



2015 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.

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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.

Part Two: Marking Instructions for each Question

Section 1 – Art Studies

Question		Expected Answer(s)	Max Mark	Additional Guidance
1	(a)	<p>Portraiture</p> <p>Justified responses to the artist’s use of colour, pattern and tone should be rewarded. A detailed analysis of the portrait of the sitter should include reference to Robertson’s facial expression, style of dress and the dramatic mood of this artwork.</p> <p>Justified personal opinions should be well rewarded.</p>	10	
1	(b)	<p>Any significant portraiture within the range period set for Art and Design studies will be appropriate for this part of the question. In a full answer the candidate should deal with aspects of portraiture such as likeness, personality mood, expression and communication from a personal viewpoint.</p> <p>Differences in the artists’ treatment of these aspects should be evident. Comparisons and contrasts in approaches may include use of visual elements, styles and ways in which the selected artists use materials and use media.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
2		<p>Figure Composition</p> <p>This part of the question should provoke a range of valid personal responses about the situation portrayed in this work. The candidates' should attempt to discuss the areas of composition, colour and subject matter to gain full marks.</p> <p>The candidate should then make some personal statements that relate to the success or otherwise of this figure composition.</p>	10	
2	(a)	<p>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.</p> <p>A good answer will identify in some detail the artists' choice of subject matter and media handling. Reasoned opinions on the success of the works are anticipated.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
3		<p>Still Life</p> <p>The question requires the candidate to make an analysis of the artist's approach to still life, eg the arrangement of forms, the viewpoint and choice of subject matter.</p> <p>Comment should be made about detail, form and viewpoint.</p> <p>Candidates may include comment on the domestic subject matter. Justified personal opinion should be well rewarded.</p>	10	
3	(a)	<p>In response to this part of the question, candidates may select from a wide range of approaches to still life studied for the course.</p> <p>In a good response to this part of the question there will be evidence that the candidate has selected works that are contrasting in terms of the handling of media and visual elements.</p> <p>Well-justified opinions backed up with reasons are expected in a very good answer to this part of the question.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4		Natural Environment		
4	(a)	Candidates should comment on the artist's use of line, form and tone in relation to creating a sense of mood/atmosphere in this artwork eg the contrast between the strong straight vertical lines of the trees and the flowing horizontal lines of the hills. Well justified personal opinions should be rewarded.	10	
4	(b)	In this part of the question, candidates should demonstrate their knowledge and understanding of, for example, methods, approaches styles, influences and use of visual elements of their selected artists. The selected artists may come from a range of historical and contemporary periods or styles.	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
5		<p>Built Environment</p> <p>This question should provoke a wide range of valid responses about this work. To gain marks the candidate must comment on colour, texture and tone and how they contribute to the atmosphere in the painting.</p> <p>Justified comments regarding scale or size of the work should be rewarded.</p> <p>Attempts at reasoned opinions should be rewarded fully.</p>	10	
5	(a)	<p>This part of the question requires the candidate to demonstrate knowledge and understanding of the different methods and approaches used by their chosen artists. This may well lead candidates to select from a wide range of artists within the given range. A good answer will include some understanding of the artists' treatment of particular aspects of the built environment from a personal viewpoint.</p> <p>The discussion should cover explanations of similarities and differences in the selected works as well as personal comment and preferences on the use of media/materials by both artists.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
6		<p>Fantasy and Imagination</p> <p>Candidates should comment on and draw conclusion about the personal nature of the objects in the room and the artist's intent in selecting these objects.</p> <p>In their answers they should reflect on colour, subject matter and scale.</p> <p>Valid conclusion and justified personal opinion about fantasy and imagination should be well rewarded.</p>	10	
6	(a)	<p>Candidates' discussion should demonstrate knowledge and understanding of the particular approaches of artists who are recognised as working within this theme. Markers should expect and credit some knowledge of the identified style of the artist, particularly surrealism with its clear associations with the theme.</p> <p>Candidates who offer preferences based on well-justified reasons should be rewarded.</p>	10	

