

# Douglas Academy



## Art & Design



SQA National Courses  
Induction Booklet 2019/20  
National 4 & 5

# Douglas Academy



## Art & Design

### National 4 & 5

#### Induction Information

The following booklet includes information for S3 and S4 pupils undertaking Art and Design at National 4 & 5 level. The information within this booklet will clearly define all aspects of this course.

#### The National 4 & 5 Course will enable you to:

Experience Art & Design in a broad, investigative and practical way. Being creative is an important part of the process. Throughout the course, you will develop creativity, perseverance, independence and resilience and an ability to critically appreciate aesthetic and cultural values, identities and ideas. You will develop knowledge of Art & Design practice by studying artists and designers and their work. You will also develop an understanding of expressive and design processes and accumulate and use a selection of creative skills.

You will be inspired and creatively challenged through your work.

#### Course Structure

- Expressive Portfolio
- Design Portfolio
- Question Paper (National 5 only)

## National 5 Art and Design Course Content 2019/20

### EXPRESSIVE PORTFOLIO

This part of the course helps candidates plan, and develop creative expressive work in response to a theme/stimulus. Candidates develop knowledge and understanding of artists' working practices and the social, cultural, and other influences affecting their work and practice.

Pupils will select a theme/stimulus and produce 2D/3D analytical drawings, studies and investigative research, and use this to produce a single line of development leading to a final piece. Candidates reflect on and evaluate their creative process and the visual qualities of their work.

### **Course Assessment: Externally Assessed (A-D)**

**The EXPRESSIVE PORTFOLIO assesses the candidates ability to:**

- produce relevant investigative research appropriate to an agreed theme/stimulus
- produce a single line of development showing visual continuity with the investigative research
- demonstrate the refinement and realisation of the single line of development, leading to a final piece
- use a selection of materials, techniques and/or technology
- use the visual elements and expressive effects in response to the agreed theme/stimulus
- express justified personal opinions on their decisions and the effectiveness of the expressive qualities of their portfolio.

### DESIGN PORTFOLIO

This part of the course helps candidates plan, and develop creative design work in response to a theme/stimulus. Candidates develop knowledge and understanding of designers' working practices and the social, cultural, and other influences affecting their work and practice.

Pupils will select a design brief and compile a variety of 2D/3D investigative material and market research, and use this to produce a single line of development leading to a design solution. Candidates reflect on and evaluate their creative process and the aesthetic and functional qualities of their work.

## Course Assessment: Externally Assessed (A-D)

The DESIGN PORTFOLIO assesses the candidates ability to:

- produce and compile investigative material and market research appropriate to the agreed design brief/design area
- produce a single line of development showing visual continuity with the investigative material and market research
- demonstrate the refinement and realisation of the single line of development, leading to a design solution
- use a selection of materials, techniques and/or technology for creative effect
- demonstrate an understanding of design elements in response to the agreed design brief requirements
- express justified personal opinions on their decisions and the effectiveness of the design qualities of their portfolio.

*The portfolio is worth 200 marks and will contribute 80% of the overall course.*

<b>Expressive Portfolio:</b>	<b>Marks:</b>
Process	40
Skills	50
Evaluation	10
	<b>Total Expressive : 100 marks</b>
<b>Design Portfolio:</b>	<b>Marks:</b>
Process	40
Skills	50
Evaluation	10
	<b>Total Design: 100 marks</b>

## QUESTION PAPER

The question paper tests your knowledge and understanding of visual artists, designers and their practice. In S4 you will sit a Prelim in November and the SQA exam in May.

The question paper is worth 50 marks, and contributes to 20% of the overall course. The exam is 1 hour and 30 minutes.

Expressive Art Studies:	25 marks
Design Studies:	25 marks

## NATIONAL 4

The level at which you are presented at will very much depend on meeting the Assessment Standards at National 5 level. If these standards are not met you will be presented at National 4. The main differences are:

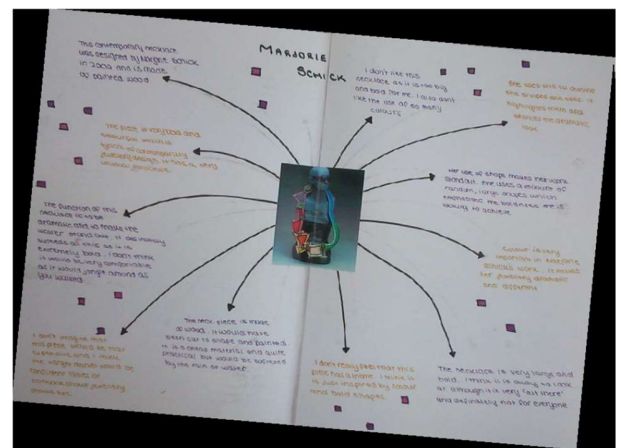
- There is no written exam.
- Work is internally assessed.
- Assessment is on a pass/fail basis.
- Work will be levelled at SCQF Level 4 rather than 5.

