

2004 Art & Design

Higher

Finalised Marking Instructions

Art and Design

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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**

<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	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 of the Expressive folio but further investigation work is not appropriate here. If drawing is used in the Practical Assignment it should be expressive/interpretative 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 up to 25 marks available creative and skilful use of the visual elements effectiveness of communication up to 25 marks available 	

2004 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) A detailed analysis of this painting should include a reference to Freud's use of colour and the tonal values within the work. The window as a source of light should be mentioned. Any observations about Freud's use of other visual elements will be rewarded. Candidates are also required to comment on any two of the following:-
- pose
 - composition
 - detail
 - setting

Justified personal responses about what the artist is communicating to us will be rewarded.

- (b) A response that incorporates a level of knowledge and understanding of portraiture by two artists from different movements or periods should be evident.

Comments in a good answer should reveal an understanding of their contrasting styles. This would be shown through discussion of subject matter, use of visual elements such as colour or tone, media handling and working methods. References may be made to associated movements.

Answers that attempt to explain the importance of the artists in the history of portraiture will be rewarded.

2. Figure Composition

- (a) A good answer will comment on the use of strong diagonals and the creation of the focal point on the workman.

Millet's use of strong tonal contrasts and complementary colour to create atmosphere should also be discussed.

Comments on the poses of the figures and Millet's lively brushwork creating a sense of action in the painting will be rewarded.

Any justified opinions of the painting will be rewarded.

- (b) Answers should centre on a study of figure compositions by two artists from different movements or periods.

Knowledge of the methods used by the artists to communicate their ideas will be rewarded.

Full marks are only possible when candidates justify the importance of the artists' contribution to the art of figure composition.

3. **Still Life**

- (a) In discussing the composition candidates are required to comment on two of the suggested points:

- the flat use of space; the flowing lines;
- natural shapes of the subject matter;
- the free and painterly use of watercolour;
- the artists' use of delicate colour and soft tones.

All justified, personal opinions will be rewarded.

- (b) Comparisons of examples should reveal good knowledge and understanding of the work of two artists from different movements or periods. In doing so candidates should **either** explain how typical the examples are of the artists' associated movements or how influential each artist has been regarding the development of still life as a subject.

Some candidates may tackle both options and will not be penalised. Marks will be given for the better of two responses.

Full marks are only possible when at least one of the two options are attempted.

4. **Natural Environment**

- (a) Answers should include comments on the grandeur of the subject matter. For example the tall, majestic trees sweeping and rising towards us. Monet's use of colour to suggest the warmth of the sun and the spontaneity of his brushwork should be commented upon.

Justified personal opinions of the success of the piece will gain marks.

- (b) Responses to this question should be based on a study of two artists from different movements or periods.

A knowledge of the main characteristics of their work as well as their aims and objectives should be evident. Answers should discuss working methods, subject matter, choice of medium and use of visual elements. For example, the Impressionists worked outside and used bright colours applied with quick light brush strokes in an attempt to capture a moment in time.

Answers should discuss the importance of the chosen artists' work in the development of the Natural Environment as a subject.

5. **Built Environment**

- (a) Reference to the commonplace nature of the subject should be expected. The scale of the piece and the technical difficulties of casting it should also be discussed.

Answers may also mention the monochromatic effect of casting in plaster and concrete. Comments may also be made about how the positive and negative shapes and forms add to the strange ghostly appearance of the piece.

Justified personal opinions of the piece will be rewarded.

- (b) A study of the work of two artists from different movements or periods within the theme of built environment should be evident.

Comments on choice of subject matter and working methods will be rewarded.

Full marks are only possible when candidates explain the extent of the artists' influence on others.

6. **Fantasy and Imagination**

- (a) Candidates have lots of opportunities to discuss the content of the painting. There is a wealth of weird and wonderful objects and creatures to write about.

In discussing the composition answers should make comment on Burra's use of colour, line and pattern.

Personal interpretations of the piece will also be rewarded.

- (b) Responses to this question should be based on a study of two artists' work, within this theme, from different movements or periods.

Responses should refer to examples of work and discuss the methods used by the artists to communicate their ideas.

A good answer would discuss the aims and characteristics of the artists' work.

Responses should explain why the examples are typical of the artists' styles through discussing composition, choice of medium and use of visual elements.

