



NATIONAL 5

The course assessment has three components.

Component 1: question paper	50 (1 hour and 30 minutes)		
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. REFER TO TASK SHEET AT THE BACK OF BOOKLET.
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
EMMA HOPKINS www.therp.co.uk/portfolio/emma-hopkins-rp/ http://emmahopkinsartist.com/	JENNY SAVILLE www.saatchigallery.com/artists/jenny_saville.htm www.theguardian.com › Culture › Art and design https://artsy.net/artist/jenny-saville www.independent.co.uk/.../interview-this-is-jenny-and-this-is-her-plan www.royalacademy.org.uk/art-artists/name/jenny-saville-ra
GENERIC www.tate.org.uk www.nationalgalleries.org.uk www.nga.gov	ALYSSA MONKS www.ted.com/speakers/alyssa_monks www.artophilia.com/front-page/interview-alyssa-monks/

www.vangoghmuseum www.royalacademy.org.uk www.vam.ac.uk	www.alyssamonks.com
demonstrate knowledge of the work of significant artists from any time period	

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

Expressive Studies Question Paper

This section has 25 marks. It contains six extended-response questions: one mandatory and five optional. Candidates should answer the mandatory question and one of the five optional questions.

Mandatory question The mandatory question requires candidates to respond to three prompts 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 the optional questions are included below.
One from: • composition/arrangement • media handling and/or techniques	• composition/arrangement • media handling and/or techniques • colour • line • tone • texture • shape and/or form • pattern • scale • style • subject matter/imagery • mood and atmosphere • visual impact
One from: • colour • line • tone • texture • shape and/or form • pattern	
One from: • scale • style • subject matter/imagery • mood and atmosphere	

demonstrate knowledge and understanding of expressive art elements, using appropriate art vocabulary
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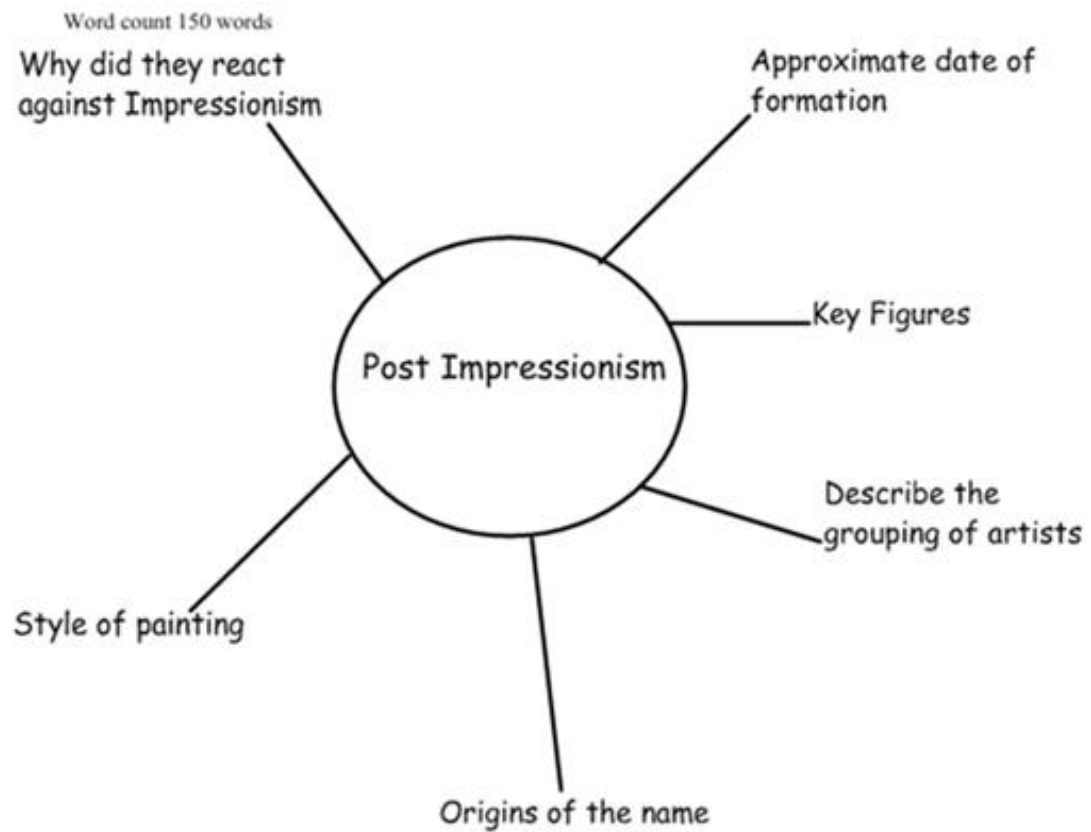
3. Select a piece of work by your chosen artist. Critically analyse this piece of work using the table below; use **POINT, EVIDENCE, EFFECT, structure**. (make two points per expressive element)

