



2007 Art & Design

Higher

Finalised Marking Instructions

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Assessment Criteria For Expressive Activity

The Activity 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 – 20 marks

Development – 20 marks

Outcome – 40 marks

Expected performance at mark range 64 - 80	Expected performance at mark range 51 - 63	Expected performance at mark range 38 - 50
UNIT ASSESSMENT		
<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 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 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.
ADDED VALUE FOR COURSE ASSESSMENT		
<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 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 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.

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Assessment Criteria For Design Activity

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 Activity 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 – 24 marks Development – 24 marks Design Solution – 24 marks Design Evaluations – 8 marks

Expected performance at mark range 64 - 80	Expected performance at mark range 51 - 63	Expected performance at mark range 38 - 50
UNIT ASSESSMENT		
<p>For the Investigation and Research stage of the Activity, 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 Activity, 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>For the Investigation and Research stage of the Activity, 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 Activity, 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>For the Investigation and Research stage of the Activity, 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 Activity, 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.
ADDED VALUE FOR COURSE ASSESSMENT		
<p>The Solution stage of the Activity should:</p> <ul style="list-style-type: none"> • be complete, skillfully executed, effective and appropriate to the brief. <p>The Design Evaluation should fully document the problem-solving process.</p>	<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>The Solution stage of the Activity 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>

Component 2 –Question Paper

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. 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.
5. 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.
6. 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.
7. Specialist knowledge of an identifiable area of the visual arts and of design is therefore a clear requirement in part (b) of any question.
8. 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.
9. 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) In commenting upon Klimt's methods, candidates should refer to at least two of the given options.
Expect comments about elements of the composition creating a focal point in the head and shoulders of the sitter. The artist's use of rich warm colour enhanced by gold leaf may be commented upon. The flowing lines and elegance of the pose would be obvious discussion points.
Any justified opinion of the painting should be rewarded.
- (b) Knowledge and understanding of portraiture by two artists from different movements or periods should be revealed by comparing and contrasting examples of their work. In doing so candidates should make reference to subject matter, styles and working methods. Full marks are only possible when candidates explain the importance of the artists in the development of portraiture.

2. Figure Composition

- (a) In their discussion candidates should make reference to the fact that this work is based on a press photograph and they may see this as a means for the artist to make social comment. Comments on two of the options should be expected. For example the composition may be seen as a random snap and the colour distorted and applied over a printed image.
Any justified opinion should be rewarded.
- (b) An in depth study of figure compositions by two artists from different movements or periods should be revealed in candidates' answers.
In their discussion of the works candidates should explain why they consider the examples to be successful.
Full marks are only possible when candidates explain the artists' influence in the development of figure composition.

3. Still Life

- (a) In discussing the composition of this painting candidates may comment on the stark horizontal layout of the objects. They also comment on the rhythms set up within the group and the importance of negative shapes.
Candidates should make reference to choice of subject matter, use of visual elements and media handling in their discussion.
Any justified opinion of the painting should gain marks.
- (b) An in depth study of the still life work by two artists from different movements or periods should be evident in candidates' answers.
In their discussion of examples of work candidates should explain why they consider the examples to be successful.
Full marks are only possible when candidates explain the importance of the artists' work in the development of still life.

4. Natural Environment

- (a) In their discussion of the photograph, candidates should refer to at least two of the options given and explain how they have contributed to the visual impact of the work. The very strong tonal values of the work would be an obvious point to make. Any well presented speculation about why Cooper was attracted to the subject should be rewarded.
- (b) An in depth knowledge of work based on the natural environment should be evident in answers to this question. Candidates should refer to examples by two artists from different movements or periods and explain the differences and/or similarities in their work.
Full marks are only possible when candidates explain why the artists are considered important.

