

OCR GCSE IN APPLIED ART AND DESIGN

1490

EXEMPLAR MATERIALS

This collection of exemplar work is designed to accompany OCR GCSE specification in Applied Art and Design for teaching from September 2002.

First certification will be available in June 2004 and every January and June thereafter.

This document aims to demonstrate the relationship between candidates' work and the assessment criteria statements. The examples provided represent just a few approaches from a small number of candidates and are not intended to be comprehensive or interpreted prescriptively.

The examples exemplify different standards of work. Some of the examples demonstrate a consistent approach across the objectives, whereas others demonstrate a different standard of achievement for each objective.

Teachers are referred to Section 2.3 of the Teacher Guide (Determining a Candidate's Mark') to further assist their marking.

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Introduction

The following exemplar illustrations and supporting text aim to demonstrate the relationship between candidates' work and the unit assessment evidence criteria statements. At the time that these exemplar materials were gathered, the work was assessed formatively rather than summatively, producing valuable feedback for candidates on their performance and allowing opportunities for improvements to be made. The examples provided represent a few approaches from a small number of candidates, and are not, in any way, intended to be comprehensive and should not be interpreted prescriptively.

Some of the examples demonstrate a consistent approach across the assessment evidence criteria, where others demonstrate a different standard of achievement for each criterion.

Preceding each group of photographs is a commentary that explains why each mark was awarded. Where the individual project assessed required a 2D response only, this has been acknowledged. Subsequent projects were designed to ensure that evidence was exemplified, as required for the unit in question.

Guidance on Marking

The assessment evidence criteria in the specification for Units 1 and 2, outline what candidates should achieve.

The assessment evidence criteria are printed on pages 46/47 and 57 of the specifications. For Unit 1 there are five 'strands' of evidence criteria (a-e) and for Unit 2, there are four (a-d). Each descriptor explains a different standard of achievement from 'low' to 'high', equating to grades GG through to A*A*.

For each assessment evidence 'strand', the description that relates best to the work being assessed should be selected. A mark within the range for that descriptor should then be awarded.

Teachers are referred to Section 2.3 of the Teacher Guide (Determining a Candidate's Mark') to further assist their marking.

For the externally assessed unit (Unit 3), judgements should be made to determine the extent to which each of the assessment objectives has been met using the mark scheme included with the specimen assessment materials at the back of the specification.

COURSEWORK PROJECT NATURAL FORMS

The exemplars on the following pages were produced in response to the following project. Not all the evidence required is illustrated in these exemplars.

Activity 1: Drawings

Produce large charcoal drawings of natural forms focusing on shape and tone
Produce Fineliner drawings of natural forms using pen and ink wash
Produce a continuous line drawing of a natural object using a pen

Activity 2: Mixed media drawings

Produce mixed media drawings using watercolour, ink, Fineliner etc of feathers
Experiment with different papers etc
Collage of secondary sources from magazines (natural forms)

Activity 3: Collage 1

Work from observation using ripped coloured paper
Use ICT to scan Fineliner drawing and manipulate image on Adobe
Take a section of one drawing, repeat four times and colour using four different colour schemes

Activity 4: Collage 2

Work from observation using tissue paper
Use ICT to scan Fineliner drawing and manipulate image on Adobe
Take a section of one drawing, repeat four times and colour using four different colour schemes focusing on blending and shading techniques

Activity 5: Texture

Work on sections from drawings
Produce sample boards using relief materials eg sand polyfilla, modrock, rice, gravel etc
Write notes about drawings and work so far
Produce four designs for clay pots developed from earlier work using mixed media

Activity 6: Plates

Plan three designs for paper mache plates using different colour schemes
Construct plates using plaster moulds
Decorate plates using mixed media, collage, paint etc
Write notes about working methods and making of paper mache

COURSEWORK RESPONSE TO PROJECT: 'NATURAL FORM' (2D Main focus)

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a **Mark 6**

A limited amount of preparatory material is presented in forms that reveal a basic understanding in working toward the development of intentions. Observational drawing, painting and collage 'low-relief' techniques are explored. The combination and control of these media are demonstrated with some understanding.

Criterion b **Mark 7**

The visual elements; shape, line, texture, tone and colour are explored and developed with some ability. The work displays some understanding of a range of possible effects.

Criterion c **Mark 4**

The work of others is evidenced in a basic way and simple attempts at copying are undertaken. Basic research is indicated by visual references to Georgia O'Keeffe.

Criterion d **Mark 5**

Relevant development from primary sources and the work of others shows a growing understanding of context to inform visual language. Observed studies from primary sources are extended and synthesised into an effective abstract outcome.

Criterion e **Mark 3**

Work is organised and presented for 'client' appraisal. 'Formative' assessment of this single project, relatively early in the course, revealed a lack of annotation and evaluation and review processes.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 25 (Formative Assessment)



A2 Observation drawing - charcoal study



Research and initial designs



Final design - Collage relief

COURSEWORK RESPONSE TO PROJECT: 'NATURAL FORM'

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a Mark 8

Analytical and observational skills are used to research and express ideas that are subsequently extended into simple abstract forms. Drawing is explored using charcoal, pencil, ink and pastels as well as papier-mache and basic printing techniques. Effective 3D papier mache outcome produced. Work is considered and appropriate to the development of intentions.

Criterion b Mark 8

Colour, line, shape and tone form an important part of the development of this project using simplification of the chosen subject matter and basic printing techniques. The work displays developing knowledge and understanding through a range of effects.

Criterion c Mark 4

Connections with specific artists are not explicit in the work. Relevance of studies leading to simple abstraction is clear.

Criterion d Mark 7

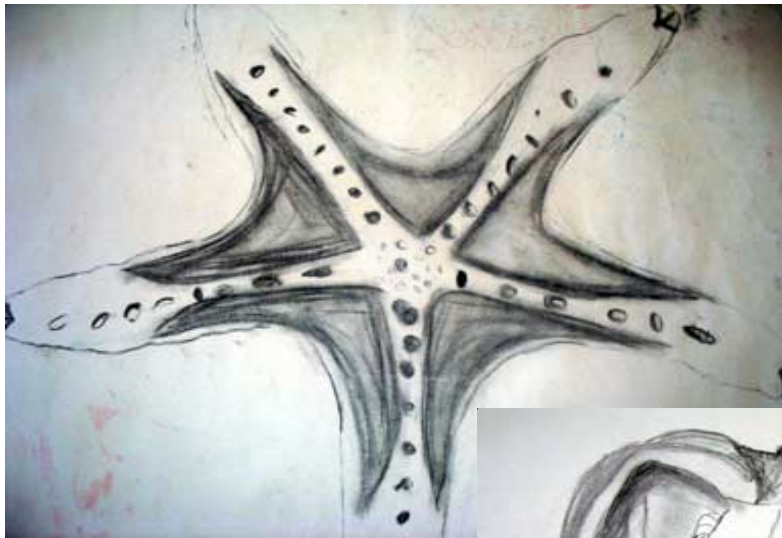
Initial recording is bold using natural forms as primary sources and visual connections between these and the development and progression of ideas and creative effects are consistent within the framework of this single project.

Criterion e Mark 4

Although work is well organised and displayed to attempt to show development, written annotation and evaluative commentary to explain thinking and support understanding of the visual language presented, is missing.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 31 (Formative Assessment)



Observation drawings - A2 charcoal studies



Media samples

Observed studies



Abstract developments and print samples



Final design ideas and Papier mache outcome

COURSEWORK RESPONSE TO PROJECT: 'NATURAL FORM'

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a **Mark 7**

Selective reaction to observations and subsequent expression of ideas is made through developments in preparatory studies. Drawing skills, collage making, use of visual elements and control of media are demonstrated with some understanding. 2D exploratory focus adopted for this project.

Criterion b **Mark 5**

Primary and secondary visual material is presented demonstrating the use of colour, line and shape in initial ideas. Some control skills are demonstrated and a basic range of effects investigated.

