



2008 Art & Design

Intermediate 2

Finalised Marking Instructions

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Art and Design 2007/08

Intermediate 2

Assessment Criteria For Design Folio

Evidence is required for each of the four stages of the design process. It should be noted that it is the candidate's understanding of, and response to, the brief and design process which will determine overall performance.

At all levels of performance, the folio should clearly identify a design problem, evidence of market research of solutions to the same problem, show a clear sense of direction and demonstrate a well integrated problem-solving design process. Irrelevant analytical drawing is not appropriate for the Research and Investigation sheets.

Marks 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 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 folio, 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 folio, 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 folio, 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 folio, 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 folio, 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 folio 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 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>

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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 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.

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 descriptive response to a selected illustration from the supplied reference materials using appropriate terminology and making reference to identified aspects of Art and Design practice.

Part (b)

This part of the question requires candidates to make a personal critical response to identified visual elements and art practice in Section 1 of the paper and to identify 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 their responses 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 *composition*. This may include comment on the harsh exposure of the weaknesses of the model, the ruthless exaggeration and realism, brutal honesty and sense of caricature. The dominance of red providing emphasis for the figure may suggest to candidates that the personality of the model is linked to the colour.

Some candidates may link the idea of the sitter to the profession of journalism and conjecture ideas about her character from their knowledge of this.

Composition will refer to the placing of the figure in relation to the table and the dramatic positioning of the hands.

Shape is important throughout all the parts of the painting and should be noted by most candidates through the artist's portrayal of the figure, the hands and table.

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 the character of the sitter.

Candidates may well use descriptive terms like angry, agitated etc to describe the character and should be credited with well justified observations.

- (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 media.

2. Figure Composition

- (a) This part of the question should provoke a wide range of valid personal responses about the appeal of this work. Responses that deal specifically with the contribution of each selected visual element should gain high marks.

The use of *shape* may provoke references to the variety of playful poses and the patterns of clothing. The contrast in shape of the different compositional elements can be expected in a very good answer.

Linear qualities are evident throughout the work and should be recognised in clothing/use of the steps and wall to create perspective space/contrast in line between fine and thick. Candidates may well link *colour* and *tone* to the strong directional light from the left and the darker spaces in the background/tunnel.

- (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) Candidates may well comment on the use of more than three visual elements in this work and should be credited for appropriate identification of their relevance to the work, however brief.

The use of 'real' *texture* in the oysters should be noted by most candidates. Some speculation on Caulfield's intention in making one part of the picture real and the rest flat, illustrative, and decorative may provoke a range of valid responses. Comment on the oysters being shown both in outline and in highly realistic detail may be anticipated by good candidates.

Brief comment on the use of bold flat *colour* may be expected from all candidates, some of whom might compare this unusual approach to more traditional *media* methods of still life with which they are familiar.

Some candidates may link the work to Pop Art. The bold and lush colourful work of Patrick Caulfield can be termed 'pop art' because of his use of unusual flat shapes and the contemporary setting. Identification of the work as an interior, possibly a kitchen, with light coming from an open window, basket of leeks sitting on the table, painted with thick black outlines will be noticed by many candidates. The contrast created by the oysters shown both in outline and in highly realistic detail should allow some very good candidates to speculate on the artist's intentions.

Consideration of line in terms of the thick *outlines* of the objects making them stand out as if they can be touched should be credited.

Descriptions of the work as decorative, illustrative, flat, or graphic should be rewarded.

Some candidates may refer to composition as in the very random arrangement of the objects when giving their opinion on the work.

- (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. The still-life theme is very open and can include a wide range of traditional historical approaches as well as diverse contemporary interpretations of the theme. Well-justified personal opinions and analysis of particular examples are expected in a very good answer.

4. Natural Environment

- (a) All candidates should comment on the contribution of each of the identified aspects of the work. These might include the loose, impressionistic style and broad energetic handling of the medium, the expression of light and colour in clouds and sea and the rapid rough brushwork and naturalistic colour.

Candidates who link McTaggart's skilful handling of media and the visual elements with the successful depiction of the violent forces of nature and point to the passing effects of light on water/lashing wind/heaving water and crashing waves should be well rewarded.

Some candidates may speculate, appropriately, that the work was painted out of doors. Some very good candidates may identify McTaggart's subject as the fragility of man and his struggle against the elements and violent forces of nature and should be very well rewarded.

- (b) This part of the question is open to a variety of personal responses including straightforward compare and contrast of familiar landscape artists such as Turner and Constable to more site-specific contemporary work. Valid comparison based on knowledge of the individual approaches of the selected artists should be apparent in a good answer.

Styles, working methods, materials, media handling, use of visual elements and 2D/3D approaches represent the range of possible comment which could form the basis of a well-constructed candidate response.

All analysis should be backed up by well substantiated personal opinions.

5. Built Environment

- (a) Most candidates should have an awareness of how Utrillo uses some visual elements in this work. Since almost all visual elements are present in the work, candidates must select the most important, in their own opinion.

