

2003 Art & Design

Higher

Finalised Marking Instructions

Higher

Assessment Criteria For Expressive Folio

The folio should identify a personal theme and show appropriate investigation, with the development of visual ideas/images leading to an expressive outcome which communicates ideas or feeling related to the theme.

Marks will be allocated as follows: Investigation – 25 marks Development – 25 marks Outcome – 50 marks

Note: The assessment criteria for Expressive Folio refers to work produced at all levels throughout the course. This guidance on standards should be read in conjunction with the minimum submission requirements issued in the letter of 4 December 2002 that refers to “External Evidence for Practical Folios”.

Expected performance at mark range 80 - 100	Expected performance at mark range 64 - 79	Expected performance at mark range 48 - 63
<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to identify fertile sources of study relevant to the theme high quality perceptive, analytical drawings from direct observation skill in at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to creatively explore a minimum of two visual ideas ability to select and refine images control and sensitivity in the handling of materials. <p>For the Outcome stage, the candidate should demonstrate :</p> <ul style="list-style-type: none"> ability to communicate personal ideas/feelings through a finished piece of artwork confident and competent use of visual elements refined skills in media handling a clear awareness of aesthetic qualities. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to identify suitable sources of study relevant to the theme ability to produce good quality informative analytical drawings from direct observation skill in at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to explore a minimum of two visual ideas ability to select and modify images skill in the handling of materials. <p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate personal ideas/feelings through a finished piece of artwork competence in the use of visual elements skill in media handling awareness of aesthetic qualities. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to identify a theme and sources of study ability to produce competent analytical drawings from direct observation use of at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to produce a minimum of two visual ideas ability to select and modify one image competence in the handling of materials. <p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate personal ideas/feelings through a finished piece of artwork competence in use of visual elements basic skills in media handling.

<p>Paper 1 Practical Assignment: Expressive (50 marks available)</p>	<p>The purpose of the Practical Assignment is to allow the candidate to demonstrate expressive skills and processes acquired during the course to further develop or refine work done in the related unit. Work should be directly related to the theme identified in the Expressive Activity unit. Developments can be taken from any stage to the Expressive folio but further investigation work is not appropriate here. If drawing is used in the Practical Assignment it should be expressive/interpretive rather than observational in character.</p> <p>Marks will be allocated as follows:</p> <ul style="list-style-type: none"> clear integration with Expressive folio further creative/imaginative development of the theme creative and skilful use of the visual elements effectiveness of communication <p style="text-align: right;">up to 25 marks available up to 25 marks available</p>
---	---

Higher

Assessment Criteria For Design Folio

Evidence is required for each of the four stages of the design process and it should be noted that it is the candidate's understanding of, and response to, the brief and design process which will determine overall performance.

At all levels of performance, the folio should clearly identify a design problem, evidence of market research of solutions to the same problem, show a clear sense of direction and demonstrate a well integrated design problem –solving process. Irrelevant analytical drawing is not appropriate for the Research and Investigation sheets.

Marks should be allocated as follows: Investigation and Research – 30 marks Development – 30 marks Design Solution – 30 marks Design Evaluations – 10 marks

<p>Expected performance at mark range 80 - 100</p>	<p>Expected performance at mark range 64 - 79</p>	<p>Expected performance at mark range 48 - 63</p>
<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate and research a written design brief with awareness, depth and insight show evidence of exploration of the design context and any related sources show understanding of design issues. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> develop a minimum of two possibilities show creative use of materials, processes and concepts select and develop one idea. <p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> be complete, skillfully executed, effective and appropriate to the brief. <p>The Design Evaluation should fully document the problem-solving process.</p>	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate from a design brief showing understanding and awareness of the problem to be solved show evidence of exploration of the design context show understanding of design issues. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> develop a minimum of two potential ideas show skilful use of materials and good understanding of processes select and develop one idea. <p>The Solution should:</p> <ul style="list-style-type: none"> be complete, well executed and appropriate to the brief. <p>The Design Evaluation should document the problem-solving process.</p>	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate from a design brief showing some understanding and awareness of the problem to be solved show investigation of the design context show awareness of a design issue. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> show competence in the use of materials and processes develop a minimum of two ideas select and develop one idea. <p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> be complete, competently produced and appropriate to the brief. <p>The Design Evaluation should outline the problem-solving process.</p>
<p>Paper 1 Practical Assignment: Expressive (50 marks available)</p> <p>Marks will be allocated as follows:</p> <ul style="list-style-type: none"> clear links with Design folio and the brief exploration of alternative possibilities and/or design solutions arising from the brief the quality of flexible, creative problem-solving effectiveness of communication 	<p>The purpose of the Practical Assignment is to let the candidate demonstrate design skills related to the context and brief of the Design unit. Developments can be taken from any stage of the Design folio but further investigation work is not appropriate here.</p> <p>up to 25 marks available</p> <p>up to 25 marks available</p>	

2003 Art and Design

Higher – Paper 2

Overview

The Art and Design Studies Examination Paper is set with the following principles in mind:

