



2007 Art & Design

Intermediate 2

Finalised Marking Instructions

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Intermediate 2

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 a suitable source of study relevant to the theme competence in analytical drawing from direct observation skill in the use of at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to produce a minimum of two visual ideas ability to select and modify one image skill in the handling of materials. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to identify a source of study relevant to the theme ability to produce analytical drawing from direct observation some skill in the use of at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to produce a minimum of two visual ideas ability to select and modify one image competence in the handling of materials. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to work to a theme and source of study evidence of analytical drawing from direct observation some competence in the use of two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to produce two visual ideas ability to select and modify one image basic media handling skills.
ADDED VALUE FOR COURSE ASSESSMENT		
<p>For the Outcome stage, the candidate should demonstrate :</p> <ul style="list-style-type: none"> ability to communicate a personal idea/feeling through a finished piece of artwork competent use of visual elements skill in media handling. 	<p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate a personal idea/feeling through a finished piece of artwork some use of visual elements some skills in media handling. 	<p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate an idea through a finished piece of artwork basic use of visual elements basic skills in media handling.

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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 a written design brief showing understanding and awareness of the problem to be solved • show evidence of the design context • show understanding of design issues. <p>For the Development stage of the Activity, the candidate should:</p> <ul style="list-style-type: none"> • develop a minimum of two possibilities • demonstrate skill in the use of materials and processes • select and develop one idea. 	<p>For the Investigation and Research stage of the Activity, the candidate should:</p> <ul style="list-style-type: none"> • investigate a written design brief and show some understanding and awareness of the problem to be solved • show some awareness of the design context • show some understanding of design issues. <p>For the Development stage of the Activity, the candidate should:</p> <ul style="list-style-type: none"> • develop a minimum of two potential ideas • demonstrate some skill in the use of materials and 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 a written design brief showing awareness of the design task • show investigation of the design context • show awareness of a design issue. <p>For the Development stage of the Activity, the candidate should:</p> <ul style="list-style-type: none"> • show a competent 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 and appropriate to the problem set by 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 and appropriate to the problem set by 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>

Intermediate 2 – Component 2 – Question Paper

OVERVIEW

The Art and Design Studies Examination Component 2 – Question Paper 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 two equally demanding parts.

Parts (a) and (b) 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 critical 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 aspects of 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.

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 (b) 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) In response to this part of the question, candidates should be given credit for well-justified personal opinions about the use of the visual elements of *colour*, *shape* and *pattern*. The extensive use of gold and rich colour should be linked to elegance and high social standing by many candidates as well as the extensive body adornment worn by the sitter. Candidates should see the connection between the pose and overall shape of the figure in the composition as contributing to the elegant effect created by the artist. The all over use of *shape* and *pattern* should be obvious to the majority of candidates. Comments on abstraction and flatness as well as simple descriptions of the patterns in foreground and background should invite a range of personal responses to the use of *pattern* and *shape* and the elegance of the figure. To gain a very good mark in this part of the question, candidates must comment on each of the visual elements and draw straightforward conclusions about their effect on the depiction of elegance in the painting.
- (b) 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 the candidate should deal with aspects of portraiture such as likeness, personality mood, expression and communication from a personal viewpoint. Differences in the artists' treatment of these aspects should be evident. Comparisons and contrasts in approaches may include use of visual elements, styles and ways in which the selected artists use materials and use media. These should be supported by personal opinions.

2. Figure Composition

- (a) This part of the question will provoke a wide range of valid personal responses about the impact of this work. Responses that deal specifically with the contribution of each visual element should gain high marks. The use of *shape* may provoke references to the obvious framing of the scene by the car window, the flattening of the figures and the dramatic raising of the hands by the two figures and the handcuffs. Candidates may well link *colour* and *tone* to the dramatic lighting created by the photoflash. Light and colour may be seen to account for the dramatic poses of the figures.
- (b) Candidates should demonstrate knowledge and understanding of two figure compositions studied in their work for Art and Design Studies. They should give personal opinions of the artists' work and reasoned judgements on their success or otherwise. Those candidates who can demonstrate understanding of their selected artists' approaches by considering choice of media, styles, subject matter, compositional and visual elements etc, should be very well rewarded. Discussion should be supported by reasoned opinion about each aspect or approach identified by the candidate.

3. Still Life

- (a) The obvious subtlety and skilful use of the medium should be noticed by the majority of candidates attempting this question.

The restricted use of colour should provide the opportunity for a range of comments by candidates on the significance of this.

The high degree of realism, solidity and 3D rendering of the objects should be recognised by most. Personal opinions on their success in the painting should be offered by all candidates.

