



HIGHER

The course assessment has three components.

Component 1: question paper	60 (2 hours)		
Component 2: Design Portfolio	100	Process 40 marks Skills 50 marks Evaluation 10 marks	June - November
Component 3: Expressive portfolio	100	Process 40 marks Skills 50 marks Evaluation 10 marks	December - March

EXPRESSIVE TASKS

1. Write statement of intent. Refer to the statement of intent/theme task sheet.
2. Gather a range of images based on the artist you have selected to study.

ALISON WATT www.nationalgalleries.org www.inglebygallery.com/artists/alison-watt/ www.parafin.co.uk/artists--alison-watt.html www.bbc.co.uk/programmes/articles/4XPD7kTwp5tsr94BycLkB3Z/generation-alison-watt	FREDA KAHLO www.frida-kahlo-foundation.org/ www.fridakahlo.it/ www.tate.org.uk/whats-on/tate-modern/exhibition/frida-kahlo www.moma.org/artists/4079
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GENERIC www.tate.org.uk www.nationalgalleries.org.uk www.nga.gov www.vangoghmuseum	ALYSSA MONKS www.ted.com/speakers/alyssa_monks www.artophilia.com/front-page/interview-alyssa-monks/ www.alyssamonks.com

3.

- Life time
- Nationality
- Experience
- Art movement/definition
- Working methods/techniques.
- Achievements. (awards, exhibitions, global recognition.)]

Expressive Studies Question Paper

The question paper assesses candidates' knowledge and understanding of the work and practice of artists and designers, and how social and cultural contexts impact on art and design works.

This question comprises of three prompts drawn from the following options This relates to the designers you have studied in class.	Optional questions Examples of expressive art issues that could be included in these questions are listed below
One from: • use of materials and/or technology • use of scale • use of techniques • working methods	• colour • composition • focal point • form • imagery • lighting • line • location • materials • mood and atmosphere • pattern • perspective • pose • scale • setting • shape • style • subject matter • symbolism • techniques • technology • texture
and one from: • choice of subject matter • consideration of mood and atmosphere • consideration of style • use of one visual element from line, tone, colour, texture, shape, form, pattern (selected by the candidate)	
and: • impact of social, cultural, and/or other influences	

	• tone • use of space • viewpoint
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analyse and explain how artists and designers use materials, techniques and/or technology in their work

demonstrate knowledge and understanding of visual and design elements using appropriate art and design terminology

4. Select a piece of work by your chosen artist. Critically analyse this piece of work using the table below; use POINT, EVIDENCE, EFFECT, structure. (make two points per expressive element)

Colour	primary, secondary, tertiary, neutral saturated, desaturated tints, tones and shades warm and cold complementary, contrasting, harmonious monochromatic, multi-coloured, restricted palette effect on mood and atmosphere effect on visual impact
Composition	placement of subject matter; arrangement of elements in a 3D work viewpoint or camera angle perspective, picture plane leading lines focal point pose in portraiture and figure composition use of negative space balance, symmetry and asymmetry description of the composition — for example triangular, circular, linear, cluttered, minimalist, naturalistic, staged effect on mood and atmosphere effect on visual impact
Focal point	centre of interest point of interest how the focal point is created — for example leading lines, colour, tone, lighting, position effect on mood and atmosphere effect on visual impact
Form	3D — physical form, mass, negative space illusion of form description of form — for example organic, geometric, angular, fragmented, contrasting elements techniques used to create form — for example carving, sculpting, moulding, use of tone and colour scale and proportion of form(s) effect on mood and atmosphere effect on visual impact
Imagery	drawing, painting, illustration, photography fantastical or imaginary images ? symbolism

	effect on mood and atmosphere effect on visual impact
Light source	light source quality of light — for example hard, soft, diffused, directional, spotlit, natural, artificial used to create tone, shadows, highlights effect on mood and atmosphere effect on visual impact
Line	outlines, edges, leading lines effect on definition effect on composition — for example dividing the space, horizontal, vertical, diagonal, leading lines, and creating perspective quality of line — for example thick, thin, soft, hard, textural, fluid, light, heavy, and broken used to create tone — for example cross-hatching used to suggest form — for example contour lines used to create pattern effect on mood and atmosphere effect on visual impact
Location	used in site-specific art, mural, sculpture choice of location nature of location symbolism of location how the artwork integrates or contrasts with the surroundings effect on mood and atmosphere effect on visual impact
Materials	type of material dry media — charcoal, pencil, pen, oil pastel, and chalk pastel wet media — oil paint, acrylic, watercolour, ink, pen and ink, gouache, and temperapaste mixed media 3D media — plaster, clay, bronze, resin, and found objects properties of the material effect on mood and atmosphere effect on visual impact
Mood and atmosphere	the feeling communicated by the work and explanation of how this is achieved mood and atmosphere created by use of materials, techniques and expressive art elements description of the mood and atmosphere — for example joyful, depressing, disturbing, mysterious, tranquil, lively, energetic, and dynamic
Pattern	repeating elements scale and proportion of pattern description of the pattern — for example decorative, striped, checked, spotted, floral, regular, irregular, geometric, organic, linear effect on mood and atmosphere effect on visual impact

