



2010 Art and 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>

2010 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) Justified personal responses about what the artist is communicating to us should be rewarded. A detailed analysis of the painting should include a reference to Courbet's use of the visual elements within the work, eg the dramatic effect of the source of light on the left and the rich glow, which it creates.

Comments by the candidates on any two or more of the following should be rewarded:

Pose
Tone
Composition
Mood
Media Handling

Justified personal opinion should also be well rewarded.

- (b) Answers should refer to portraits by two artists from different periods or movements. Candidates should show an understanding of their contrasting styles. Mark should be awarded for comments on the artists' use of composition and the visual elements. Full marks are only possible when an explanation of the artists in the development of portraiture is stated.

2. Figure Composition

- (a) Candidates should be rewarded for comments on the unusual composition of the painting, eg the strong horizontal of the sofa, which is broken by the angular figures and the low viewpoint, contributes to the drama of this artwork.

Comments by the candidates on any two or more of the following should also be rewarded:

Setting
Mood
Media Handling
Colour
Tone

Any justified opinion on the inter-relationship between the figures should gain marks.

- (b) Answers should refer to figure composition by two artists from different periods or movements. Candidates should show an understanding of their contrasting styles and working methods. Responses, which justify the importance of the artists' contribution to the development of figure composition, should be rewarded.

3. Still Life

- (a)** The question requires the candidate to make an analysis of the composition, eg the carefully balanced forms and the use of perspective. Comment should be made about the artist's handling of media, colour and tone with reference to this work being a traditional approach to a modern subject matter. Candidates should also note the artist's use of a full tonal range and the use of warm and cool colours. Justified personal opinion should be rewarded.
- (b)** Answers should refer to still life work by two artists from different periods or movements. Candidates should show an understanding of their contrasting styles. Marks should be awarded for comments on the artists' use of composition and media handling. Full marks are only possible when an explanation of the artists' contribution to the development of still life is explained.

4. Natural Environment

- (a)** Justified opinions on how successful the artist has been, in creating a sense of atmosphere, should be rewarded. Candidates should mention the composition, use of colour and media handling, eg the use of perspective to lead the viewer's eye into the composition and the careful balance of the group of trees on the left, with the houses and hills on the right.

A personal response to the artwork should be well rewarded.

- (b)** Answers should refer to two artists from different periods or movements who have produced work inspired by the natural environment. Candidates should show an understanding of their contrasting styles. Marks should be awarded for comments on the artists' working methods. Full marks are only possible when an explanation of the artists' contribution to the development of this genre is stated.

5. Built Environment

- (a)** Reference to the commonplace nature of the subject should feature in a strong response. A detailed analysis of this artwork should include a reference to the Boyle Family's use of materials, scale, colour and texture. Reference should also be made to the realistic quality of this piece. Discussion of the technical difficulties of casting this work should be rewarded.

Justified personal opinions of this method of working should also be well rewarded.

- (b)** Answers should refer to the study of works by two artists, from different periods or movements, who are inspired by the built environment. Candidates should show an understanding of their working methods and their ability to create a sense of atmosphere. Full marks are only possible, when a candidate explains the importance of these artists in the development of artwork inspired by the built environment.

6. Fantasy and Imagination

- (a)** Justified personal responses about the artists' use of composition and discussion of the content of this artwork should be rewarded, eg the virtually symmetrical nature of the composition and the stained glass like effect of the piece. Comment is also expected on the artists' use of colour and pattern, eg the use of strong complimentary colours and repeated shapes. Justified personal interpretation of the piece should be well rewarded.
- (b)** Responses should be based upon works by two artists from different periods or movements working within this theme. Comments on the use of imagery to communicate ideas should be rewarded. Full marks are only possible when an explanation of the artists' contribution to the development of fantasy and imagination is given.

Section 2 – Design Studies

7. Graphic Design

- (a) In discussing the use of colour in creating visual impact, candidates should refer to the designer's use of red in the background which, combined with the use of black and white in the foreground, is extremely eye catching. The use of a limited palette may be commented on.

In commenting on the poster's imagery, candidates should be aware of the designer's use of flattened, stylized motifs.

Clustering imagery in one dramatic, swirling spiral draws the viewer into the design and is visually compelling.

Answers should note that lettering has been kept to a minimum.

By using a simple lettering style in black, placed against the red background, the designer enhances the visual impact of the poster.

In discussing the ideas communicated through this poster, candidates will respond in many ways, eg

- The use of red might suggest fear or danger.
- The main spiral motif might convey the idea of falling associated with vertigo.
- The spiral motif resembles the barrel of a gun. This communicates a sense of danger.
- The layout of the flattened figures suggests the idea of a chase.
- The solid black motif of the male figure might suggest the body in a murder scene.
- The 'hand written' font, combined with flattened imagery, creates a cartoon-like quality which could be seen to lighten the mood.