Comment should be expected on *line* to create depth and perspective and contrast through the horizontal line of the shutters and the verticals of the trees.

Colour should be identified in the bright shop fronts and cafes along with the thick paintwork to create contrast.

Shape should be understood in the structure of the buildings windows, doors and the variety and balance throughout the work.

Texture is evident in the handling of the brushwork and application of paint.

When commenting on the successful depiction of the quiet atmosphere of the work, candidates may offer judgements about the time of day. Overall, some may consider that the work is a little postcard-like or too nice and picturesque but should be given credit for well-justified negative views.

- (b) This part of the question allows candidates to consider a wide range of work in this theme. It requires them to demonstrate knowledge and understanding of the different approaches used by their chosen artists and to give a reasoned opinion on the success of the works. 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. They may well compare artists who paint the built environment with artists such as Mach, Hirst, and Whiteread who create built environment using a range of approaches. The discussion should cover explanations of similarities and differences in the selected works as well as personal comment/preferences on the use of media by both artists.

6. Fantasy and Imagination

- (a) The majority of candidates should be able to establish the sense of threat and fear through the imposing *compositional* arrangement in this work.

Consideration should be given to the artist's vision of the dragon done in hues of ochre and reddish brown, seen from behind to emphasise his great tail. This would represent a very good analysis of *colour* when compared to the lighter hues used to focus on the women and would be present in a very good response.

In addition, comments on the *composition* should recognise the dominant position of the figure of Satan.

Very good responses will connect the dragon with a representation of Satan/Devil. Any comment on the power and threat in the pose with outspread legs and the fragility of the women should be credited very highly.

Candidates who link the effects of *light* to the contrast of good and evil should be given credit.

Comment on the huge extended wings over the women clothed with the sun, who is depicted in gold with a pale yellow moon at her feet and the sense of threat and fear would mark out a very good response.

Attempts to associate Blake's visionary/dream experiences as symbols of the battle between good and evil should be well rewarded.

Identification of elements of fantasy like exaggeration distortion and changes of scale should be well rewarded.

- (b) This part of the question will encourage candidates who have studied fantasy and imagination through surrealist art to select obvious works by the likes of Dali, Magritte and Di Chirico. Compare and contrast should include comparison of identified elements of fantasy and imagination in the selected works. Well-justified opinions to substantiate preferences should be present in very good answers to this part of the question.

Design Studies

7. Graphic Design

- (a) Opinions concerning imagery may refer to the depiction of the characters on the front cover. Comment might be made on how the use of the shadowy, hooded main character adds a sense of mystery. Reference may be made to clothing and pose, as well as the background effect. Candidates may speculate on reasons for the older character in the background being depicted in tones of blue. Good answers will refer to the stylisation of the images and how the designer has made the characters look powerful.

In discussing layout, candidates may comment on how the designer has communicated different aspects of the game through the row of character portraits on the back cover and the screenshots. Comment may be made about the screenshots, which capture stills of fight scenes in the game. It may be concluded that these effectively show the type of action to be expected and some of the different settings.

The positioning and scale of the lettering may be discussed. Reference could be made to the lettering style of the game's title. Candidates will probably comment on the blurb on the back and the use of bold text to highlight certain information.

Candidates should give opinions about how well the cover has been designed for its purpose, and relevant, well justified comments should be credited.

- (b) Answers should demonstrate knowledge and understanding of the work of two different graphic designers. Reference should be made to the selected examples of work to enable the candidate to comment on how the designers achieved visual impact and originality. Candidates should demonstrate knowledge of appropriate terminology concerning relevant design issues. Answers may focus on two design movements or styles of graphic design and this is perfectly acceptable.

8. Product Design

- (a) In terms of style, candidates may comment on the geometric semi-spherical appearance of the teapot and its circular off-centre lid. Some candidates may demonstrate knowledge of Art Deco style. Others may note its simplicity and modern appearance for its time.

When discussing function, practical issues such as balance and stability may be addressed. Opinion may be given on the effectiveness of the unusual solution to the 'feet' of the teapot. Candidates may also speculate on how easy it might be to fill and pour the teapot, perhaps commenting on the solid handle.

In describing the use of materials, it may be noted that silver is a relatively expensive material for a teapot and candidates may conclude that the product may not be intended for everyday use. Heat conducting properties of the materials may be discussed, with reference to the fact that the wooden handle would prevent the user from being burnt when picking up the teapot.

Substantiated opinions, positive or negative, on how well the designer has combined these issues should be rewarded.

- (b) This question requires a demonstration of knowledge and understanding of the work of two different designers. The nature of the question calls for candidates focus on two design issues from a choice of style, use of materials, function and methods of construction. Good answers will contain comparative comment and show an understanding of appropriate design terminology. Answers may focus on two design movements or styles and this is perfectly acceptable.

