



2008 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 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 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 – 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 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>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>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. |
| ADDED VALUE FOR COURSE ASSESSMENT | | |
| <p>The Solution stage of the folio 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 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> |

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 their evaluation of the success of the portrait candidates should refer to at least two of the given options. Expect comments about the cold, outward gaze of the sitter and her angular features. Expect also comments about the angular diagonals of the pose offset by the round table. Details such as the monocle, the hands, wrinkled stocking, cigarettes, matches and cocktail may be commented upon.

Candidates may refer to the harmonious use of colour and dark tones within the portrait.

Dix's careful media handling and attention to detail may be commented on.

Any justified opinion of the portrait should be rewarded.

- (b) Knowledge and understanding of portraiture by two artists from different movements or periods should be evident in responses to this question. Comparisons of examples should refer to elements such as subjects, composition, media handling and use of visual elements.

Full marks are only possible when candidates explain the importance of the artists in the development of portraiture. Four marks should be reserved for that part of their answer.

2. Figure Composition

- (a) In their discussion of the composition candidates should refer to at least two of the given options.

Expect candidates to comment on the perspective within the stairs creating a sense of depth in the painting. The use of strong lines in the stairs, railing and stonework add to the perspective of the piece. The use of pattern in the clothes and on the stonework may also be commented upon. It adds to the rhythmical, tumbling composition. Candidates may also comment on the use of warm adjacent colours.

Any justified opinion of the painting 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 discussions of the work candidates should refer to elements such as composition, style, media handling and use of visual elements and comment on difference and/or similarities in style.

Full marks are only possible when candidates explain the important of the artists. Four marks should be reserved for that part of their answer.

3. Still Life

- (a) In their discussion of this still life candidates may refer to Caulfield's use of bold outlines and how they contribute to the visual impact of the work. His use of colour and pattern also contribute. They may also comment on the artist's use of areas of flat colour.

Any justified opinion of the painting should be rewarded and candidates should also comment on this approach to still life painting. In doing so they make comparisons to other styles.

- (b) An in depth study of the still life by two artists from different movements or periods should be revealed in candidates' answers. Comparisons of examples should explain difference and/or similarities in the artists' choice of subject matter and treatment of it.

Full marks are only possible when candidates explain the importance of the artists. Four marks should be reserved for that part of their answer.

4. Natural Environment

- (a) In their discussion of this painting candidates may refer to McTaggart's vigorous brushwork which contributes hugely to its mood. His choice of subject matter and viewpoint are also important as is the dramatic use of tone.

Any justified opinions of the painting should be rewarded.

- (b) Knowledge and understanding of work based on the natural environment should be evident in answers to this question. Candidates should compare examples by two artists from different movements or periods. They may refer to choice of subject, media handling and style in their discussion. Full marks are only possible when candidates explain the importance of the artists in the development of this type of work. Four marks should be reserved for the final part of the question.

5. Built Environment

- (a) In their discussions of this painting candidates should refer to at least two of the given options. Utrillo's use of complementary colour set against pale neutrals may be referred to. Expect comments about the treatment of texture in the foreground and on the buildings. Reference may be made to the use of geometric shapes interrupted occasionally with the natural shapes of the trees. Utrillo uses the geometric shapes to enhance the perspective of the scene.

Any personal thoughts or feelings which are fully explained 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 in answers. Candidates are required to comment on choice of subject, working methods and style.

An explanation of the importance of the artists is required before full marks are awarded. Four marks should be reserved for that part of the question.

6. Fantasy and Imagination

- (a) In their discussion of this painting candidates are required to comment on the methods used by Blake to create a powerful image. Candidates may refer to the strength shown on the back of the Great Red Dragon. The muscles are enhanced by the use of strong tonal values. Also adding to the power of the image is the use of radiating lines in the wing shapes. The strength of the upright dragon is contrasted against the soft flowing lines of the reclining female figure.

Any justified opinion of the painting should be rewarded.

- (b) Knowledge and understanding of the work, within this theme, by two artists from different movements or periods should be evident in answers to this question. Candidates are required to explain the methods used by the artists to communicate their ideas. Reference may be made to elements such as composition, use of visual elements and media handling.

Full marks are only possible when candidates explain the importance of the artists in the development of this theme. Four marks should be reserved for that part of the answer.

Section 2 – Design Studies

7. Graphic Design

- (a) The main image (front cover), with its slick, dramatic and masculine identity will draw a variety of personal responses from candidates. Reward all well-structured reasoning and expect comment on the strong ‘macho’ stance of the main character.