Perspective	linear perspective one-point, two-point, three-point perspective multiple perspectives aerial perspective illusion of depth and distance perspective created by use of visual elements and expressive art elements effect on mood and atmosphere effect on visual impact
Pose	posture of subject standing, sitting, lying down facing the viewer, three-quarter view, side profile, facing away looking directly, looking up, looking down body language — message communicated effect on mood and atmosphere effect on visual impact
Scale	dimensions of the work proportion of elements within the work — for example in proportion, out of proportion, realistic, distorted description of scale — for example large, small, miniature, life-size, larger than life effect on mood and atmosphere effect on visual impact
Setting	used to create a background in an artwork choice of setting nature of setting scenery symbolism effect on mood and atmosphere effect on visual impact
Shape	2D — shape description of shape — for example rounded, circular, square, rectangular, organic, geometric, angular, fragmented, contrasting scale and proportion of shape(s) effect on mood and atmosphere effect on visual impact
Style	having the characteristic of an art movement — for example Classical, Realist, Impressionist, Post-Impressionist, Expressionist, Futurist, Cubist, Colourist, Surrealist, Pop Art, Photorealism — the way this is evident in the work description of style — for example painterly, realistic, graphic, expressive, experimental, geometric, abstract effect on mood and atmosphere effect on visual impact
Subject matter	people, places or objects shown in the artwork choice of subject matter — personal symbolism for the artist or viewer effect of the subject matter arrangement of the subject matter

	effect on mood and atmosphere effect on visual impact
Symbolism	representation connotation — meaning, implication, suggestion, association, inference, feeling communicated denotation — literal meaning, significance, importance effect on mood and atmosphere effect on visual impact
Techniques	paintbrush, palette knife, and modelling tools printmaking — for example etching, intaglio, screen-printing, collagraphy, woodblock, lino brushstrokes and application of media — for example blended, visible, painterly, expressive, energetic, directional painting techniques — for example impasto, scumbling, dry brush, wet on wet, chiaroscuro, sgraffito, glazing, pointillism, broken colour sculpture — for example carving, moulding, casting, bas-relief effect on mood and atmosphere effect on visual impact
Technology	photography photographic screen-printing digital art techniques moving image, video installation
Texture	the surface quality of a work the illusion of texture techniques used to create texture — for example visible brushstrokes, impasto, sgraffito, scumbling, collage, tool marks in sculpture description of texture — for example rough, smooth, soft, hard, fine, coarse effect on mood and atmosphere effect on visual impact
Tone	illusion of light and shadow highlight, midtone, and shadow tonal range and balance application of tone — for example blended, flat, rough, graduated, chiaroscuro, grisaille, sfumato description of tone — for example light, dark, flat, wide tonal range, contrasting effect on mood and atmosphere effect on visual impact
Use of space	negative space rule of thirds minimalist, cluttered, balanced effect on mood and atmosphere effect on visual impact
Viewpoint	position of subject in relation to the artist or viewer description of the viewpoint — for example eye-level, elevated viewpoint, low viewpoint, bird's-eye view, close-up multiple viewpoints

	effect on perspective effect on the composition effect on mood and atmosphere effect on visual impact
Working methods	way of working creative process followed preparatory work — for example preliminary sketches, photography working from life, photographs, memory, imagination individual or collaborative commissioned or speculative materials and techniques used scale of work location — for example working indoors, in a studio, outdoors, on a specific site

demonstrate knowledge and understanding of social, cultural, and/or other influences and how they impact on the work and practice of a single artist (see following list)

5. The external influences on artists' work is wide-ranging. The term 'social and cultural influences' can be interpreted widely, and includes (but is not limited to):

- living conditions, including economic conditions
- influence of family and community
- influence of other artists/art movements
- exposure to different cultures
- physical environment/geography
- new and emerging technology
- politics
- gender
- religion/belief
- national/world events
- developments in other fields, eg science, literature
- personal circumstances
- health and wellbeing

Explain the social, cultural and/or any other influences on the evaluated piece of work and his practice. Worth 4 marks.

POINT	EVIDENCE
1.	
2.	
3.	
4.	

EXPRESSIVE QUESTION

Attempt this question.

1. **Select** one artwork you have studied.

