



**UAL Level 2 Certificate in Applied Drawing**

**Sample External Assessment Paper**

Unit 2: Applying drawing skills in response to a project brief

Paper 2

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## 1 Instructions to centres

The external assessment should be carried out at the centre as follows:

- The brief should be opened and distributed to students on the date specified.
- Students should be given 40 hours of preparatory time to research, evaluate, investigate, discuss and refine their ideas.
- Tutors and students must sign the Candidate Authentication Form, stating that the work produced is the students' own work.
- At the end of the research period, students will sit a 10-hour timed invigilated assessment, during which they will be asked to produce their response to a drawing brief.
- Students will be allowed to take their visual research, documenting their primary and secondary research, into the examination. This work must be authenticated as the student's own work.
- The visual research must be retained in the centre until the term following the issuing of results.

## **UAL Level 2 Certificate in Applied Drawing**

### **Sample External Assessment: Project Brief**

Unit 2: Applying drawing skills in response to a project brief

**Time allowed:** 50 hours

- 40 hours' preparation time
- 10-hour timed invigilated assessment

## 2 Guidance for students

### Guidance

- Before beginning your work, you should ensure that you familiarise yourself with the assessment criteria and grade descriptors for this unit so that you are clear about what you need to do to meet your target grade.
- You should also ensure that you read the brief carefully and make sure you understand what you need to do to complete the assignment and what you need to submit for assessment.
- Your tutor will explain where you will save your work between each session.
- At the end of the assessment you must hand in all of your work, including sketches, research journals, photographs and the body of drawing that represents your response to the subject theme and your final evaluation.

### Instructions

- Read the paper carefully.
- Choose a **SINGLE** subject theme to explore and respond to the brief using drawing. You may produce one or multiple drawings in response to the brief.
- In the timed assessment, you should refer to the materials produced in the preparatory period.
- Make sure that all your work (including preparation work and timed external assessment work) is clearly identified with your name, centre number and candidate number.
- You may use any specialist equipment needed to produce your drawing ideas.
- All the work you submit must be your own original work, produced under controlled condition.

### 3 Assessment

Choose a **SINGLE** subject theme to explore and respond to the brief using drawing. You may produce one or multiple drawings in response to the brief.

#### **Theme 1: Architecture**

Architecture is all around us and is based on central themes of

- strength
- function
- beauty

Even though this was first put forward by the Roman architect Vitruvius these are values that cut across many historical periods and cultures from around the world.

Good architecture reflects these values and relates it to how people function in, and access, various architectural structures.

Remember that architecture is not just buildings!

The proportions of symmetry scale and balance are related to the human body and to natural forms, reflected in circles, spirals and cones. This then elicits a varying emotional response in people such as comfort, awe and security.

Your task is to create a drawing response to the idea of natural proportion and structure in an architectural form. The research you undertake, into other artists, should be recorded and you should evaluate how valuable this has been in contributing to your own response.

*Alternative references: Pablo Bronstein, Santiago Calatrava, Leonardo DaVinci and Norman Foster.*

You may research other alternatives.

#### **Theme 2: Narrative**

The English draughtswoman, photographer and filmmaker, Tacita Dean has used drawing to explain her feelings in relation to past events. Her practice of drawing took on the form of storyboards often as chalk and blackboard images, a narrative format used in the planning of movies.

Similar to storyboarding used in films and animations the graphic novel is another strong visual and cultural format where a narrative is told through images as well as text.

The images must convey the 'story' that they relate to, and allow the viewer to understand the narrative of what is being intended and delivered.

Your task is to explore and construct a meaningful drawing response to the concept of, "narrative". Utilise all appropriate references, materials, and techniques to develop your response. The research you undertake, into other artists, should be

recorded and you should evaluate how valuable this has been in contributing to your own response.

*Alternative references: Art Spiegelman (Maus) and Max Beckman*

You may research other alternatives.

### **Theme 3: Black and white**

Claiming that colour weakens, Pablo Picasso purged it from his work in order to highlight the formal structure form inherent in his art. A number of artists and designers have used a recurring palette of black, white and grey to express structure, form, line, tone and pattern in a variety of materials methods and scale.

Monochrome can be a very powerful and expressive approach but is equally effective as a fine and delicate response to ideas and images.

