

2004 Art & Design

Intermediate 2

Finalised Marking Instructions

Art and Design

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**

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 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. 	<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 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 	

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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
<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>
<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 up to 25 marks available the quality of flexible, creative problem-solving effectiveness of communication up to 25 marks available 	

2004 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. Appropriate terminology should be used and reference should be made to identified aspects of Art & Design practice such as techniques, materials, composition, style and function.

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 stylistic 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 draw on candidates' knowledge and understanding in the key areas of Art Studies and Design Studies, in which they will normally be studying in association with their practical work. In answers, candidates will be expected to discuss and comment on at least two artists and designers and/or their work and methodologies. The artists and designers should be selected from the key areas * and should be of contrasting styles and/or periods and/or movements.

3. All questions are of equal demand. The questions should be suitable for a candidate with a relatively detailed knowledge as well as one whose knowledge is more wide ranging.

4. Overall, the examination paper makes certain demands on markers, particularly with regard to part (c) of each question. It is possible that candidates will have studied artists and designers of whom little is known to the marker. In such cases, the marker would have to use his or her professional experience and consider how likely it is that an apparently detailed, informative and thoughtful answer is the spontaneous invention of some ill-informed candidate.

The overriding advice to markers would be to consider if the answer is evidence of any specialist knowledge and understanding of an identifiable area of the visual arts or design. If a candidate who had not followed an Art or Design course or unit of Art and Design Studies and demonstrated no specialist knowledge and understanding could have written the answer, then very little credit could be given.

It is important to consider however, that candidates can and will respond with answers, to this part of the question, that contains a depth of knowledge and understanding of their specialist area of the visual arts and design. In these instances, candidates should be well rewarded.

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

Key areas:

- Portraiture
- Figure composition
- Still life
- Natural environment
- Built environment
- Fantasy and Imagination
- Graphic design
- Product design
- Interior design
- Environmental/Architectural design
- Jewellery design
- Textile design

Section 1: Art Studies

1. **Portraiture**

- (a) A full description will include references to both model and the peculiar setting of the portrait.
Credit should be given for identifying the realistic treatment of the subject. Expect comments on the sitter and reward accordingly.
- (b) In response to this part of the question, candidates should be given credit for well justified personal opinions about the use of the three elements identified. A very good response will correctly identify the light source and the resulting effect on shadow. Comments on the unusual juxtaposition of the plant and figure against the window should be well rewarded.
- (c) Any significant portraiture within the range period could lead to diverse artists such as Ingres and Kokoschka being selected. Some knowledge is expected of how the artists work and what kind of subjects interested them. Obvious examples would be Howson's interest in down and outs and Van Gogh's interest in himself as a subject.

2. **Figure Composition**

- (a) Markers should expect a description which identifies the main elements of the picture including the action and the setting of the work. Any well reasoned response should point to the artist's interest in this commonplace activity being a suitable source for the work. In a very good answer, candidates may point to sympathy and admiration for the hard working woodsawyer as a source of inspiration.
- (b) Candidates should be given credit for any well justified personal opinions about the use of tone, shape and compositional elements throughout the work. Give credit for the identification of: dynamic action poses, contrast in light to give a focus on the workers, the broad brush impressionistic treatment of the subject.
- (c) Markers should expect specific references to, and descriptions of, the subject matter of the two selected compositions. In a very good response, candidates will identify aspects of the artist's working methods and demonstrate understanding of their effective use in the works chosen by the candidate.

3. **Still Life**

- (a) A straightforward description and statement of opinion should be credited in this part of the question.
- (b) A good answer to this part of the question will identify the elements and indicate, comparatively, which are more important to the success of the work.
Well justified views will be evident in a good answer along with appropriate selection and identification of the contributions made by each element to the success of the work.
- (c) A wide range of artists from the range period may be selected by candidates in response to this part of the question.
Some comment on style or personal opinion should be evident in a good response. Markers should give credit for comparing and contrasting when it involves the candidate identifying differences in the working methods of the selected artists.

Some knowledge of working methods, for example, use of materials and visual elements, should be evident in almost all candidate responses.

4. **Natural Environment**

- (a) Straightforward descriptions and identification of the lively, colourful and happy mood should be rewarded at this level.
- (b) Expect the majority of candidates to have some knowledge of the impressionist technique used by Monet. Most answers should identify colour, light and shape as important elements in this work. A very good answer could include reference to optical mixing of colour and the strong sense of recession created by the line of poplars.
- (c) This part of the question may well result in quite diverse artists being selected. Discussion should be well reasoned and demonstrate a knowledge of the artists approach to the natural environment in their work. Markers should be alerted to different types of response depending on the artists selected, eg Goldsworthy and Constable. Care should be taken to properly reward answers which show good discussion including comparison and preference.

5. **Built Environment**

- (a) A good description will include references to the work, the setting, scale and materials. Candidates who correctly identify Whiteread's concern for the area within the house and not the house itself should be well rewarded, as would candidates who generally comment on the artist's concern to show space rather than form.
- (b) Any significant comments about scale, strangeness and unreality in this work should be well rewarded. Markers should attempt to reward any well justified personal response to this work which points to a knowledge of contemporary art and practice.
- (c) A good knowledge and understanding of the different approaches of the two artists should be evident in a good response. Markers should anticipate a diverse response by candidates who have studied more contemporary themes as well as traditionally painterly approaches to townscape. In each case, a judgement should be made as to the candidate's knowledge of the artist's work and approaches used, and credit accordingly.

