

Introduction to Available Themes N5 and Higher

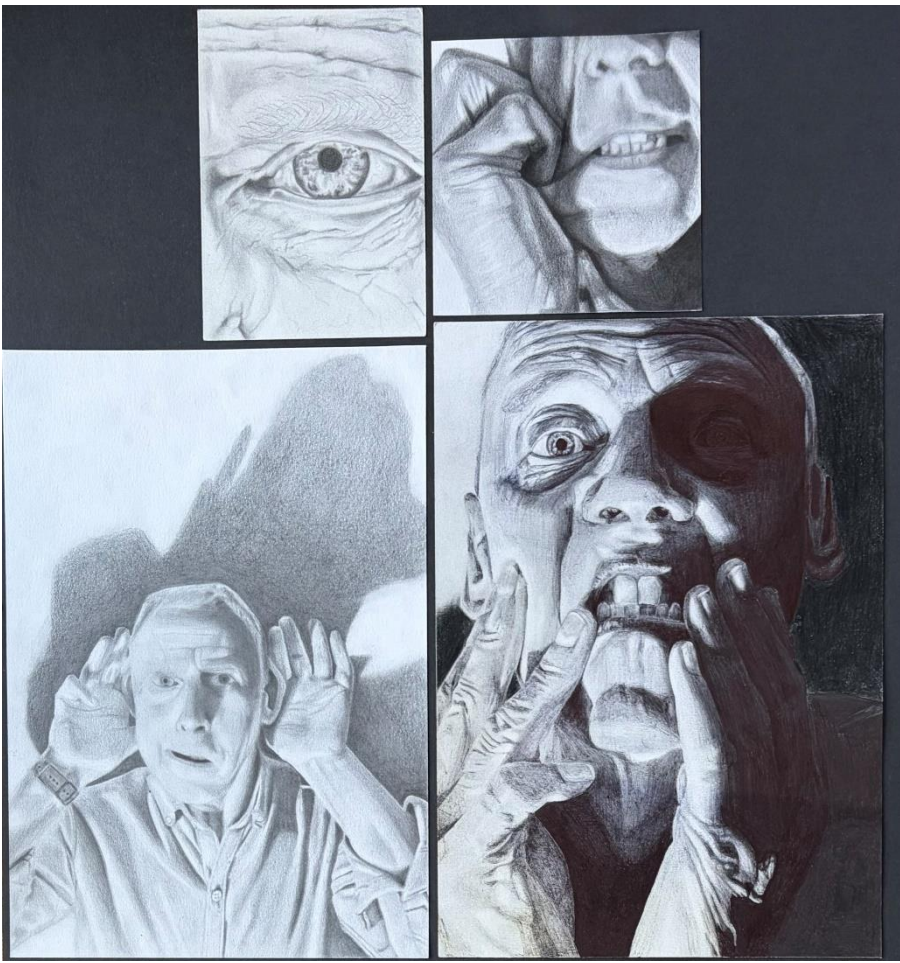
Expressive: Portrait, Still Life

Design: Body Adornment/Head Wear, Graphic, Textile

Other themes can be discussed with your teacher. You must be confident that YOU have the skills to take on a different route. Remember that, if your teacher advises against a particular idea this is because it is not likely to give you the opportunity to show your skills and to succeed at N5 or Higher Level

(Folio Examples are Higher but Theme and Layout decisions also applies to N5.)

Remember: 2-2-1 is totally acceptable
 Final piece does NOT have to be large scale to be successful.



Portrait: Strong, clear theme derived from active use of prop or from other clear theme. This should be a personal choice. Do you play an instrument, a sport or another hobby?

Deadline for Choice of theme: Monday 9th June. This will allow us to get photographs taken.

Deadline for Research Drawings: Complete for return from summer holiday



Process: 10/10
30/30
Skills: 25/25
25/25
Sub-total: 90/90
Evaluation: 10/10
TOTAL: 100/100



Process	10/10
	28/30
Skills	23/25
	25/25
Sub-total	80/90
Evaluation	10/10
TOTAL	96/100



Still Life: Chose a theme with visual interest. Your theme should provide the potential for a variety of objects and surfaces: EG: soft (draped) natural (fruit, plants etc) shiny (metal etc) clear (glass etc). You can see how this successful still life has made use of these different objects.

