

**2005 Art and Design**

**Higher**

**Finalised Marking Instructions**

**These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments.**

## Art and Design

### 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**

<p><b>Note:</b> The assessment criteria for the 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 <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to identify fertile sources of study relevant to the theme</li> <li>high quality perceptive, analytical drawings from direct observation</li> <li>skill in at least two different media.</li> </ul> <p>For the <b>Development</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to creatively explore a minimum of two visual ideas</li> <li>ability to select and refine images</li> <li>control and sensitivity in the handling of materials.</li> </ul> <p>For the <b>Outcome</b> stage, the candidate should demonstrate :</p> <ul style="list-style-type: none"> <li>ability to communicate personal ideas/feelings through a finished piece of artwork</li> <li>confident and competent use of visual elements</li> <li>refined skills in media handling</li> <li>a clear awareness of aesthetic qualities.</li> </ul>	<p>For the <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to identify suitable sources of study relevant to the theme</li> <li>ability to produce good quality informative analytical drawings from direct observation</li> <li>skill in at least two different media.</li> </ul> <p>For the <b>Development</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to explore a minimum of two visual ideas</li> <li>ability to select and modify images</li> <li>skill in the handling of materials.</li> </ul> <p>For the <b>Outcome</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to communicate personal ideas/feelings through a finished piece of artwork</li> <li>competence in the use of visual elements</li> <li>skill in media handling</li> <li>awareness of aesthetic qualities.</li> </ul>	<p>For the <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to identify a theme and sources of study</li> <li>ability to produce competent analytical drawings from direct observation</li> <li>use of at least two different media.</li> </ul> <p>For the <b>Development</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to produce a minimum of two visual ideas</li> <li>ability to select and modify one image</li> <li>competence in the handling of materials.</li> </ul> <p>For the <b>Outcome</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to communicate personal ideas/feelings through a finished piece of artwork</li> <li>competence in use of visual elements</li> <li>basic skills in media handling.</li> </ul>
<p><b>Paper 1 Practical Assignment: Expressive (50 marks available)</b></p>	<p>The purpose of the Practical Assignment is to allow the candidate to use expressive skills and processes acquired during the course to demonstrate further development or refinement of 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"> <li>clear integration with Expressive folio</li> <li>further creative/imaginative development of the theme      up to 25 marks available</li> <li>creative and skilful use of the visual elements</li> <li>effectiveness of communication      up to 25 marks available</li> </ul>	

## Art and Design

### Higher

#### Assessment Criteria For Design Folio

Evidence is required for each of the four stages of the design process. 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 problem –solving design 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

**Note:** The assessment criteria for the 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 <b>Investigation and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>investigate and research a written design brief showing understanding and awareness, depth and insight</li> <li>show evidence of exploration of the design context and any related sources</li> <li>show understanding of design issues.</li> </ul> <p>For the <b>Development</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>develop a minimum of two possibilities</li> <li>show creative use of materials, processes and concepts</li> <li>select and develop one idea.</li> </ul> <p>The <b>Solution</b> stage of the folio should:</p> <ul style="list-style-type: none"> <li>be complete, skilfully executed, effective and appropriate to the brief.</li> </ul> <p>The <b>Design Evaluation</b> should fully document the problem-solving process.</p>	<p>For the <b>Investigation and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>investigate from a design brief showing understanding and awareness of the problem to be solved</li> <li>show evidence of exploration of the design context</li> <li>show understanding of design issues.</li> </ul> <p>For the <b>Development</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>develop a minimum of two potential ideas</li> <li>show some skilful use of materials and good understanding of processes</li> <li>select and develop one idea.</li> </ul> <p>The <b>Solution</b> should:</p> <ul style="list-style-type: none"> <li>be complete, well executed and appropriate to the brief.</li> </ul> <p>The <b>Design Evaluation</b> should document the problem-solving process.</p>	<p>For the <b>Investigation and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>investigate from a design brief showing some understanding and awareness of the problem to be solved</li> <li>show investigation of the design context</li> <li>show awareness of a design issue.</li> </ul> <p>For the <b>Development</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>show competence in the use of materials and processes</li> <li>develop a minimum of two ideas</li> <li>select and develop one idea.</li> </ul> <p>The <b>Solution</b> stage of the folio should:</p> <ul style="list-style-type: none"> <li>be complete, competently produced and appropriate to the brief.</li> </ul> <p>The <b>Design Evaluation</b> should outline the problem-solving process.</p>
<p><b>Paper 1 Practical Assignment: Design (50 marks available)</b></p>	<p>The purpose of the Practical Assignment is to allow 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>Marks will be allocated as follows:</p> <ul style="list-style-type: none"> <li>clear links with Design folio and the brief</li> <li>exploration of alternative possibilities and/or design solutions arising from the brief</li> <li>the quality of flexible, creative problem-solving</li> <li>effectiveness of communication</li> </ul> <p style="text-align: right;">up to 25 marks available up to 25 marks available</p>	

## 2005 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 candidates 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 candidates 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) candidates 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 successful response to this question will combine evidence of analytical skills with justified opinion. Expect references to Kahlo's use of fine detail particularly in the pattern of the head-dress. Her use of soft, feminine colour and the importance of line should also be discussed. Other visual elements may be discussed. Justified opinions about the balance between realism and imagination should be rewarded. The image of Diego on her forehead, the Tehuana costume and the tendrils will be the subject of speculation and should be compared to the otherwise realistic treatment of the portrait.
- (b) Responses to this question should be based on a study of the work of two artists from different movements or periods. Explanations of the success of examples of portraiture may comment on choice of subject, use of visual elements, style and media handling.