1. The questions relate to six major aspects of expressive work and six major areas of design reflecting the range of practical work currently engaged in by Art and Design departments.
2. The two parts of each question are set in order to cover critical evaluation (a) and historical knowledge and understanding (b).
3. Candidates are asked to attempt one full question (parts a and b) in both Art Studies and Design Studies to demonstrate their in-depth knowledge of areas selected for their practical work and related study.
4. Candidates should also attempt part (a) only of one other question, in Art Studies and in Design Studies, to demonstrate their ability to transfer their critical evaluation skills.
5. In Art Studies, part (a) of each question will require the candidate to analyse and respond to art works in such terms as the visual elements, media handling, communication and meaning, providing personal responses to the work.
6. In Design Studies, part (a) of each question will require the candidate to comment effectively on aspects such as form, function and communication and the methods and materials used by the designer to achieve them. Personal opinions will also be sought.

In part (b) the candidate will require to show an awareness of design issues appropriate to the area of design and demonstrate historical knowledge and understanding of it within the period 1750 to the present.
7. Part (b) of each question is intended to be sufficiently open-ended to invite candidates to convey their strengths and interests in their answers while providing enough factual information to convince the marker that their studies have been well researched and their arguments well justified.
8. Specialist knowledge of an identifiable area of the visual arts and of design is therefore a clear requirement in part (b) of any question.
9. In Art Studies, in questions where the term 'artist' is used it should be interpreted in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video, etc.
10. Similarly in Design Studies questions the term 'designer' should be inclusive of any form of design: graphic design, ceramics, textiles, animation, fashion, illustration, interior design or architecture.

Section 1 – Art Studies

1. Portraiture

- (a) Marks should be awarded for analysis of the composition. Comments about the division of the picture plane and the means by which the viewer's eye is taken to the focal point of the face should be expected. The tonal values within the work and Millais' use of high colour should be commented upon. Fine detail and careful brushwork should also be noted. Personal opinions about Millais' portrayal of *The Bridesmaid* may touch on symbolism within the piece and the action of passing wedding cake through the ring. (A custom still practised in Victorian times).
- (b) Candidates should make it clear they have studied portraiture in depth. The examples should be taken from different movements or periods. Comments should be expected about the artist's choice of subjects and the methods used to complete their work. References to associated movements may be expected and should gain marks. Full marks are only possible when candidates explain the influence their selected artists had on others.

2. Figure Composition

- (a) Analysis of the painting should engage candidates in discussion of at least two of the following – colour, line, distortion or perspective. Some candidates may discuss more than two and should be rewarded. Personal opinions should become evident as candidates explain their interpretation of the work. They may refer to religious sources or to celebrations. Expect comments relating to rich complementary colour, strong incisive line, distortion of facial features, hands, etc and the unusual viewpoint and its affect on perspective.
- (b) In depth study of two artists from different movements or periods should be evident. Candidates should comment on differences and/or similarities in their artist's approaches to figure composition and their working methods. Full marks are only possible when candidates offer reasoned arguments to the importance of their artists.

3. Still Life

- (a) A wide variety of responses to this question is expected. Comments about the choice of materials and how the piece was made should be made. It challenges traditional still life in many ways. It is 3D it is not painted it uses everyday items as media they are removed from ordinary use into a strange aesthetic it triggers associations which are far removed from many traditional still life works irritating ? annoying ?witty ? surreal ? Justified personal opinions of the work should gain marks.
- (b) Comparisons of the work of two artists from different movements or periods should focus on choice of subject matter, styles and working methods. Full marks are only possible when justified opinions are stated about their artist's contribution to the theme of still life. This might include ways in which artists have influenced others or how they have used new media or methods to produce examples.

4. **Natural Environment**

- (a) Discussion of the painting should comment on Turner's use of soft, subtle colour as well as his use of diffused blurred shapes. Comments on media handling might point out his use of oil paint in an almost watercolour technique applied in thin washes producing a glowing effect. Reasoned argument about the success of the work should be rewarded.
- (b) Responses to this question should be based on a study of two artists from different movements or periods. Comparisons of examples should explain any similarities and/or differences in, for example, choice of subject, style and working methods. Full marks are only possible when justified opinions about the importance of the artists are stated.

5. **Built Environment**

- (a) Opinions about the success of this work should focus on Lowry's use of drab neutrals and brown – the use of dark tones against a light sky – contrasting shapes in the buildings and figures – depth created by tone and perspective. Candidates should make comment on two of the following: - colour, tone, shape, perspective. Some may comment on more and should be rewarded.
- (b) A study of the work of two artists from different movements or periods should be evident. Comments on choice of subject matter and working methods would be expected. Full marks are only possible when candidates explain why they consider their artists to be influential.

