



**2009 Art and Design**

**Higher**

**Finalised Marking Instructions**

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## Art and Design 2008/09

### Higher

#### 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
<b>UNIT ASSESSMENT</b>		
<p>For the <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to identify fertile sources of study relevant to the theme</li> <li>high quality perceptive, analytical drawings from direct observation</li> <li>skill in at least two different media.</li> </ul> <p>For the <b>Development</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to creatively explore a minimum of two visual ideas</li> <li>ability to select and refine images</li> <li>control and sensitivity in the handling of materials.</li> </ul>	<p>For the <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to identify suitable sources of study relevant to the theme</li> <li>ability to produce good quality informative analytical drawings from direct observation</li> <li>skill in at least two different media.</li> </ul> <p>For the <b>Development</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to explore a minimum of two visual ideas</li> <li>ability to select and modify images</li> <li>skill in the handling of materials.</li> </ul>	<p>For the <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to identify a theme and sources of study</li> <li>ability to produce competent analytical drawings from direct observation</li> <li>use of at least two different media.</li> </ul> <p>For the <b>Development</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to produce a minimum of two visual ideas</li> <li>ability to select and modify one image</li> <li>competence in the handling of materials.</li> </ul>
<b>ADDED VALUE FOR COURSE ASSESSMENT</b>		
<p>For the <b>Outcome</b> stage, the candidate should demonstrate :</p> <ul style="list-style-type: none"> <li>ability to communicate personal ideas/feelings through a finished piece of artwork</li> <li>confident and competent use of visual elements</li> <li>refined skills in media handling</li> <li>a clear awareness of aesthetic qualities.</li> </ul>	<p>For the <b>Outcome</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to communicate personal ideas/feelings through a finished piece of artwork</li> <li>competence in the use of visual elements</li> <li>skill in media handling</li> <li>awareness of aesthetic qualities.</li> </ul>	<p>For the <b>Outcome</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>ability to communicate personal ideas/feelings through a finished piece of artwork</li> <li>competence in use of visual elements</li> <li>basic skills in media handling.</li> </ul>

**Higher**

**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
<b>UNIT ASSESSMENT</b>		
<p>For the <b>Investigation and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• investigate and research a written design brief showing understanding and awareness, depth and insight</li> <li>• show evidence of exploration of the design context and any related sources</li> <li>• show understanding of design issues.</li> </ul> <p>For the <b>Development</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• develop a minimum of two possibilities</li> <li>• show creative use of materials, processes and concepts</li> <li>• select and develop one idea.</li> </ul>	<p>For the <b>Investigation and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• investigate from a design brief showing understanding and awareness of the problem to be solved</li> <li>• show evidence of exploration of the design context</li> <li>• show understanding of design issues.</li> </ul> <p>For the <b>Development</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• develop a minimum of two potential ideas</li> <li>• show some skilful use of materials and good understanding of processes</li> <li>• select and develop one idea.</li> </ul>	<p>For the <b>Investigation and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• investigate from a design brief showing some understanding and awareness of the problem to be solved</li> <li>• show investigation of the design context</li> <li>• show awareness of a design issue.</li> </ul> <p>For the <b>Development</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• show competence in the use of materials and processes</li> <li>• develop a minimum of two ideas</li> <li>• select and develop one idea.</li> </ul>
<b>ADDED VALUE FOR COURSE ASSESSMENT</b>		
<p>The <b>Solution</b> stage of the folio should:</p> <ul style="list-style-type: none"> <li>• be complete, skillfully executed, effective and appropriate to the brief.</li> </ul> <p>The <b>Design Evaluation</b> should fully document the problem-solving process.</p>	<p>The <b>Solution</b> should:</p> <ul style="list-style-type: none"> <li>• be complete, well executed and appropriate to the brief.</li> </ul> <p>The <b>Design Evaluation</b> should document the problem-solving process.</p>	<p>The <b>Solution</b> stage of the folio should:</p> <ul style="list-style-type: none"> <li>• be complete, competently produced and appropriate to the brief.</li> </ul> <p>The <b>Design Evaluation</b> should outline the problem-solving process.</p>

## **2009 Art and Design**

### **Higher – 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 discussion of the visual impact of the painting, candidates should refer to at least two of the given options. Expect comments about the downward gaze of the figure and the possibly symbolic use of a cross in the background. Also expect comments about the pink and white brushwork which marks out the space where Conroy stands. The symmetry of the composition may be commented upon as well as the strong tonal values in the painting. Tone and colour are used to create a very realistic treatment of the face and hands in particular.