Your task is to explore and construct a meaningful drawing response to the theme black and white. Utilise all appropriate materials and techniques, surfaces and environments to develop your response. The research you undertake, into other artists, should be recorded and you should evaluate how valuable this has been in contributing to your own response.

*Alternative references: Ken Currie, Escher, Dawn Clements, Bill Brandt, Ansel Adams and Bridget Riley.*

You may research other alternatives

### **Theme 4: Repetition**

Definition: repetition refers to one object or shape repeated; pattern is a combination of elements or shapes repeated in a recurring and regular arrangement; rhythm--is a combination of elements repeated, but with variations.

Artists, craftspeople and designers are inspired by repetition, pattern and rhythm. Artists like Peter Halley, Eva Hesse and Sol Lewitt use repetition in their work as does contemporary, historical and ethnic textile patterns. All apply the idea of repetition in different ways. Remember repetition does not always mean identical repeats.

Your task is to explore and construct a meaningful drawing response to the theme repetition. Utilise all appropriate materials and techniques, surfaces and environments to develop your personal viewpoint. The research you undertake, into other artists, should be recorded and you should evaluate how valuable this has been in contributing to your own response.

*Alternative references: Andrea Minini, West African Tie Dye*

You may research other alternatives.

### **Theme 5: Shadow**

Shadows are a source of mystery and enchantment. They are a true representation

of living things since they are projected and cast by light. They are dark. Why are shadows felt to be heavy since they are empty and without material presence? Does shadow possess a space, a time, a body, or is it only virtual?

The Javanese shadow puppets were traditionally used to teach people the stories of the Hindu religion, in particular the Mahabharata. Flat leather cut-out puppets were held against a paper screen and light projected onto the 'wayang' to create a shadow. Fiona Tan the Dutch artist carefully crafts video installations exploring memory, time, and traces of history. Shadows are often a feature of her work. The French sculptor Christian Boltanski pays homage to the relentless human suffering experienced through war. His use of light and shadow are integral components of the work.

Your task is to explore and construct a meaningful drawing response that explores the theme shadows. Utilise all appropriate materials and techniques, surfaces and environments to develop your personal viewpoint. The research you undertake, into other artists, should be recorded and you should evaluate how valuable this has been in contributing to your own response.

*Alternative references: Cornelia Parker, Tim Noble & Sue Webster and Kumi Yamashita.*

You may research other alternatives

## **ASSESSMENT GUIDANCE**

### **Preparatory time**

*You should ensure that this time is spent addressing Learning Outcomes 1, 2 and 3*

- Before completing the timed assessment you must undertake thorough research and preparation.
- You will have 40 hours' preparatory time to research, evaluate, investigate, discuss and refine your work and ideas.
- You should make sure that you keep full and documentary records of these first responses. This could be in the form of a sketchbook, reflective journal, photographs (from a smartphone or camera, for example), printed examples of any online materials (such as blogs or references), audio and video files and materials from magazines, newspaper articles and so on.
- You should refer to the materials produced in the preparatory period in the timed assessment.

### **Timed assessment**

*You should ensure that this time is spent addressing Learning Outcomes 2, 3 and 4*

- Once you have completed the research and preparatory stage you will have a total of 10-hours under controlled conditions, where you will be asked to present your development, produce your final outcome and evaluate your work.
- In your evaluation you should consider how the drawing outcome you produce relates to other areas of study such as science, textiles, anatomy, medicine, illustrations, mathematics, geography, history, etc.
- The final outcome must be an original piece and can be an extension and development of work produced during the preparatory stage or a stand-alone piece of work informed by your research.

