



# **2014 Art and Design**

## **Intermediate 2**

### **Finalised Marking Instructions**

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## **Part One: General Marking Principles for: Art and Design Intermediate 2**

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the specific Marking Instructions for each question.

- (a)** Marks for each candidate response must always be assigned in line with these general marking principles and the specific Marking Instructions for the relevant question. If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader/Principal Assessor.
- (b)** Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

### **GENERAL MARKING ADVICE: Art and Design Intermediate 2**

The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer. The following notes are offered to support Markers in making judgements on candidates’ evidence, and apply to marking both end of unit assessments and course assessments.

#### **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 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 judgement 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 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.

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.

## Part Two: Marking Instructions for each Question

### Section 1 – Art Studies

Question		Expected Answer(s)	Max Mark	Additional Guidance
1	(a)	<p>Justified personal responses about Serebriakova's self-representation should be rewarded.</p> <p>Composition – expect candidates to comment on the central position of the figure. Candidates may comment on the three quarter view of the artist and that she may be looking in a mirror. All relevant comments should be rewarded.</p> <p>Colour – the artist's use of colour should be discussed. The flesh colour and use of soft creams and whites are notable, contrasting with the dark colour of Sebriakova's hair.</p> <p>Technique – candidates may comment on the technique of the artist through her use of thick paint and the contrast between rough and smooth texture in the painting.</p>	10	
1	(b)	<p>Any significant portraiture in any medium, 2D or 3D is acceptable.</p> <p>Knowledge and understanding of the chosen artists approaches should be evident in a very good answer. Personal and justified responses should demonstrate that the candidate can identify aspects of the works which they found impressive, eg subject/style/media handling.</p> <p>Credit should be given to candidates who clearly identify features that personally impressed them in their selected works.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
2	(a)	<p>Anticipate the candidate's opinion on this sculpture to be divided. Justified comments should be rewarded.</p> <p>Pose – candidates may comment on the two women facing each other, who might be in conversation or perhaps 'gossiping'/'arguing'.</p> <p>Materials – candidates displaying a sound understanding of the materials used to create the realistic look of the figures and the part their clothes contribute to the sculpture should be well rewarded.</p> <p>Scale – as the size of the piece is given, candidates at this level should be able to make comments on the sculpture being small but detailed. Candidates may comment on the size of the work in relation to life size figures.</p>	10	
2	(b)	<p>Markers should expect references to the use of composition, subject matter and media in the two identified figure compositions.</p> <p>In a good answer, candidates should demonstrate some awareness of the compositional elements used in the selected works. They should also refer to the specific subject matter of the works and show understanding of particular qualities in the use of media in the works.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
3	(a)	<p>Positive or negative comments may be made about this painting. Valid comments on either side should be rewarded.</p> <p>Composition – candidates may remark on the ‘structured’ arrangement of objects in the painting. Some candidates may simply list the objects, this should not gain any marks. Candidates may comment on the vertical nature of the composition.</p> <p>Tone – candidates may remark on the subtle use of tone throughout the painting. Comment may be made on the shadow created by the slightly open cupboard door.</p> <p>Subject matter – candidates could develop their answers from the title of the painting. The main objects in the Still Life are musical instruments/music sheet. Some candidates may express views on the other object in the work, this is acceptable.</p>	10	