You should also expect views on the two ‘support players’, with special mention made of the tonal effect of the blue background colour and how it contributes to the overall design.

Use of photography and media manipulation will be highlighted in a good answer and should gain extra marks. The importance of computer generated imagery to the style of the work must be mentioned in a sound answer and should be rewarded.

The inclusion of various fonts and the significance of their colour should also be expected in a good response. Some candidates might object to the cluttering of the work caused by the logos at the foot of the design. They might also suggest that there is too much info (imagery) on the back cover. It will encourage mixed views and candidates should be rewarded for their thoughtfulness in expressing these in a well-argued manner.

Candidates might also mention the work’s suitability for efficient mass production and its cost effectiveness as a piece of graphic work.

Candidates, particularly boys, will find this graphic work appealing, although the product inevitably will have a broader appeal and consequently a wide target market. Again, well stated opinions should be acknowledged by the marker.

Candidates should gain additional marks for well-justified personal opinions of the graphic work.

- (b) Graphic designers studied during the course will naturally determine the approach the candidate will take in response to this question. However, it is paramount that the candidate refers to specific designs to explain the effectiveness of their visual communication with the audience.

You should reasonably expect to read about the designers’ approach to layout, imagery, colour, type, technology, style etc and, to achieve additional marks, the candidate must highlight the reasons why the two designers are important and highly regarded graphic designers. (4 marks)

8. Product Design

- (a) This everyday product should enable most candidates to respond from personal experience particularly in relation to its basic function. Many observant candidates will regard the design of the handle as being problematic, with its potential for difficulty with handling and causing accidents. Well-argued points here should attract marks. Some might notice that the position of the lid will reduce the possibility of leaks or drips when pouring tea and well-justified comments should also gain marks. Expect the shape of the (finger) 'handle' on the lid to draw comments regarding its functionality.

The product should attract various opinions, but expect candidates to focus on *simplicity, its curvilinear rhythms, its subtle and seductive use of materials and resulting colouring, and its elegance of form and style.*

It is to be hoped that candidates would see this as an exquisite 'art statement' and not an everyday piece! However, all well-argued comment must be rewarded. Nevertheless, candidates might be expected to recognise that using this teapot would add a 'sense of occasion' whenever it is used.

All candidates should be able to compare this design with the one they are most familiar with in terms of its form and fitness for purpose. Comment might vary, but reward well-presented views.

- (b) Product designers studies will influence candidate responses. Candidates should, however, show how their chosen designers have created a market niche for themselves by designing popular ideas. Candidates might be expected to consider *value-for-money, reliability, ergonomic design, use of materials, styling, the 'feel good' factor*, among other important issues in their answer. Reference to specific products is essential to gain good marks. All well-justified comments should be rewarded.

To gain extra marks, candidates must also show how these two product designers are important in this area of design. (4 marks).

9. Interior Design

- (a) Candidates would be expected to comment on the warm, cosy glow created by the soft lighting and the harmonious colour palette, which contribute to a stylish and tasteful ambience. Mention of the flowing, rhythmical lines of the Art Deco styling and nautical 'feel' around key points (bench seating, rounded walls, dining seats) should be mentioned in a good answer. Candidates will surely comment on the pattern in the carpet design with its source in the natural world; it also unifies the interior space by leading the eye in and around the chairs, tables and different areas within the restaurant. Its colour compliments that of the walls and seating.

This restaurant is very obviously upmarket and will be patronised by a discerning (probably older) market, who appreciate dining out in stylish surroundings. It will attract those with fairly substantial disposable incomes.

Assuming that the food is of a high standard, candidates are more than likely to agree that the interior design will add to its status as a quality restaurant and conclude that it offers good value for money and, therefore, will be a successful business. It is stylish, comfortable, subtly atmospheric and offers flexibility and privacy in its seating arrangements.

- (b) The interior designers studies and selected by the candidate will naturally determine the approach adopted in the answer.

The candidate should show, however, how each designer has been creative in their approach to the designing of interiors. This can be explained in various ways and all well-justified arguments should be rewarded. It is also important that the additional marks available for showing why they are important designers (4 marks) is gained through sound explanations by the candidate.

10. Architecture/Environmental Design

- (a) Expect strong personal views in response to this question. Some candidates might suggest that this design spoils the landscape with its huge grey, concrete structures dominating the space around it. Others might find it to be a wonderfully simple yet highly functional and desirable piece of environmental engineering. All well-argued comment should be rewarded. A good response must include reference to at least two of the important design factors listed.

