

**2005 Art and Design**

**Intermediate 2**

**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

### 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**

<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”.		
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 a suitable source of study, relevant to the theme</li> <li>competence in analytical drawing from direct observation</li> <li>skill in the 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>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 a personal idea/feeling through a finished piece of artwork</li> <li>competent use of visual elements</li> <li>skill in media handling.</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 source of study, relevant to the theme</li> <li>ability to produce analytical drawing from direct observation</li> <li>some skill in the 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> the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to communicate a personal idea through a finished piece of artwork</li> <li>some use of visual elements</li> <li>some skills in media handling.</li> </ul>	<p>For the <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to work to a theme and source of study</li> <li>evidence of analytical drawing from direct observation</li> <li>some competence in the use of 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 two visual ideas</li> <li>ability to select and modify one idea</li> <li>basic media handling skills.</li> </ul> <p>For the <b>Outcome</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to communicate an idea through a finished piece of artwork</li> <li>basic 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>
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## Art and Design

### Intermediate 2

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

<p><b>Note:</b> 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".</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 and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>investigate a written design brief showing understanding and awareness of the problem to be solved</li> <li>show evidence 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 possibilities</li> <li>demonstrate skill in the use of materials and processes</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 and appropriate to the problem set by 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 a written design brief and show some understanding and awareness of the problem to be solved</li> <li>show some awareness of the design context</li> <li>show some 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>demonstrate some skill in the use of materials and processes</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 and appropriate to the problem set by 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 a written design brief showing awareness of the design task</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>develop a minimum of two ideas</li> <li>show a competent use of materials and processes</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: Expressive (50 marks available)</b></p>	<p>The purpose of the Practical Assignment is to allow 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"> <li>clear links with the Design folio and the brief</li> <li>exploration of alternative possibilities and/or design solution arising from the brief      up to 25 marks available</li> <li>the quality of flexible, creative problem-solving</li> <li>effectiveness of communication      up to 25 marks available</li> </ul>
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## **2005 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 the 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 candidates to demonstrate knowledge and understanding gained through their Art and Design Studies as follows:

#### **Part (a)**

This part of the question requires candidates 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 candidates 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, candidates 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. All questions are of equal demand. The questions should be suitable for candidates with a relatively detailed knowledge as well as those 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 contain 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.

## Art Studies

### 1. Portraiture

- (a) A full description will include reference to the model, and the costume worn by Khalo. The obvious connection between Khalo and her *thoughts* about the figure on her forehead (of Diego Rivera) should be identified by most candidates. Expect speculation about the *feelings* of the artist such as loneliness, loss and love/relationships. *Communication* may deal with the penetrating expressionless gaze and the dark eyebrows and thus include comment about the type of character portrayed. Some candidates might identify Khalo's liking for the ethnic culture of the Mexican Indians. Any speculation connecting the long tendrils with Khalo's communication of her thoughts and feelings would be present in a very good answer.
- (b) In response to this part of the question, candidates should be given credit for well-justified personal opinions about the use of *line*, *colour* and *shape*. These might include: the use of *line* in the tendrils and costume and impact in the work, the contrasting *shape* in the costume framing the face of the sitter, the use of bright *colour* in the costume and flowers and the contrast with the more sombre colour of the head. References to realistic treatment and the strong use of all three visual elements would be expected in a full answer to this part of the question.
- (c) Any significant portraiture within the range period set for Art and Design Studies will be appropriate for this part of the question. In a full answer, candidates should clearly identify their preference. Reference should be made to aspects of portraiture in the work of each selected artist that demonstrate knowledge about portraiture gained in Art and Design Studies. Justification should show familiarity with, for example: artists' working methods/style/likeness/personality and or mood, all from a personal viewpoint.

### 2. Figure Composition

- (a) A basic description of the work should make some reference to *movement* and *atmosphere*. Comments on *atmosphere* may include unusual setting of the night time composition and attempt to link this to descriptions such as dream-like/eerie/sinister/moonlit etc. Any description of the military bastion in the background, memory and theatrical setting contributing to the atmosphere would indicate a very good response. Comments on *movement* may attempt to deal with the static look of the figures and the relationship of the different groups in the composition.
- (b) The boldness and simplicity of *shape* in Rego's approach should be recognised in the treatment of the night sky/shadows/dancers. The use of *colour* in the night setting for the composition may be interpreted as sombre and contributing to the mood of the work. Candidates should be expected to recognise the skilful use of *tone* to create shadow and solidity in the figures.
- (c) Markers should expect references to the use of composition, subject matter and media in the two identified figure compositions. 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 works and show understanding of particular qualities in the use of media in the works.