Changes to the level of study will take place depending on assessments made by your teacher through the course of the year. You will be given regular feedback through discussions with your teacher and in the written reports on your work throughout the year to let you know how you are progressing. This feedback will help you to improve the quality of your work, and to remind you of all practical and written course deadlines.

**So....what does all this look like?**

### Looking at the works of Artists and Designers

	
<p>Artist 1: Ralph Goings Title of Work: Trio Media Used: Photo-Realism Date Made: 2009</p>	<p>Artist 2: Patrick Caulfield Title of work: Autumn Fashion Media Used: Pop Art Date Made: 1978</p>



**MARJORIE SCHWICK**

The mind map contains several text branches:

- THE CHARACTERISTICS OF THIS... (top left)**
- THE... (middle left)**
- THE... (bottom left)**
- THE... (bottom center)**
- THE... (bottom right)**
- THE... (middle right)**
- THE... (top right)**

Goings has used a great deal of tone in his 'Trio'. He uses a realistic range of colours to make the painting 3D. He uses lighter colours on the side where the reflection is, and darker tones on the other side to give a sense of depth. On the clear glass (sugar shaker), he uses very little noticeable tone as it is see-through, and on the other side is a plain black background. In 'Red Menu', Goings has painted the shadow of the three containers against the menu giving the painting a true sense of depth. The reflections of the red menu are true to the shadows that are cast, as the direction of the light is from the same angle.




Caulfield, on the other hand, uses no tone at all. All the colours in his artwork are blocky and similar to a cartoon. The only hints of realism are the light coming in from the window, producing shadows and the shadow of the plate. The other realisms are the 2 very realistic oyster/mussel shells which give a bit of irony to the work. In 'Oh Heien...' there is absolutely no tone at all. The colours are childlike and have no shadow/lighting anywhere.

Goings has used very realistic colours in his painting. He uses realistic, believable colours to make the painting appear like a photograph. He uses darker colours on the darker sides, and Vice Versa. The main colours he uses are red, white, brown and black. He uses red for the Ketchup bottle, brown for the 'A1' bottle and a lighter shade for the table, white for the sugar shaker and black for the background. The red used in 'Red Menu' is extremely believable, as there is not one shade, but several, with shadows casting darker, almost brown shades, and the reflection of the light casting pink/white shades.

Caulfield has used very unrealistic colours in his work. He has used blocky colours. The oysters are sky blue, as is the plate they are sitting on, and the table. The leeks are green and white and are in a light brown/beige basket. The background is a dark brown wooden-looking painting, and the light from the window casts a lighter brown strip. The wall opposite is the same colour as the basket with a green and brown pattern the same colours as the leeks. There are only two colours in 'Oh Heien...' sky blue and beige. The colours do not blend or change light in any way at all, which makes the painting very flat and plain.

The texture in Goings' painting is a thin paint, with less contrasting colours. The brushstrokes are natural, making the painting realistic. The strokes themselves are not visible. The paint fills the canvas with no white spots left, and the white in the sugar shaker is white paint, not the canvas itself. This is similar in 'Red Menu', where the light reflections are painted white, and not canvas white.

Caulfield's is a different texture altogether. The paint looks to be printed on, rather than brush stroked. The paint is applied very flatly, but the outlines make it look like you can grab the objects from the canvas. The texture is very abstract and plain, save the two realistic shells. This is different to 'Oh Heien...' the glass doesn't look like you could grab it, mainly due to the transparency of it - only the outline of the glass and the water is present.

	<p><b>C. Allan Gilbert - 1892</b></p> <p>In the picture there is a lot of dark colours and a bright candle. The pretty boy and love letters are old fashioned and the compass are things that could be related to someone's life. Everything in this picture are representation with death, life and long living.</p>		<p><b>Aubrey Flack</b></p> <p>This picture is still a minimalist painting even though it includes bright colours which makes it look modern, which represents life. There is also food, make up, mirrors and a thinner which all add to represent life/long living. The moral of the pic here is 'you will die but make the most of it while you still can.'</p>
	<p><b>Hans Holbein the Younger.</b></p> <p>Both Date: 1487-1533</p> <p>Date of Death: 1533</p> <p>When Holbein is depicted in a self-portrait, he is shown in a three-quarter view, looking towards the viewer. He is wearing a dark, patterned robe and a white collar. The background is a plain, light color.</p>	<p><b>THE AMBASSADORS</b></p> <p>The painting 'The Ambassadors' by Hans Holbein the Younger is a masterpiece of the Northern Renaissance. It depicts two French ambassadors kneeling before the Virgin Mary and the Christ Child. The painting is filled with intricate details and symbolism, representing the political and religious tensions of the time.</p>	



# Design Portfolio Course Assessment

**National 5 Art and Design – design portfolio**

**Validation**

Teacher name: Ruby Irvine  
Candidate number: 08114200  
Entry number: 8125731

**Instructions to candidates**

The portfolio should reflect an individual's creative process. It should include the initial ideas, sketches, and final work. It should also include a reflective journal where you can discuss your design process, the challenges you faced, and how you overcame them. The portfolio should be presented in a clear and professional manner, with all work neatly arranged and labeled. It should be a reflection of your own work and your own ideas.