5. Built Environment

- (a) In their discussion of this painting candidates should refer to at least two of the given options. Candidates may comment upon Philipson's use of strong colour and the effect of his use of complementary colour. The manner in which he has used shapes from the interior and overlapped them to create pattern may also be discussed. The upward movement of the composition and the grandeur of the interior may be commented upon. Any justified opinion of the painting should be rewarded.
- (b) An in-depth study of the work within this theme by two artists from different movements or periods should be evident. Knowledge of the artists' working methods should be evident. Candidates are also required to have insight into the associated movement of the artists or the style in which they work.
Full marks are only possible when candidates explain why the examples they give are typical of the movement or style.

6. Fantasy and Imagination

- (a) Any justified opinion of the success of the sculpture should be rewarded but a very good answer would take into account the siting of the sculpture and the impact of its large scale. Reference to the symbolism involved in placing the figures of an angel above a town would also be expected in very good answers.
- (b) Responses to this should be based on an in-depth study of two artists' work within this theme and from different movements or periods.
Candidates should refer to examples of work and discuss the methods used by the artists to communicate their ideas.
Full marks can only be gained when candidates explain the extent of the artists' influence in the development of this type of work.

Section 2 – Design Studies

7. Graphic Design

(a) This simple, yet powerful, graphic image will draw a variety of comments regarding the significance of its message.

Expect to find among the points suggested by the candidate some, or all, of the following:

- Reliability of the rail company suggested by the simple, uncomplicated and bold design of the poster.
- The limited use of text suggesting that the rail company is well established and known by its three letter logo.
- The simple two word message suggesting that this is the ‘best way’ and, therefore, the best rail company with which to travel.
- The efficiency of the rail network suggested by the graphic reference to speed and power. Cassandre’s clever use of simple geometric shapes (circles and diagonal lines) and the cropped image of the speeding train should encourage the candidate to form this view.

Any reasoned points by the candidate should be rewarded. Candidates should also gain additional marks for making relevant and justified comment about the simple, harmonious and (masculine!) colour scheme of the design, the simple, horizontal layout of the graphic elements and the sophisticated, uncluttered use of imagery.

Further additional marks should be awarded for expressing well-argued, personal views about the design generally.

(b) The candidate’s choice of designers will inevitably determine their response to this question. Candidates must, however, demonstrate, by using the work of their chosen designers to illustrate their points/opinions, how these designers have been innovative in their design ideas. Also, they must explain why they are considered to be important graphic designers to gain additional marks.

8. Product Design

- (a) A good deal of important information is contained in the legend beneath the image, and candidates will have to think carefully about their response. Obviously, its portability, despite its heaviness, makes it unique and a market leader in the late fifties. Its distinctive appearance and the materials used in the manufacturing process would also have contributed to its cutting edge design. Candidates will have various views about its design capabilities and all well-reasoned arguments should be rewarded. Equally, they should be able to draw comparisons with the high-tech models of today and you should expect to find reference made to size, weight, materials, cost, colour and technological innovation. All justified points should gain marks.
- (b) Once again the candidate's choice of product designers will determine their specific response to this question. The candidate, must, however, demonstrate how each designer was aware of his/her target market, its needs, and the availability of appropriate materials and resources and, in a good answer, how the products improved matters for the consumer. To gain additional marks, the candidate should explain why the two product designers are important figures in this field. Use of new materials, technologies, innovation, value for money, influencing others and versatility in working methods might feature in a good response.

9. Interior Design

- (a) The frequent controversies that have blighted the Parliament Building Project might influence the candidate's response to this question. It is essential, however, that the candidate deals with the design issues in his/her answer!

Expect to find reference to some, or all, of the following in the candidate's answer to the first part of the question:

- The unobstructed view from the MSP's seats due to the unique cantilevered design of the ceiling.
- The use of contemporary materials which provide a timeless and neutral colour scheme.
- The window design (floor to ceiling) flooding the chamber with natural light.
- The use of directional lighting to identify individual speakers and enhance television presentation.
- The use of technology for communication purposes (MSPs to keynote speaker etc – general public involvement – TV broadcasting etc).
- Form Follows Function – the architect/designer has obviously followed and integrated approach to the designing of this interior by developing stylish yet functional features (the structural engineering of the ceiling – the MSP's seating and desks etc).
- The interior has been designed as an intimate, airy and practical work space.

