

Introduction

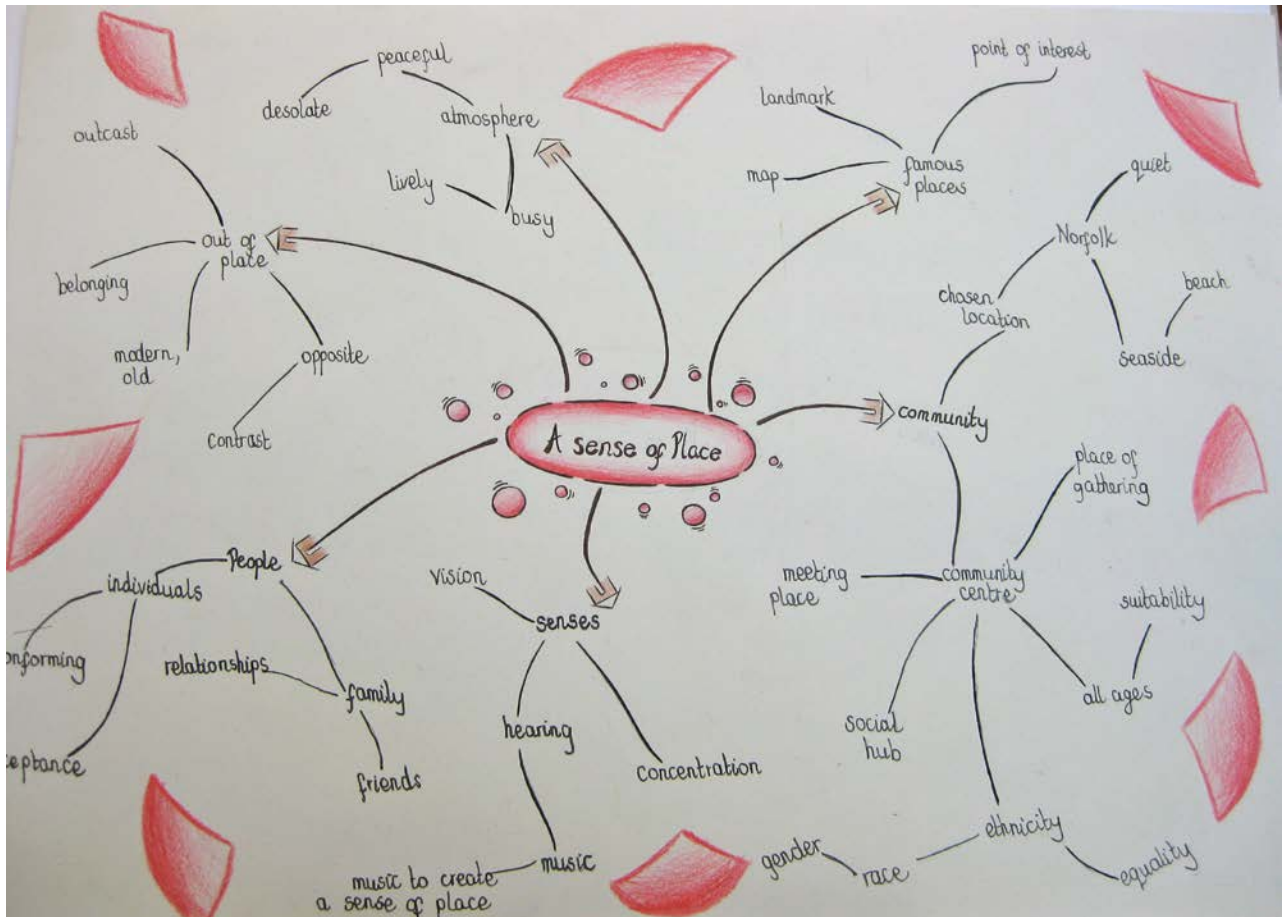
We are continually aiming to provide materials to support you in teaching and assessing our qualifications. We hope you find the example work and comments contained in this document useful.

This exemplar material focuses on Unit 2: Creative Project in Art and Design (20478E) and includes work from high and lower achieving learners. The work shows the creative journey the learner has undertaken throughout the project. Alongside the work you will find comments from the Lead Examiner explaining the value of the images shown and how the mark scheme has been applied.