### 3. Still Life

- (a) A straightforward but full description is expected as the still life deals with uncomplicated subject matter. Markers should credit a range of personal responses to this part of the question, positive or negative.  
Knowledge of composition, balance and description of the qualities of the objects represented would form part of a very good response. Valid opinions should be justified with references to the work eg treatment of the flowers and fruit and Latour's precise detailed style.
- (b) Evaluative comment is expected for each of the three identified aspects.  
Expect comment on *tone* and *colour* to deal with the effect of light on the objects and sombre tones contrasting with the use of brilliant colour in the natural forms.  
Latour's very traditional smooth, polished *painting technique* and realistic approach should be recognised by most candidates.
- (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 demonstrate understanding of the three areas identified in the question. In very good answers, candidates will have given personal justification for the factors that make the still life successful.

### 4. Natural Environment

- (a) In their descriptions of this work, candidates should attempt to identify the landscape theme and offer relevant comment on the *inspiration* for the work.  
Descriptions of the work that suggest an understanding of the vibrancy/lively nature of Dufy's approach should be well rewarded.
- (b) Estimations of the importance of *line* should refer to Dufy's fast flowing/spontaneous/rapid technique. The importance of *colour* and *pattern* should lead candidates to consider the lively/primary colour of the work and the patterns formed by the features of the landscape.
- (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 tradition landscape artists.  
Well-reasoned explanations of the *inspiration* for the selected works will be present in strong answers.

## 5. **Built Environment**

- (a) A good description should include consideration of the figures and cathedral setting. Candidates who make reference to the geometric/abstract nature of the work should be well rewarded. Any valid well-reasoned opinion either positive or negative on the artist's *approach* should be credited.
- (b) Good responses to this part of the question may refer to the artist's use of line to create *scale* and *distance* and the sharp/intersecting angular features of the work. The use of *shape* may invite relevant comments about the fragmentation and division in the work. Opinions on the use of *tone* may include comment on light/shadow creating solidity and contributing to the atmosphere of the work.
- (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 given range. A good answer will include some understanding of the artists' treatment of particular aspects of the built environment. A wide range of historically important artists may be selected as well as contemporary artists such as Hirst and Whiteread. Appropriate explanations of similarities and differences should be present in a very good response to this part of the question.

## 6. **Fantasy and Imagination**

- (a) Any description of the imagery as related to fishing/whaling should be very well rewarded, as would any attempt to describe the three panels as connected to the brutality of hunting for whales. Credit should be given to any well-explained descriptions of this work and speculation on the purpose of the collection of found materials. Comments on the *method of working* may refer to the collection and gathering of found materials/ actual objects and should be credited accordingly.
- (b) Some comment should be anticipated on the value or otherwise of using natural/found *materials*/driftwood/bone. Opinions on the use of *shape/form* may focus on the strong contrast between geometrical/abstract and the natural forms and shapes used in the work.
- (c) This part of the 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. *Compare* and *contrast* should include comparison of identified elements of fantasy and imagination in the selected works. Well-justified opinions to substantiate preferences should be present in very good answers to this part of the question.

## **7. Graphic Design**

- a) Descriptions of the CD package will possibly focus on the cover, and the use of the stylised portrait in soft, muted colours combined with the bold, stencil – like lettering. Comment may be made on the limited use of colour. Candidates could speculate on the likely target market for this CD package, and give opinions on the features that may attract consumers to this design.
- b) The use of strong black borders overlaid with white text to make a dramatic impact should be discussed. Candidates may comment on the apparent illegibility of the text, due to the use of abbreviations in the band’s name, and the way that the stencilled track titles are arranged so closely together. Use of bright green to highlight letters and break up the mass of black lettering may be mentioned. Observations may be made on the way that the shape of the compact disc appears to chop off some of the lettering, and the use of yellow and green to make this lettering clear.
- c) Answers should demonstrate knowledge and understanding about the work of two different designers. Specific examples of graphic design should be mentioned to allow candidates to comment on the designers’ use of visual communication and impact. Good answers will compare and contrast these examples. Answers may focus on two design movements or styles of graphic design, and this is perfectly acceptable.

## **8. Product Design**

- a) This question requires candidates to highlight features such as the folding mechanism that allows this scooter to become more compact and easily transported, and the fact that the handle allows it to be carried when not in use. The scooter is light weight making it easy to carry, and combined with the ergonomics of the design mean it will move quickly. The fact that it is propelled by hydrogen will also be discussed, and comment may be made on how little physical effort this requires from the rider. Any other relevant, beneficial features will be awarded marks.
- b) Answers should make substantiated judgements on the designer’s consideration of aesthetics, durability and health and safety. Style and use of materials may be discussed, alongside practicality and impact on the environment.
- c) This part of the question requires a demonstration of knowledge and understanding by different designers from the Design Studies. A good answer will discuss and compare products, referring to 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) Descriptions of the sitting room may include reference to the use of pattern in the floor and wall coverings, and the groupings of the range of different furniture in the room. Comment should be made on the possible functions of this room and these may be compared to functions of a modern sitting room.
- b) This question invites responses on the busy layout of the room, and opinions should be given on the style of the furniture, décor and fittings. Candidates may make reference to the recognisable features of Art & Crafts styling within the interior. Comment can be made on use of materials and practicality of the room. Discussion of the main features should include reference to the large windows, the fireplace and the dresser.
- c) This part of the question requires a demonstration of knowledge and understanding when discussing the work of interior designers. Answers should discuss ways in which the designers have solved the issues of style and comfort in their interiors. Answers may focus on two design movements or styles, and this is perfectly acceptable.