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 evident in responses to this question. Particular attention should be given to the artists' choice of subjects and how they have portrayed them. Reference may also be made to styles and working methods.

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 Hanson's approach to figure composition candidates should comment on at least two of the given options.

The interaction of the figures with each other and the viewer may be seen to be successful because of the life size scale and the fact that real clothes and accessories have been used. The composition of the piece may also be seen to assist in that the arrangement suggests a scenario we have all witnessed with tourists. The attention to detail may also add to the success by making the figures appear visually convincing and believable.

- (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 works, candidates should comment on the working methods used by the artists to communicate their ideas.

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

### **3. Still Life**

- (a) In their analysis of this still life, candidates may comment on the use of mixed media and the loose, expressive style of the work. The random arrangement of objects within the composition may also be seen to be important. The strong monochromatic tones may also be commented upon. The question requires candidates to contrast aspects of the still life they admire with those they think are less successful.

Any justified opinion/argument should be rewarded

- (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 works, candidates should explain why they are typical of each artist's style or associated movement.

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

### **4. Natural Environment**

- (a) In their discussion of this painting, candidates are required to outline the methods used by McCulloch to create a feeling of grandeur. In doing so they should refer to his use of visual elements. Expect comments on the choice of subject matter which oozes grandeur in its own right! McCulloch's use of strong tonal values creating a dramatic effect and depth in the painting may also be commented upon.

Any justified opinions of the painting 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 should refer to their choice of subject, media handling and style.

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 discussing the composition of this painting, candidates are required to comment on the artist's media handling and use of visual elements. Expect comments on the strong diagonals in the composition and the use of colour, particularly in the water and on the bridge, to lead the eye around the painting. Candidates may comment on the use of bright colour throughout the work and also the free application of paint. Contrasting tones and the simplification of shape may also 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. In doing so, candidates are required to refer to choice of subject matter, style and working methods.

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) Candidates are required to describe the methods used by Wadsworth to create an unusual scene. Expect comments on the simplified beach composition with sky, sea and sand. In that setting are placed unrelated objects (some with reference to the sea and some not) suspended from posts set at an angle to each other. On top of the posts are shaped cross pieces which may be interpreted as being symbolic. Also in the scene are other objects, some of which are associated with the beach. Strong light casts long shadows on the sand. The scene, unreal though it is, has a very convincing appearance because of the detailed manner in which it is painted.

Any explanation of which aspects of the work candidates find contribute to the success of the work should be rewarded.

- (b) Responses to this should be based on an in depth study of two artists' work within this theme. The artists should be from different movements or periods. Brief descriptions of examples by each artist are asked for and candidates are required to discuss the methods used by the artists to create works of fantasy and imagination.

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.

## Section 2 – Design Studies

### 7. Graphic Design

- (a) Answers should focus on the way the designer has created visual impact using both colour and tonal contrast. Candidates may also mention that the imagery of ‘choco hoops’ has been clustered to create one main, eye-catching motif which includes lettering.

In dealing with the issue of communication candidates should realise that the designer is targeting both parents and children. The designer clearly communicates with the adult audience through clear and simple lettering which gives information to suggest that the product is healthy.

However children are being targeted more obviously through bright colours and attractive imagery which includes sharply defined ‘choco hoops’ and a ‘fun’ bird.

Justified personal opinions about the success of the design would be rewarded.

- (b) Knowledge and understanding of the work of two designers from different periods or styles is expected. Reference should be made to specific examples of their work. Key aspects such as layout, lettering, imagery and an awareness of how designers communicate their ideas with their target audience should be identified.

