

2003 Art & Design

Intermediate 2

Finalised Marking Instructions

Intermediate 2

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 feelings related to the theme.

| Marks will be allocated as follows: Investigation – 25 marks Development – 25 marks Outcome – 50 marks | |
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| <p>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”.</p> | |
| Expected performance at mark range 80 – 100 | Expected performance at mark range 64 – 79 |
| <p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to identify a suitable source of study, relevant to the theme • competence in analytical drawing from direct observation • skill in the 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 • 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 a personal idea/feeling through a finished piece of artwork • competent use of visual elements • skill in media handling. | <p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to identify a source of study, relevant to the theme • ability to produce analytical drawing from direct observation • some skill in the 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 the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to communicate a personal idea through a finished piece of artwork • some use of visual elements • some skills in media handling. |
| Expected performance at mark range 48 – 63 | 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 work to a theme and source of study • evidence of analytical drawing from direct observation • some competence in the use of two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to produce two visual ideas • ability to select and modify one idea • basic media handling skills. <p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to communicate an idea through a finished piece of artwork • basic use of visual elements • basic skills in media handling. | <p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to work to a theme and source of study • evidence of analytical drawing from direct observation • some competence in the use of two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to produce two visual ideas • ability to select and modify one idea • basic media handling skills. <p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to communicate an idea through a finished piece of artwork • basic 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>up to 25 marks available</p> <p>up to 25 marks available</p> <p>up to 25 marks available</p> |

Intermediate 2

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

Note: The assessment criteria for Design 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 |
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| <p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate a written design brief and show awareness of the problem to be solved show evidence 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 possibilities demonstrate skill in the use of materials and processes select and develop one idea. <p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> be complete and appropriate to the problem set by 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 a written design brief and show some awareness of the problem to be solved show some awareness of the design context show some 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 demonstrate skill in the use of materials and processes select and develop one idea. <p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> be complete and appropriate to the problem set by 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 a written design brief showing awareness of the design task 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"> develop a minimum of two ideas show a competent use of materials and processes 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> |

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| <p>Paper 1 Practical Assignment: Expressive (50 marks available)</p> | <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.</p> <p>Developments can be taken from any stage of the Design folio but further investigation work is not appropriate here.</p> <p>Marks will be allocated as follows:</p> <ul style="list-style-type: none"> clear links with the Design folio and the brief exploration of alternative possibilities and/or design solution arising from the brief the quality of flexible, creative problem-solving effectiveness of communication <p style="text-align: right;">up to 25 marks available</p> |
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2003 Art and Design – Intermediate 2 Paper 2

OVERVIEW

The Art and Design Studies Examination Paper 2 has been set with the following principles in mind:

1. The examination set for Art and Design Studies at Intermediate 2 level should clearly articulate with the Higher level. The format of Intermediate 2 examination paper is therefore similar to the Higher paper with respect to the reference materials used and the six headed questions in each of the two sections: Art Studies and Design Studies.
2. Intermediate 2 candidates are required to demonstrate knowledge and understanding of selected aspects of the visual arts and design and to formulate, explain and communicate personal opinions and conclusions. The format of the questions reflects this emphasis. Each question has three equally demanding parts.

Parts (a) (b) and (c) are designed to test the candidates' ability to respond critically to a range of visual arts imagery and design products and to form and substantiate judgements about identified aspects of art practice and design issues. The questions also require the candidate to demonstrate knowledge and understanding gained through their Art and Design Studies as follows:

Part (a)

This part of the question requires the candidate to give a descriptive response to a selected illustration from the supplied reference materials using appropriate terminology and making reference to identified aspects of Art and Design practice.

Part (b)

This part of the question requires the candidate to make a personal critical response to identified visual elements and art practice in Section 1 of the paper and to identified visual aspects and design issues in Section 2 of the paper. Candidates are expected to substantiate reasons to support judgements and personal opinions expressed in their responses to this part of the question.

Part (c)

In this part of the question, the candidate should demonstrate knowledge and understanding acquired in their Art and Design Studies unit. A range of open-ended questions are set to reflect key areas in Art Studies and Design Studies in which candidates will normally be developing their practical work and related Art and Design Studies. This is intended to reflect a range of possible learning and teaching approaches to Art and Design Studies. Thus, the range of questions should not exclude any legitimate approach to Art and Design Studies.

3. In Art Studies, the term "artist" should be interpreted in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video.

Similarly in the Design Studies questions, the term "designer" should be inclusive of any form of design.