## **10. Environmental/Architectural Design**

- a) Descriptions will include reference to the use of materials such as plexi glass and steel in the construction of this shelter. Comment may be made on the strength, durability and modern look of these materials. When discussing the benefits of this shelter to the user, reference should be made to the multi functional features of the design.
- b) Any well reasoned answer that discusses the designer's combination of style and function will be well rewarded. Candidates may refer to the transparent walls looking modern and clean, but also allowing passengers to watch for approaching transport and see other people outside the shelter. The use of lighting, seating and a public phone to aid comfort, convenience and security should be discussed. The advertising feature in the shelter should also be mentioned.
- c) This part of the question requires a demonstration of knowledge and understanding of the work of two environmental/architectural designers. Particular attention must be paid to three of the following: use of materials, fitness for purpose, style and health and safety. Answers may focus on two design movements or styles, and this is perfectly acceptable.

## 11. Jewellery Design

- a) Descriptions of the jewellery ensemble should refer to the combination of materials (leather and pewter) and the inspiration of the skeleton/bone structure for form. Speculation on where, when and why these pieces may be worn should include theatre productions, catwalk shows, nightclub performances. Candidates may comment on possible target markets for these items being young people who enjoy daring fashions and being the centre of attention, or collectors of unusual jewellery.
- b) This part of the question requires opinions to be given about the success of the design. Comments on the use of materials may highlight the contrast of the soft leather and hard pewter echoing the contrast between the soft flesh and hard bone of the inspiration. The colour contrast of the materials may also be mentioned. Treatment of aesthetics should deal with the similarity of the pieces to bone structure and/or animal claws, and candidates will have opinions on the appeal of this. Health and safety will be a major consideration when commenting on these designs, and the practicality and suitability of the designs should be discussed in detail.
- c) This part of the question requires a discussion of examples of work by two jewellery designers referring to specific features in the examples chosen. Answers should demonstrate a good knowledge and understanding of issues surrounding jewellery design from the Design Studies unit. Answers may focus on two design movements or styles, and this is perfectly acceptable.

## 12. Textile Design

- a) Description of the main features of the biking outfit should include the fitted style of the garments, the extra layers of padding in vulnerable areas such as spine and elbows, the construction method of small, shaped pieces of material being joined together, the complete coverage and protection of the body, and the addition of a helmet to the protection unit. Any other relevant features should be given credit.
- b) This question requires substantiated opinions about the designer's use of materials, aesthetics and consideration of health and safety issues. Credit should be given to candidates who note that the raised, padded sections of the protection unit resemble the bone and muscle of the body that they are designed to protect. Comment should be made about the use of the strong material kevlar as opposed to the more traditional leather for this garment.
- c) Answers should compare the work of two textile/fashion designers. Examples of work should be referred to when discussing any three from: function, use of materials, sources of inspiration, target market. Answers may focus on two design movements or styles, and this is perfectly acceptable.

## Notes for Markers Meeting

### Problem Areas

1. Problem            The candidate has made a single, general response covering all parts of questions (a), (b) and (c).  
  
    *Action*            In such instances the marker should attempt to credit the candidate for any part of the response which is clearly relevant to the individual parts of the question.
2. Problem            The candidate has attempted to answer more than one full question from each section.  
  
    *Action*            The marker should credit the candidate's best response.
3. Problem            The candidate answers all parts but from across two questions.  
  
    *Action*            Only the two parts from the same question should be added and the other discarded as a penalty.
4. Problem            The candidate answers all parts (a), (b) and (c) but from across three questions.  
  
    *Action*            The best two parts should be added and the other discarded as a penalty.
5. Problem            The candidate's response in part (c) has some comment of an evaluative nature.  
  
    *Action*            This is acceptable provided that reference is made to the work of other artists and designers obviously studied in candidate's coursework for Art and Design Studies. If, however, the response consists solely of evaluative comment on the candidate's own practical work, no marks can be awarded.
6. Problem            The candidate fails to meet the requirement of the part (c) question to make reference to more than one artist or designer.  
  
    *Action*            A maximum of 7 marks can be awarded.
7. Problem            The candidate uses the image as part of their answer in part (c).  
  
    *Action*            If it is clear from the response that the candidate has studied the work of the artist/designer, or movement/style exemplified in the illustration (ie there is other information available that has not just been gleaned from the illustration and accompanying text) then it can be given full credit.  
  
    If, on the other hand, it has been used as a filler without additional information – the candidate repeating that already used in response to parts (a) and (b), no credit can be given and only the part of the answer not referring to the illustration can be given credit (see action for problem 6).
8. Problem            The candidate offers information in the answer to part (b) already given in part (a).  
  
    *Action*            If information given is new and extended, then this is acceptable.

[END OF MARKING INSTRUCTIONS]