Additional marks should be awarded for a justified response to the final part of the question.

- (b) A straightforward question, which should enable candidates to demonstrate their knowledge of their chosen interior designers. The main thrust of their answer should highlight how these designers have contributed to the development of interior design through design innovation and working methods. Reference to specific examples of interiors from each designer must be included in a good answer. All well-argued opinions and views should be rewarded.

10. Environmental/Architectural Design

(a) The modernist characteristics of this spectacular private dwelling should be apparent to most candidates, and you should expect to read some of the following in their answers:

- The 'curtain walling' window design, which provides all-round vision from inside the building.
- The use of 'new' materials and working practices which has enabled the architect to integrate complicated cantilevered forms into this tricky natural environment.
- The combination of natural and man-made materials.
- The relationship of the building to its local environment.
- Its design as an art statement!

There are many positives/strengths to this design and all well justified comment should be rewarded. Weaknesses might be perceived as follows:

- The close proximity of the water and the waterfall beneath the building itself.
- The effects of corrosion.
- The close proximity of the large trees which surround the structure.
- The flat roof design.
- Safety.

All justified answers should gain marks.

(b) Candidates who have selected two architects carefully to respond to this question should have little difficulty. Knowledge of their work and their landmark designs are essential to gain good marks. They must be able to show why these architectural works are highly regarded and important in the history of environmental/architectural design.

11. Jewellery Design

- (a) Candidates who have studied jewellery in their course will largely have positive opinions of this piece. They will probably appreciate its simplistic, almost repetitive structural forms, which represent a stylish yet inexpensive wrist adornment made from discarded materials.

Expect views to differ, however, regarding its wearability. These might range from seeing the piece as being dangerous and impractical to being “different” and “fun” to wear.

Most candidates will probably view the use of recycled materials as a good idea. Recycling of waste is a world issue and good design practice should acknowledge this whenever possible. All well argued comment should be rewarded.

- (b) A good question for the student of jewellery design as it allows the candidate ample scope to develop his/her answers and demonstrates their knowledge and awareness of important issues in this area of design. Choice of designers will determine the candidate’s response to the key aspects of the question;

- Influences – the natural world, man-made world, people, other designers, the built environment, recycling, ethnic, etc.
- Materials – creativity in the use of materials, new materials, traditional materials, etc.

Reference to specific examples of the work of each designer is vitally important to gain good marks.

To gain additional marks, candidates should explain why these two designers are important in this area of design.

12. Textile/Fashion/Design

- (a) The mix of colour, stripes, materials and accessories (bag, shoes, sun glasses and the Walt Disney influenced hairstyle) make this a fun outfit intended for the extrovert. Expect to find candidates commenting on the importance of the striped tights and top (it might even be an all-in-one garment!) and how it helps to combine all the elements of the outfit. The unusual aspect of the sleeves extending over the hands as striped gloves should also attract a variety of opinions and all reasoned points should gain marks. The 'mickey mouse' hairpiece/hairstyle will confirm to many candidates that the designer fully intends this outfit to be worn to a party (or similar occasion) and to make the wearer the 'centre of attraction'. Expect comment about it. Some candidates might view the outfit as an amalgam of different parts rather than a 'one-off' design and good well reasoned comment should attract good marks. Candidates' responses to the second part of the question will vary and all well-argued views should be rewarded.
- (b) As with all part (b) questions, the candidate's choice of designers will influence his/her answer. This question should give the candidate a real opportunity to demonstrate his/her depth of knowledge of two fashion/textile designers. Specific examples of their work must be used to illustrate how they have approached the making of successful designs (materials, techniques, influences, colour, etc might be considered), and help explain why they are regarded as important designers in the industry.

[END OF MARKING INSTRUCTIONS]