Deadline for Choice of theme: Monday 9th June. This will allow us to get photographs taken.
Deadline for Research Drawings: Complete for return from summer holiday



Process	10/10
	30/30
Skills	25/25
	25/25
Sub-total	90/90
Evaluation	3/10
Total	93/100

A personal Theme that is interesting to you should be chosen. You should chose a theme that provides sufficient depth for research and is focused on structure. For example: Flowers is not a strong theme, where Plant structures (like succulents or cactuses can.) The example above has taken flowers and used them to create a structural hybrid between flowers and bones, creating an interesting theme.

First Steps: Theme and initial research should be completed by 13th June. This gives you the opportunity to start sketching initial ideas.

Process: 10/10
24/30
Skills: 20/25
20/25

Sub-total: 74/90
Evaluation: 5/10
TOTAL: 79/100



Graphic: Do not choose something where you have to copy an existing character or style. A travel poster or poster for a sport has potential to be good because they can be simplified in style to create a unique design. See the folio above for an example of this simplification.

First Steps: Theme and initial research should be completed by 13th June. This gives you the opportunity to start sketching initial ideas.



2025 Lenzie Design
Folio Showcased at
National Marking as
Demonstration of
Excellent Practice

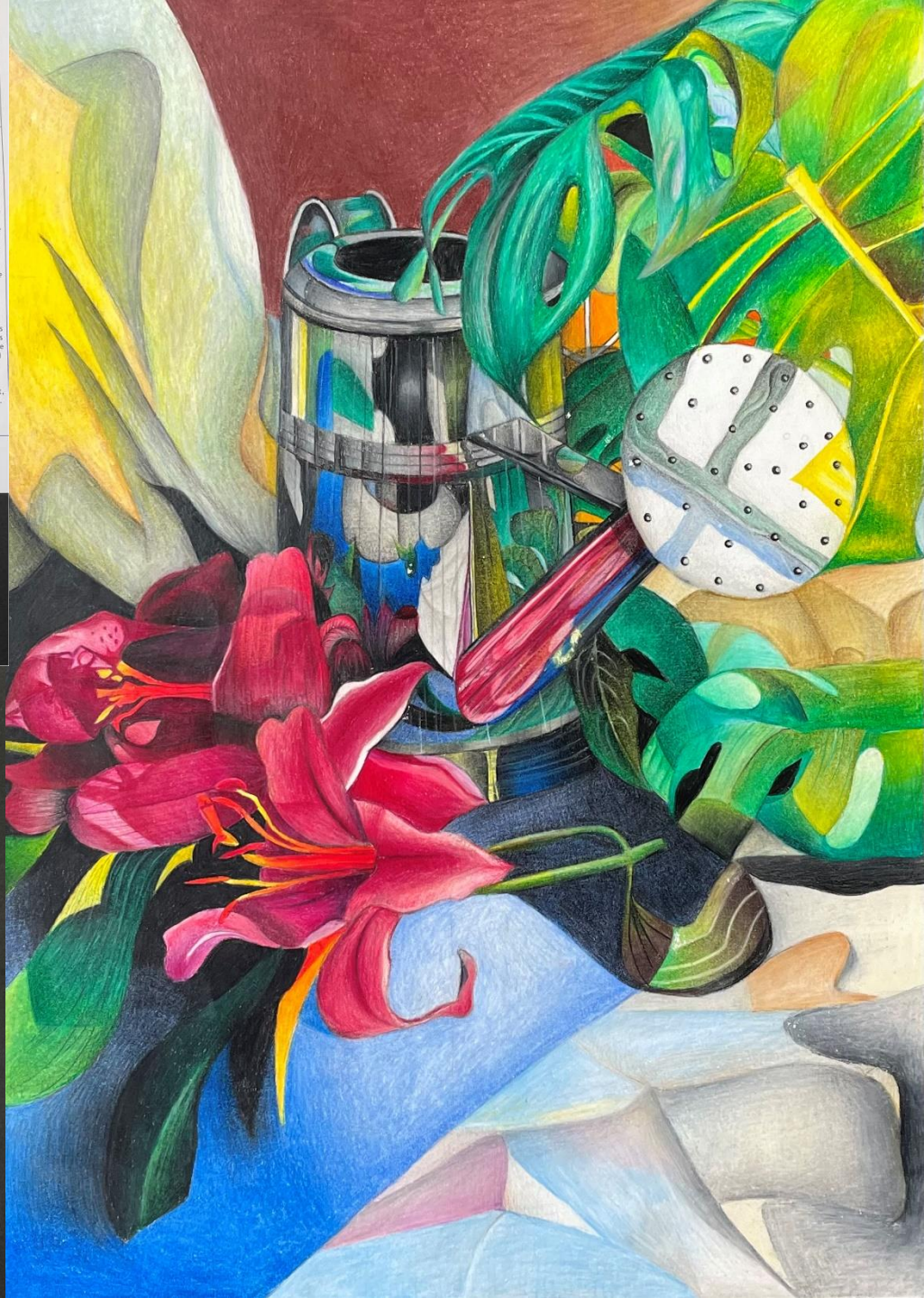
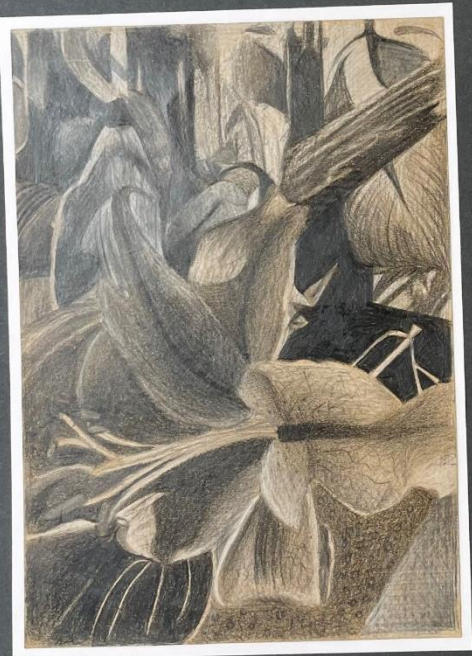
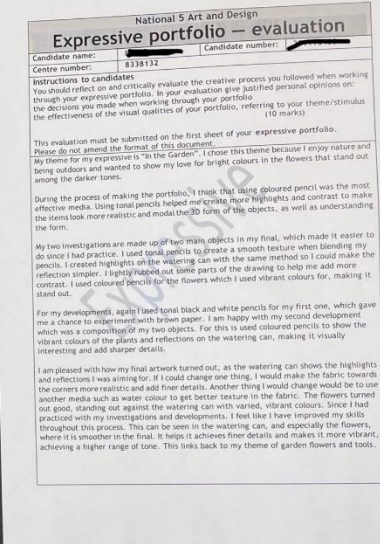
National 5
Expressive Still
Life