6. **Fantasy and Imagination**

- (a) Discussion of the methods used by Chagall might touch on his use of juxtaposed shapes, impossible dream-like images, changes in scale, distorted colour and shape and references to childhood. Justified personal opinions should be rewarded.
- (b) Responses to this question should be based on a study of the work of two artists from different movements or periods. Candidates should refer to examples which enable them to discuss their artists' methods to communicate ideas. Full marks can only be gained when candidates explain the importance of their artists to the theme.

Section 2 – Design Studies

7. Graphic Design

- (a) Answers to this part of the question will inevitably focus on the restricted use of lettering/text combined with the simplified forms of the symbols, a typical “less is more” approach much favoured by Paul Rand. Reference to the design’s simplicity, wit and modernist approach should be well rewarded. A good response will mention that the collaged appearance of the symbols set on a large expanse of black background delivers a striking image. Also, a range of explanations regarding the use of the symbols and what they communicate about the company would be expected. All reasoned arguments should gain marks.
- (b) As is the case in all part (b) questions, responses will largely depend on the designers studied by the candidate. A good candidate will demonstrate a sound knowledge and awareness of designers who work in this specialist area of graphic design by referring to their working methods, processes and distinctive style of design. Candidates who refer to specific examples of work in their answer should gain additional marks. Well-argued points showing why these designers are important in the field of graphic design will gain further marks.

8. Product Design

- (a) This mobile phone will almost certainly appeal to most candidates! With its visually “provocative” design and highly developed integrated technology, markers should expect wide-ranging comment about its colour screen, its stereo radio, its polyphonic ring tones, its MMS messaging service, its preinstalled games and its capability to support WAP navigation and *Java Technology*. Java Technology enables the user to personalise the applications in the telephone. In addition, you should expect views about its more mundane function of providing emergency contact in times of difficulty (a prime consideration for the female market), comment about its perceived target audience and also its status as a desirable “fashion accessory”. Very few candidates will identify many weaknesses in the design, but they may mention the prohibitive purchase price and running costs as a negative feature.
- (b) All product designers should, in theory, improve society as a result of their design ideas! This question, therefore, allows the candidate ample scope to develop an answer based on the designers studied during the course. To gain good marks, the candidate must show a genuine understanding of the role of the product designer, the importance of function and an awareness of appropriate client groups. All well argued responses should be rewarded.

9. Interior Design

- (a) Candidates should notice the distinctive colour scheme of this office space, and markers should expect comparisons to be made with similar work spaces known to the candidate. Candidates should also be aware of the flexible work space this design provides, the rich and varied textures and materials used in its construction, and the bright, cheerful and homely atmosphere it creates. All justified answers should gain marks.
- (b) The candidate's choice of designers will determine the main points for discussion in the response. However, it must be stressed that a straightforward biographical account of their career, which does not include reference to their working methods, their influences and their characteristic approach to the interior design process, should be rewarded with some caution.

10. Environmental/Architectural Design

- (a) This architectural design will be known to most of the candidates. A good answer will mention the scale of the huge windows that dominate the north facing façade, allowing a uniform light to fill the studio spaces – an important functional aim of the architect in this design. Reference to Mackintosh's familiar grid pattern in the window design, his extensive use of ironwork (balcony, weather vane, detailing on the windows and on the railings, which incorporate typical Mackintosh motifs), should gain marks. Additional marks should be awarded for relevant comment about the inclusion of the curved forms that are carefully integrated into the overall design of the building and which contribute to its style and uniqueness. A uniform light within the studios, an ambience conducive to creative activity, and a safe working environment would be among the important considerations for Mackintosh when designing this building. However, all justified opinions should be rewarded.
- (b) A relatively straightforward question which requires a sound knowledge and understanding of the selected architects/designers. Responses should focus on the specified reference points and there should be a clear indication of the designers standing in the historical aspect of this area of design.

11. Jewellery Design

- (a) Opinion might differ regarding Ramshaw's interpretation of the theme, but all justified opinions which refer to her use of colour, materials, shape and form should be rewarded. Also, you should expect a range of views about the functionality of these pieces. Again well-argued points must be rewarded.
- (b) Answers to this question will be dependant on the designers studied. A good response will demonstrate the depth of knowledge acquired by the candidate, and those candidates who show a clear understanding of this important aspect of the jewellery design process, and are able to relate it to the work of the chosen designers, should score well. Additional marks will be gained for the justification of their position as influential jewellery designers.

12. **Textile Design**

- (a) A wide choice is offered for discussion in this question. To gain good marks, the candidate must refer to at least two of the listed items. The applied detailing on the coat will obviously be a major discussion point and marks should be awarded for well-argued views about Schiaparelli's use of "visual trickery" (her interest in Surrealism is apparent here), her distinctive use of materials and her clever designing of the image to "fit" the female form. Well-argued personal opinions should be rewarded.
- (b) The main thrust of the candidate's answer should focus on the chosen designers' ability to create ideas that appeal to different client groups (male/female, young/old, celebrity/"high street" fashion etc). Markers should expect a range of answers, depending on the designers studied, and all well-argued responses should attract good marks. Additional marks will be credited for justifying the designers status in this field of design.

[END OF MARKING INSTRUCTIONS]