



2012 Art and Design

Intermediate 2

Finalised Marking Instructions

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Art and Design 2011/12

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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 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 be complete and appropriate to the problem set by the brief.</p> <p>The Design Evaluation should fully document the problem-solving process.</p>	<p>The Solution should be complete and appropriate to the problem set by the brief.</p> <p>The Design Evaluation should document the problem-solving process.</p>	<p>The Solution stage of the folio should be complete, competently produced and appropriate to the brief.</p> <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 judgments 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 an analytical response to a selected illustration from the supplied reference materials using appropriate terminology and making reference to identified aspects of Art and Design practice.

The questions set require candidates to discuss specific art/design issues. While judgment and flexibility should be applied by the marker, candidates who do not address all aspects of the question cannot be awarded full marks.

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 judgments 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.

Candidates are expected to demonstrate their knowledge and understanding with reference to specific artworks/designs. Responses which contain only historical and/or biographical information and which do not fully address the question can gain a maximum of only **5 marks**.

At this level, candidates are rewarded for naming their selected artists and designers and the corresponding artworks and designs which they intend to discuss in their answers. A maximum of **1 mark** is available within each part (b) response for this information.

Candidates who discuss only one artist/designer in a part (b) response cannot have fully answered the question set. In this case, a maximum of **7 marks** can be awarded.

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.

Section 1 – Art Studies

1. Portraiture

- (a)** This question should allow the candidate to describe and give justified reasons for this artist's use of colour and pattern in this work. A good answer may include comments which cover the relationship the artist has attempted to make with the viewer. The candidates responses to the title and their understanding of the work will be varied, well considered, supported statements should gain marks. Any attempt to discuss the success or otherwise of this highly individual response to the self portrait should be rewarded.
- (b)** In response to this part of the question candidates may select two portraits from a wide range of approaches within the theme of portraiture. They should demonstrate their knowledge and understanding of different working methods and stylistic approaches to portraiture in either 2 or 3 dimensional forms. Comment and comparison on the use of visual elements is expected and reference to factors that have influenced the artists' choice of subject. A good answer should identify contrasting approaches and influences from a range of historical and/or contemporary periods or styles.

2. Figure Composition

- (a)** This part of the question should provoke a range of valid personal responses about the situation portrayed in this work. In order to gain full marks, the candidates should discuss how the artist has used composition, dramatic use of light and pose to convey mood and atmosphere.
- (b)** Candidates may select from a wide range of artists and artworks associated with the theme of figure composition. This may include different approaches by artists who work two or three dimensionally and challenge the more conventional interpretation of figure composition. A good answer will identify in some detail the artists' choice of composition, subject matter and media handling. Well reasoned opinions on the success of the works are anticipated.

3. Still Life

- (a)** Candidates should discuss the artist's non-traditional approach to still life eg regarding the use of found objects and the composition of the piece. Marks should also be awarded for relevant comments with reference to the use of detail, media handling and subject matter.
- (b)** In this part of the question, the candidate may select from a wide range of approaches to still life, and demonstrate their knowledge and understanding of still life in a historical and/or contemporary context. Candidates are expected to use art terminology when discussing the artists' use of colour, composition and selected subject matter. A good answer should be supported by well reasoned opinions to justify the success of the artworks.

4. Natural Environment

- (a)** This part of the question should provoke a range of valid personal responses about the artist's approach to the natural environment. Reward fully well substantiated analysis of this sculpture with reference to all three areas asked for. To gain full marks the candidate must clearly see this as a piece of sculpture.
- (b)** This question requires a demonstration of knowledge and understanding of working methods, possible sources of inspiration and the use of visual elements in a broad range of artworks relating to this theme. Credit should be given to candidates who have identified unusual characteristics and highlighted the individual style adopted by artists working within this theme.

5. Built Environment

- (a)** Candidates should discuss the artist's use of the visual elements in relation to creating a sense of atmosphere. Reference should be made to the use of tone, form and colour eg the contrast between the light and dark areas of the city scene and the strong form of the buildings. Justified conclusions, about how this helps to create a strong sense of atmosphere, should be well rewarded.
- (b)** In their answer candidates should display a sound knowledge, and understanding of their chosen artists, and two pieces of their work, where the theme of the Built Environment has been used. Justified personal opinion on the selected artists, their use of media, scale of the work and subject matter should be well rewarded.

6. Fantasy and Imagination

- (a)** This part of the question should provoke a wide range of valid responses to this work. To gain full marks for this question, the candidate must give personal opinions and make justified comments on the three areas specified.
- (b)** The theme of fantasy and imagination is wide ranging and the question requires a demonstration of knowledge and understanding of the work of two artists. Candidates should discuss different approaches and sources used by artists in the area of fantasy and imagination. Consideration should be given to the way in which artists communicate their ideas, working methods, and might include: colour, composition, scale and distortion.

Reference to specific movements should be rewarded as should any stylistic approaches to working methods associated with this theme. Candidates who offer preferences based on well-justified reasons should be credited.

Section 2 – Design Studies

7. Graphic Design

(a) Imagery

- (1)The image of the strong Grecian athlete rising above the building conveys a sense of power and strength.
- (2)The use of the Olympic symbol is instantly recognisable.
- (3)The strong black shape of the building and horses has visual impact and conveys strength and movement.

Layout

- (1)Changing the scale of the athlete to appear enormous is very eye-catching.
- (2)Candidates might notice that the light lettering has visual impact against the dark background.
- (3)The Olympic symbol is large and easy to see.