Comments on the use of *tone* and limited *colour* to create solidity and strong directional light should be evident in a very good response to this part of the question.

As still-life is a popular practical theme, candidates should be familiar with some of the formal elements of *composition* and thus be able to give an opinion of the particular way in which Han sets out the horizontal composition and linear arrangement of the objects on an elevated surface.

- (b) In this very open-ended part of the question candidates can draw from a wide ranging study of still-life. In a good response to this part of the question there will be evidence that the candidate has selected still-lives which are contrasting in terms of composition, styles, working methods, materials, media used, and differing qualities such as abstract/realistic, flat/solid etc. Well-justified personal preferences and analysis of particular examples are expected in a very good answer.

4. Natural Environment

- (a) Candidates are expected to speculate on the effectiveness of the black and white photography used in this image. The range of *tone* and the sharp effects of light and shade should invite comments about how these contribute to the mood of the work.

Expect comments about: power of the sea, scale of the cliffs, etc when candidates are commenting on *subject matter* and *composition*.

The legend makes it clear that this work is a photograph so that all candidate responses are expected to deal with the work as a photograph.

In responses to the *subject matter*, candidates may write about the emotive qualities of the work. Those who include references to the raw power of nature or the extreme location should be very well credited. Indeed, any reasoned opinion on why Cooper selected this location should be credited.

Subject matter and *composition* are likely to be considered jointly by candidates.

References to the scale of the cliffs and the focal point of the rushing tide should be credited in a good response.

- (b) This part of the question should elicit a range of responses and may include some forms of site specific art work such as Andy Goldsworthy or more traditional painterly approaches from various movements in nineteenth and twentieth century art up to the present day.

The discussion should make reference to the particular art practice used by the selected artists. In the case of more contemporary work, credit should be given to any reasoned discussion and understanding of the intentions of the artist.

Candidates who discuss more traditional painterly approaches to the natural environment should be expected to discuss the merits of the styles, approaches, use of media and handling of the visual elements in their selected works. In all cases, the personal opinions of the candidates should be stated and justified in terms of the discussion.

5. Built Environment

- (a) Markers should expect a full response to this part of the question that includes consideration of the use of vibrant *colour* and the strong defined use of *shape* to create the well lit space. Some candidates may comment on the artist's viewpoint and should be rewarded for reasoned explanation of the importance of viewpoint and, where mentioned, focal point.

Comments on the use of the three visual *elements* to create atmosphere should be well rewarded. Some candidates may consider the work to be semi-abstract and others may include comment about the artist's creation of a sense of space in the interior.

Some speculation on why the artist chose this scene may be expected. This should deal with the physical and perhaps spiritual attraction of such a space as well as the particular light *colour, pattern* and *shapes* of this interesting interior which would attract an artist.

- (b) This part of the question requires the candidate to demonstrate knowledge and understanding of the different methods and approaches used by their chosen artists. This may well lead 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 from a personal viewpoint.

Since the theme of built environment is broad, a range of historically important artists may be selected as well as contemporary artists. This may include artists such as Hirst and Whiteread and others who produce installations such as Mach as well as artists working in more traditional forms such as Lowry.

The discussion should cover explanations of similarities and differences in the selected works as well as personal comment and preferences on the use of media/materials by both artists.

6. Fantasy and Imagination

- (a) Well-judged and supported positive or negative estimations of the success of this sculpture should be credited. Candidates who deal effectively with the huge scale of the work and give well-justified personal views of the effectiveness of the choice of scale related to the location should gain high marks.

Any references to the 'industrial' look of materials used to construct the work as well as the rib, skeletal-like construction should be credited. Some candidates may consider the contrast between the powerful form of the figure and other ideas of the representation of angels with which they are familiar.

Speculation about the nature of the angel's wings might lead some candidates to consider the resemblance or otherwise of the form to those of a bird and conclusions drawn about their suitability. Comments that liken them to the wings of a plane rather than the grace of a bird's wings should be rewarded.

- (b) The theme of fantasy and imagination is wide ranging, allowing candidates to select works from art movements closely associated with the theme such as surrealism. Contemporary art forms demonstrating vigorous use of the imagination will all be appropriate to this open-ended question.

For those candidates who select works from movements closely associated with fantasy and imagination, expect consideration of the ways in which the artists communicate the unconscious, juxtaposition, dreams, etc.

Comparisons of approaches could include references to, eg Dali's fine brushwork or Rousseau's approach. Well-judged comparisons and identification of differences should be rewarded.