3	(b)	<p>In this very open-ended part of the question candidates can draw from a wide ranging study of still-life.</p> <p>In a good response to this part of the question there will be evidence that the candidate has selected still-lifes which are contrasting in terms of composition, styles, working methods, materials, media used, and differing qualities such as abstract/realistic, flat/solid.</p> <p>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.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4	(a)	<p>Mood</p> <ul style="list-style-type: none"> <li>• Comment should be made on the calm, relaxed first impression of the rural beach scene.</li> <li>• Candidates may comment on and draw conclusions about the stormy clouds approaching from the left.</li> <li>• Comment may also be made about the dominant, sharp looking dark rocks in the foreground and the dark clouds and hills in the background.</li> </ul> <p>Colour</p> <ul style="list-style-type: none"> <li>• Comment should be made about the use of predominantly cool colour and the unusual icy blue of the sea. Candidates may comment on this making the water look very cold.</li> <li>• Note may be taken of the use of a much brighter shade of green in the foreground and the background, which attracts the viewer's attention.</li> <li>• Candidates may also comment on the very pale, unwalked on sand and possibly may draw conclusions that this is a beach, which is rarely visited.</li> </ul> <p>Tone</p> <ul style="list-style-type: none"> <li>• Note should also be taken of the tonal variation in the rocks from very dark to very light, so creating texture and visual interest.</li> <li>• Note should be taken about the lightest areas of tone being the sand and the sea, which leads the viewer's eye through the composition.</li> <li>• Note should be taken about the darkest area of tone in the rocks at the centre of the composition, which adds a sense of weight.</li> </ul> <p>Handling of Materials</p> <ul style="list-style-type: none"> <li>• Comment should also be made about Cadell's use of materials and visible brushstrokes.</li> <li>• Some candidates may identify him as one of the Glasgow Boys or make links with Impressionism or Post-Impressionism.</li> </ul>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4	(b)	<p>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.</p> <p>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.</p> <p>All analysis should be backed up by well substantiated personal opinions.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
5	(a)	<p>Candidates may appreciate that colour, tone and composition all contribute to the mood of this painting.</p> <p>Colour – Lowry’s use of a limited palette could be identified as one of the main factors in this work. The soft use of colour in the painting may also be mentioned.</p> <p>Tone – the subtle use of tone should be obvious and the artist shows this through the buildings almost lost in the background. The artist’s use of tone shows a misty, smoky and bleak ‘Industrial Landscape’.</p> <p>Composition – candidates may comment on the factory buildings, houses and chimneys in the foreground, middle distance and background. Some candidates may mention the figures in the foreground and the contribution they make to the composition. Expect a few candidates to discuss the composition in the above terms but maybe also to discuss the vertical and horizontal lines that the chimneys, houses and factories create. This would be a very good answer.</p>	10	
5	(b)	<p>Different approaches to the theme of Built Environment are required. Some explanation of how the identified artists’ work fits into the theme should be rewarded as well as attempts to identify differences in styles.</p> <p>Methods and materials could lead to a wide range of equally valid answers to this part of the question. Where a candidate clearly identifies important differences in the artists’ work, this should be well rewarded.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
6	(a)	<p>Opinion</p> <ul style="list-style-type: none"> <li>Valid and justified personal opinions should be well rewarded.</li> <li>Candidates may comment on the confused nature of the image, however they should attempt to develop a theory on what the artist had tried to represent.</li> </ul> <p>Composition</p> <ul style="list-style-type: none"> <li>Comment should be made about the jumbled and broken nature of the composition and how this makes the scene difficult to read.</li> <li>Reference may be made to the low viewpoint, possibly from the position of another flea.</li> </ul> <p>Colour</p> <ul style="list-style-type: none"> <li>Comment should be made about the use of cool colour with small areas of warmer colour, drawing attention to the man's hat and face.</li> <li>Note should also be taken of the tonal variation of greens.</li> <li>Candidates may also comment on the strong use of colour.</li> </ul> <p>Imagery</p> <ul style="list-style-type: none"> <li>Anticipate candidates to comment on the strange unusual images in the painting.</li> <li>The size of the giant flea should elicit comment.</li> <li>Candidates may comment on the unusual position of the figure in the painting.</li> <li>Some candidates may make the connection between the title of the piece and the fragmented view of the figure's head from the flea's viewpoint. This should be well rewarded.</li> </ul>	10	
6	(b)	<p>This part of the question will encourage candidates who have studied fantasy and imagination to select works by the likes of Dali, Magritte and Di Chirico, though other artists may have been studied. 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.</p>	10	