98%

2 Research
Drawings

2
Developments

1 Final
Outcome



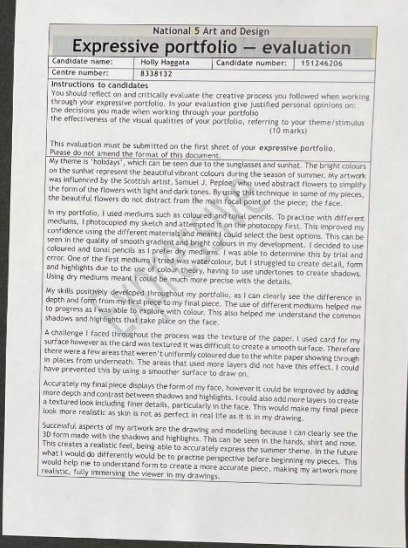
National 5 Expressive Portrait

97%

3 Research Drawings

3 Developments

1 Final Outcome





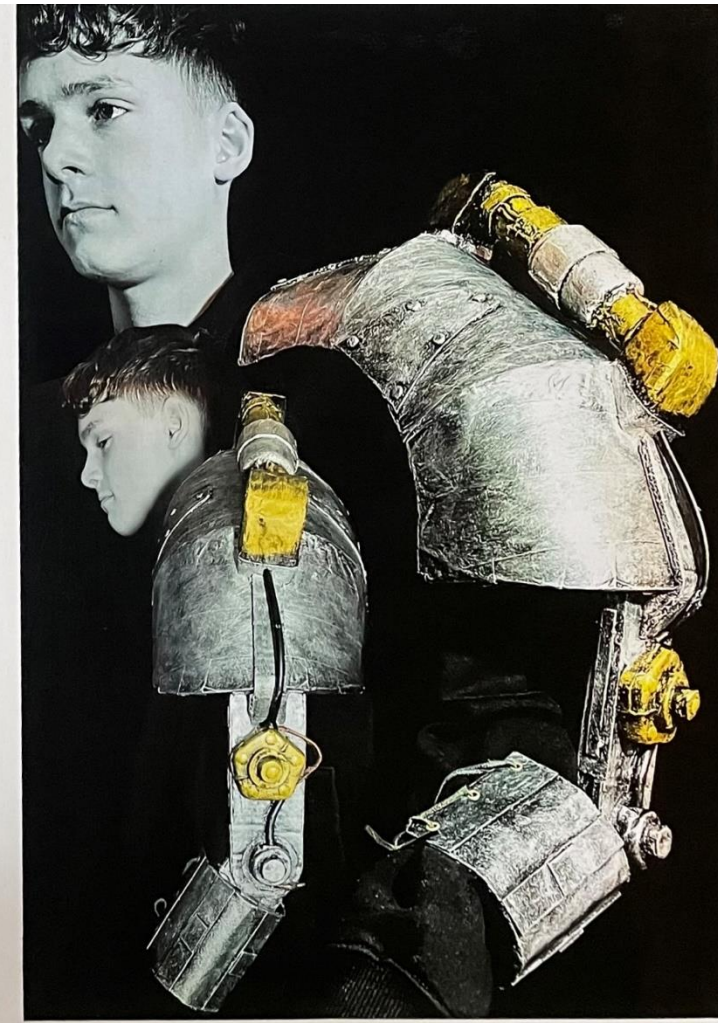
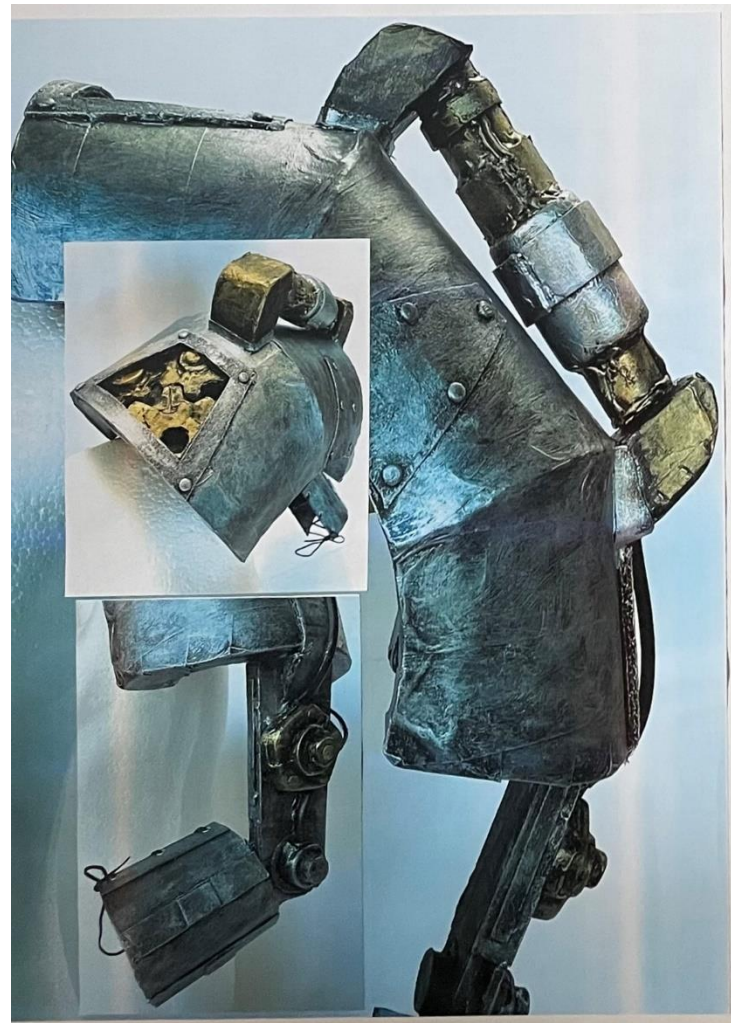
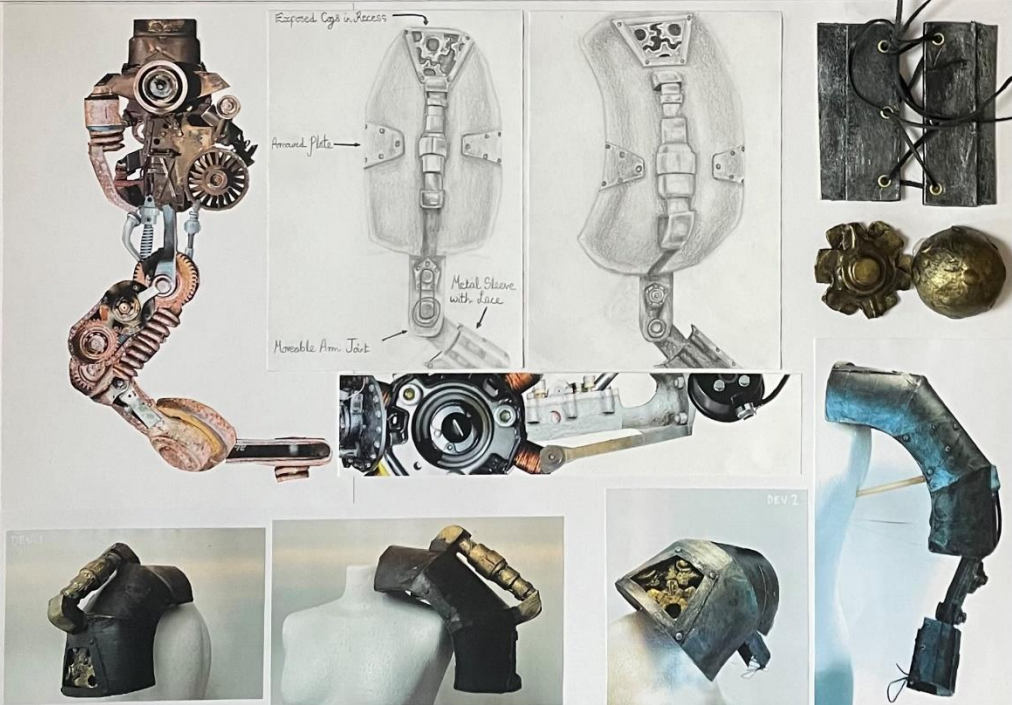
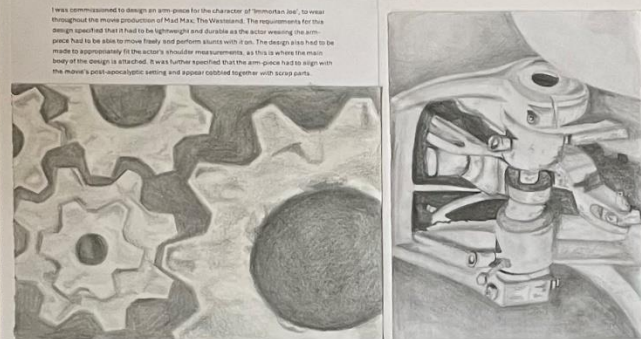
National 5 Design