composition/arrangement	Placement of subject matter; arrangements 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 asymmetry Description of composition – triangular, circular, linear, cluttered, minimalist, naturalistic, staged Effects on mood and atmosphere Effects on visual impact
media handling and/or techniques	Paint brush, palette knife and modelling tools Printmaking – etching , intaglio, screen- printing, collagraphy, woodblock, lino Brushstrokes and application of media – blended, visible, painterly, expressive, expressive, energetic, directional Painting techniques – impasto, scumbling, dry brush, wet on wet, chiaroscuro, sgraffito, glazing, pointillism, broken colour Sculpture – carving, moulding, casting, bas-relief Effect on mood and atmosphere Effect on visual impact Type of materials Dry media – charcoal, pencil, pen, oil pastel chalk pastel Wet media – oil paint, acrylic, watercolour, ink, pen and ink, gouache and tempera paste Mixed media 3D media – plaster, clay, bronze, resin, and found objects Properties of the material Effect on mood and atmosphere Effects on visual impact
focal point	Centre on interest Point of interest How the focal point is created – leading lines, colour, tones, lighting, position Effects on mood and atmosphere Effects on visual impact
colour	Primary, secondary, tertiary, neutral Saturated, desaturated Tines, tones, shades Warm and cold Complementary, contrasting, harmonious Monochromatic, multi-coloured, restricted palette Effects on mood and atmosphere Effects on visual impact
line	Outline, edges, leading lines Effects on definition Effects on composition – dividing space, horizontal, vertical, diagonal, leading lines and creating perspective Quality of line – thick, thin, soft, hard, textural, fluid, light, heavy, broken Used to create tone – cross-hatching Used to suggest form – contour lines Used to create pattern Effects on mood and atmosphere

	Effects on visual impact
tone	Illusion of light and shadow Highlight, mid-tone and shadow Tonal range and balance Application of tone- blended, flat, rough, graduated, chiaroscuro, grisaille, sfumato Description of tone – light, dark, flat, wide ranging, contrasting Effects on mood and atmosphere Effect on visual impact
texture	The surface quality of the work The illusion of texture Techniques used to create texture – visible brush strokes, impasto, sgraffito, scumbling, collage, tool marks in sculpture Description of texture – rough, smooth, soft, hard, line, coarse Effects on mood and atmosphere Effect on visual impact
shape and/or form	2D Description of shape – rounded, circular, square, rectangular, organic, geometric, angular, fragmented, contrasting Scale and proportion of shape Effect on mood and atmosphere effect on visual impact
pattern	Repeating elements Scale and proportion of pattern Description of pattern – decorative, striped, checked, spotted, floral, regular, irregular, geometric, organic, linear Effects on mood and atmosphere Effect on visual impact
scale	Dimension of the work Proportion of element within the work – proportion, out of proportion, realistic, distorted Description of scale – large, small, miniature, life-size, larger than life Effects on mood and atmosphere Effect on visual impact
style	Having characteristics of an art movement – Classical, Realist, Impressionist, Post-Impressionist, Expressionist, Futurist, Cubist, Colourists, Surrealist, Pop Art, Phot- Realism – the way this is evident in their work
subject matter/imagery	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 of atmosphere and mood Effect on visual impact
mood and atmosphere	The feeling communicated by the work and explanation of how this is achieved Created by the use of materials, techniques and expressive art elements Description of atmosphere and mood – joyful, depressing, disturbing, mysterious, tranquil, lively, energetic, dynamic