There should be a clear indication of the importance of the designers in this area. Four marks should be reserved for that part of the question.

### 8. Product Design

- (a) Candidates should explain the main design issues to be considered in this example of product design. Function, use of materials and aesthetics should be discussed. In comparing this gramophone with today’s music systems, some candidates may find this design aesthetically pleasing, while others may criticise it’s old fashioned, ornate qualities. Many candidates will recognise that it’s styling is Art Nouveau. All should comment on the development of modern technology which has resulted in music systems becoming much more compact, streamlined, versatile and having outstanding sound quality.
- (b) Examples of product design by two designers from different periods or styles should be discussed. The designers’ consideration of the important design issues listed in the statement should be referred to as they relate to the candidates’ chosen examples.

Justification of the designers’ importance and their recognition in this area of design will be rewarded with four marks.

## 9. Interior Design

- (a) Answers should mention the open aspect of the space and the use of light, colour and reflective materials which emphasise the sheer size of this terminal. The supporting pillars resemble a giant forest and create a strong element of pattern. The use of natural light from above enhances the shiny, reflective surface textures and creates a sense of light, airy spaciousness.

In discussing the functional aspects of this interior design any justified opinions would be rewarded.

- (b) A comparison of two interior designers from different periods or styles is required. Ideas, methods and materials should be discussed along with the intended use of the interiors and how they meet the needs of the client.

Four additional marks would be gained for a clear indication of the designers' importance and influence in interior design.

## 10. Architecture/Environmental Design

- (a) Responses should focus on the extremely ornate and elaborate appearance of The Opera House, Paris and some candidates may realise that this building is an extravagant, opulent symbol of wealth and power. Reference should be made to the symmetry of decoration created by the architect's use of pillars and arches. The classical influence may be recognised. It should be noted that this building would have required highly skilled artists to create the elaborate relief decoration and sculptures.

In discussing the function of this opera house, candidates should refer to issues such as acoustics and the size of the auditorium. Mention might be made of the large, paved area at the entrance which would have been suitable even in The Opera's early days of horses and carriages for dropping off and picking up opera goers.

- (b) A comparison of the work of two architects/environmental designers from different periods or styles is required. Candidates should discuss materials, the aesthetic qualities and the function of their chosen examples. There should be a clear indication of the standing and importance of the designers in this area which would gain four marks.

## 11. Jewellery Design

- (a) Candidates should refer to the designer's use of precious metal and stones which would make this wristwatch a very expensive one-off piece. In discussing the designer's handling of form, candidates may refer to the unusual structure of the piece and may recognise the Art Deco styling or even the Egyptian influence.

Any consideration of function eg the "easy to wear" flexible bracelet will be relevant.

- (b) References to the work of two jewellery designers from different periods or styles are required. Explanation of their sources of inspiration and how they have developed their ideas for jewellery should be given.

An understanding of the materials and working methods used by the designers is expected.

Reasons for their importance as jewellery designers should be awarded with four marks.

## 12. Textile/Fashion Design

- (a) Answers should refer to the designer's use of wool lined with satin which would be warm, comfortable and luxurious to wear. The off-white colour is impractical but adds to the luxurious appearance of the outfit.

Reference may be made to the hat which appears to be decorative rather than functional. The unusual styling of the coat is an important element and candidates would be expected to comment on the scalloped structure and the appliqué decoration.

Most answers should mention that natural form is the most obvious source of inspiration. Some may recognise the influence of Matisse.

Any justified opinion of this outfit would be rewarded.

- (b) A good knowledge of the work of two textile or fashion designers from different periods or styles is required. Candidates should discuss the ways in which their chosen designers have shown innovation. Referring to examples of their work, they should explain their working methods, choice of materials and style.

Four marks will be awarded for justification of the designers' influence in this area of design.

**What to do if .....additional information****This information should be used in conjunction with the Marking Instructions.**

‘B’ Question 20 marks		
	<b>Problem</b>	<b>Action</b>
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.
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 Marking Instructions.
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		
	<b>Problem</b>	<b>Action</b>
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]