Candidates selecting more contemporary forms should be credited with well-reasoned comparisons about the effectiveness and communication of ideas through the works.

7. Graphic Design

- (a) Descriptions of the imagery should refer to the close up detail of the train wheels on a railway track, which candidates should recognise, given the clue about rail travel in the question. Good answers will include comment on the simplified and stylised image used and the way it has been depicted using tone to create an illusion of form. Candidates should attempt to describe how a sense of speed has been created, perhaps in the way the designer has conveyed a moving image through the use of blurred and broken horizontal lines to suggest the moving pistons and spinning wheels. The idea of power may come from the implied scale of the machinery and the fact that it appears to be moving very fast. Some candidates may be familiar with the designer's work and recognise the imagery as being typical of the Art Deco style and make reference to this.

The style of simple, hand-drawn lettering and its position on the poster should be discussed. The chunky, bold style of the lettering and the unusual design of the letter 's' in the LMS title should be described along with the highlighted edges, and the fact that it makes the script more legible and noticeable. It may be noticed that the 'BEST WAY' lettering is integrated with the shape of the wheel. Candidates may be of the opinion that the lettering does not, in fact, contribute to the idea of speed and power and comment on this. When discussing colour, candidates should describe and comment on the effect of the limited colour scheme. The choice of red as an accent colour may help suggest heat caused by friction and high speed. Whether the poster communicates an idea of power and speed at all, may of course elicit positive and negative responses. Any relevant, well reasoned points should be credited.

- (b) Answers should demonstrate knowledge and understanding of the work of two different graphic designers. Reference should be made to examples of their work to enable the candidate to comment on how the designers communicate messages to their target market. The open ended nature of the question will allow candidates to develop their answers to concentrate on issues appropriate to their chosen designers. Answers may focus on two design movements or styles of graphic design and this is perfectly acceptable.

8. Product Design

- (a) This question allows candidates to comment on the product based on their understanding of design issues and from their own experience of portable TV design. Answers will probably include some description of current portable televisions by way of comparison. In terms of function, the smaller screen (more difficult to see) and the weight of the product (quite heavy to carry) may be commented on. The buttons and dials may be described and there may be speculation about how easy these would be to operate. The integrated aerial and carrying handle should be noted, and comments may be made on the benefits for the user. Candidates should discuss the difference in style from today's portable TVs and may comment on the less sophisticated looking, boxy unit. They may conclude that style was less important than function in this product as little attempt at 'styling' has been made. Technology may be judged as advanced for the time, but primitive compared with today's TVs. Obvious comparisons would be the lack of remote control features, the size of the unit compared with the screen, particularly when considering modern flat screen products. Reference may be made to current advances and the related technology, as well as advantages for the modern consumer. Relevant points should be rewarded.

- (b) This question requires a demonstration of knowledge and understanding of the work of two different designers. Good answers will discuss and compare two products by the designers, referring to how the designers have combined style with function and how successfully this has been achieved (or not!).

Answers may focus on two design movements or styles and this is perfectly acceptable.

9. Interior Design

- (a) In terms of style, candidates may comment on the distinctive design of the exposed wooden roof beams and the resulting angular, repeated forms. The attention to detail may be noted along with the organic shapes and subtle, but very individualised, styling used within the interior. Candidates may have positive or negative responses to the issue of style, largely dependent on personal taste, but well reasoned points should be rewarded.

The large scale of the space may be discussed, and the way it is divided up should provoke comment. Candidates should comment on the semi-circular seating arrangement, and how this might be appropriate for the users, given its function as a debating chamber. The floor, which slopes upwards from front to back, and the effect on the users' visibility may be discussed.

There is ample scope for comment on fixtures and fittings and candidates may recognise that they are designed specifically for the space, as well as commenting on how they co-ordinate in terms of style and materials, with the use of wood being prevalent throughout. Candidates may comment on the contrast in style of the functional looking light fittings. There may be comment on the specially designed desks and their features.

Candidates may speculate regarding how well the space meets the needs of its users. Any valid, well justified points should be awarded marks.

- (b) This question requires a demonstration of knowledge and understanding of the work of two interior designers. Answers should refer to two specific interiors and discuss and compare the methods used by the designers to make their interior designs functional and appealing. Candidates may give positive or negative opinions, so long as they are valid and well justified.

Answers may focus on two design movements or styles and this is perfectly acceptable.