An understanding of the importance of the artists in the development of portraiture is required to gain full marks.

### 2. Figure Composition

- (a) Candidates who note the rhythmical, flowing composition of this painting should be rewarded. When commenting on Rego's methods in creating visual impact candidates should mention the strange setting, the mix of age groups, strong tonal values and colour relationships.

Justified personal opinions of the paintings will be rewarded.

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

Methods used by the artists to create their work should be explained. This may include discussion of composition, media, subject matter and use of visual elements.

Explanations of how the examples referred to are typical of the artists' style or associated movement are expected, in order to gain full marks.

### 3. Still Life

- (a) Comments on the choice of subject matter may include the fresh appearance of the fruit and flowers as well as the delicate nature of the whole subject matter. The artist's arrangement of the objects to create a triangular composition may be mentioned. The use of controlled brushwork and fine detail should be discussed as well as the use of bright colour against a neutral background. The tonal values within the painting may also be discussed.

Justified personal opinions of the painting will be rewarded.

- (b) In comparing examples of still life by two artists from different movements or periods, candidates should point out any similarities and/or differences in, for example, choice of subject matter, media handling and use of visual elements.

Discussion of the influence of the artists in the development of still life is required to gain full marks.

#### **4. Natural Environment**

- (a) Discussion of Dufy's methods may include his use of thin washes of paint, the light touches of outline and the use of warm and cold colour to create perspective. His choice of rural subject matter may also be mentioned.

Justified personal opinions of the painting will be rewarded.

- (b) A study of the work of two artists from different movements or periods within this theme should be evident in responses. Answers should include comments about what the artists have communicated about the natural environment by discussing choice of subject matter and working methods. An explanation of why the artists are considered important is required to gain full marks.

#### **5. Built Environment**

- (a) Discussion of the artist's treatment of the scene should include comments upon his use of line to fragment the composition of the painting and his use of warm and cold colour. The contrasting tonal values should also be discussed.

Justified personal opinions of the painting will be rewarded.

- (b) Responses to this question should reveal a good knowledge of the work of two artists from different movements or periods based on this theme.

Discussion of choice of subject and the artists' working methods should be expected and rewarded.

Candidates are required to explain how typical the examples are of the artists' associated movements or styles before full marks are awarded.

#### **6. Fantasy and Imagination**

- (a) Discussion of the content of this example and the artist's method of presenting it may focus on the gathering together of found objects with others, which Maclean has made. The objects relate to whale fishing and may be seen as being presented in a manner that resembles museum cases. Some candidates may liken the presentation to words and phrases on pages of a huge book that may be opened and closed.

In discussing the work candidates should refer to at least two of the following – form, scale, materials, colour, composition.

Justified personal opinion and personal interpretation of the piece will be rewarded.

- (b) Answers should reveal a good knowledge and understanding of the work of two artists from different movements or periods. In discussion of their work, candidates should comment on sources of inspiration and methods used by the artists to produce their work. This may include comments on their choice of media, use of visual elements and composition. An explanation of why the artists are considered important is required before full marks are awarded.

## Section 2 – Design Studies

### 7. Graphic Design

- (a) To gain high marks for this question, candidates must include comment on imagery, colour and type.

The strong illustrative layout of an “innocent” girl’s head, in a landscape with a mysterious plume of smoke filling the expanse of orange sky, and the image of the wasp hovering above her head should encourage a variety of responses. All reasoned views should be rewarded.

Expect comments about the simple, but nevertheless effective use of text, which lists the ten musical tracks of the CD. Their titles alone will help the candidates to respond to the second part of the question about the band itself, their type of music and their potential target market. Again, well-reasoned views should be rewarded.

- (b) The candidates’ choice of designers will largely determine their approach to answering this question.

It is essential that candidates refer to at least two examples (one by each designer) in their responses to the question. At least two of the specified design aspects must be considered, although a candidate may choose to deal with more than two.

The issues discussed must focus on those that are relevant to graphic design matters.

To gain additional marks, candidates must state why their chosen designers are regarded as important figures in the history and development of graphic design.

### 8. Product Design

- (a) Candidates would be expected to list (among other features), the following points that would make this product a worthwhile purchase:

- Its portability.
- It is manufactured from lightweight yet durable materials (carbon fibre and aluminium).
- It is a socially acceptable design idea – it is harmless to the environment and it might be the answer to traffic congestion problems, especially in large cities.
- It is easily maintained – cleaning is relatively easy and trouble free as the materials used are impervious to water and most cleaning materials.
- It is very easily stored – ideal for work places, town centre flats, compact living etc.