This work is taken from the archive gathered by our senior moderation team during the summer 2013 assessment process. We would like to thank the centres and learners for producing the work that we are presenting in this document. Some of the images include a 30cm ruler to allow you to see the scale of the work produced.

25 Marks

The learner has responded to the theme "A Sense of Place" in the Visual Arts pathway. There is a good balance between primary and secondary research, all of which is well documented. Some of the sketchbook pages appear a little mechanical in layout and it is not always clear how looking at other artists' work has influenced the learner's thinking and development. They have confidently used a range of materials and produced a striking final outcome that responds to the brief and just satisfies the criteria for distinction.



The learner begins by gathering ideas from the brief.

PLANNING SHEET

Scenario

My chosen theme is: Visual arts - A sense of Place.
I must produce a piece of work for a particular place or person. The work that results can celebrate local communities, places & people. I can choose to represent communities, cultures or locations in the form of sculpture, prints, paintings & illustrations. I could choose my area where I live, or somewhere else entirely to focus on.

Gant Chart / Time Plan

	Hour 1	Hour 2	Hour 3	Hour 4	Hour 5	Hour 6	Hour 7	Hour 8	Hour 9	Hour 10
Primary Sources										
Secondary Sources										
Artists Sculptors designers										
Observational drawings										
media experiments										
Initial Ideas										

I will research where the final outcome will be displayed / placed / sold by looking into community centres, especially around the area where my primary source photos were taken.

The requirements of the brief are that I need a good idea of the influences on my work and how I will develop it, also I need to select what materials I will use. My final piece must reflect the community. (I will state how). Constraints include that the piece must be easy to produce with resources I have access to (it must be cost-effective).

Client Brief

I have been sponsored by a local authority who have asked me to produce a piece of visual art based on the theme A sense of place. The visual artwork will form part of an exhibition which will be held to celebrate the opening of a new community centre.

I need to develop ideas in response to the client brief & my research on the theme, making reference to specialist materials, techniques & processes & use of formal elements (colour, line, form, texture, sequence, light, shade, shape, surface decoration, silhouette, pattern & composition).

At this stage I have chosen to do a 2D piece of visual art (which can be a set of prints, a painting or an illustration).

This planning sheet shows that the learner is engaging with the brief in a vocational way, focusing on the client's requirements and the constraints they need to work within. The effective use of time is also considered.

Sheringham
Community Centre,
Norfolk.

The community centre has been constructed as part of a larger scheme to improve the town. The centre has helped to bring a new Tesco store to the area and a newly built fire station. If I were to display my work here I would have it put in the entrance/reception area, as many people would be able to see it.

Venue

Sheringham is a seaside town in Norfolk.

Sheringham community centre is a recently renovated two-storey building which features six halls. The building is light, spacious and modern. It also has had an air source heat pump installed to supply heating to the centre, which is more efficient and saves money.



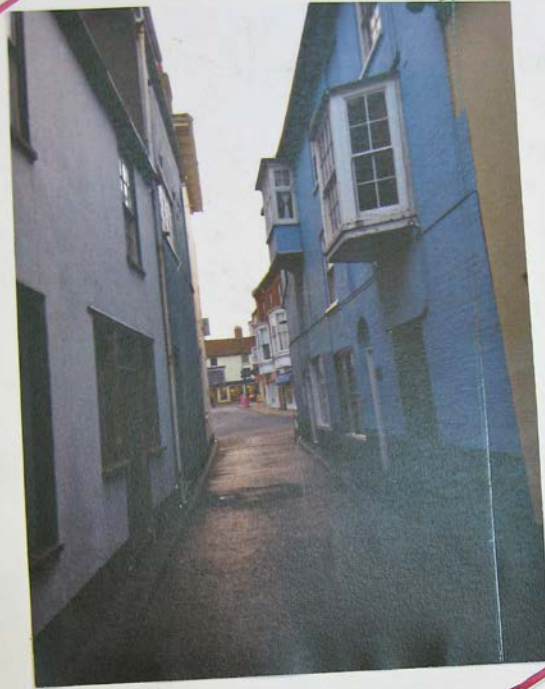
The learner is continuing to engage with the brief by researching and defining a potential venue for the final outcome to be displayed in.