**Decisions you made working through your portfolio**

The portfolio should show the development of your ideas and the decisions you made along the way. This includes the selection of materials, the choice of colors, and the final presentation of your work. It should also show how you responded to feedback and how you improved your work over time. The portfolio should be a record of your creative journey and the decisions you made along the way.

**Flower Sample**

The flower I chose to work on is a rose. I chose it because it is a classic flower and I thought it would be a good challenge. I also liked the idea of creating a flower that was both beautiful and functional. I wanted to create a flower that could be used as a hair accessory or a decorative piece. I chose to work on a rose because it is a flower that is both beautiful and functional. I wanted to create a flower that could be used as a hair accessory or a decorative piece.

**Paper Model**

I wanted to make a paper model of the flower I had chosen. I wanted to see how it would look in 3D and how it would hold together. I used a piece of paper that was the same color as the flower I was working on. I cut out the pieces of the flower and glued them together. I used a hot glue gun to make sure the pieces were secure. I was happy with the result and it was a good way to see how the flower would look in 3D.

**Eyepiece design**

I wanted to create an eyepiece for the flower. I wanted to make it look like a flower and I wanted to make it look like it was part of the flower. I used a piece of paper that was the same color as the flower I was working on. I cut out the pieces of the eyepiece and glued them together. I used a hot glue gun to make sure the pieces were secure. I was happy with the result and it was a good way to see how the eyepiece would look in 3D.

**Initial Design Idea**

I started with a simple sketch of a flower. I wanted to create a flower that was both beautiful and functional. I wanted to create a flower that could be used as a hair accessory or a decorative piece. I chose to work on a rose because it is a flower that is both beautiful and functional. I wanted to create a flower that could be used as a hair accessory or a decorative piece.

**Design Brief**

The design brief was to create a flower that was both beautiful and functional. I wanted to create a flower that could be used as a hair accessory or a decorative piece. I chose to work on a rose because it is a flower that is both beautiful and functional. I wanted to create a flower that could be used as a hair accessory or a decorative piece.

**Back View**

I wanted to see how the flower would look from the back. I used a piece of paper that was the same color as the flower I was working on. I cut out the pieces of the flower and glued them together. I used a hot glue gun to make sure the pieces were secure. I was happy with the result and it was a good way to see how the flower would look from the back.

**Sample showing overlap of eyepieces**

I wanted to see how the eyepieces would look when they were overlapped. I used a piece of paper that was the same color as the flower I was working on. I cut out the pieces of the eyepieces and glued them together. I used a hot glue gun to make sure the pieces were secure. I was happy with the result and it was a good way to see how the eyepieces would look when they were overlapped.

**Spike Samples**

I wanted to see how the spikes would look. I used a piece of paper that was the same color as the flower I was working on. I cut out the pieces of the spikes and glued them together. I used a hot glue gun to make sure the pieces were secure. I was happy with the result and it was a good way to see how the spikes would look.

**Final Design**

I finished the design by creating a final sketch of the flower. I wanted to create a flower that was both beautiful and functional. I wanted to create a flower that could be used as a hair accessory or a decorative piece. I chose to work on a rose because it is a flower that is both beautiful and functional. I wanted to create a flower that could be used as a hair accessory or a decorative piece.



### Further Requirements

- To achieve the best possible outcome and to ensure deadlines are met comfortably you should be completing work regularly at home. Homework may not be formally set on a weekly basis but you are expected to be pro-active in ensuring you are progressing and spend at least 2 hours on either written or practical tasks. Don't see this as a chore, enjoy your art work!

### Top Tips for Success by 2018/2019 S4 Pupils

- **“Using the Art Department a couple of times a week at lunch on a regular basis meant I could finish things started in class and ask my teacher for advice.”**
- **“Attending Supported Study really helped me complete everything without rushing at the end!”**
- **“Do your written work corrections as soon as you get it back and hand in the homework on time!”**
- **“Try and think ahead so you don't waste time sitting about! (themes, developments, etc.)”**
- **“Start your final design piece as soon as possible because it takes longer than you think.”**

### Other Top Tips!

- Take advantage of the Art Department which is available to use at lunchtimes and after school by arrangement with your teacher.
- Materials and equipment can be taken home, speak to your art teacher.

**Good luck and enjoy your art!**