## Section 2 – Design Studies

Question		Expected Answer(s)	Max Mark	Additional Guidance
7	(a)	<p>Candidates are expected to comment on the success or not on the effectiveness of this book cover design. Statements on the images, style of lettering and target market for the book should all be evident in a good answer.</p> <p>Candidates should be able to make the connection from the title and images that the target market is young people from 7/8 upwards.</p> <p>Some candidates may have read the series of books when they were younger this should not place others who have not at a disadvantage.</p> <p>Their answers should relate to the question and image in the paper.</p> <p>Candidates should comment on the different styles of lettering used in the design and comment on its effectiveness to attract the intended target market.</p> <p>Well justified opinions relating to the question should be awarded marks.</p>	10	
7	(b)	<p>Answers should demonstrate knowledge and understanding of the work of two different graphic designers. Reference should be made to examples of their work to enable the candidate to comment on how the designers communicate messages to their target market. The open ended nature of the question will allow candidates to develop their answers to concentrate on issues appropriate to their chosen designers. Answers may focus on two design movements or styles of graphic design and this is perfectly acceptable.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
8	(a)	<p>The question requires the candidate to give opinions on the pencil sharpener referring to style and function. The futuristic, sleek shape of the product should be discussed. In discussing function, candidates may give the view that the form of the product makes it easier/more pleasant to use. Conversely, others may think that the form adds nothing to the functional aspect. Candidates may have various ideas regarding inspiration from aerodynamics to space rockets, or teardrops. Those who have a general knowledge of the contexts of product design may recognise the streamlining which has been applied, characteristic of this time period.</p> <p>Well reasoned, relevant opinions should be credited.</p>	10	
8	(b)	<p>This question requires a demonstration of knowledge and understanding of the work of two different designers. Good answers will discuss and compare two products by the designers, referring to how the designers have combined style with function and how successfully this has been achieved (or not!).</p> <p>Answers may focus on two design movements or styles and this is perfectly acceptable.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
9	(a)	<p>Space – the meeting and social areas in the atrium are bright, open and spacious. Walkways are included to allow for the movement of many people. The use of white walls and glass may be commented upon as they enhance the feeling of space and airiness.</p> <p>The self-contained areas are enclosed and would allow for quiet study or teaching to take place.</p> <p>Use of Natural light – as Art and Design students they should be aware of the designer’s excellent use of natural light in the building, allowing for study without the need for artificial lighting.</p> <p>Comments on the large windows allowing natural light in the library and the contemporary style of the windows in the open social areas are anticipated and should be rewarded.</p> <p>Style – candidates should realise that this interior is contemporary. They should mention the curvilinear style. They may compare the structures within the interior with ships or even spaceships.</p> <p>Any justified opinions on space, structure and style should be rewarded.</p>	10	
9	(b)	<p>This question requires a demonstration of knowledge and understanding of the work of two interior designers. Answers should refer to two specific interiors and discuss and compare the methods used by the designers to make their interior designs functional and appealing. Candidates may give positive or negative opinions, so long as they are valid and well justified.</p> <p>Answers may focus on two design movements or styles and this is perfectly acceptable.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
10	(a)	<p>Fitness for purpose – the bridge successfully links two areas of high ground and although it was designed for horse drawn vehicles is strong enough for today's traffic.</p> <p>Use of materials – local stone would be readily available. Wrought iron would be strong, durable and versatile enough to be formed into chain links.</p> <p>Style – candidates might not recognise the Egyptian style of the stone pylons but should be rewarded for any references to historical style. They might comment on the elegance of the main span and the strength and solidity of the pylons.</p>	10	
10	(b)	<p>This question requires a demonstration of knowledge and understanding of the work of two environmental/architectural designers. Candidates should refer to two specific works, commenting specifically on style, materials and purpose. Good answers will use appropriate terminology and make well-reasoned points. It is acceptable for answers to be based on two design movements or styles of environmental/architectural design.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
11	(a)	<p>Candidates might consider the function of this pendant to be old-fashioned and morbid but equally they may think it is an appropriate token of respect.</p> <p>Materials – the use of a lock of hair may be considered morbid. The use of precious materials and a portrait may be considered a mark of respect and affection.</p> <p>Style – the very elaborate and ornate style is typical of its time but might be considered over-fussy today.</p> <p>Wearability – this would be very limited because of the function of the piece.</p>	10	
11	(b)	<p>This part of the question requires a knowledge and understanding of the work of two jewellery designers. Two specific examples should be selected. The designers' sources of inspiration and techniques should be compared. Good answers will address the issue of whether visually exciting pieces of jewellery have been created. Well-justified opinions should be credited.</p> <p>Answers may focus on two design movements or styles of jewellery design and this is perfectly acceptable.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
12	(a)	<p>Possible sources of inspiration – Scottish tartans and tweeds, equestrian styles, romantic historical styles, swashbuckling pirates and bustles.</p> <p>Materials – natural and traditional materials suggesting quality.</p> <p>Wearability – stylish but not too outrageous, warm but not waterproof, fitted but not tight and clingy.</p>	10	
12	(b)	<p>Candidates should compare the work of two textile/fashion designers with reference to two specific examples of their work. Knowledge and understanding of their sources of inspiration and use of materials should be demonstrated. Good answers will include comparative comments.</p> <p>Answers may focus on two design movements or styles and this is perfectly acceptable.</p>	10	

[END OF MARKING INSTRUCTIONS]