Criterion c **Mark 3**

Limited visual references to Georgia O'Keeffe and contemporary ceramics are included in the preparatory work. Although the work of others is acknowledged, there is little relevance to the final design.

Criterion d **Mark 5**

Experiments with abstraction and simplification of visual sources, exploring shape and colour are not followed through. Relationships between the effects of process on potential outcomes are not consistent.

Criterion e **Mark 4**

Although work is organised, mounted and presented to attempt to show links and progression, there is no written annotation or evaluative commentary to explain thinking and effectively support the visual message.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate (Formative) Mark 24



Observation drawings, research, sample developments





Media experiments



Collage outcome

COURSEWORK RESPONSE TO PROJECT: 'NATURAL FORM'

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a Mark 4

A limited amount of preparatory visual material is presented simply in forms that show some understanding in working toward the development of intentions. Basic drawing skills, simple print, papier-mache making techniques, use of visual elements and control of media are demonstrated with some understanding.

Criterion b Mark 7

Although a limited amount of development work is presented, visual relationships between techniques, processes and work outcomes is attempted with some success using colour, shape and line.

Criterion c Mark 3

The work of other artists is not explicitly acknowledged in the work as presented for this 'formative' assessment. A simple abstract 'style' is employed.

Criterion d Mark 5

The limited amount of work presented inhibits the extent to which ideas can be developed. Simple abstraction of the visual elements, shape and colour from observed studies is noted.

Criterion e Mark 3

The limited amount of work produced is organised and presented to attempt to show progression. However, there is no relevant annotation or evaluative commentary to clarify thinking and support the visual language.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 22 (Formative assessment)



Observation drawings, media samples



Print experiments, sample developments and collage dish outcome

COURSEWORK RESPONSE TO PROJECT: 'NATURAL FORM'

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a Mark 6

A limited amount of preparatory material is presented in forms that reveal a basic understanding in working toward the development of intentions. Drawing skills, ceramic/ mixed media tile samples, papier-mache making techniques and control of media are demonstrated in developing visual language. Media explorations show some ability, contributing to the realisation of the final idea.

Criterion b Mark 5

The visual elements; colour, shape and line are explored and developed. Recording from a secondary (botanical illustration) source only, limits the level of understanding and range of visual effects possible.

Criterion c Mark 3

Preparatory drawings are derived from secondary sources (botanical illustrations). A response to this stimulus in a variety of media is made and simple attempts at copying are undertaken. Source influence is 'implicit' in the work presented.

Criterion d Mark 4

Simple abstractions of the visual elements shape and colour are developed from the secondary source and show a growing understanding of context to inform visual language.

Criterion e Mark 3

The work presented is basically organised and mounted for display. No evaluative commentary or annotation is used to explain intentions and assist understanding of intentions.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 21 (Formative Assessment)



Drawing and developmental studies



Tile samples



Papier mache painted dish

COURSEWORK PAINTINGS/STAMPS/SCULPTURE

The exemplars on the following pages were produced in response to the following brief. Not all the evidence required is illustrated in these exemplars; however examples of both the 2D stamp designs and the 3D sculptural work are included.

Project Brief

You will produce a bank of drawings/paintings that explores one of the following themes:

- The History of Fashion – which could include accessories, hats, gloves, shoes, bags etc
- The Use of Machinery, Natural Objects, Food or Transport in art.

Your paintings will be developed into a set of special edition stamps to celebrate your chosen theme.

You will also produce a piece of sculpture as well as a written and visual study on your chosen theme which will include influences and origins of the work of other artists, craftspeople and designers.

Evidence to be produced

- A range of drawings exploring the formal elements
- Experimental work with paint techniques
- Developmental paintings
- Final paintings
- Written and illustrated study to include influences and origins of the work of other artists, craftspeople and designers
- Sketchbook work to include development and experimentation, investigation and limitations of materials media and techniques. Artist research, Health and safety with tools and equipment
- Research of stamps. Layouts
- Design sheets to illustrate process
- Evaluation of work – analysis of work with critical judgement, use of formal; language – artist influence and how work has been influenced to include visuals
- Final stamps
- Presentation – videoed
- 3D sculpture

COURSEWORK RESPONSE TO PROJECT: 'STAMP DESIGN' (2D Focus)

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a Mark 10

Observed studies are deconstructed and extended into abstract compositional arrangements with skill and control using a range of 2D media and techniques. Pencil, charcoal, collograph printing and pastel work are used skilfully and creatively.

Criterion b Mark 9

Good application of specialist visual language is demonstrated, in the collograph and media samples especially, where the formal elements of shape, pattern, line, colour and composition are used competently to inform context.

Criterion c Mark 4

A broader range of source images could have been considered to support knowledge and understanding of characteristics and inform a greater awareness of context.

Criterion d Mark 7

Although the variety of sources used is limited in the constraints of this single project assessment, some of the work reveals a developing sensitivity and awareness in the production of creative effects.

Criterion e Mark 4

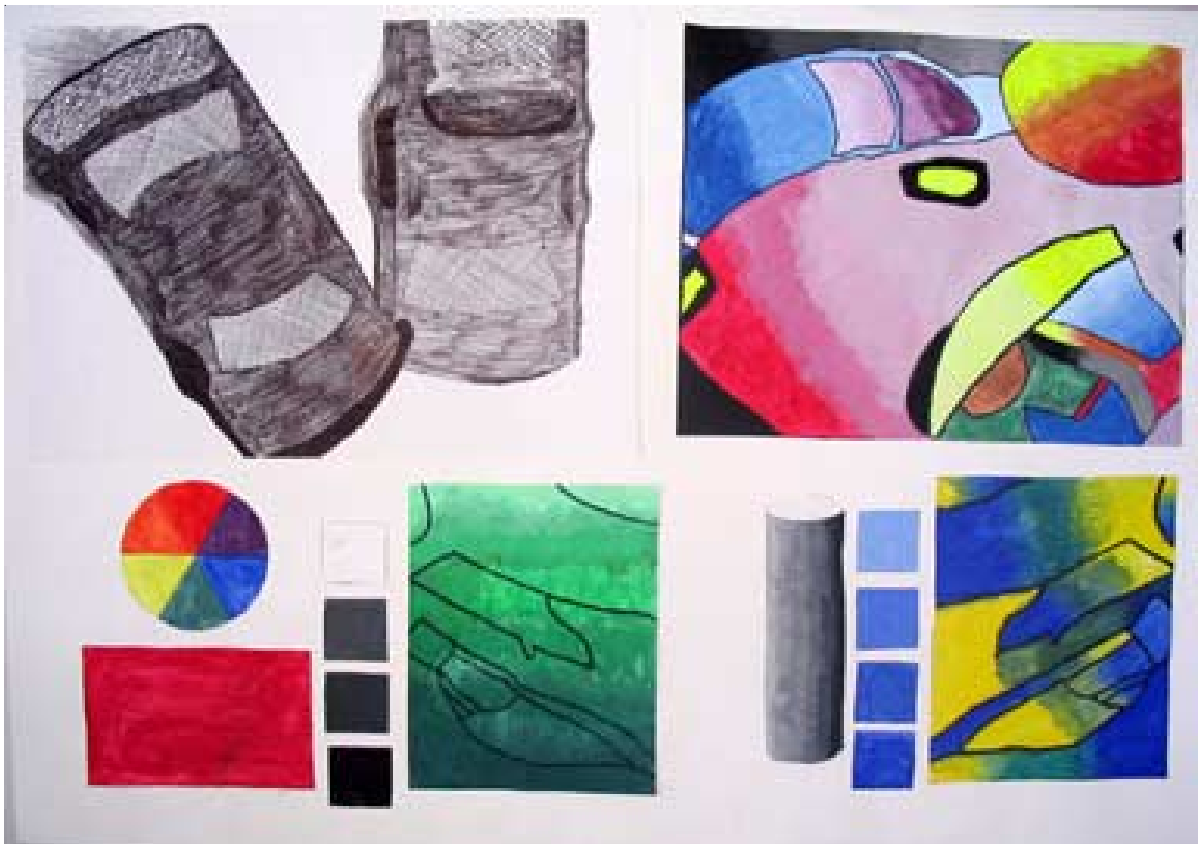
Although images are well ordered, mounted and presented for 'client' appraisal, evaluation and review commentary reveals a lack of any critical judgements about the work. Simple terms are used to explain and support the visual effects achieved.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 34 (Formative Assessment)



Observed study



Colour samples/Compositional studies

COURSEWORK RESPONSE TO PROJECT: 'STAMP DESIGN' (2D Focus)

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a Mark 10

A range of 2D media and techniques, including pencil, pastels, printmaking and resist techniques is used appropriately and creatively, with technical skill, achieving coherent development of ideas.