6. **Fantasy and Imagination**

- (a) Markers should expect responses which identify the mass of detail, objects, animals and human form in this work. Responses which identify fantasy and imagination in terms of dream, strange combinations, unusual effects of scale and imagery should be well rewarded.
- (b) Expect clear references to the three identified elements of colour, line and shape. Comments on Burra's unorthodox use of colour and linear elements should be very well rewarded.
- (c) This part of the question should lead candidates at this level to a straightforward discussion of their preferences for two fantasy artists. Markers should reward comparative discussion of, for example, well known fantasy artist, past or present. In very good responses, candidates will have offered well justified opinions on the success of the works as fantasy and imagination.

Section 2: Design Studies

7. Graphic Design

- (a) It is expected that the candidate's description of this book jacket design will focus on the figure of the reaper man, his scythe, the objects in the landscape, strong use of blue and yellow and the heavy use of text. A good answer would suggest that the frightening but exciting mood created by the illustration and the text and information on the back cover would tempt one to want to read it. Any mention of target market should be well rewarded.
- (b) This part of the question requires the candidate to give opinions about the success of the design. Good explanations about the busy style of the imagery, the layout extending over the front and back of the cover, the large amount of lettering and the scale of the bar code would feature in a good answer.
- (c) This part of the question requires the candidate to discuss examples of work by two graphic designers and comments on how the issues of visual impact and communication have been used in their designs. It is expected that answers will demonstrate a good knowledge and understanding of graphic design issues from their Design Studies unit. Answers may focus on two design movements or styles of design and this is perfectly acceptable.

8. Product Design

- (a) The candidate is required to give a straightforward description of this product. Reference to use of materials, style, size and shape is expected. Explanations about its uses should include reference to its multi functions of cutting, screwing, filing, piercing and opening.
- (b) This question requires candidates to give substantiated opinions about the continued success of the product. Answers, which include reference to a stylish object that is not only precision engineered, pocket sized, functional and extremely useful but also one design which has never been improved should gain very good marks.
- (c) This part of the question requires candidates to bring a knowledge and understanding of two product designs by different designers from their own Design Studies. 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 the candidate will make reference to main features such as: the seats, the video monitors, the overhead storage compartments, the use of materials, the streamlined shapes, the colours used, the lighting. Features that make it attractive might include the calm colour scheme, the smooth lines, the onboard entertainment, the upholstery fabrics and the clever use of space.
- (b) Any reasonable opinion on how well the designer has considered the issues of safety, comfort and style should be well rewarded. Reference may be made to the relaxed and comfortable atmosphere created by the continuous line and cool blue tones and the stylish, streamlined shapes of the interior and storage compartments which all add to the safety of the passengers. It is expected that the candidate will make reference to the comfort of the soft furnishings, good use of light and space.

- (c) This part of the question requires the candidate to demonstrate knowledge and understanding of work by two different interior designers. Reference to function, use of materials and style is required. 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 use of glass, wood, cream brick and dressed, pink stone, large windows, balconies, use of curved metal railing, sweeping shape of the roof, its distinctive entrance and scale.
- (b) Any well reasoned answer that discusses the importance of integrating art work to enhance and complement the building should be well rewarded. Answers may refer to the flying statue suspended over the photograph as improving the environment as well as the well-being of the people who live in the homes.
- (c) This part of the question requires candidates to demonstrate knowledge and understanding and discuss the work of two Environmental/Architectural designers. It is expected that the candidate will discuss the importance of fitness for purpose and aesthetics in their responses. Answers may focus on two design movements or design styles and this is perfectly acceptable.

11. Jewellery Design

- (a) Candidates' descriptions of this belt buckle should refer to the basic square and circular shape, the intricate use of silver, which has been cut and pierced in a Celtic design and the use of enamel. Reference to the function of the buckle should be well rewarded. Candidates must give opinions about the attractiveness of this piece.
- (b) In this part of the question the candidate is expected to comment on how well the materials have been used and how well the designer used the technique of silversmithing combined with enamelling to create this buckle. Reference should be made to the stylised design and the source of inspiration. Any reference to Art Nouveau style should be rewarded.
- (c) Candidates should discuss two jewellery designers from contrasting styles and/or periods. Good responses should provide detailed accounts of specific items of jewellery and should demonstrate knowledge and understanding of jewellery design with regard to the designers' use of materials, their style and their source of inspiration.

12. **Textile Design**

- (a) Description of this outfit would include reference to the large, loose fitting shapes of the garments and the sense of movement and volume they convey, the hood, the asymmetrical sleeves, the gathering and tucking of the fabric, the variety of textures created by the knit and weave and the natural colours used.
- (b) In this part of the question the candidate is expected to focus on the designer's consideration of use of materials, aesthetics and target market. Answers should refer to the hand knitted jacket and sweater having many textures and patterns and being assembled by sewing different shapes together. The fringed skirt, which has been woven in plaid pattern, has gathers to create the shape. Any reference to the beauty of the movement and rhythm made by these garments should be well rewarded. Opinions about the target market are expected.
- (c) In this question the candidate is expected to compare the work of two textile/fashion designers. Examples of work should be discussed referring to the most important features of their style. Answers may focus on two design movements or design styles and this is perfectly acceptable.

[END OF MARKING INSTRUCTIONS]