Primary Sources

All of these photos were taken in Norfolk. Therefore they will be suitable to be used in a piece for the community centre as the sources will be recognisable and bring the community together. It will give more of a sense of community.



colourful
houses
the left
like in



This photo features a narrow, windowed side street which looks onto the hugh street beyond.

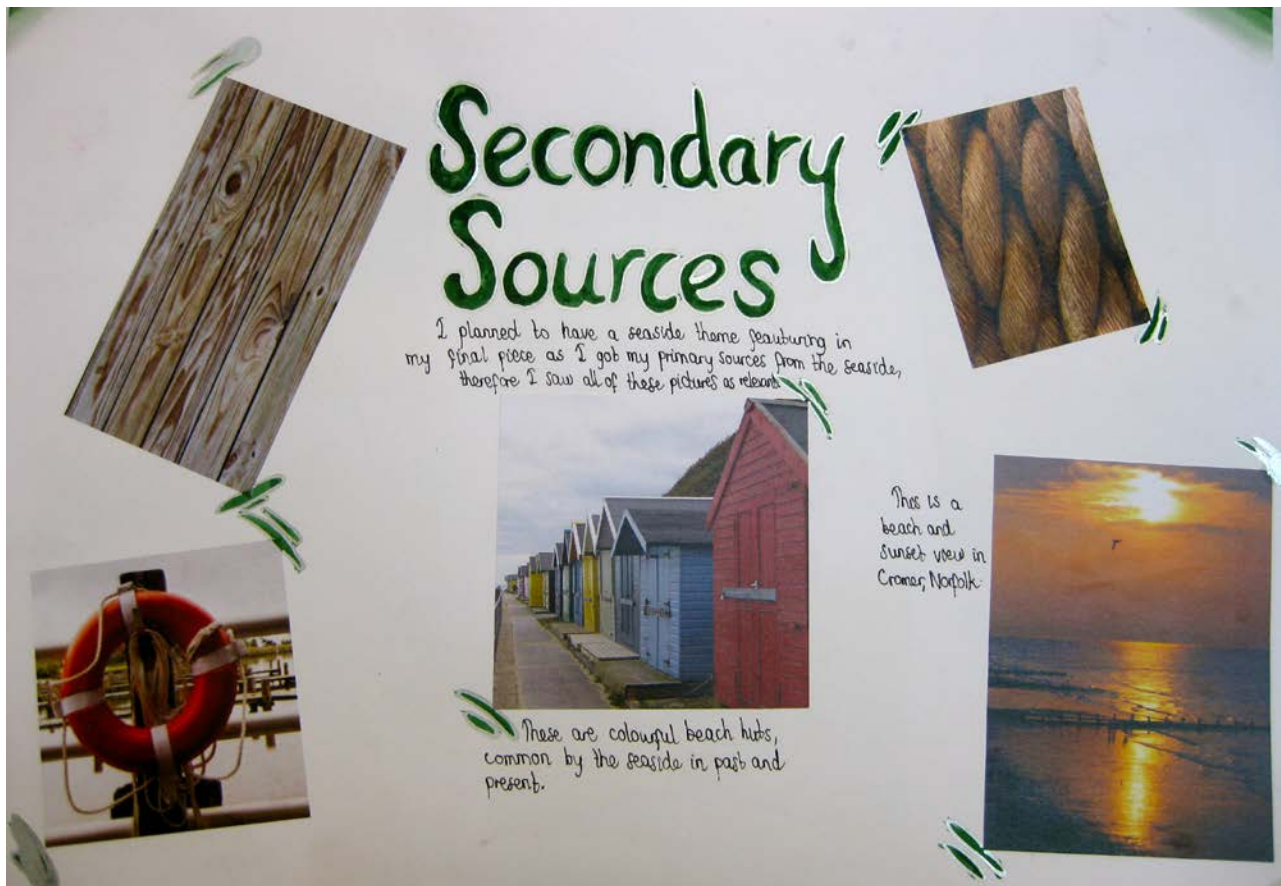
This is a photo taken in the evening of an old building. There are street lamps and also a tree in the foreground.



This photo is of Cromer town church at night. The photo looks upwards to see the tall building.

This photo is of colourful Norfolk seaside houses, which contrast with brick houses which the two on the left most likely looked like in the past.