92%



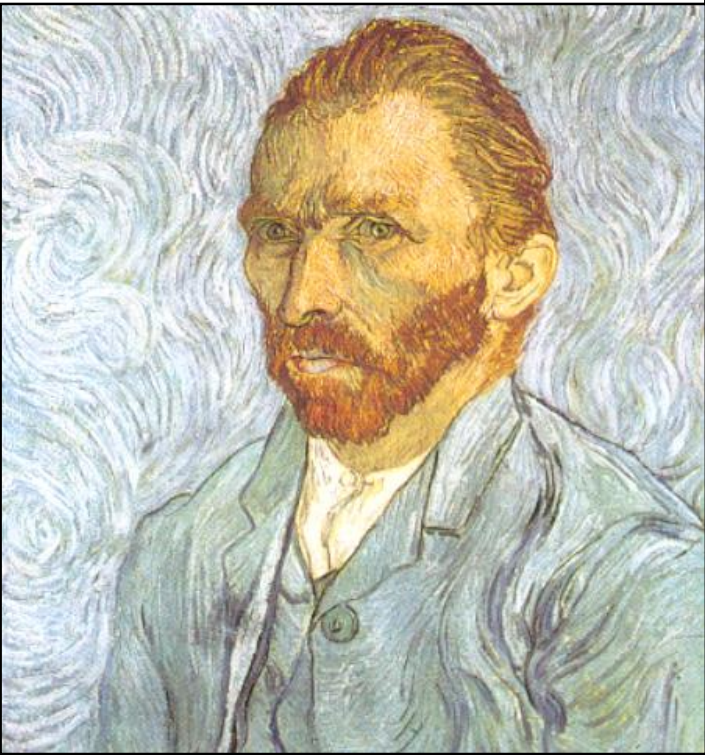


National 5 Art and Design		
Design portfolio — evaluation		
Candidate name:	Ann MacIntyre	Candidate number: 19144815
Centre number:	71112	
Instructions to candidate		
You should reflect on and critically evaluate the creative process you followed when working through your design portfolio. In your evaluation give justification personal opinions on the decisions you made when working through your portfolio, referring to the effectiveness of the aesthetic and functional qualities of your portfolio, referring to your design brief requirements.		
This evaluation must be submitted on the first sheet of your design portfolio. Please do not amend the format of this document.		
My arm piece is inspired by the post-apocalyptic theme of the Mad Max movie franchise. As a result, I chose to give my design an armored appearance and incorporate various mechanical parts into the outcome. This reflects the movie's 'loosey' setting, in which people could provide physical protection or help in violent person-to-person situations.		
I began by making the core structure of the design, adding the using various 10mm metal rods which I shaped around a 10mm cardboard (see image) connecting each individual component using a glue gun, which was an effective design choice as it gave the arm piece substance, and was able to incorporate the flow of blue to define the outline of the parts being welded together. I then used gum tape to 10mm metal rods and used sheets of the design, which gave it an armored appearance, reflecting the design brief.		
I then built the structure of the design's central portion. I did this using 10mm metal rods, which I carved and then applied Paper mache to. I then used this to add more detail and more texture to the piece. I then glued on the 10mm metal rods to the design as the variation of materials and textures that were used gave the piece an aged and weathered appearance.		
I then began by designing the separate arm joint. This was the most challenging part of the design to build, as I had to ensure that it moved functionally, while remaining sturdy. To achieve this, I cut three uniform circular holes into three sections of cardboard, then mounting a joint into the hole. I then used the joint to move up and down, while staying intact. This was an effective design choice as the extra component expanded the scale of the design, making it more visually impactful, and acting as a feature which could help someone move their arm.		
This fulfills the original brief as it is a fitting spectacle for a movie production.		
I then moved on to the main body of the design. To make it more cohesive form, then, to improve the design's functionality, I added a thin cardboard sleeve to the end of the arm, which I welded back through. I did this to increase the wearability of the design, adding an additional point of contact for the actor and allowing them to adjust the design's tightness to ensure the arm piece remains secure on while performing stunts.		
To finish the design, I gave the arm piece a black underside, and then dyed the surface in silver paint, painting a few areas gold to add visual interest and to enhance the impression of the parts being welded together. I used the dry brush method effectively, as it allowed me to give the design a more realistic, textured quality which links well to my brief.		
Overall, I am pleased with the outcome of my arm piece design, as it successfully fulfills my brief, appearing aged and augmented with scrap parts. However, if I were to have had additional time, I could have repaired some of the shoulder section with darker paint to enhance the shadows and give the metal a more faded appearance.		