Colour

- (1)The gold of the figure suggests the Olympic flame and the glory of the gold medal.
- (2)The dramatic contrast between the black area and the gold area is very eye-catching.

- (b) Answers should demonstrate knowledge and understanding of the work of two different graphic designers. Reference should be made to one example by each designer. The candidate should identify the processes involved in communicating effective designs and discuss the importance of visual impact. A good answer will apply appropriate graphic design terminology to analyse the success of the design and may include discussion of imagery and lettering. Candidates may discuss use of technology in their answer.

It is acceptable for answers to focus on two design movements or styles of graphic design.

8. Product Design

- (a) Fitness for purpose – the chair is functionally sound as the padded upholstery would provide comfort. The gently sloping backrest would provide support for the back and the arms have an ergonomic quality.

Style – the style is fussier and more elaborate than contemporary furniture design. Candidates might recognise historical influences such as Gothic stained glass windows or Egyptian thrones. The overall appearance is rich and luxurious.

Use of materials – the materials are expensive and the craftsmanship is of a very high standard making this a chair of quality and luxury. Reference should be made to the intricate carving and ornate decoration in the gilding and upholstery fabric.

Any justified opinions on how well these elements are combined should be rewarded.

- (b) This question requires the candidate to demonstrate a knowledge and understanding of the work of two different product designers. Reference should be made to one product by each designer. Candidates should show an understanding and appreciation of specific issues relating to the selected designs and consider the suitability of the design in relation to its user and/or target audience. Answers should focus on the functional aspects of the object as well as consideration of materials, sources of inspiration and aesthetics. Answers which identify a particular product as being less successful than the other should be supported by reasoned opinion. Answers may focus on two design movements or styles.

9. Interior Design

- (a) Space – large open space with soaring heights enable the museum to display very large exhibits simultaneously, for example an aeroplane and a giraffe. The space is used to create easy access for visitors with clear views of the exhibits.

Materials – the tiled pattern floor is attractive, hard-wearing and easily cleaned. The sandstone has allowed the stonemasons to create a complex interior design. Candidates may mention the wooden display systems installed during the recent refurbishment.

Structure – the designers have used an elaborate system of columns and arches. Candidates may recognise the classical influences of the design.

The structure has been used to create a series of walkways and corridors.

Any justified opinions of the success of this interior design should be rewarded.

- (b) This question requires a demonstration of knowledge and understanding of the work of two interior designers. Answers should refer to two specific interiors and discussion should focus on justifying the importance of function, meeting the needs of the user, style and materials. Good answers will contain some comparative comment and credit should be given to well reasoned opinion. It is acceptable for answers to focus on two design movements or styles.

10. Architecture/Environmental Design

- (a) Candidates are asked to give their opinion on the success of the bridge design, commenting specifically on function, form and style. Candidates will probably conclude that the bridge performs its function successfully; providing a link between the two sides of the river for pedestrians and allowing boats to pass underneath due to the fact it can be raised and lowered. The bridge is raised using cables and candidates may comment on the ingenuity of this solution. The success should also be related to the form, which allows the bridge to pivot on 'hinges' at either side to be raised and lowered. It may be observed that the curvilinear form, while aesthetically pleasing and necessary to the function, requires pedestrians to walk further than they would have to if the bridge was straight, and also to wait to use the bridge while boats pass underneath.

Candidates may comment on the sleek, streamlined style or may relate to something it reminds them of, such as an animal jawbone, or an eye – the bridge is nicknamed the 'blinking eye'.

Relevant, well justified opinions should gain marks.

- (b) Candidates' discussion should demonstrate knowledge and understanding of the work of two environmental/architectural designers. Reference should be made to two specific works, taking into consideration aesthetics and use of materials. Candidates may include reference to scale and/or fitness for purpose in their response. If relevant these comments should be credited. Good answers will demonstrate appropriate terminology in analysing specific issues and contain some comparative comment. It is acceptable for answers to concentrate on two design movements or styles.

11. Jewellery Design

- (a) Sources of inspiration – natural form, Art Nouveau, mythology.

Use of materials – precious materials like gold and emeralds making this very expensive. Intricate detail and high level of craftsmanship.

Target market – wealthy, fashion conscious women of the time.

- (b) This question requires a knowledge and understanding of the work of two jewellery designers. Candidates should refer to two specific examples. Various approaches to working methods, diversity in approach to materials and stylistic differences in jewellery should be compared. Consideration of different sources of inspiration should be clearly identified. Good answers will address key aspects of the design process and justify the success of the examples used. It is acceptable for answers to focus on two design movements or styles of jewellery design.

12. Textile/Fashion Design

- (a) Style – the new uniform is more sophisticated and smarter. It looks more like an executive style. It is more business-like and less like the uniform of an unskilled worker. The colours however may be seen as drab and a strange choice for a fast food outlet.

Fitness for purpose – candidates might have a view on the issue of trousers or skirt in the workplace. Trousers may seem the more comfortable option but the swingy skirt would not be as restrictive as a pencil skirt. The scarf could be important to the workers' image but it could be uncomfortable. The dark colours are practical.

The patterned shirt is especially practical in disguising marks.
The elbow-length sleeve is practical and comfortable.

- (b) Candidates should demonstrate knowledge and understanding of the work of two textile/fashion designers. Answers should refer to two specific works, commenting on materials, aesthetics and reference to possible sources of inspiration. Good answers will use appropriate terminology and show an understanding of how the selected examples relate to each designer's working methods. Answers may focus on two design movements or styles of textile/fashion design.

[END OF MARKING INSTRUCTIONS]