none"> • produce limited work in response to a brief • meet the constraints of a brief in a limited way 	1–7	<ul style="list-style-type: none"> • produce a range of work in response to a brief effectively • meet the constraints of a brief having considered a range of options 	8–12	<ul style="list-style-type: none"> • produce a wide range of work in response to a brief imaginatively • meet the constraints of a brief imaginatively having considered a wide range of options 	13–17	
Comments/evidence locations/justification for mark awarded:							
13 marks (relates to AO3)	<ul style="list-style-type: none"> • basically display the work • basically evaluate responses to the brief 	1–5	<ul style="list-style-type: none"> • display the work effectively • evaluate responses to the brief effectively 	6–9	<ul style="list-style-type: none"> • display the work imaginatively • evaluate responses to the brief imaginatively 	10–13	
Comments/evidence locations/justification for mark awarded:							

Assessor signature

Total marks available for this unit

50

Date

Total mark for student for this unit
(transcribe this mark on to OPTEMS)

Authentication Form

Examinations to be held during 2010

Specification Number

Specification Title

Centre Number	Centre Name
Candidate Number	Candidate Name

Declaration of Authentication:

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable under the scheme of assessment.

Signed (candidate)

Name (Block capitals)

Date

Signed (teacher-examiner)

Name (Block capitals)

Date

I give permission for Edexcel to use my Art and Design coursework and/or work from the externally-set assignment 2010.	
Student signature:	Print name:

Please attach this form to the candidate's submission

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