

2006 Art & Design

Higher

Finalised Marking Instructions

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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 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 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 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"> 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. 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 Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate and research a written design brief showing understanding and awareness, depth and insight show evidence of exploration of the design context and any related sources 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 show creative use of materials, processes and concepts select and develop one idea. <p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> be complete, skilfully executed, effective and appropriate to 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 from a design brief showing understanding and awareness of the problem to be solved show evidence of exploration 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 potential ideas show some skilful use of materials and good understanding of processes select and develop one idea. <p>The Solution should:</p> <ul style="list-style-type: none"> be complete, well executed and appropriate to 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 from a design brief showing some understanding and awareness of the problem to be solved 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"> show competence in the use of materials and processes develop a minimum of two ideas 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: Design (50 marks available)</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"> clear links with Design folio and the brief exploration of alternative possibilities and/or design solutions arising from the brief the quality of flexible, creative problem-solving effectiveness of communication <p style="text-align: right;">up to 25 marks available up to 25 marks available</p>	

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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) Some candidates may know that Bellany's father was a fisherman but all candidates should recognise a hardworking man in this portrait. His hands are shown as large, rough and strong. Similarly the face looks weathered. He has a stern look. The tattoo and the rolled up cigarette may be mentioned as devices suggesting a typical working man of that era. His father's gaze with no eye contact may be discussed. His overalls and working clothes may also be discussed. The triangular composition with the arms resting along the top of one of Bellany's paintings should be discussed. This helps to create a focal point in the face and may be seen as symbolically significant. The earthy colour of the painting and the use of strong tone should be discussed. Other visual elements may also be discussed. Bellany's strong, direct brushwork should be discussed particularly in his treatment of the surface texture of the skin.

Justified personal opinions of the paintings should be rewarded.

- (b) Responses to this question should be based on a study of the contrasting work of two artists from different movements or periods. Expect differences in their choice of subjects, styles and working methods to be explained. A full answer to this part of the question could gain a maximum of 16 marks. A further 4 marks are available for the candidates' explanation of the importance of the artists in the development of portraiture.

2. Figure Composition

- (a) The composition of the photograph frames the central figures and creates a focal point in the policeman and mineworker. Comments on the strength of the mineworkers should be expected. Their strength is seen in numbers and also in the stature of the central figure. That may be compared to the considerably smaller policeman outnumbered completely by the workers. Any justified comment on the success the photograph has in capturing tension should be rewarded but expect the use of monochrome to be discussed. The overpowering strength of the central worker grabbing the rifle may also be seen to contribute to the tension.
- (b) Responses should centre on a study of figure compositions by two artists from different movements or periods. Examples of work where the human figure has been used as subject matter should be compared. Discussion of composition, media handling, use of visual elements and choice of subject matter should be expected. A total of 16 marks are available for the discussion and comparison. Another 4 marks are available for candidates' justified opinions on the success of the artists and their importance in the development of this work.

3. Still Life

- (a) In this question candidates are required to comment on two or more listed aspects. Expect comments on the flat, linear composition producing a limited sense of space. The degree of abstraction in the painting may be summed up by commenting on the reduction to basic shapes. Comments on visual elements might range from the impact of the use of strong tonal values to the striking effect of a limited use of colour. Matisse's free and spontaneous brushwork may also be discussed. All contribute to the visual impact of the painting.
Any explanation of thoughts or feelings communicated by the painting should be rewarded.
- (b) This is a straightforward question and should reveal a study of the work of two artists from different movements or periods.
A good knowledge and understanding of the artist's choice of subject matter, media handling and use of visual elements should be evident in responses. Up to 16 marks may be awarded for this part of the question and a further 4 marks may be awarded for very good explanations of the influence the artists have or had on the development of still life.

4. Natural Environment

- (a) Discussion of this example of land art may centre around the combination of man made fabric with the natural rock formation. The scale of the work is, of course, huge. Reference to the human figures in the photograph may help with scale. The artists' choice of such a dramatic coastline and the effect of covering it in thin cloth to partially change its appearance may be discussed.
Any fully explained personal reactions to the work should be rewarded.
- (b) A study of the work of two artists from different movements or periods should be evident in responses. Answers should reveal a good knowledge and understanding of the working methods of the artists. Differences in style and approach to work based on the natural environment should be commented upon. Up to 16 marks are available for this part of the question and a further 4 marks for an explanation of the importance of the artists in the development of this type of work.

5. Built Environment

- (a) Any justified opinions of the piece should be rewarded. Expect comments on the artist's method of construction. His need for assistance because of the scale of the work and the unusual materials it is built of should be commented upon.
Candidates may feel the impact of the work is enhanced by its scale and the re-use of surplus newspapers should be commented upon.
- (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 the artists' working methods should make reference to examples of work and comment on their choice of subject matter and differences in approach.
Up to 16 marks are available for this part of the question and another 4 marks are available when candidates explain how the examples are typical of the artists' styles.