10. Environmental/Architectural Design

- (a) Candidates should discuss the interesting architectural form of this building, specifically commenting on the cantilevered balconies. The complexity of the structure, with its various overhanging ledges, may elicit comment. Good answers may mention the predominantly horizontal forms and how they echo the rock formations of the waterfall, over which the building is situated. The contrasting vertical window arrangement on part of the building may be mentioned. Opportunities for outdoor living afforded by the sheltered balconies could be discussed, along with the many windows, giving an illusion of bringing the outdoors indoors for the inhabitants.

Candidates will attempt to describe the unique style of this building, and its geometric, angular appearance. Comments on use of materials may reflect the fact that while reinforced concrete has been used, part of the building has been constructed from stone, giving a more natural appearance, and helping to integrate the building into its surroundings. Candidates may speculate on the properties of these materials and their suitability for purpose.

Candidates may conclude that, although very unusual, the building is cleverly designed to blend with the woodland environment. Of course, some candidates may disagree with this point of view and any well reasoned argument should be credited.

- (b) This question requires a demonstration of knowledge and understanding of the work of two environmental/architectural designers. With reference to two specific works, candidates should identify and comment on the most important design issues considered. Good answers will include some comparative observations. Answers may focus on two design movements or styles and this is perfectly acceptable.

11. Jewellery Design

- (a) Candidates should speculate on sources of inspiration, perhaps coming up with several possibilities. Obvious choices would be geometry, man-made objects, machinery, electrical circuits, architecture to name but a few. Any viable, well reasoned opinion should be credited. The fact that the piece is made from non-precious and recycled materials should provoke comment. The colour of the material may be mentioned. Candidates may discuss the suitability of this type of material in relation to more traditional jewellery materials, or other material they have encountered. Environmental issues may be brought up and comment made on recycling generally. Related cost issues may be discussed. The method of construction, including the level of skill and complexity involved, should be discussed. Possible techniques used (such as cutting, forming, piercing) may stimulate speculation. In terms of wearability, reference will likely be made to the scale of the piece and protruding parts, as well as any perceived hazards. The durability of the piece may be mentioned as an issue. Candidates might comment on what type of person the piece would be suitable for, and on what occasion it could be worn. Opinions backed up by valid, well reasoned arguments should be rewarded.
- (b) This part of the question requires a knowledge and understanding of the work of two jewellery designers. Two specific examples should be discussed and comment made on the designers' working methods and styles. Good answers will include remarks of a comparative nature. Answers may focus on two design movements or styles and this is perfectly acceptable.

12. Textile Design

- (a) The eclectic mix of colours and pattern in this outfit should be a source of discussion. The graphic black and white stripes and bright bikini-style top, contrasting with pastel tones of the floral skirt, should be noted. Candidates may point out that the bikini-style top uses shiny, striped fabric, reminiscent of men's ties. The style of the outfit can be described in detail. Mention may be made of the figure-hugging matching polo-neck and tights. The unusual detail of the gloves, which have been incorporated, help give a sense of fun. This is further suggested by the handbag with matching stripy, whimsical soft toy. The effect of the use of ruffles and frills on the skirt should be discussed, perhaps noting the child-like 'little girl' effect. Candidates will probably comment on the styling of the model, including the make-up, hairstyle and choice of shoes and how this enhances the overall look. Whether the outfit would appeal to young people will be a matter of opinion. Many will recognise the witty, slightly outrageous style as being capable of attracting attention and candidates may speculate on the type of young person who might wear it and in what situation. However, it is also likely that some will say that they could not imagine the outfit being worn by any young person they know, and may disagree on its likely appeal. In this case, any well justified, relevant comments are acceptable and should be rewarded.

- (b)** Candidates should compare the work of two textile/fashion designers with reference to two specific examples of their work. Knowledge and understanding of their sources of inspiration and use of materials should be demonstrated. Good answers will include comparative comments.

Answers may focus on two design movements or styles and this is perfectly acceptable.

Notes for Markers' Meeting

Problem Areas

1.	Problem <i>Action</i>	The candidate has attempted to answer more than one full question from each section. The marker should credit the candidate's best response.
2.	Problem <i>Action</i>	The candidate answers both parts but from across two questions. The marker should accept the best response and discard the other.
3.	Problem <i>Action</i>	The candidate's response in part (b) has some comment of an evaluative nature. 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.
4.	Problem <i>Action</i>	The candidate fails to meet the requirement of the part (b) question to make reference to more than one artist or designer. A maximum of 7 marks can be awarded.
5.	Problem <i>Action</i>	The candidate uses the image as part of their answer in part (b). 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 part (a), 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).
6.	Problem <i>Action</i>	The candidate offers information in the answer to part (b) already given in part (a). If information given is new and extended, then this is acceptable.

[END OF MARKING INSTRUCTIONS]