Any well justified comments should be rewarded.

- (b) Examples of graphic design by two designers from different periods or working in different styles should be referred to in discussing the main priorities for graphic designers. Visual impact, communication, lettering, lay-out and target market are the main issues which candidates should be aware of. Answers should give a clear indication of why the candidate believes the designers to be influential.

8. Product Design

- (a) Candidates should explain what they think are the main design issues which were considered by the designers eg

- Designing an educational construction toy which, by encouraging creativity in children of different ages, would appeal to the target market of parents.
- Designing a strong, hard-wearing, safe, hygienic toy which could withstand rough treatment.
- Ensuring the interlocking system was strong enough to assemble but not too strong for children to disassemble.
- Producing a bright, attractive building system to appeal to children of most ages.

In discussing why Lego is still successful, candidates might deduce that, as a problem-solving toy, it continues to appeal to parents or that children continue to enjoy the opportunities to be creative which it provides. They might suggest that colours have changed in recent years to keep up with changing trends or that a chunkier, simpler version (Duplo) appeared in the 1980's to appeal to parents of younger children. Any well justified reasons should be rewarded.

- (b) Examples of work by two product designers from different periods or styles should be compared, showing the candidate's grasp of the historical background, design issues and how the designers have affected the daily lives of the client group. Answers should give a clear indication of how important the candidate considers the designers to be in the development of product design.

9. Interior Design

- (a) Candidates are expected to comment on design issues in interior design such as the intended use for the space and meeting the needs of the clients. Safety and cost might be considered along with the designer's use of materials available at the time. Aesthetic issues such as space and style should also be discussed.

In discussing how this cookery room differs from its present day equivalent, candidates should be rewarded for any justified opinions on changing styles, materials and developments in technology which have taken place.

- (b) A good knowledge of the work of two interior designers working in different styles or periods is required. Candidates should show an awareness of their sources of inspiration and materials. Their knowledge and understanding of this area of design should enable them to outline how changing fashions might have influenced the designers too. There should be a clear indication of the importance of the designers in this area.

10. Environmental/Architectural Design

- (a) In discussing the statement, candidates are required to consider the intended function of this building and whether the architect has been successful in meeting the needs of his clients. A good answer will discuss issues such as living conditions and will question the concept of high-rise dwelling flats eg is it acceptable for people to live in box-like apartments contained in concrete tower blocks in such close proximity to hundreds of people living in identical flats? Reference to further practical issues such as dependency on often malfunctioning elevators would gain marks along with any other justified opinion on the architect's use of materials. Candidates should also discuss the aesthetics and style of the building. All well argued comments will be rewarded.
- (b) Responses should show a clear understanding of the work of two architects or environmental designers from different periods or who work in different styles. Candidates should make clear reference to influences, working methods, aesthetics and innovation in their discussion of the characteristics of their work. Answers should justify the importance of the two designers.

11. Jewellery Design

- (a) In discussing the designer's sources of inspiration and use of materials in creating this pendant, answers should refer to the strong influence of machinery and the resulting mechanical or industrial aesthetics of the neck piece. Candidates should comment on the designer's working methods recognising that the pendant has been assembled using found objects. In discussing the practicality of the pendant candidates should note the size of the piece and deduce that this, combined with the weight of the materials used, would strongly affect the wearability of the pendant.
- (b) Examples of jewellery design by two designers from different periods or styles should be discussed. An understanding of their influences, working methods and styles is required in discussing examples of their jewellery design. Justification of the designers' importance and recognition in this area of design will be awarded.

12. Textile/Fashion Design

- (a) Any justified opinion on what the candidate considers are the most striking features of this costume would be rewarded. Candidates should make reference to the way the design allows the dancer to change the costume to imitate the opening of an exotic flower or insect.

Reference may be made to the strong spiky shapes which, combined with dazzling colour, make the costume extremely dramatic and eye-catching. The quality of this hand-painted costume is exceptional and candidates should comment on its originality. In practical terms it is beautifully styled to fall in soft pleats which would allow the dancer unrestricted movement although answers may question the practicality of the spiky leaves and trailing stems.

- (b) Examples of textile or fashion design by two designers working in different periods or styles should be discussed with clear reference to their responses to changing trends and target market demands. Candidates would be expected to understand that working methods, choice of materials and styles should be given consideration.

An additional 4 marks would be awarded for any justified opinions about the importance of the designers in this area of design.

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.
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		
	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]