The second part of the question allows the candidate the opportunity to deal with the functional aspect of the design and comment on factors such as value for money, effectiveness of its functional capability, benefits to the local community and the promotion of top quality Scottish product/environmental design engineering. The argument of form versus function might also feature in the candidate's answer. All good, well-justified points should gain additional marks.

- (b) This question requires the candidate to show how the designers have utilised innovation and creative thinking in their quest for original design solutions. This should be clearly stated in their responses and candidates should illustrate their answers by referring to specific works/projects by the designers. To gain additional marks candidate must also explain why the designers are highly regarded individuals in this area of design. (4 marks)

11. Jewellery Design

- (a) The four design factors listed offer candidates ample opportunity to select and comment on the key aspects of these pieces.

They are obviously well-crafted pieces using precious materials with a focus on symmetry of design and elegance – accessories for the nobility! The designer has created simple yet successful design ideas that allow the materials and craftsmanship of the jeweller to shine through. The photograph of the wearer demonstrates that ergonomics has been a prime consideration as the two pieces 'fit well' and enhance the outfit. However, you may find that some candidates would disagree with these views. Reward well-argued comment though. Expect most candidates to view these works as expensive, status symbols and rather dated in their style and use of materials. Again, marks should be awarded if these opinions are well made by the candidate.

Most candidates will support the view that they contribute to a more formal style of image and that the wearer would probably be comfortably off and very likely of the aristocracy.

These designs would probably be appreciated by today's older generation but very unlikely to be desirable accessories for a younger audience. All justified opinions though should gain good marks.

- (b) As with all part (b) questions, the two selected designers will determine how the candidate responds to this question. The question, however, requires the candidate to discuss how the designers have worked in an imaginative manner, with emphasis on the use and handling of the necessary craft skills to design and make original pieces that have a broad market appeal.

To gain extra marks, candidates must also show why these two designers are important in the history/development of jewellery. (4 marks)

12. Textile Design

- (a) Expect a diverse range of views about this outfit. It certainly has a distinctive and dated style, although candidates might be able to show its influence of contemporary designs.

The four factors listed allow for opportunities to discuss numerous design issues and good candidates should find plenty to comment about. All sensible and well-justified views should be rewarded.

Comments about the possible impact on the contemporary consumer and follower of fashion will vary and, as always, good, well-argued opinion will gain marks.

- (b) To gain good marks, candidates should explain how the designers' influences have contributed to their innovative approach to the development and manufacture of their designs. This might include reference to styling, use and handling of materials, pattern, colour, detailing, texture, etc. Candidates must use examples of the designers work to explain their comments.

Marks will be gained by the candidate who can show why these two designers are important figures in this field of design. (4 marks)

What to do ifadditional information

This information should be used in conjunction with the Marking Instructions.

| ‘B’ Question 20 marks | | |
|-----------------------|---|---|
| | Problem | Action |
| 1 | Candidate has enough points to merit 20 marks, but has not fully answered the question. | The last part of the question has 4 marks allotted to it. The candidate must have answered this part fully in order to gain full marks. |
| 2 | Candidate has only discussed one artist or designer. | Award a maximum of 10 marks. |
| 3 | Candidate has discussed two artists or designers, but one is pre 1750. | Award a maximum of 14 marks. |
| 4 | Candidate has discussed two artists or designers, but they are both from the same movement/period/style. | Award a maximum of 14 marks. |
| 5 | Candidate has discussed two artists or designers, but they do not link with the ‘a’ question. | Mark both questions and award the higher mark. Be aware that some images might fit in with more than one area of study eg Munch’s <i>Scream</i> could be discussed in portraiture or fantasy and imagination. There may also be some relevant information in the historical information about the artist/designer. |
| 6 | Candidate has discussed two artists, but strays into another area of study eg. Candidate starts with a still life by Cezanne, but ends with a description of one of his landscapes. | Mark all relevant parts of the answer in line with the MIs. |
| 7 | Candidate has discussed two artists or designers, but both are pre 1750. | Irrelevant answer – max 8 marks. |
| 8 | Candidate has given all historical information with minimal discussion of work. | Irrelevant answer – max 8 marks. |

| ‘A’ Question 10 marks | | |
|-----------------------|--|---|
| | Problem | Action |
| 9 | Candidate gives a description only of the work with no personal comments or opinion. | Maximum 5 marks. |
| 10 | Candidate has not answered one part of the question. | It is possible to divide the question into approximately equal marks. Flexibility and good judgement should be applied by the marker. |
| 11 | The candidate has repeated the information given in the legend under each image. | No marks are awarded for this alone, but they may be accompanied by a comment/observation which should be rewarded appropriately. |

[END OF MARKING INSTRUCTIONS]