Section 2 – Design Studies

7. Graphic Design

- (a) All well justified opinions of this book jacket design will be rewarded. Comment on the strong imagery and how it attempts to explain the content (storyline) of the book should be in evidence. Opinions about the two blocks of text (and the bar code!) and how they affect the overall layout of the design should be commented upon. Again responses that are well argued will be rewarded. Reference to at least two of the stated design aspects should be made.
- (b) As always in part (b) responses, the designers studied during the course will determine how the candidate will develop his/her answer. Comments about the designers' approach to graphic design and particularly their use of techniques, imagery, influences and their respective target markets should be included. All justified responses will be well rewarded. Full marks can only be achieved when the candidate can justify the importance of the two designers in the field of graphic design.

8. Product Design

- (a) The original knife was designed on three principles; high quality; versatility; and design excellence. A good answer should highlight these in the developed design shown in the question paper. Reference should be made to the compactness of the design, the materials it is made from, its readily identifiable appearance, its cost effectiveness and its versatile functional properties as being strong plus points. The safety aspect and the social implications of possessing a knife will possibly be "flagged up" as concerns. All justified opinions should be rewarded.
- (b) This question enables candidates to respond in a number of ways but answers should demonstrate their ability to understand, and critically evaluate the intentions and ideas of the chosen designers in some detail. Marks will be awarded for the candidates' justification of the designers' importance and recognition in this area of design.

9. Interior Design

- (a) In discussing this interior, candidates should make particular reference to the repetitive appearance of the interior design. The subdued colour scheme, the storage compartments and television monitors, as well as the long narrow passageway, which runs the length of the aircraft will attract comment. A variety of responses are expected and all well argued points will gain marks. Passenger comfort and safety should be major aspects of a good answer.
- (b) A clear awareness of the two designers selected for discussion should be demonstrated. Knowledge of their working methods and style of design, as well as justification for their importance as interior designers, should be evident in the answer. Detailed knowledge of at least one example of work by each designer must be stated to enable the candidate to achieve a high mark.

10. **Environmental/Architectural Design**

- (a) Varied comment about the integration of curved and rectangular forms, the subtle colour scheme resulting from the clever use of brick and sandstone and the interesting use of glass and galvanised metal to break up the mass of the structure should be in evidence. Comment about the artwork, which defines the entrance or gateway into the housing complex, should encourage some interesting personal opinions from the candidates. All justified answers will gain marks. Equally, personal views about how the design might impact (good or bad) on the local community should be rewarded if well argued by the candidate.
- (b) A straightforward question which should test the candidate's knowledge and awareness of the selected designers/architects. Comment about their work in terms of form (materials, style, influences) and function (fitness for purpose, influences, markets) is expected and where these are well justified, candidates will be rewarded. Marks will be gained where the candidate has shown that this work is influential in today's society.

11. **Jewellery Design**

- (a) The rhythmical flowing lines and forms of Art Nouveau (the abstracted bird forms have been adapted from a C.R. Mackintosh design) and the natural forms of the six blossoms should be fairly obvious to most candidates. A short explanation of jewellery and silversmithing techniques in support of the candidate's justification of the piece as an item of jewellery is expected. All justified comment made in comparing the design with contemporary buckles will be rewarded.
- (b) An understanding of the designers' working methods and the candidate's ability to articulate their design processes in an historical context should be evident in the answer. At least two of the areas specified in the question must be used to illustrate and support the response. The importance of the two designers should be justified in order to gain maximum marks.

12. **Textile Design**

- (a) There is much to discuss in this typical Miyake outfit of the period. The form and function should be addressed and all relevant comment regarding the variety of textural ideas, the different approaches used in constructing the elements of the outfit and the rhythmical movements sculpted around the body will be rewarded. Comments on Miyake's concentration on the relationship of the fabric to the body, which creates movement, and his involvement with identifying the space between the body and the outfit will gain high marks.
- (b) Wide-ranging responses are possible to this question. These might include a demonstrated knowledge of fashion, costume design, fabrics (printed/constructed), etc and candidates would be expected to discuss, in some detail, specific examples of work by the selected designers. Full marks can only be achieved when candidates can justify the importance of the designers in the context of the development of textile design.

[END OF MARKING INSTRUCTIONS]