Section 2 – Design Studies

Question		Expected Answer(s)	Max Mark	Additional Guidance
7				
7	(a)	<p>Graphic Design</p> <p>Candidates should give a response based on how well they feel this poster encourages people to use the London Underground. They should refer specifically to the use of imagery, colour and lettering. Candidates should discuss all of these issues using appropriate design terminology. A clear understanding of target audience should be well rewarded.</p>	10	
7	(b)	<p>This part of the question requires candidates to demonstrate knowledge and understanding of graphic design issues. Two examples of work by different designers should be selected. This will allow the candidates to compare the techniques used by the designers to create designs with visual impact which appeal to a specific target audience. Candidates should demonstrate knowledge of appropriate design terminology and relevant design issues.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
8		Product Design		
8	(a)	<p>In discussing the success of this tea set, candidates are asked to consider –</p> <ul style="list-style-type: none"> • Decoration - answers may comment on the obvious influences of floral fabrics and textile designs in the colours, pattern and texture. Candidates might recognise the influences of American quilts. • Form – candidates may note that although the forms are decorated in an elaborate way and have a ‘quilted’ surface texture, they are basically simple and geometric. • Fitness for purpose – answers may mention that the pieces all appear stable and fairly strong. Spouts look as if they would pour easily. The tea pot stand acts as a mat to protect surfaces from heat. Candidates might consider that the ‘quilted’ surface is less practical than a smooth surface, making the pieces less easy to wash. The ‘tassels’ might be fragile. Candidates might suggest that the tea set is suitable or unsuitable for everyday purposes. Any justified opinion/comments appropriate to target market should be rewarded. 	10	
8	(b)	<p>This question requires a demonstration of knowledge and understanding of the work of two different designers.</p> <p>The nature of the question calls for candidates focus on two design issues from a choice of style, use of materials, function and methods of construction.</p> <p>Good answers will contain comparative comment and show an understanding of appropriate design terminology.</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>Interior Design</p> <p>Use of space: Candidates may consider how well the designer has arranged important elements like seating to ensure members of the audience have unrestricted views of the stage, for example by creating tiers and different levels. The provision of access to seating might also be mentioned.</p> <p>Decoration: Candidates may consider whether the extremely elaborate decoration is successful in a theatre.</p> <p>Fitness for purpose: Candidates may comment on the arrangement of seating, comfort and quality of furnishings. Some candidates might mention how the elaborate lighting contributes to the fitness for purpose of this interior.</p> <p>Any justified opinions should be rewarded.</p> <p>In their answers candidates may recognise the influence of the Far East and may be aware that this interior is typical of the Art Deco style.</p>	10	
9	(b)	<p>This requires a demonstration of knowledge and understanding of the work of two interior designers. Answers should discuss and compare the methods and styles used by the designers to make their interior designs interesting. Good answers will refer to specific interiors.</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		Environmental/Architectural Design		
10	(a)	<p>Materials – shiny, reflective surface textures of glass and aluminium catch the light and create visual impact. Monochromatic colours are in harmony with the natural surroundings of sky and water.</p> <p>Scale – its large size makes it visible from a distance and gives it enormous visual impact.</p> <p>Sources of inspiration – Candidates may refer to various sources of inspiration eg shipbuilding or insects</p>	10	
10	(b)	<p>This question requires a demonstration of knowledge and understanding of the work of two environmental/architectural designers. With reference to two specific works, candidates should comment on fitness for purpose and style. Good answers will use appropriate design terminology and make well justified points.</p> <p>Answers may be based on two design movements or styles and this is perfectly acceptable.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
11		<p>Jewellery Design</p> <p>Candidates give their opinion on this piece of jewellery. Candidates should refer to sources inspiration, use of materials and function.</p> <p>Style: Candidates should comment on the style of the jewellery. They may discuss the use of colour and pattern, the circular forms and the bow motifs. They may refer to the coordinating style of the headpiece and neckpiece. The style of the piece may be liked or disliked and well justified points made in this respect should be rewarded.</p> <p>Use of materials: The choice of the materials could be discussed, along with comments on how they have been combined and put together to create these pieces. Candidates may discuss the fact that the items are handmade and comment on the skill and time required to construct the jewellery.</p> <p>Function: Candidates may discuss the wearability and practicality of the neckpiece in terms of its scale. They may comment on the ensemble as 'statement' jewellery, perhaps having a symbolic and/or decorative function. They may realise that the wearing of this type of jewellery is typical of this tribe and that it has an identity function.</p> <p>Candidates should be awarded marks for relevant, well reasoned points made.</p>	10	
11	(b)	<p>This part of the question requires a knowledge and understanding of specific examples of work by two jewellery designers. They should comment how each designer's influences and techniques and how these contribute to the creation of visually appealing designs</p> <p>Good answers will demonstrate effective use of terminology.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
12				
12	(a)	<p>Textile/Fashion Design</p> <p>Candidates are required to give their opinion on the success of this uniform for a soldier. They should refer specifically to colour, style and fitness for purpose.</p> <p>Colour: Candidates should comment on the colour and its suitability for uniform. They may discuss the red, white and blue/black colour scheme. The contrast between the red, blue and white may be discussed and along with its connotations (eg royalty, the flag). They might discuss the visual impact and identity purpose. The pros and cons of the high visibility of the colour scheme may be discussed. Candidates may make positive or negative comments or compare with army uniform colour schemes (eg camouflage) which they are more familiar with.</p> <p>Style: The style is clearly historical and candidates may discuss the fact that it is typical for the time period. They may comment on the length of the jacket, the button detailing, exposed lining and the accessories. Candidates might comment on the decorative qualities of the style.</p> <p>Fitness for purpose: Candidates should comment on how suitable the outfit is for a soldier's uniform. They may discuss the fact that it would make it easy to identify soldiers from this regiment. The practicality and wearability might be discussed. The function of the various belts and bags may elicit comment.</p> <p>Well justified, relevant comments, positive or negative, should be awarded marks.</p>	10	
12	(b)	<p>Candidates should demonstrate their knowledge and understanding of the work of two textile/fashion designers with reference to a specific example of each designer's work. Candidates should comment on how each designer has used sources of inspiration and materials to communicate their own original style.</p> <p>Good answers will demonstrate knowledge of the designers' styles using effective terminology.</p>	10	

[END OF MARKING INSTRUCTIONS]