Criterion b Mark 9

Competent use is made of the visual elements of colour, shape, pattern, line and composition to inform working contexts and produce creative and effective outcomes.

Criterion c Mark 5

A broader range of source images could have been considered to support knowledge and understanding and inform a greater awareness of context.

Criterion d Mark 8

Although evidence of drawing from primary observation is limited in this particular project (child's toy), a confident use of abstraction leads to the achievement of effective, independent outcomes.

Criterion e Mark 4

Work is organised, mounted and presented for 'client' appraisal. Evaluation does not 'describe' adequately or contain critical judgements about the work. Attempts are made to explain and support the visual effects achieved, but in simple terms only.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 36 (Formative Assessment)



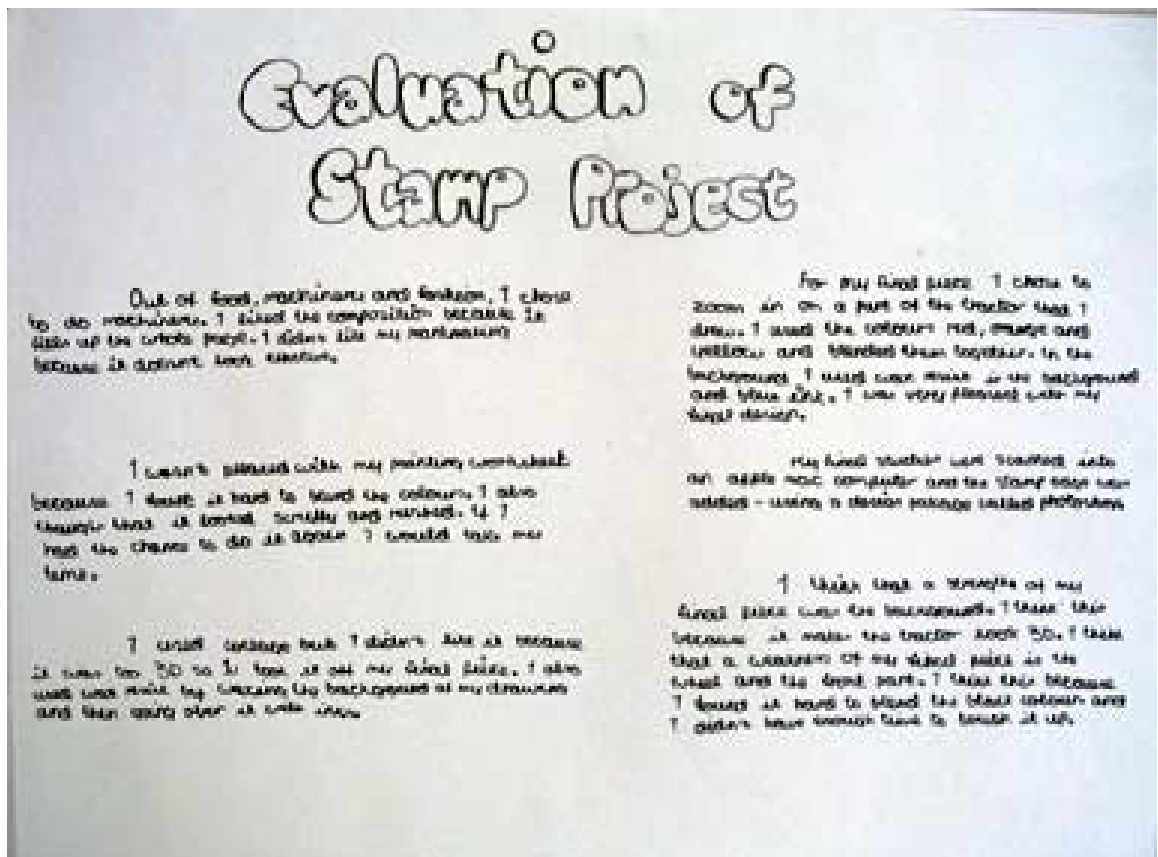
Observed mechanical study



Colour samples/abstract developments



Final stamp designs



Evaluation and review

COURSEWORK RESPONSE TO PROJECT: 'STAMP DESIGN' (2D Focus)

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a Mark 10

Exploration and interpretation of observations from primary sources are made using a range of 2D media and techniques, including drawing, printmaking and pastel work. Developments occur with appropriate technical skill and some fluency.

Criterion b Mark 9

The visual elements of colour, shape, pattern and line are used intuitively with expressive feeling.

Criterion c Mark 5

Interpretations of images and artefacts inform an understanding of context. Decorative pattern and abstraction are used effectively.

Criterion d Mark 7

Relevant development from primary source and understanding of contexts inform visual language.

Criterion e Mark 3

Work is well organised, mounted and presented for 'client' appraisal. Some visual connections are made to the work of others, but there is no annotated or evaluative commentary to support this.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 34 (Formative Assessment)



A1 Studies/Idea development/Samples



Final design

COURSEWORK RESPONSE TO PROJECT: 'STAMP DESIGN' (2D Focus)

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a **Mark 9**

The candidate has developed and explored the chosen stimulus using a range of 2D media and techniques effectively and with skill.

Criterion b **Mark 9**

Formal elements are used appropriately to inform an independent development of visual language across the range of media and techniques. Analytical and expressive qualities are demonstrated through the use of colour, line, shape and tone.

Criterion c **Mark 6**

The work of others informs and influences the selection and expression of developments on the worksheets, particularly pop-art, surrealism and abstraction.

Criterion d **Mark 8**

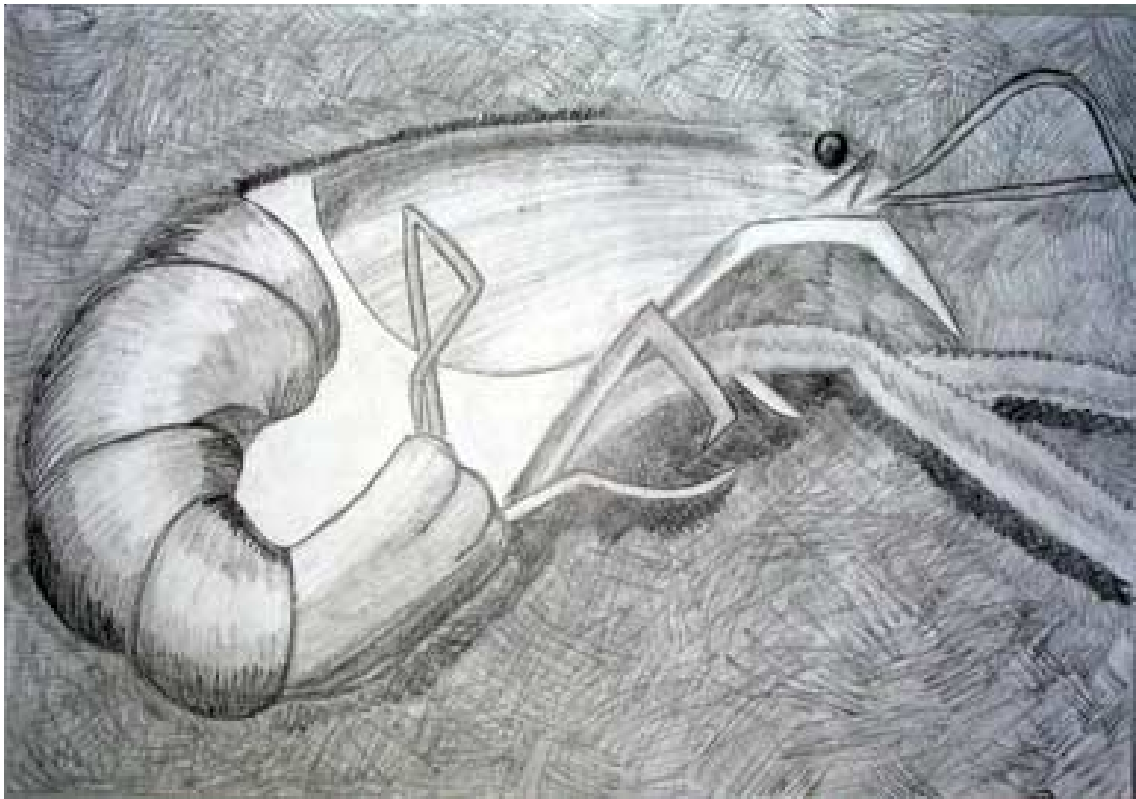
The chosen stimulus of 'food' is explored. Observation studies are undertaken using drawing, developing into pastel, paint and print works in forms appropriate to the development of intentions.