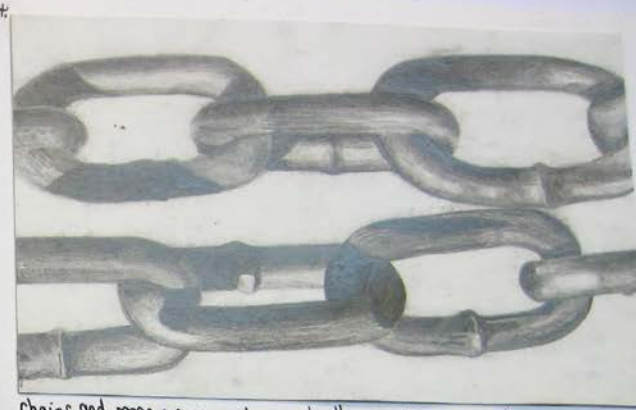
The learner here collects and comments on a range of imagery from primary sources with appropriate selectivity. The images show a good level of technical skill and clearly inform the development of the project. The photographs themselves show good use of the formal elements.



The learner continues by gathering a selection of secondary images. There is little commentary to explain the significance and further use of these images. However the learner does refer back to these images and uses them later in their work.

Observational Drawings

'Drawings' one and two are photos near the venue. It celebrates 1. well-known beauty in the local area that could be taken for granted.



Chains and ropes are commonly seen by the seaside, and near the venue.



One of the strengths of this work is the quality and range of drawing and use of media and examples of this can be seen on this page where we see assured use of materials by the learner in their observational drawing.

Artists

David Hockney

David Hockney was born 9th July 1937 in Bradford, England. He studied at the Bradford college of art and then the Royal College of Art (London).

Hockney greatly contributed to the pop art movement, especially in the UK. Hockney is not only known for his paintings but also his photography, stage designs, and prints. His works consist of portraits as well as landscapes.



A bigger splash (1967)

Edward Hopper

Edward Hopper was born July 22nd 1882 in New York. His parents encouraged his artistic abilities which were seen from a young age.

Hopper's style was realism, and he was most known for his oil paintings. Nevertheless he also did water colour paintings, etchings and made prints. He did portraits as well as urban and rural landscapes. His landscapes often included people.



Mansard roof (1923)

Paul Cezanne

Paul Cezanne was born on 19th January 1839 in Provence, France. In 1857 he began attending the Municipal school of drawing, and continued drawing lessons additionally.

Cezanne was widely known as an ~~impressionist~~ ~~artist~~ post-impressionist artist, but also for his cubism pieces. He painted landscapes, but also painted people, in his very unique and recognisable style.



The card players (1891)

Whilst it is valuable for learners to research relevant historical and contemporary artists and contexts to help inform their thinking it is difficult to see the direct relevance of the chosen artists and the development work done by the learner.

Artist Studies



A road to York through Sledmore (1997)

David Hockney



Edward Hopper
Night window (1928)



Paul Cézanne - Farmhouse (1889)



(Study using marker)



Here the learner has reproduced pieces by their chosen artists. This exercise can be useful but only when techniques used are relevant to the creative intentions of the learner. At this stage it is not clear how these reproductions inform the development of the learner's ideas.



This is a watercolour study of my own primary source. I have done it in the style of Paul Cézanne. The overall look is quite watery and washed, with areas of black colour blended in quite an abstract way.

This is an oil pastel study I did using my own secondary source in the style of David Hockney. I have used bright block colours & I haven't blended them much.



The overall effect is quite poparty.

The learner has continued to explore media and materials but without a real understanding of the way media were used in the sources studied. Learners can benefit from exploring how painters apply media and how they use visual language, for example in compositional terms. In this instance, however, some attempt has been made to reinterpret artists' work but the value of this is not immediately apparent.

INITIAL IDEAS

These are my initial ideas relating to 'A Sense of Place'. My artist research has inspired me to focus on landscapes, and if I do people, more of an abstract figure style. I like the non-realist style of the artists and other features including Hoppers dark and bright contrast in 'Night window' and Cezannes 'washers' look in 'Farmhouse'.



This design features a tree, planted next to a wall which overlooks the sea. This would be an acrylic painting on canvas. The foreground is quite 'dark' with a leafless tree and crumbling wall. I then plan to do the sea bright colours, and a pinky, orange sky. I don't think I'll use this design as I want a more 'happy' image in the community centre.