With reference to this one artwork, **explain** the

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- **impact of social, cultural and/or other influences.**

decide which work to respond on in the mandatory questions

name the artist and the artwork or the designer and the design

provide factually correct information showing knowledge of art and design practice

apply knowledge and understanding of a specific artwork or design to relate cause and effect and/or make relationships between things clear

explain the use, effect or consideration of art and design elements and the impact of social, cultural and other influences on a specific artwork or design — for example explaining the use of a technique in terms of its visual effect on the work, or explaining how a particular style of design makes it appeal to a target market

EXPRESSIVE PORTFOLIO LAYOUT

SHEET 1 (A1)	• Short statement of intent • Expressive Evaluation (Pro-forma)
	give a justified critical evaluation of the effectiveness of decisions made and the visual qualities of their portfolio with reference to their theme/stimulus
	• investigative research, for example looking at an artist's techniques, collecting images, and taking photographs • 2- 3 analytical studies appropriate to selected theme/stimulus.
	produce relevant and focused analytical drawings, studies and investigative research appropriate to their theme/stimulus and line of development
	• 4-5 Developments showing a single line of enquiry:
	produce a single line of focused development showing visual continuity with their investigative research demonstrate the refinement of a single idea, leading to a final piece creatively and skilfully use appropriate materials, techniques and/or technology in response to their theme/stimulus
	• trying different formats in 2D work, eg landscape, portrait, and square • varying and modifying the arrangement in 3D work • altering and experimenting with scale and negative space • experimenting with and modifying composition, viewpoint and/or perspective • exploring materials and techniques to achieve a particular effect • fine-tuning and perfecting a particular technique • comparing a range of materials to see which is best to convey an intended style or mood • combining specific visual elements to achieve a particular effect • decision-making and planning for the final piece

SHEET 2(A2)	Final Solution
	produce a single line of development showing visual continuity with the investigative research
	• Scale — it is not necessary to produce a large piece of work, although some candidates do enjoy larger scale expressive approaches. The scale chosen should suit the candidates' style and play to their strengths. • Composition/viewpoint/arrangement — the final piece should show some further refinement, so candidates should not simply make a larger version of a development study. • Visual continuity — although the final piece should demonstrate further refinement, it should not be radically different from the previous work. Candidates should consider how they will achieve strong visual continuity with the development work, eg through subject matter, colour palette and style. • Materials and techniques — candidates may have personal preferences by this point but should consider the success and visual impact of techniques used in previous development work. • Time available — some candidates may be unrealistic about what they can achieve in a given timescale. Teachers and lecturers should advise candidates to be realistic about what they can achieve before the formal assessment.

EVALUATION

Candidates are expected to use problem-solving, planning and evaluation skills during the creative process. The evaluation should be completed as the final stage of their expressive portfolio. The evaluation must be completed on the Higher Art and Design — expressive portfolio evaluation template. Candidates are assessed on their ability to give justified personal opinions on:

- the decisions made when working through their expressive portfolio
- the effectiveness of the visual qualities of their expressive portfolio with reference to their theme or stimulus

It is important for candidates to understand the difference between describing their creative process and evaluating their work. They will benefit from guidance on how to make evaluative statements using appropriate expressive art vocabulary. Teachers and lecturers could encourage them to consider:

- how well the portfolio reflects the theme or stimulus
- how visually successful the work is and why
- significant breakthroughs or turning points
- important decisions they made
- strengths, weaknesses and areas for improvement

SUPPORT SHEET: EXPRESSIVE EVALUATION

POINT	EXPLANATION/EVIDENCE	
Theme	Why did you choose this? (relate back to the statement of intent)	
Single investigation studies(first two drawings)	Why did you choose this?	In what way did producing these initial studies help in the development stages
Single investigation studies(first two drawings)	What media did you use in these studies	Why did you use this media? How has this helped to develop the idea?
Influence	Who?	In what way? Use your work to support your answer.
Development	How did you begin to develop the idea?	How did this help? What stage did this lead you onto?
Media handling and technique	What did you use and how did you use it?	What was the result? What did this help you to consider? How did this help?
Compositional arrangement/viewpoint	How did you explore this?	How did this help? What was the outcome? How did it help you to move onto the next stages?
Final solution	How does the final solution relate to the specifications of the Statement of Intent?	How well have you achieved this?
Improvements?	How could you have made improvements ?(again relating these to the specifications and requirements of the Statement of Intent)	

- KEEP REFERRING ALL YOUR ANSWERS TO THE STATEMENT OF INTENT
- YOU MUST NOT PURELY BE DESCRIPTIVE
- FOLLOW THE GUIDANCE GIVEN.

Learning conversation

ASPIRATIONAL GRADE



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TYPICAL QUESTIONS

- What stage are you at?
 - What is going well?
 - Do you understand the process so far?
 - Where do you need support?
 - What kind of support do you need?
 - How are we going to do that?
 - What is your target? What do you aim to achieve? When to you aim to achieve this? How do you aim to achieve this?
- Now update Edict.

Date	Plan	Tick

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