National 5 Design

95%



Vincent Van Gogh, “Self Portrait”, 1889. Oil on canvas. 65cm x 54cm.

What: what is the point relating to the prompt

Where: where can you see it in the painting. Be SPECIFIC

Why: what effect does it have?

Composition/Arrangement

- Van Gogh has composed the painting so that he takes up the majority of the canvas. He is positioned so that his eyes are in the center of the canvas. This creates a claustrophobic and intimate atmosphere. This forces the viewer to look at him and creates an intimate atmosphere due to him staring out at the viewer.
- Van Gogh makes his face a focal point. It is positioned centrally and in the top 3rd of the canvas. The warmth used on his face contrasts with the cold blue background, creating a focal point and making the viewer look at his features.
- Van Gogh creates a balanced but asymmetrical composition. He does this by placing himself on the right hand side of the painting but placing his face in the very center. There are no objects on the left which allow space for the viewer to engage with the artist, making your focus drawn to Van Gogh.

Style

- This painting has an almost surrealist style. This is created by the flowing lines and swirls in the background that give it a dream like appearance. This has the effect of giving us access behind the artists passive face into Van Gogh’s mental turmoil
- Self Portrait has a Post-Impressionist style. This can be seen in the long lines in the background where Van Gogh has distorted form for expressive effect, using abstract marks to form the background. This has the effect of transmitting emotion as well as physical representation.
- Van Gogh started to imitate Gauguin's technique of painting from memory during this time which resulted in the style of his paintings becoming more attractive and less realistic.. This can be seen in the decorative effect of the swirling background in the painting. Van Gogh's emerging style saw him emotionally reacting to subjects through his use of colour and brush work. He deliberately used colours to capture mood, rather than using colours realistically
- Inspired by the light and vibrant colours of the Provençal spring, Van Gogh created 14 paintings of orchards in less than four weeks, painting outdoors and changing his style and technique. The imagery of self portrait is evidence of this changing style, using the bright and flowing colours seen in Provence.

Subject Matter/Imagery

- There is an anxious look in the eyes, as if he is worried about the identity of the person who stares back at him from the mirror.
- His defiant stare gives an impression of strength and shows a man capable of scrutinising his own nature.
- Van Gogh uses swirling patterns in the background to symbolise his mental state at this time and show the turmoil he was in.

Media Handling/Techniques

- He applies paint in a vigorous style with swirling brushstrokes. This creates a sense of movement in the background.
- Paint is applied thickly in an impasto technique which makes the surface appear raised and adds to the turbulent feeling in the painting.
- Van Gogh has used long curved brushstrokes in the background and layered shorter brushstrokes on his face, this creates contrast and helps to advance the subject.

Mood/Atmosphere

- The sickly skin tones and turbulent patterns signal a feeling of strain and pressure, symbolising the artist's state of mind.
- There are deep creases by the nose and cheekbones, the eyebrows are thick and prominent, the corners of the mouth have turned down giving the piece a feeling of sadness.
- The movement in the background created by the rhythmic lines creates a disorientating atmosphere.

Visual Impact

- By having the background giving a sense of movement and adding flowing lines to the beard and hair, this creates contrast with his eerily still pose, giving the painting a hallucinatory effect.
- The warmth on his face which contrasts with the blue in the rest of the painting and the calm expression he has creates a striking visual impact as it gives a glimmer of hope to the piece.

<https://www.understandingstandards.org.uk/Subjects/ArtandDesign>