Criterion e **Mark 3**

The work is organised for 'client' appraisal, mounted and presented clearly to support the use of visual language. However, annotated comments, reviews and evaluation to explain intentions and support choices are missing.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 35 (Formative Assessment)



A1 Observed study



Sample designs/Observed study



Final stamp design

COURSEWORK RESPONSE TO PROJECT: 'STAMP DESIGN' (2D Focus)

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a Mark 11

Exploration of the range of 2D media suggests a broad understanding with well-considered, confident and controlled use of materials and an appropriate use of visual elements. Technically, the work demonstrates skill and fluency and a personal, creative approach.

Criterion b Mark 11

Formal elements are used creatively and appropriately to inform an independent development of visual language across the range of 2D media and techniques evidenced. Analytical and expressive compositional arrangements are achieved through the fluent use of colour, tone, shape and line.

Criterion c Mark 7

Interpretations of images and artefacts are adapted to inform an understanding of context. A range of mark-making and image-making techniques found in the work of others are used in the work presented.

Criterion d Mark 7

The chosen stimulus 'food' is visually explored and developed in a sustained way using predominantly primary sources with strong tonal and linear visual qualities. Bold compositional arrangements are created to a considered and appropriate level. Puzzlingly, the level of sophistication achieved in these development samples is rejected in favour of the 'undeveloped' final design.

Criterion e Mark 3

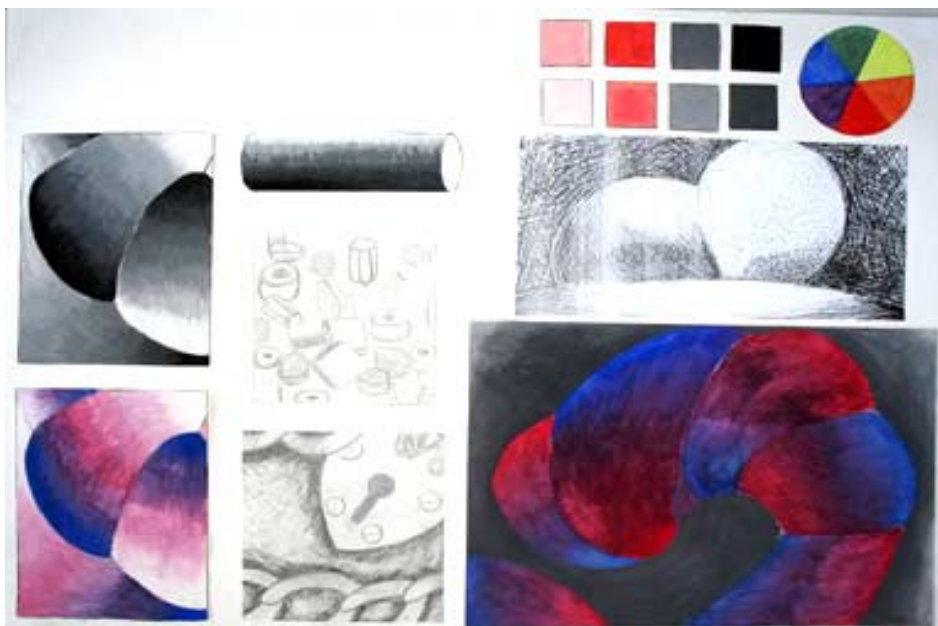
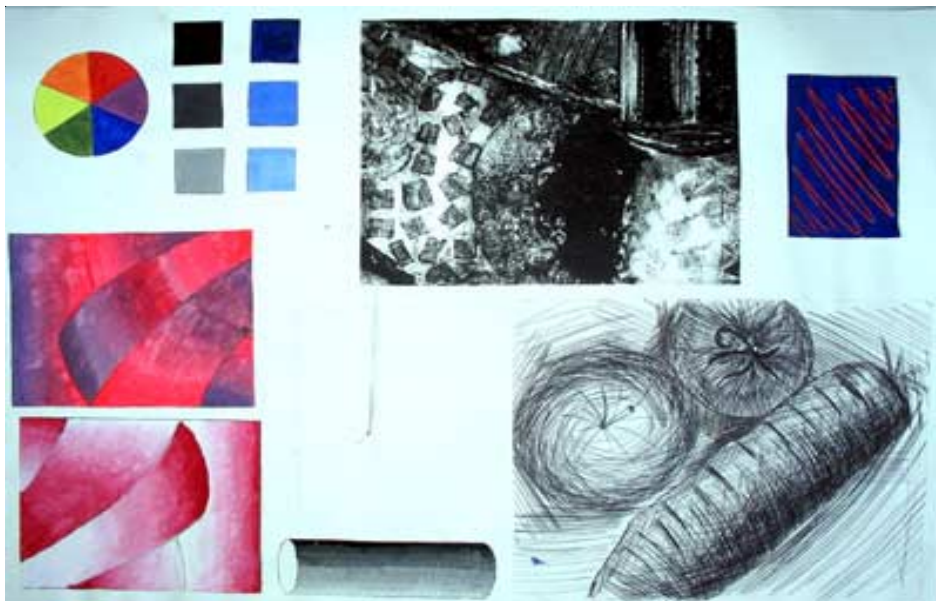
The work is organised and mounted for clarity and ease of 'client' appraisal. Images are presented to attempt to support the coherence of the visual language used. However, annotated comments, reviews and evaluation are not used.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 40 (Formative Assessment)



Observed study



Media samples/Observed studies/Idea developments



Observed study/Colour compositions



Final stamp design

COURSEWORK RESPONSE TO PROJECT: 'STAMP DESIGN' & 'SCULPTURE'

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a **Mark 10**

Effective use is made of a wide variety of applications of media and materials using drawing, painting and construction techniques. The work is creative and demonstrates a clear relationship between technical skills and intentions.

Criterion b **Mark 9**

Formal elements are used appropriately to inform an independent development of visual language across the range of media and techniques. Analytical and expressive qualities are achieved through the use of colour, line, shape and tone.

Criterion c **Mark 6**

A greater awareness of contexts could have been achieved through a broader range of identified source influences. Evidence of surrealism and pop art presented.

Criterion d **Mark 8**

Interpretation of a variety of sources is undertaken to produce work that contributes to intentions on the theme, 'Clothes'. Oil pastel, pencil, pen, print and wax resist are used in forms appropriate to the development of intentions.