This design has a foreground of what appears to be a beach and beach hut, this opens up to reveal a narrow street typical of Norfolk (Cromer). This design is quite surreal, and shows two parts of Norfolk that people can relate to. This design is my favourite and it would most likely merge/use styles of Edward Hopper + Paul Cezanne.



For this design I have done a man sitting on a bench, looking over the sea. I plan to cut the bench out of cardboard or wood and stick it in the foreground, I will then paint the scene bright colours, with a setting sun. I like this as it reflects Norfolk's community (seaside) and shows how local beauty can be important to a local (someone who may be lonely).

The learner produces a diverse set of ideas combining elements from the primary and secondary sources they have collected. In the annotation the learner explains how some of the earlier contextual research will be applied. The middle composition is actually almost fully realised as the final outcome.

Media Experiments



For the sky I first tried using a dark, night sky, and then a blue flat wash. In the end I thought they were too bland so I did a red/pink to yellow sunset to give the piece colour.

watercolour



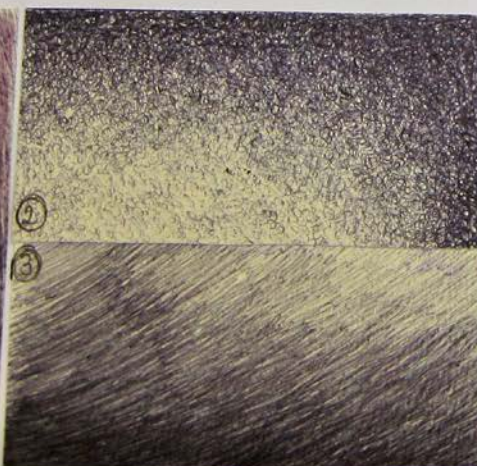
acrylic



acrylic



Initially, I planned to paint a wooden border, however I couldn't get a look that was realistic enough so I have chosen to source wood to paint onto. I now plan on using an olive green colour, rather than blue



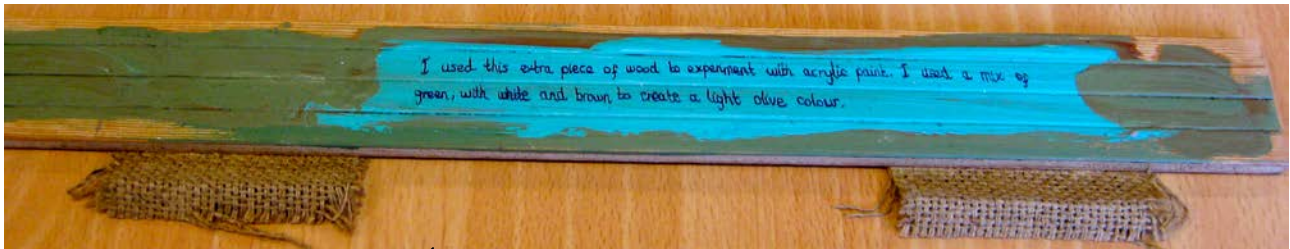
I found that the best biro technique was a more random style as the other I look too uniform. I then chose to wash over with water colour. Ink didn't have the desired effect



I much prefer the look of biro and water-colour to ink as I can achieve a more detailed and realistic look. I find ink runs a bit too much.



This is a well organised page where the learner experiments with a range of media to inform his approach to the final piece. Here we can see evidence of evaluation of techniques and materials and their potential relevance to the final piece.



The learner here is experimenting to inform the final outcome. The learner uses this effectively and make a clear decision that stands them in good stead.



The learner has produced a colour chart using watercolour. It is worth asking the question when this sort of exercise should be undertaken and whether it is best placed in the exam preparation time.

Final Design



This is my final design for my final piece based around the theme 'A Sense of Place'. It features a foreground of a beach and beachhut-style facade. Within this is a narrow street. I have used a primary source of a Norfolk street, this is the area of my chosen community centre.

For the 'sand' I plan to use acrylic paint (golds, browns and white) and I plan to paint the outer frame using acrylic paint on wood. (either dark olive green, or light/dark blue). For the centre I plan to use watercolour paper with either biro, watercolour or ink (maybe a mix of two) using the same colours as the original image. I'm not sure what colour to do the sky yet.