Section 1: Art Studies

1. Portraiture

- (a) A full description will include reference to both model and the other items in the picture. Candidates who identify the intended symbolism in the work should be well rewarded. A range of responses to the mood of the model can be expected. Those who attempt to deal with mood beyond description of happy/sad etc and link the mood of the model to the bridesmaid/marriage theme should be credited.
- (b) In response to this part of the question, candidates should be given credit for well-justified personal opinions about the use of colour tone and texture. The contrast between the rich treatment of the hair and delicate brushwork elsewhere may feature in a very good response. References to realistic treatment and the strong use of tone around the head would be included in a full answer to this part of the question.
- (c) Any significant portraiture within the range period set for art and design studies would be appropriate for this part of the question. In a full answer candidates should deal with likeness, personality and mood from a personal viewpoint. Candidates should make reference to all three aspects of portraiture in the work of each selected artist to gain a very good mark for this part of the question.

2. Figure Composition

- (a) Credit should be given for a full description of the busy crowded dinner scene in Cairns' work. References to the style of the work and the variety of characters in the composition should be expected. Candidates who attempt to connect the artist's interest with the religious and allegorical subject matter should be well rewarded, as would those who attempt to identify the choice of subject with an interest in imagery related to the Scottish fishing community.
- (b) The use of vibrant contrasting colour to enhance expression should be identified in responses to this part of the question. Good responses will attempt to deal with viewpoint, focal point and the various composition devices that Cairns uses to focus the viewer's interest.
- (c) References to the use of composition, subject matter and media in the two identified figure compositions would be expected. In a good answer, candidates should demonstrate some awareness of the compositional elements used in the selected works. They should also refer to the specific subject matter of the selected works and show understanding of particular qualities in the use of media.

3. **Still Life**

- (a) A range of personal responses to this part of the question should be credited. Valid attempts to deal with tactile sensation and the incompatibility of the material with the function of the cup, saucer and spoon should be well rewarded. Strong reactions may be featured in responses from candidates who speculate well on the artist's intentions.
- (b) Responses that question the suitability of the materials should be anticipated. In their responses to this part of the question, candidates may well draw on their knowledge of still life in more traditional forms and justify their responses, positive or negative. In any case, well-justified responses of this nature should be well rewarded.
- (c) Any well-known artists who have used the theme of still life will be appropriate for this part of the question.
In coming to a judgement of the success of the works, candidates should make reference to aspects such as working methods, style, and media handling. In very good answers, candidates will have given personal justification for the factors that make the still life work successful.

4. **Natural Environment**

- (a) In their descriptions of this work, candidates should successfully identify the landscape theme and speculate on the atmospheric conditions. Peaceful, mysterious, sombre etc would all be acceptable interpretations of the artists intentions.
- (b) The working methods of Turner and his attempts to capture light would not necessarily be expected in responses. However some speculation on the artist's use of light and tone and his handling of the medium to create a blurred, softened appearance which is close to the effect of strong light on the landscape should be well rewarded.
- (c) This part of the question should elicit a range of responses to the theme from the site-specific work of artists who use actual natural forms to the more traditional landscape artists. Well reasoned preferences and explanations of the theme through the works of the selected artists will be present in strong answers.

5. **Built Environment**

- (a) A full response to this part of the question that includes consideration of the figures, townscape, industrial background and artist's choice of viewpoint for the scene would be expected.
Feelings and ideas may well include references to pollution and grime well as sympathy for the grim conditions of the people and should be credited accordingly.
- (b) The response to this part of the question should be wider than the use of tone and texture to create the smoky background atmosphere. Good responses will explore the artist's use of line to create the busy atmosphere in the street and pattern and texture to create the dense tightly packed arrangement of streets in the middle ground.
- (c) This part of the question requires candidates to demonstrate knowledge and understanding of the different approaches used by their chosen artists. This may well lead good candidates to select from a wide range of artists within the area. A good answer will show that the candidate can explain the differences as well as the similarities in the selected works.

6. **Fantasy and Imagination**

- (a) In describing the work, candidates who identify the dream-like quality of the work and offer reasons for the dramatic contrasts in scale should be well rewarded, as should references to happiness and nostalgia for the past.
- (b) Since all three elements are quite clearly distinguishable in the work, candidates would be expected to consider Chagall's strong expressive use of colour, bold use of shape and tone that give a sense of night and darkness in the work.
- (c) This part of the question requires candidates to select two aspects and to clearly identify examples of how their selected artists use them to create fantasy and imagination.
This question will encourage candidates who have studied fantasy and imagination through surrealist art to select obvious works by the likes of Dali, Magritte and Di Chirico. However, as this theme allows for wide interpretation, any well-justified opinions relating to the use of the aspects by a wide range of artists should be well rewarded.