### **Requirements for assessment:**

- A minimum of two development sheets (with examples of work produced during your preparatory period)
- A final drawing outcome
- Evidence of evaluation both visual and written

## **END OF ASSESSMENT**

## 4 Grading

Your drawing work will be assessed and graded on how well you have provided evidence of the assessment criteria:

Assessment Criteria (AC)
1.1 Evaluate the requirements of a drawing project
1.2 Identify drawing priorities and purpose
2.1 Generate new ideas that respond to a drawing project brief.
2.2 Refine the developing work through experimentation
2.3 Explain how experimental findings are used to develop ideas for new drawings.
3.1 Select techniques that are appropriate to meeting the drawing project brief.
3.2 Justify how combinations of techniques and materials can be used to develop a drawing idea.
3.3 Present work that responds to a drawing project brief
4.1 Judge the extent to which the final idea succeeds in meeting the drawing project brief.
4.2 Explore alternative ways of developing the drawing project.
4.3 Explain the reason for the choice and development of the drawing

### Grading decision

- To achieve a **Pass** grade, you will need to achieve all the assessment criteria to the Pass standard defined in the grade descriptor.
- To achieve a **Merit** grade, you will need to achieve all the assessment criteria to the Merit standard defined in the grade descriptor.
- To achieve a **Distinction** grade, you will need to achieve all the assessment criteria to the Distinction standard defined in the grade descriptor.
- You will be awarded a **Fail** grade if your work provides insufficient evidence of meeting all the assessment criteria.

**Resit:** You are entitled to one resit opportunity. This means that you can have a total of two attempts at the external assessment. If you have to resit a paper you will be provided with a different assignment paper from the one originally undertaken.

Markers will make a holistic judgement on which grade descriptor most closely matches the work you have submitted.

## GRADE DESCRIPTORS

Areas of competence	Fail Descriptors	Pass Descriptors	Merit Descriptors	Distinction Descriptors
<b>1. Research</b>	Insufficient or irrelevant primary and/or secondary supporting research	Uses sufficient and relevant primary and/or secondary research to effectively develop ideas through purposeful investigations.	Uses a range of appropriate and relevant research sources to effectively develop ideas through purposeful investigations.	Uses an extensive range of appropriate and relevant research sources to effectively develop ideas through creative and purposeful investigations.
	Inadequate demonstrations of recording ideas, observations and insights.	Records ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions.	Consistently records ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions.	Consistently and thoroughly records ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions.
	Insufficient experimentation with appropriate media, materials and techniques.	Effectively selects and purposefully experiments with appropriate media, materials and techniques to further drawing ideas.	Consistently selects and purposefully experiments with appropriate media, materials and techniques to further drawing ideas with good levels of accuracy and creativity.	Consistently applies logic to select and experiment with appropriate media, materials and techniques to further drawing ideas with excellent levels of accuracy, creativity and innovation.
<b>2. Practical skills and presentation</b>	Limited use of processes, application of skills or knowledge demonstration few or no alternative ideas.	Competent demonstration of processes and application of skills and knowledge to develop ideas and present creative responses.	Considered and capable demonstration of processes, application of skills and knowledge used to develop ideas and present creative responses.	Skilful demonstration of processes, skills and knowledge to develop alternative ideas and present creative responses.
	Does not communicate sufficiently either the intention or meaning.	Presents personal and meaningful responses that accurately represents and/or interprets the subject or idea.	Presents personal and meaningful responses that accurately represents and/or interprets the subject or idea with very good levels of accuracy and creativity.	Presents personal and meaningful responses that accurately represents and/or interprets the subject or idea with excellent levels of accuracy, creativity and innovation.
	Work is disorganised and/or unfinished.	Work is organised and complete.	Work is organised in a way that is logical and coherent.	Work is organised and presented with consideration of viewers and display requirements.
<b>3. Evaluation and reflection</b>	Inadequate evaluation or insufficient evidence of on-going assessment of ideas limiting progress and development.	Sufficient evaluation with evidence of on-going assessment of ideas used to inform progress and development.	Consistent evaluation, clearly communicated and applied to make reasoned decisions and inform the development of ideas.	Thorough evaluation and interpretation, demonstrating clarity in thinking and the decision making used to inform and progress ideas.
	Do not recognise accidental development opportunities to make improvements to the quality of the drawing work	Use accidental development opportunities to make improvements to the quality of the drawing work	Further explore and use accidental development opportunities to make improvements to the quality of the drawing work	Capitalise on accidental development opportunities to make improvements to the quality of the drawing work
	Superficial evidence of judging the effectiveness of creating their work.	Sufficient evidence of judging the effectiveness of creating their work.	Thorough evidence of judging the effectiveness of creating their work, seeking and using feedback from others.	Thorough and extensive evidence of judging the effectiveness of creating their work, seeking and using feedback from others.