Criterion e **Mark 4**

Overall, work is well organised, mounted and presented for 'client' appraisal. Evaluation and review commentary contains simple considered critical judgements and attempts explanation of perceived strengths and weaknesses of the working methods, media and materials used, and the ideas developed, at a simple level.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 38 (Formative Assessment)



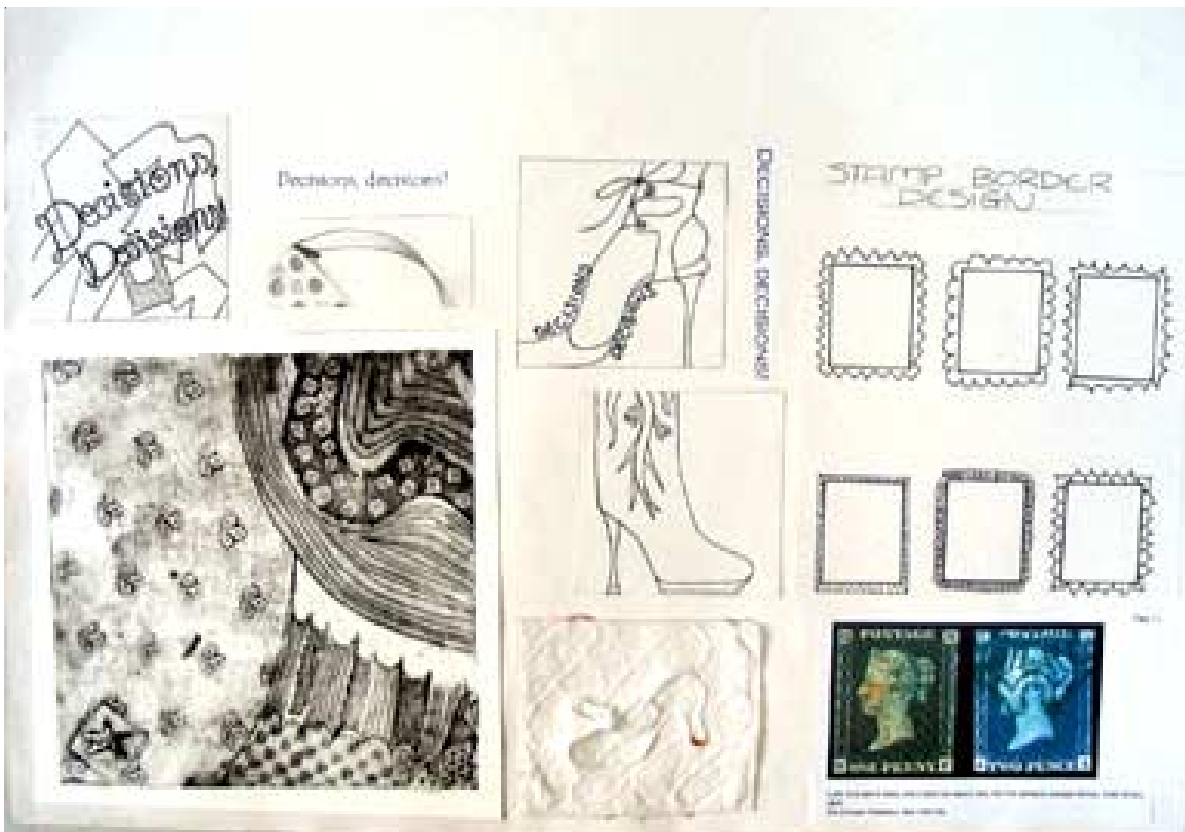
Exploring initial ideas/Colour samples



Idea development



Media samples/Compositional trials



Media explorations and samples/Design ideas



Sculptural outcome



Final stamp design



Evaluative comments

COURSEWORK RESPONSE TO PROJECT: 'STAMP DESIGN' & 'SCULPTURE'

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a **Mark 10**

Effective use is made of a variety of applications of media and materials through drawing, painting and 3D construction techniques. The development of ideas is creative and demonstrates a relationship between technical skills and intentions.

Criterion b **Mark 9**

A confident and appropriate use of formal elements is used across the range of media and techniques. Analytical and expressive qualities are demonstrated using colour, line, shape and tone.

Criterion c **Mark 6**

A greater awareness of contexts could have been achieved through a broader range of source influences. Visual evidence of surrealism and pop art influences are presented.

Criterion d **Mark 8**

Interpretation of a variety of sources is undertaken to produce effective work on the theme of 'Food'. Oil pastel, pencil, pen, print and wax resist are used in forms appropriate to the development of intentions.

Criterion e **Mark 3**

Although work is organised for 'client' appraisal, mounted and presented to attempt to show links and progression, there is no written annotation or evaluative commentary to explain thinking and effectively support the visual message, or any critical judgements to explain the perceived strengths and weaknesses of the working methods, media, materials and ideas

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 36 (Formative Assessment)



Observed studies/Initial ideas for compositional arrangements



Development ideas/Colour samples



Final developed ideas



Realised final stamp designs



Preliminary ideas/Colour studies



Sculptural outcome - 'Food' theme

COURSEWORK RESPONSE TO PROJECT: 'STAMP DESIGN' (2D Focus)

UNIT1: 2D AND 3D VISUAL LANGUAGE

Criterion a Mark 11

Applications of media and materials through drawing, painting and printing techniques are creatively explored with confidence and are effective. The work demonstrates a clear relationship between skills and intentions.

Criterion b Mark 11

Formal elements are used creatively and appropriately to inform an independent development of visual language across the range of 2D media and techniques evidenced. Analytical and expressive compositional arrangements are achieved through the fluent use of colour, tone, shape and line.

Criterion c Mark 6

A greater awareness of contexts could have been achieved through a broader range of identified potential influences. Awareness of a range of mark-making techniques are shown in the work presented.

Criterion d Mark 8

Sustained, coherent development from sources with linear and tonal influences are undertaken to produce work achieving bold compositional arrangements to a considered and appropriate level.

Criterion e Mark 4

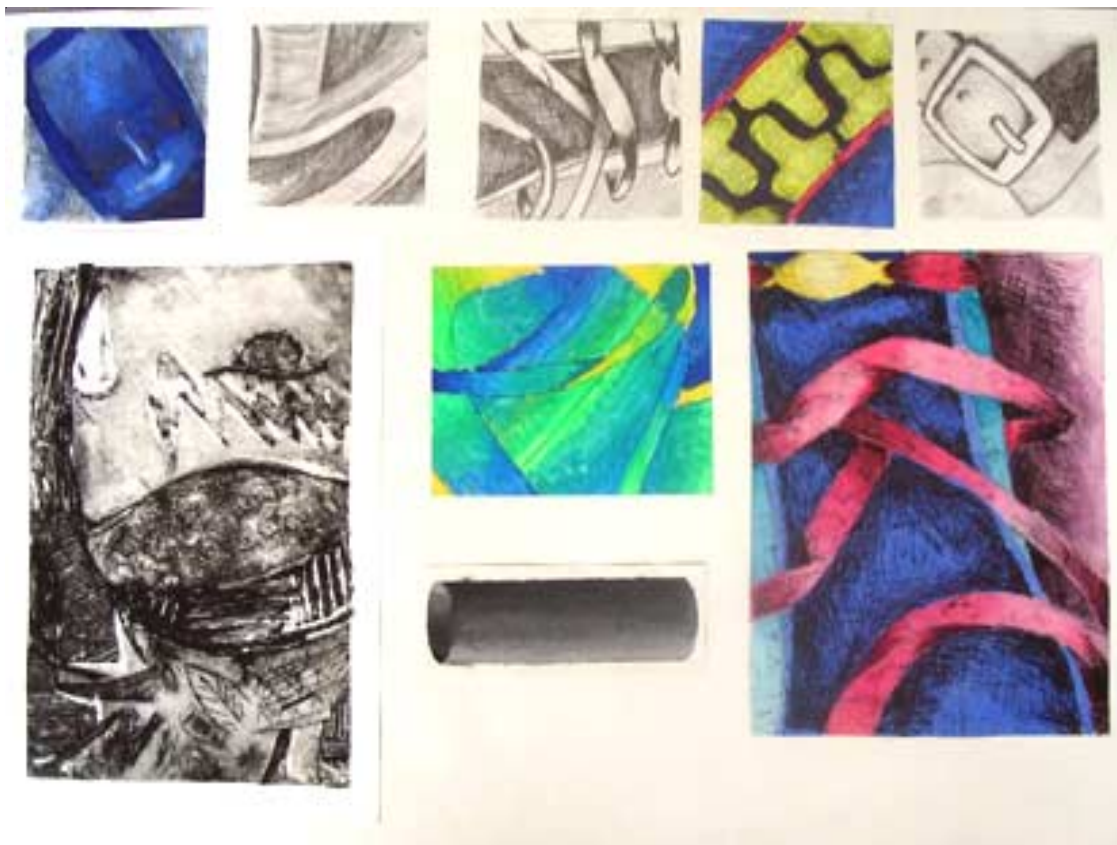
The work is mounted and organised for clarity and ease of 'client' appraisal. Images are presented to support the coherence of the visual language used but the lack of annotated notes or evaluative commentary undermines the vocational thrust of the work.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 40 (Formative Assessment)