Disadvantages might include the perception that it is a “fair-weather toy” and would require a major marketing exercise to establish its popularity in this country.

All justified points should be well rewarded.

- (b)** The candidates' choice of product designers, as their focus for this question, will largely determine how they will respond to it.

The candidates should be able to show that the designers are aware of the needs of the marketplace and the opportunities it presents for their exploration and development of these needs, its problems, tastes and desires.

Issues relating to available technologies, materials, trends and manufacturing processes might be among a range of appropriate and relevant matters for discussion, and referring to specific examples of their work should highlight these.

To gain additional marks, candidates should show how these designers are regarded as important figures in the field of product design.

All justified opinions to this question should be rewarded appropriately.

## **9. Interior Design**

- (a)** Candidates will probably concentrate on the "dated" look and vast space of this interior.

The designer's clever integration of period furniture, wood panelling, heavily patterned carpet, classical artwork on the walls, moulded high ceiling and the large windows should draw a range of views from the candidate. All relevant and well-argued comment should gain good marks.

To gain additional marks, candidates must make comparisons with domestic interiors of today. Good, well-justified opinions, which focus on interior design issues, should be rewarded.

- (b)** As with all part (b) questions, the candidate's choice of designers will shape his/her answer.

The candidate's understanding of the designers' style, distinctive approach to working, use of materials and their unique and innovative response to trends and fashions should be well rewarded. Biographical accounts of the designers' careers, without reference to these points, must be marked with caution.

To gain additional marks, candidates must comment on the importance of the designers within the sphere of interior design.

## 10. Environmental/Architectural Design

(a) Candidates might include the following as important design considerations:

- The choice of weather resistant materials that are sympathetic to the immediate environment. In this instance materials used include: UV-resistant, translucent polycarbonate roof, which has a reflective screen-printed finish for maximum illumination. Extruded aluminium profiles. Materials are graffiti-resistant.
- The shelter has a refreshingly stylish, clean and unobtrusive quality, which suggests that its relationship with its immediate environment has been a priority for the design team.
- The integrated telephone design will be flagged up as an important safety and “emergency” feature.
- The screen, which displays contemporary advertising, adds vibrancy at street level and an exciting dimension to city living. It might also be suggested that it will provide income for essential maintenance of the structure.
- It provides adequate shelter from the elements in a simple, stylish and comfortable manner.

Good, justified personal views about this “building” should gain extra marks.

(b) Answers that demonstrate a sound understanding of the two chosen designers by referring to examples of their work and specifically to the four listed design aspects should be well rewarded. Candidates should also explain why the two designers are important in this field of design to gain additional marks.

## 11. Jewellery Design

(a) This contemporary approach to body adornment will provoke a variety of responses. Expect the candidates to have strong views about the practicalities of the designs and the choice of materials. Candidates might also have views about the hand pieces, which they might view as potential “weapons”!

Markers should reward all justified opinions.

(b) This question offers candidates plenty of scope for an in-depth discussion of the role of the jewellery designer.

The main thrust of the candidates’ response should focus on how the selected designers have “broken new ground” in their search for stylish and functional jewellery ideas. Reference to examples of their work is required in support of this.

The listed design aspects should provide a positive “steer” in this respect, and, if at least two of these are considered in a well-argued answer, then good marks should be awarded.

Additional marks will be gained for justification of the designers’ importance as influential jewellery designers.

## 12. Textile Design

- (a) Among the design issues that the candidates might mention, expect to find the following:
- Safety – a prime aspect of this design.
  - Materials – Kevlar is a relatively new material, which has strength, flexibility and will allow the body to “breathe”. It is also easy to cut, shape and join.
  - Style – the suit has been “fashioned” for function and aesthetic appeal. Candidates might make reference to the contrast in the colour of the piece, the applied design, which could have been inspired by the tread of a tyre or the vertebrae of the back, and which is placed at strategic points on the suit for maximum protection.
  - Cost – value for money is a vital consideration in all design and it can be assumed that the designer (Edward Harber) gave this his due consideration.
  - Target Market – this item is aimed at a restricted marketplace, which has implications for a number of important points. A limited market means that purchase costs are generally higher, repairs (which in this case could be fairly frequent) can be costly and inconvenient, and a “youngish” target market might wish to keep up with an ever-changing fashion scene by buying the latest styles. It has a strong, masculine identity.

All justified views regarding the suit, as a fashion item, should gain marks.

- (b) A wide-open question, which should encourage candidates to demonstrate their knowledge and understanding of this area of design.

As with the other part (b) questions, the choice of designers will be important. This will largely determine the candidates’ approach to answering the question.

A mere biographical response, which fails to address the historical significance of the designers, should be assessed with caution.

[END OF MARKING INSTRUCTIONS]