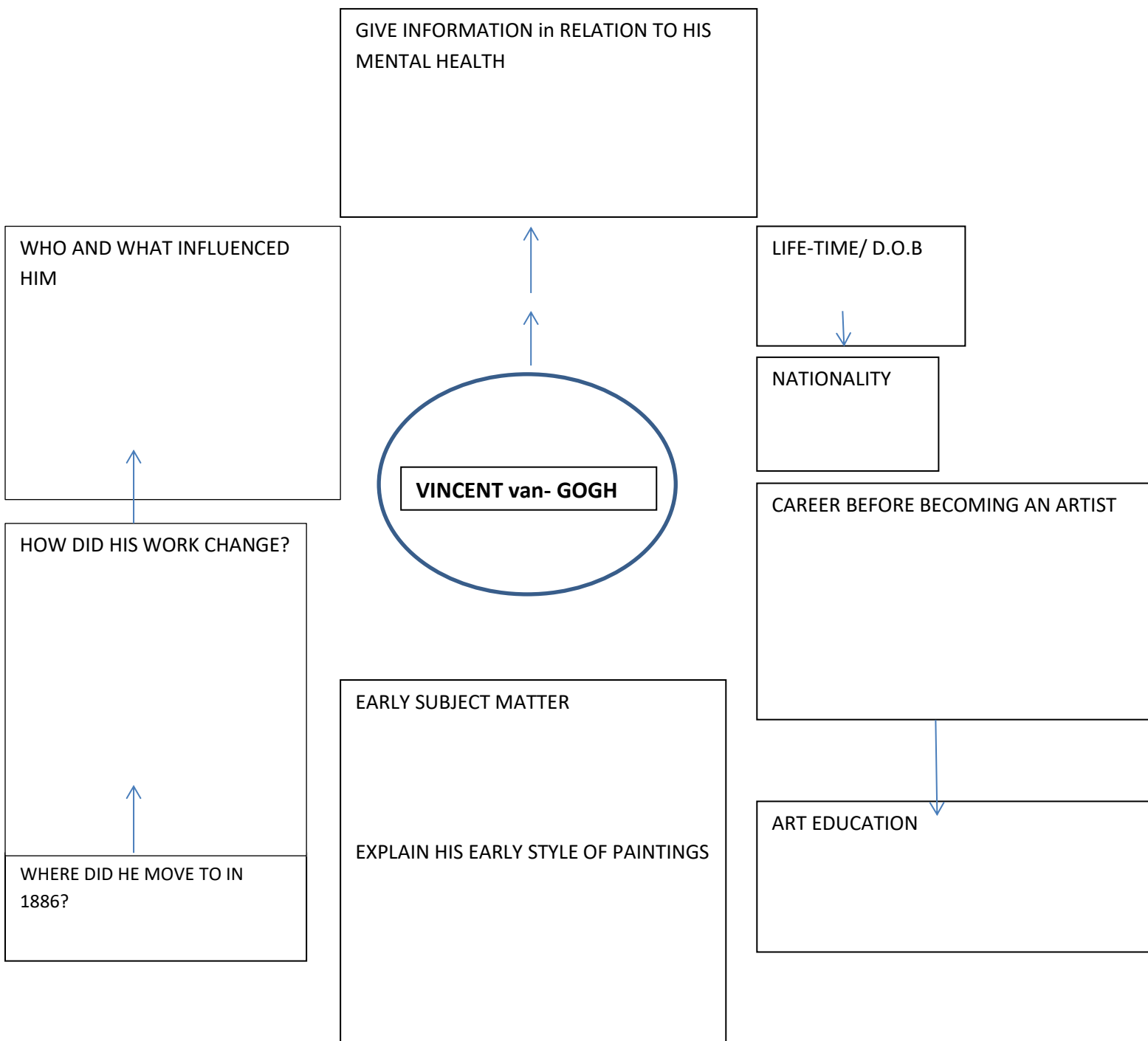
demonstrate knowledge of the work of significant artists and designers from any time period
comment on the work of artists and designers

4.



5. Refer to the web-site: www.vangoghmuseum.nl/en

- Meet Vincent
- Vincent's Life and Work



6. Critically analyse a piece of work by Van Gogh using table and PEE structure.

demonstrate knowledge and understanding of the impact of social, cultural and/or other influences on artists' and designers' work and practice

7. The external influences on designers' 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

VAN GOGH: Explain the social, cultural and/or any other influences on the evaluated piece of work and his practice. Worth 5 marks.

POINT	EVIDENCE
1.	
2.	

EXPRESSIVE QUESTION

Recall facts, such as name of designers and works

Identify two artworks by different artists that you have studied. These should be based on similar subject matter and/ or the same theme.

Make decisions on which work to include

Name the designers work

(a) With reference to these two **selected** designs, **comment** on:

-
-
-

Provide factual information

Makes points, providing detail to support points

Give substantiated opinions

INTRODUCTION

COMPOSITION/ARRANGEMENT	Picasso's composition is simple and basic comprising of a two dishes of pears. This encourages the viewer to focus purely on these items. The lack of colour and emptiness in the background also places the attention on the vessels and fruit allowing you to appreciate the form and shape. On the other hand Peploe's composition is more cluttered giving a greater sense of energy. Although there is a business the objects are strategically placed to instil a sense of control and order.
MEDIA HANDLING/TECHNIQUES	
COLOUR	
LINE	
TONE	
TEXTURE	
SHAPE/Form	
PATTERN	
SCALE	
STYLE	
SUBJECT MATTER/IMAGERY	
MOOD/ATMOSPHERE	

I have selected to compare and contrast artist 1 “.....” and artist 2 “.....”

LINKING your comparisons together: although, despite, however, on the other hand, from another viewpoint, a different perspective is, more importantly, meanwhile, in contrast to, this is similar to, although, as well as, whilst, therefore, unlike, differs to/from, in comparison to, similarly to, the same.

If you are saying what you **THINK** use words like: perhaps, it seems, it looks as if, or this could be, I think, in my opinion, it appears to me that, I like the, I believe, this shows me that.

EXPRESSIVE PORTFOLIO LAYOUT

SHEET 1 (A1)	• Short statement of intent • Expressive Evaluation (Pro-forma)
	express justified personal opinions on their decisions and the effectiveness of the expressive qualities of their portfolio
	• investigative research, for example looking at an artist’s techniques, collecting images, and taking photographs • 2- 3 analytical studies appropriate to selected theme/stimulus.
	producing analytical drawings and related investigative studies in response to stimuli
	• 4-5 Developments showing a single line of enquiry:
	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
	• 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 throughout the creative process. It is advisable that the evaluation is completed as the final stage of their expressive portfolio. The evaluation must be completed on the National 5 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/stimulus

It is important that candidates understand the difference between describing their creative process and evaluating their work.

- how well the portfolio reflects the theme/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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