9. Interior Design

- (a) Candidates should give substantiated opinions on the suitability of this interior as an upmarket restaurant. In reference to use of space, candidates may comment on the use of booths, creating a more intimate atmosphere. The amount of space around the tables may be discussed, and it may be noticed that this is quite generous, allowing plenty of room for waiting staff and more privacy for diners. When commenting on furniture and fittings, candidates may write about the specially built-in furniture and the way curves are used throughout the restaurant. The plush materials chosen for the upholstery may be discussed. The advantages of the choice of round tables may be debated, and the co-ordinating round-backed chairs may elicit opinions. Choice of light fittings may provoke a response from the candidate. The co-ordinated colour scheme of warm pinks and ambers, accented by green, and the atmosphere created, may be discussed. Attention to detail may be noted.

Candidates may speculate on how well they think the space fulfils its function as an upmarket restaurant. Relevant, 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 focusing on two design issues from a choice of style, use of space, use of lighting and use of materials. Good answers will demonstrate a sound understanding of design terminology.

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

10. Environmental/Architectural Design

- (a) This question requires candidates to make a judgement on the success of this design in relation to certain design issues. Good answers should justify opinion specifically in terms of form, function and scale.

Candidates may describe the sculptural form of the structure, noting that its form is largely dictated by its function.

When commenting on function, candidates should be able to deduce from the images and legend, the purpose of the wheel and the basic principles of how it operates. Comment may be made on the feat of engineering involved in linking the two waterways. It is expected that candidates should make reference to the vast scale of the structure, and how it dominates the surrounding landscape.

- (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 comment on fitness for purpose and style. Good answers will use appropriate design terminology and make well justified points.

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

11. Jewellery Design

- (a) Candidates should realise that the main function of this type of jewellery is to show wealth and status in society. It may also be understood that this sort of antique jewellery may be passed down through the generations, and is often sought after by collectors. Candidates may comment on the fact that this jewellery would only be worn on certain occasions, being too impractical and heavy, (not to mention expensive), to wear on a regular basis.

When discussing style, candidates may comment on the large scale of the jewellery, particularly the brooch. The (neo) classical form may be recognised and the regular, symmetrical nature of the pattern may be noted. Sources of inspiration might be guessed at, probably concluding that natural forms have been the original influence, based on the stylised leaf-like forms.

Comment should be made about the expensive nature of the materials, which contributes to the precious, rare quality of the pieces. There may also be speculation about the skill required to work with such materials.

In terms of target market, candidates should conclude that these jewellery pieces would have been specially commissioned for one individual at the time they were made, and that owners of this jewellery would be very wealthy. They may discuss the fact that the jewellery has been designed for a female.

- (b) This part of the question requires a knowledge and understanding of the work of two jewellery designers. Two specific examples should be discussed. Comment should be made on the designers' style and use of materials. Good answers will include comparative analysis.

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

12. Textile/Fashion Design

- (a) This question allows candidates to make comments on this outfit based on their knowledge and understanding of textile/fashion design issues and their own observations of formal menswear. Good answers will discuss differences between this historical outfit and contemporary formal menswear with specific reference to style, function, and wearability.

Candidates may conclude that the style of the historical outfit is more flamboyant than typical examples of modern men's formal wear. Descriptive terminology may refer to the high-waist knee-length trousers, the ruffled cuffs and shirt collar, the double-breasted cut-away jacket, the long coat tails, and wide lapels.

Attention to detail, such as the pockets, and large buttons, and their positioning, may be noted. The accessories, with their co-ordinating large buckles, and their overall effect on the outfit may be commented on. The choice of the striped yellow fabric for the jacket may be regarded as unconventional.

In commenting on function, candidates may give opinions about the purpose of formal menswear generally.

It may be noted that this is a special occasion outfit, and that it may enhance the person's standing in society, showing off their wealth and status. It may be noted that the outfit is designed to help the wearer stand out in the crowd.

In discussing wearability, candidates may speculate on how comfortable the outfit might be compared with contemporary examples. Perceived inconveniences, such as the length of the coat tails, the number of buttons and the long length of the sleeves may be discussed.

- (b) Candidates should compare the work of two textile/fashion designers with reference to two specific examples of their work. Good answers will include comparative comments and demonstrate knowledge and understanding of style and target market.

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

Notes for Markers' Meeting

Problem Areas

1.	Problem	The candidate has attempted to answer more than one full question from each section.
	Action	The marker should credit the candidate's best response.
2.	Problem	The candidate answers both parts but from across two questions.
	Action	The marker should accept the best response and discard the other.
3.	Problem	The candidate's response in part (b) has some comment of an evaluative nature.
	Action	This is acceptable provided that reference is made to the work of other artists and designers obviously studied in candidate's coursework for Art and Design Studies. If, however, the response consists solely of evaluative comment on the candidate's own practical work, no marks can be awarded.
4.	Problem	The candidate fails to meet the requirement of the part (b) question to make reference to more than one artist or designer.
	Action	A maximum of 7 marks can be awarded.
5.	Problem	The candidate uses the image as part of their answer in part (b).
	Action	<p>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.</p> <p>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).</p>
6.	Problem	The candidate offers information in the answer to part (b) already given in part (a).
	Action	If information given is new and extended, then is acceptable.

[END OF MARKING INSTRUCTIONS]