Observed studies/Colour samples/Media samples



Media samples/Colour samples/Idea developments



Developed ideas



Final stamp designs

COURSEWORK RESPONSE TO PROJECT: 'STAMP DESIGN' (2D focus)

UNIT 1: 2D AND 3D VISUAL LANGUAGE

Criterion a Mark 8

A range of drawing and painting media is used to explore initial ideas and produce a variety of 2D studies and samples. Attempts are made to understand and control applications through limited development stages. Relationships between the processes explored, working patterns developed and their potential to inspire outcomes are unclear.

Criterion b Mark 8

Analytical and expressive qualities are explored using colour, pattern and shape effectively. Strong use of decorative pattern in the final designs.

Criterion c Mark 3

The origins of the secondary sources used are not acknowledged in the work presented for assessment. Relevance of purpose and meaning is therefore unclear.

Criterion d Mark 5

Responses to a range of apparently unrelated source materials are presented. These are not combined or synthesised in subsequent developments. Experiments using colour are explored for one of the primary sources used, but the relevance of this to the final designs are unclear.

Criterion e Mark 4

Although work is arranged and presented appropriately for 'client' appraisal, the lack of coherent development of ideas makes intentions unclear. Comments on the 'evaluation sheet' are largely narrative and do not 'describe' adequately or contain incisive critical judgements about the work. Attempts are made to explain and support the visual effects achieved, but in simple terms only. There are no annotated notes to explain thinking, leaving the final outcome unexplained.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 28 (Formative Assessment)



Colour studies/Samples

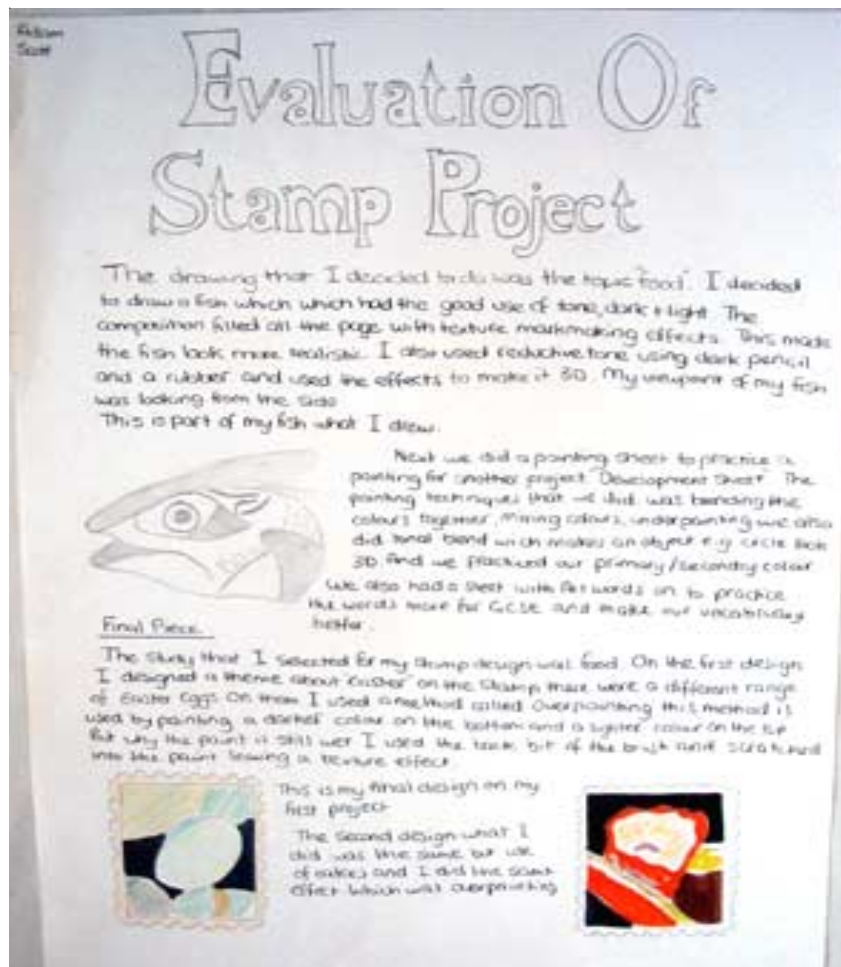


Observed studies/Media experiments

Idea development



Final 'stamp' designs



Evaluation and review

COURSEWORK PROJECT CUBISM

The exemplars on the following pages were produced in response to the following project. Not all the evidence required is illustrated in these exemplars.

Activity 1: Observational drawings of bottles

Use line only

Photocopy and draw over the top from a different angle

Linear drawing of perfume bottle focusing on reflections

Activity 2: Collage

Produced on sugar paper using brown paper and newspaper

Draw over using charcoal and black pen

Look at work of Picasso

Research on the Internet, in books and postcards

Copy a section of a painting of your choice

Activity 3: Printmaking

Poly print and monoprinting onto unusual surfaces

Use at least two colours

Activity 4: Composition ideas and developments

Take a section of drawings and manipulate eg cut up drawings, enlarge sections etc

Use mixed media to add colour

Use ICT to scan sections and use layers to combine into a new image

Record definitions and methods for activities 1, 2 and 3

Activity 5: Colour schemes

Look at artists' work for ideas for colours and techniques for your final piece

Produce at least 4 ideas for a clay relief piece

Write about your final choice

Activity 6: Finalise composition ideas

Use different colour schemes

Write about your colour scheme ideas saying which you like best and why

Activity 7: Produce and present final piece

Produce A2 collage using different papers

Draw out

Trace sections

Cut out and stick on

Collect samples from magazines etc of the colour schemes you have chosen to use
Add texture and colour to collage using pencil, crayon, ink, chalk etc
Complete study sheets and notes

COURSEWORK RESPONSE TO PROJECT: 'CUBISM'

UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

Criterion a **Mark 8**

Interpretation of a variety of source materials is undertaken, including the work of others, to produce work that contributes to intentions. A range of differing, developing skills are apparent in the use of 2D and 3D processes, materials and techniques.

Criterion b **Mark 7**

The worksheets reveal some research into Cubism and the work of Picasso. Understanding of context is demonstrated with some purpose in the work produced.

Criterion c **Mark 8**

Some references to selection of basic tools, equipment and technology are found in the limited annotation on worksheets, practical outcomes exhibit skill and control.

Criterion d **Mark 3**

Work is organised and presented for 'client' appraisal. Evaluative commentary is very limited at this 'formative' stage of the assessment process and does not aid understanding of intentions.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 26 (Formative Assessment)



Initial research/ Experiments/Samples/Studies



Painted outcome



Pastel outcome



'Cubism' - 3D Card construction

COURSEWORK RESPONSE TO PROJECT: 'CUBISM'

UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

Criterion a Mark 11

Effective and considered use is made of a range of media, using visual elements intuitively with some analysis and expression. Simple annotation is used to explain and support intentions.

Criterion b Mark 9

A considered response is made to a focused stimulus. The work of Gonchacova and Picasso are researched as the main sources of influence, as evidenced in the candidate's annotated notes and explorations with media and materials.