This piece will relate to the theme 'A Sense of Place' as it shows a sense of place in the area of Norfolk. Locals can relate to the piece. It shows aspects of seaside locations (sand, beachhuts and narrow old streets). The way the street is 'inside' makes it quite surreal. I also like the artist studies I did of Paul Cezanne & Hopper, and will use a mix of these two styles I did in my study.

The learner repeats much of the information from previous pages and clarifies their intentions relating to the final piece with only minor modifications. Much of the annotation is technical in nature but does add further explanation to the element of surrealism in the painting.

Final Piece

1 I will first get my watercolour paper and spend approximately an hour drawing out the outlines for the scene using pencil and ruler, after this I must get a black biro and fill in the left hand side building front/ender. I must get the tones and dark to light contrast correct.

(2 hours total)

2 I plan to then spend the next two hours drawing on the right side buildings brickwork using biro. I should complete the whole wall in this time. After I will wash over the biro walls using watercolour.

(2 hours total)

3 The next two hours I will complete all of the windows and doors (using watercolour and biro). I will then fill in any solid water colour parts (particularly on the left side of the piece on the second building). I must remember to add details such as the pipe work.

(2 hours total)

4 I will spend this time in the woodwork room where I shall first cut out the shape of the wood that I want (a U shape). I will then sand the wood down and paint it using olive paint (green brown and white) which I'll mix with water. I want quite a "worn out" look on the wood. I'll then paint the "sand" onto the MDF.

(2 hours total)

5 Finally, I will paint the path in the foreground using mainly brown and black water colour, and then draw and paint the distant buildings in the horizon (these can be less detailed). After this I will wash the sky using mainly red and yellow watercolour. Then I plan to glue everything together using PVA.

(2 hours total)

Plan of what I will be doing...

While this sheet may be very helpful as an aide memoir for the learner it does not provide any specific assessable evidence.



This is the final outcome. The learner achieves what he has set out to do and seems to have decided on this final composition early in the process. The learner uses techniques and materials in an accomplished way to produce a creative outcome with some imagination that meets the requirements of the brief.

Self Evaluation Sheet

My response to the theme & requirements for the brief are that I've created a piece of visual art which is of a place (relating to my sources) which shows a local sense of place. My influence is mainly Norfolk, and showing local surroundings taken for granted. My work has developed particularly in terms of media, and ways in which I would create it.

As my piece features a local Norfolk scene and a seaside feel; it therefore relates to the local community and they can appreciate it more. I have used mainly watercolour and biro on watercolour paper, backed onto MDF and with a frame using wood and painted with acrylic paint.

During the project with the theme 'A sense of Place' I completed all of the tasks required in order to meet the client expectations & to also have a good idea of what to do in my final piece.

If I was to give myself a grade for my preparation it would be a pass or maybe a merit, & I would probably give my final piece a merit.

I think that the quality of my research was overall quite good. I found a venue that was relevant to my sources and sources relevant to my theme. My artists also did a similar work style to me.

My initial ideas all used parts of my sources & were all quite different, & not too simplistic. In addition, the development of my ideas worked well and I went from having a vague plan of what media to use to knowing exactly what I was doing in the exam and how I would plan my time out.

Finally, I am pleased with my final outcome & I have used different techniques throughout the piece. I especially like some details I added e.g. the brickwork.

Over the course of the project I've developed more of an understanding of time management, & I am now able to plan time more successfully. I have also improved my techniques when using different media - biro, watercolour, pencil crayon and ink in particular.

I think that my strengths in the project were mainly my artist's studies and observational drawings, these gave me an initial idea of certain techniques I could use to get a good quality outcome. In contrast, my weaknesses include the fact that I could have got a wider range of more useful sources & did some more media experiments in order to know more what I'm doing in the exam and how effective it would be.

I am pleased with my self-management over the project. I managed to plan out my time quite well. However, if I was to do the project again I would spend more time developing initial ideas to get the best final piece possible. I am quite happy with how the project went.

This evaluation page reads as a genuine and open statement by the learner. Not all of the of evaluation of creative intentions required by the assessment criteria has been met by this commentary and much of the technical commentary about the use of media can actually be found earlier in the project.

The work overall was awarded 25 marks. It just attains the standard expected at Level 2 Distinction as it meets the minimum requirements of the Distinction assessment criteria but does not go beyond them.