Section Two: Design Studies

7. Graphic Design

- (a) The candidate's description of this poster should include reference to the visual impact of the simple layout, the use of bold colour against black and the symbols used: the stylised eye, the bee and the letter M. Comments about the combination of lettering and symbols to create word picture association should be well rewarded.
- (b) This part of the question requires candidates to give opinions about the effectiveness of the poster as an advert for a computer company. Good opinions about the overall communication (or lack of it) should be given credit.
- (c) This part of the question requires candidates to discuss two graphic designs and how the issues of visual impact and communication contributed to the success of the designs. It is expected that answers will demonstrate a good knowledge and understanding of graphic design issues. Answers focusing on two design movements or styles of design and are perfectly acceptable.

8. Product Design

- (a) Candidates are required to give a straightforward description of this product. Reference to use of materials, style and shape is expected. Explanations about the uses should include reference to its multi function of texting, storing, retrieving, composing, playing games and communicating in word, sound and pictures and markers should reward well.
- (b) This question requires candidates to give substantiated opinions about the popularity of the product. Answers, which include reference to a stylish "**must have**" object that is precision engineered, pocket sized, functional and fun – or any well considered opinion should gain marks. Candidates should include references to personal experiences as a mobile phone user to gain a very good mark for this part of the question.
- (c) This part of the question requires candidates to show knowledge and understanding of two product designs by different designers. A good answer should discuss and compare the design issues that were considered in the designs. Answers may focus on two design movements or styles and this is perfectly acceptable.

9. **Interior Design**

- (a) It is expected in a good answer that candidates will make reference to main features such as: the chairs, the mobile units housing the computers, the colours used, the lighting, the fabrics, the use of space.
- (b) Any reasonable example of the advantage and/or disadvantage of working in this environment should be well rewarded. It is expected that candidates will make reference to a relaxed atmosphere, privacy when required, colour coded areas, mobility of equipment, soft furnishings to create a comfortable environment, good use of light and space. Or it could equally be argued that any of the above are disadvantages.
- (c) This part of the question requires candidates to demonstrate knowledge and understanding of two interior designs referring to fitness for purpose and use of materials. Answers may focus on two design movements or design styles and this is perfectly acceptable.

10. **Environmental/Architectural Design**

- (a) Descriptions of the architecture features of this building would include reference to the many large industrial windows, heavy masonry and piers, decorative, metal brackets and railings, its distinctive entrance, siting and scale.
- (b) Any well reasoned answer that discusses the function of this building and the importance of the use of glass to create light in the studios and how the scale of the windows and mass of masonry suggests space within should be well rewarded. Any reference to the style of Art Nouveau in the detail of the entrance and ironwork or the influence of Scottish Baronial architecture should be given credit.
- (c) This part of the question requires candidates to demonstrate knowledge and understanding and compare the work of two Environmental/Architectural designers. They should discuss the importance of two of the issues listed in their responses. Answers may focus on two design movements or design styles and this is perfectly acceptable.

11. **Jewellery Design**

- (a) Candidate's descriptions of these brooches should refer to the scale, the use of slender bars of gold and the cascading, tear drop shapes of multi coloured stones. Any justified opinion as to the success of tears as inspiration should be well rewarded.
- (b) In this part of the question candidates are expected to comment on the wide range of coloured stones and the variety of methods and techniques used to assemble the brooches.
- (c) This part of the question requires candidates to compare the work of two pieces of jewellery referring to choice of materials and sources of inspiration. Answers may focus on two design movements or design styles and this is perfectly acceptable.

12. **Textile Design**

- (a) Description of this evening coat would include reference to the garment being fitted, structured, long sleeved, suggestions of pleats at the waist and the fine, grey lilac material. Reference must be made to the three-dimensional applied decoration and the influence of nature and figures. Any comment about the influence of Surrealism should be well rewarded.
- (b) In this part of the question candidates are expected to focus on the fine tailoring (darts, gathering waist, fitted bodice) and applied decoration (three dimensional satin fabric roses, hand embroidered linear drawing of heads/urns) and discuss how the designer created a garment that is both stylish and witty. Any sensible response should be given credit.
- (c) In this question candidates are expected to compare the work of two textile/costume/fashion designers. Two examples of work should be discussed referring to production methods, the use of materials and target market. Answers may focus on two design movements or design styles and this is perfectly acceptable.

[END OF MARKING INSTRUCTIONS]