Criterion c Mark 8

Annotated comments on monoprinting and ceramic methods and techniques, including references to health and safety. Considered skill and control of processes, materials and techniques exhibited.

Criterion d Mark 6

Work is organised and clearly presented. Although basic, the annotated comments attempt explanation, adding insight and understanding to the direction of the work.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 34 (Formative Assessment)



Research - Others' Work



Media samples/experiments



Mono-print samples



Colour samples/Compositional arrangements



Linear and tonal mono-print trials/samples (annotated)



Ceramic relief- 3D outcome

COURSEWORK RESPONSE TO PROJECT: 'CUBISM'

UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

Criterion a Mark 9

Interpretation of a variety of techniques is undertaken to produce work that contributes to intentions. Collage, ceramic relief, monoprint and observed studies are investigated, demonstrating a range of skills in the use of 2D and 3D processes, materials and techniques.

Criterion b Mark 8

Visual references and exploration into the works of Braque, Caulfield and others demonstrate an ability to adapt, react to and understand contexts, and present considered responses.

Criterion c Mark 8

Annotation on the worksheets provides a limited insight into the effectiveness of materials and techniques experimentation. Appropriate practical and expressive skill and control with a range of tools, equipment and technology, demonstrate ordered working practices.

Criterion d Mark 4

Work is arranged for clarity and ease of 'client' appraisal, organised and well presented. Although at a basic level, annotated comments attempt explanation, adding some insight and understanding to the work.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 29 (Formative Assessment)



Linear and tonal monoprint trials/samples (annotated)



Collage sample/Compositional arrangements/Colour trials



Paint (Acrylic) - outcome



Ceramic relief - 3D outcome

COURSEWORK: CULTURAL DESIGN

The exemplars on the following pages were produced in response to the following brief. Not all the evidence required is necessarily illustrated in these exemplars.

Project Brief

You have been commissioned to produce a piece of work for the foyer of a gallery. The gallery will be showing an exhibition called 'Cultures Around The World'.

The piece you decide to make must reflect this theme.

You can choose to produce **either**:

- a decorative mask **or**
- a wall hanging **or**
- a sculpture

You can use **any** materials such as:

papier mache, clay, chicken wire, fabric, cardboard, polyfilla, plaster

You could add:

Beads, collage, feathers, string, paint effects, sand, seeds, bubble wrap, mesh, foil

In your preparation work you **must** include at least:

- one sheet showing experiments with different materials
- one sheet of research drawings from different culture eg African, Islamic, Egyptian - USE A WIDE VARIETY OF MATERIALS
- one research sheet containing information about the different cultures you have looked at – YOU CAN INCLUDE PHOTOCOPIES, SCANS, WRITTEN NOTES
- one sheet of designs showing different colour variations, layouts and designs
- a final design in colour
- a maquette or full size final piece.

You also need:

- a poster to advertise the event
- an evaluation about your work
- to present your work.

Extension work

- a leaflet to promote the piece of work
- a PowerPoint presentation showing how you arrived at your final idea.

Think about

- the area your work will be displayed in at the gallery
- how big your work will need to be
- will it be viewed from different viewpoints or just in front?
- Do you want subtle or bright lighting

Possible cultures to look at

African, Indian, Japanese, Chinese, American Indian, South American, Egyptian, Celtic, Aboriginal, Islamic, Arabic, Greek etc

Websites/addresses

Google keywords –

African Art
Egyptian Art
Aboriginal Art

www.archive.com

www.africanart.com

www.asianart.com

www.aboriginalartonline.com

www.aon-celtic.com

COURSEWORK RESPONSE TO PROJECT: 'CULTURAL DESIGN' (2D Focus)

UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

Criterion a **Mark 9**

The range of 2D media, materials and techniques selected and explored is appropriate, allowing the candidate to display their developing skills.

Criterion b **Mark 8**

Simple connections are made to Egyptian and Indian images in relation to the use of colours, shape, pattern and decorative qualities achieved. An understanding of context is demonstrated with some purpose in the work produced.

Criterion c **Mark 8**

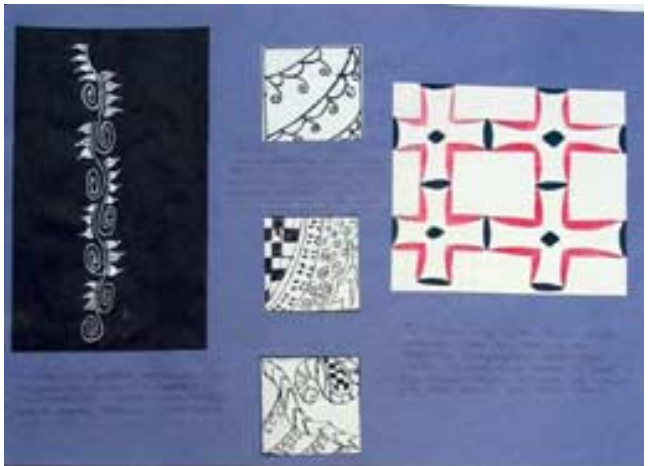
Experimentation is undertaken with some skill and control, using the range of available materials and technology. References to the selection and safe use of basic materials and technology are found in annotated notes on the worksheets.

Criterion d **Mark 5**

Work is presented in a format appropriate for client appraisal and gives a sense of progression of ideas. Annotated comments on the preparatory sheets explain the effectiveness of the visual language used in varying terms.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 30 (Formative Assessment)



Research images/Initial ideas



Media samples



Computer generated colour samples



Final design - 'Decorative Plaque'

COURSEWORK RESPONSE TO PROJECT: 'CULTURAL DESIGN' (2D Focus)

UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

Criterion a Mark 4

The range of 2D media, materials and techniques chosen is superficially explored and variously appropriate to intentions. The development of practical skills evidenced in the preparatory worksheets is limited, although the final outcome is effective.

Criterion b Mark 5

Simple connections are made from limited research into Egyptian and Celtic art and used in relation to the application of colour, shape and pattern. Idea development is limited throughout the project.

Criterion c Mark 5

Simple experimentation is undertaken with limited control, using available materials and technology, including computer generated colour samples.

Criterion d Mark 3

The work is fairly crudely assembled for 'client' appraisal and evaluative commentary is elementary. Annotated notes on the preparatory sheets are limited and attempt to explain the effectiveness of the visual language used in simple terms.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 17 (Formative Assessment)



Research images/Idea development/Media samples/Computer generated colour trials



Final outcome (Banner)

COURSEWORK RESPONSE TO PROJECT, 'CULTURAL DESIGN' (2D Focus)

UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

Criterion a **Mark 9**

The range of media, materials and techniques selected and explored is appropriate to intentions, allowing the candidate to display their developing 2D skills. Linear drawing in pencil and ink, fabric painting, oil pastel/watercolour wash, and computer generated colour samples, are all used to good effect.

Criterion b **Mark 8**

Connections are made to North American Indian art in relation to the stylised and simplified use of colour, shape and pattern and an understanding of context is demonstrated with some purpose in the work produced.

Criterion c **Mark 7**

A growing understanding of the application of the available 2D media, materials and technology, including computer manipulated images (Photoshop). References to the effectiveness of the chosen media, materials and technology are found in annotated notes on the project worksheets.

Criterion d **Mark 6**

Work is presented appropriately for 'client' appraisal and to provide a clear sense of development and progression leading to the vocational context of the project task, 'T-shirt motif design'. Annotated comments on the preparatory sheets attempt explanation of the effectiveness of the materials used and the visual language generated.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 30 (Formative Assessment)



Initial research and ideas



Media experiments/Idea developments/Colour studies



Final outcome - 'T-shirt motif design'

COURSEWORK RESPONSE TO PROJECT: 'CULTURAL DESIGN' (2D Focus)

UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

Criterion a **Mark 8**

The range of 2D media, materials and techniques selected and explored are appropriate to intentions, allowing the candidate to display their developing 2D skills. Line drawing using pencil and ink, oil pastel, tissue/PVA and computer generated colour samples, are all used to good effect.