6. Fantasy and Imagination

- (a)** In a discussion of the composition of this painting expect candidates to comment on the strong contrast in tonal values and the use of bright colour in a mostly neutral setting. The inclusion of a huge naked figure with clenched fist rising through the clouds obviously communicates terror. The fleeing people and animals are another means of suggesting terror. Both of those points should be discussed. Any well explained personal thoughts about the painting should be rewarded.
- (b)** Answers should reveal a good knowledge and understanding of the work of two artists from different movements or periods. By referring to examples of work candidates should explain the methods used by the artists to communicate their ideas. Up to 16 marks are available for candidates as they do so and a further 4 marks may be awarded when candidates explain why they consider the artists to be influential in the development of this type of work.

Section 2 – Design Studies

7. Graphic Design

- (a) Responses to this question should highlight the strong illustrative approach and the flowing rhythmical qualities of the design layout, which is typical of Mucha's graphic work and that of the Art Nouveau style. Comment about the stylisation of the plant forms, contrasting with the naturalistic forms of the female figure (typical of Mucha posters), should be rewarded, and expect opinions about the lettering – its style and positioning within the composition of the poster. Well-argued views should be rewarded. Some candidates might hold strong views about the use of a female form to promote a message, and reasoned arguments should be given credit. Well-stated comparisons with contemporary poster designs should gain extra marks.
- (b) The two designers must be working in different periods or their styles must be obviously contrasting, and a sound knowledge, understanding and awareness of their working methods should be demonstrated. Discussion of their use of materials, imagery and techniques are expected. Well-argued comment regarding their standing/importance in the development of design should gain additional marks.

8. Product Design

- (a) Candidates should be aware of the “eye-catching” properties of this wheelchair design. Its striking colour, wheel design, lack of sides/armrests and its distinctive handle bars/grips should provoke interesting opinions and comment. Well-justified responses should be rewarded. Credit should also be given for reasoned views about its operational capability as well as its adaptability for storage and transportation. Interesting thoughts about the product's target audience are expected and again reasonably stated views will gain marks.
- (b) The question offers candidates a wide range of possibilities. The list of everyday products is extensive, although the designers studied will influence the responses to this question. These might range from the discussion of new, innovative products to the restyling/development of established artefacts. Both approaches are acceptable, and if there is a clear understanding of the historical importance of the selected designers, then additional marks can be awarded.

9. Interior Design

- (a) This type of interior space will be familiar to most candidates, and markers should expect responses with strong, personal and possibly emotional content. The lighting/screen features and minimalist treatment of the interior should stimulate varied comment, and reasoned responses should be rewarded. Candidates will want to comment on the safety issues that are vitally important in the design of such interiors and the observant among them will notice that fire exits could prove problematic in this design. Some may suggest that the circular dance floor actually revolves. All sensible and well-argued conclusions should gain marks.
- (b) This question focuses on important aspects of the interior design process. Knowledge of the chosen designers will be evident from the candidate's choice from the list of specific areas for discussion. A simple biographical answer that does not respond directly to the question cannot receive high marks. Candidates must comment on the designers' relevance and standing in this field of design to gain additional marks.

10. Environmental/Architectural Design

- (a) Markers should expect comment about the building's physical presence in this cityscape, with good answers referring to its scale, its use of materials and the architect's decision to incorporate the building's services on the outside to describe its distinctive form. Well-argued answers that discuss, the reasons for, and benefits of, having these lift shafts, ducting etc on the exterior of the structure, and consequently, freeing up the internal space, should be credited with good marks.
Comment about its location within a fairly confined space, surrounded by Victorian and 70's architecture is expected and should be rewarded.
- (b) This question offers candidates plenty of scope to demonstrate their knowledge and awareness of two key figures in the history of architecture. Knowledge of their unique contribution regarding the introduction of particular materials and working practices, which have influenced the history and development of architecture, should gain good marks.

11. Jewellery Design

- (a) Reasoned responses, which explain Nora Fok's working methods and techniques, should be rewarded. Candidates would be expected to recognise the link with the natural environment in these organic forms and markers should expect a range of opinions regarding her choice of materials. All well-argued answers regarding the target audience and the practicalities of wearing the items, should score well.
- (b) This question could provoke strong views about the link between the two areas of the fashion world. The choice of designers is important and the level of discussion will depend on the depth of study and awareness of the differing roles of the jewellery designer.
Marks should be awarded where candidates have explained how the two designers have come to be regarded as important figures in their specialist areas.

12. Textile/Fashion/Design

- (a) Many candidates who have studied this area of design will not have focused specifically on this aspect (costume). However, there is plenty to discuss in terms of its immediate visual appeal.
Bakst's use of materials, the costume's colour, pattern and symmetry of the design, as well as its simple, effective shape, should provide ample "food for thought".
Good answers will highlight the theatrical aspects of the costume design.
- (b) The answers will highlight the wide-ranging approaches adopted by centres. These will include fashion, costume, printed textiles etc. All justified responses should be rewarded. Markers should look for answers which demonstrate a sound knowledge, understanding and awareness of the important historical aspect of the two designers.

[END OF MARKING INSTRUCTIONS]