Criterion b **Mark 8**

Simple connections are made to internet research of African portrait images in relation to the use of colours and decorative qualities achieved. An understanding of context is demonstrated with some purpose in the work produced.

Criterion c **Mark 7**

Simple experimentation is undertaken with developing skill and control, using a range of available materials and technology, including a series of four researched images downloaded from internet research (be aware of copyright issues). References to the selection and safe use of basic materials and technology are found in the annotated notes on the worksheets.

Criterion d **Mark 4**

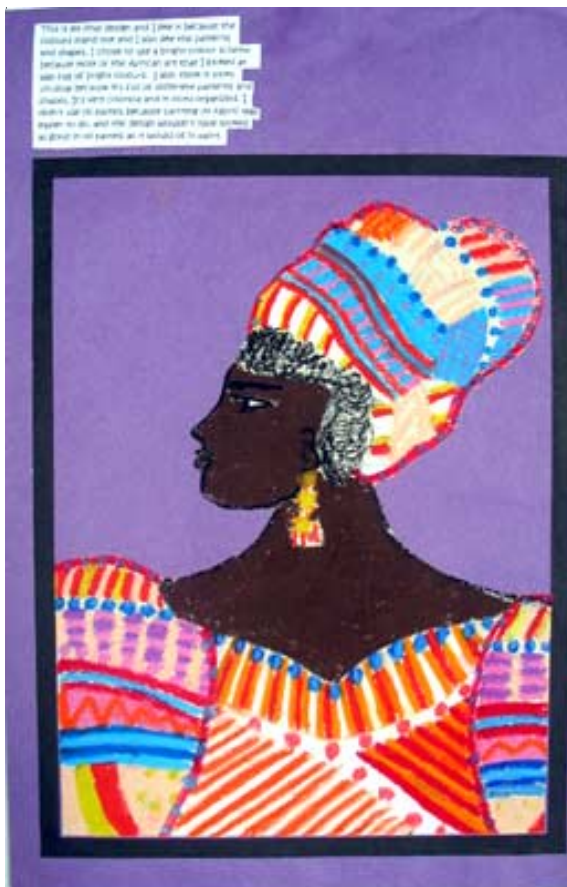
Work is presented in a simple format appropriate for client appraisal and attempts to provide a sense of progression. Annotated comments on the preparatory sheets endeavour to explain and evaluate the effectiveness of visual language used in simple terms.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 27 (Formative Assessment)



Research images/Media experiments/Computer generated colour trials



Developed image



Final outcome (Banner)

COURSEWORK RESPONSE TO PROJECT, 'CULTURAL DESIGN'

UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

Criterion a **Mark 8**

The range of 2D media, materials and techniques selected and explored is appropriate to intentions, allowing the candidate to display their developing 2D skills. Linear drawing in pencil and ink, fabric painting, oil pastel/watercolour wash, and computer generated colour samples, are all used to good effect.

Criterion b **Mark 8**

Simple connections are made to Egyptian and South American 'mask' images in relation to the use of colours and decorative qualities achieved. An understanding of context is demonstrated with some purpose in the work produced.

Criterion c **Mark 7**

Simple experimentation is undertaken with some control, using the range of available materials and technology. References to the selection and use of basic materials and technology are found in annotated notes on the worksheets.

Criterion d **Mark 4**

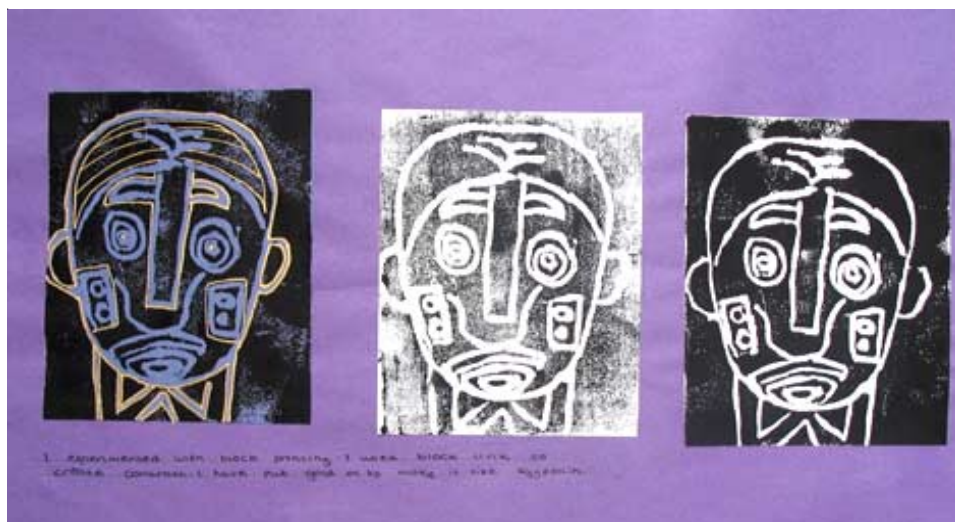
Work is presented in a format appropriate for 'client' appraisal and gives a basic sense of progression. Annotated comments on the preparatory sheets attempt to explain the effectiveness of the visual language used, in simple terms.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

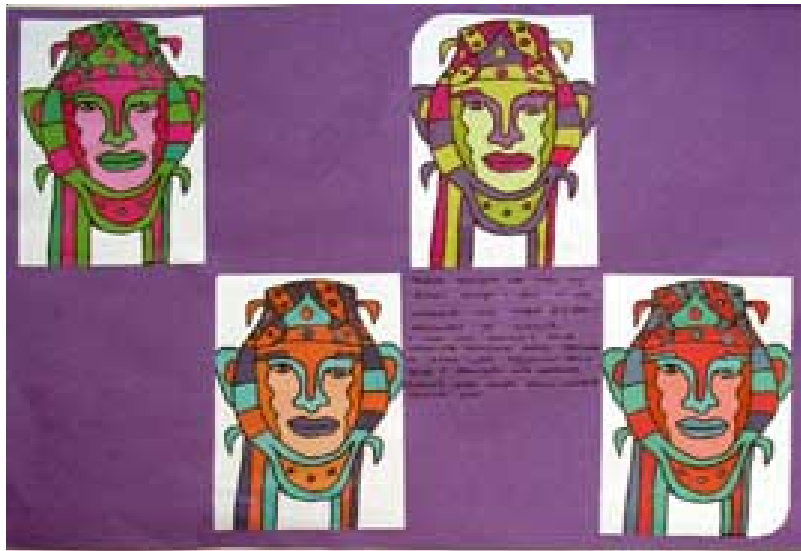
Aggregate Mark 27 (Formative Assessment)



Initial research/Line drawings/Washes



Block print samples



Computer generated colour trials



Media samples/Idea developments



Final outcome - 'Mask'

COURSEWORK RESPONSE TO PROJECT: 'CULTURAL DESIGN' (2D Focus)

UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

Criterion a Mark 8

The range of 2D media, materials and techniques selected and explored is appropriate to intentions, allowing the candidate to display their developing 2D skills. Line drawing in pencil and ink, oil pastel, paint, tissue/PVA and computer generated colour samples, are all used to good effect.

Criterion b Mark 8

Connections are made to Aboriginal art in relation to the use of colour, shape and pattern and an understanding of context is demonstrated with some purpose in the work produced.

Criterion c Mark 7

Simple experimentation undertaken using the range of available 2D media and materials including computer generated images. References to the selection and use of basic materials and technology found in annotated notes on the worksheets.

Criterion d Mark 4

Work is presented to provide a basic sense of progression. Simple annotated comments on the preparatory sheets attempt to explain effectiveness of materials and visual language using simple terms.

Following feedback from 'formative' assessments of single projects, the candidate has the opportunity to revisit and address any weaknesses identified before resubmitting for final or 'summative' assessment of the number of projects contributing to the overall unit mark.

Aggregate Mark 27 (Formative Assessment)



Initial research and ideas



Idea developments



Colour samples



Media experiments



Final outcome - 'T-shirt motif design'