



2012 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 be complete, skillfully executed, effective and appropriate to the brief.</p> <p>The Design Evaluation should fully document the problem-solving process.</p>	<p>The Solution should be complete, well executed and appropriate to 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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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 be required 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 – *End of the Festival (2005)* by David Martin

- (a) This question should allow the candidate to discuss the composition of this piece. They should further comment on the artist's use of colour and pattern in David Martin's painting to gain full marks. A good answer should include an attempt to make some interpretation surrounding the title of the work. The candidate may use first hand knowledge of attending a festival in which to do this. The candidate should be rewarded fully for this. Additional comments which explore the sitter's relationship with the viewer should again be rewarded fully. Any other justified comment should be rewarded.
- (b) Responses to this question should reflect an in-depth study of **two** artists' work within portraiture. The artists should be from different movements or periods. Candidates must refer to specific artworks when discussing inspiration, working methods and the appearance and character of the sitters. Four marks are allocated to the final part of the question and candidates should refer to examples. Full marks cannot be awarded unless the final part of the question has been answered.

2. Figure Composition – *The Third of May 1808 (1814)* by Francisco Goya

- (a) This part of the question should provoke a range of valid personal responses about the situation portrayed in this work. To gain full marks the candidate's response should attempt to discuss the subject with direct reference to the composition. The action takes place in the bottom half of the painting away from the view of the town. The area of colour and lighting should again be discussed with justification. Candidates may comment on the repeated poses of the faceless executioners. This is in contrast to the poses of the insurgents who vary from pleading, hiding, praying to defiance. The figure with his arms raised is brighter and disproportionately taller than the other figures in the painting; this with the brightness of his clothes makes him more apparent. In the candidate's response the personal opinion of their thoughts and feelings on this strongly graphic subject should be noted and fully rewarded. Any other justified comment should be rewarded.
- (b) Candidate's answers should reflect as in-depth a study of figure composition from **two** artists from different movements or periods. In their discussion of specific works, candidates should mention inspiration as well as approaches and working methods that led to successful depictions of human interactions. Four marks are allocated to the final part of the question and candidates should refer to examples. Full marks cannot be awarded unless the final part of the question has been answered fully.

3. Still Life – *Fotdee Winter* (1986) by Reinhard Behrens

- (a) The question requires the candidate to make an analysis of this unusual approach to still life. Expect comments on the careful positioning of ‘found’ objects, ones probably washed up on the shore, which create a balanced composition. Candidates may speculate that the artist has gathered these items whilst beach-combing and decided to draw them. Most candidates will probably comment on the photographic quality of this piece and the unusual layout. Some may make a reference to Will MacLean’s boxed pieces or some of Elizabeth Blackadder’s still lifes, but this would not be essential to gain full marks. Expect comments on the muted palette, dictated by the ‘washed out’ objects and the careful alternating of pale rust/orange with blue/grey objects. Some might observe that the drawing of the village and harbour is the least realistic image there. Candidates must make a reference to all parts of the question to gain full marks. Personal views regarding this artwork should be well justified and rewarded accordingly.
- (b) Responses to this question should show an in depth study of **two** artists working in the area of still life. Candidates should make reference to the quote, either supporting or refuting the statement. Candidates should discuss specific artworks and describe in detail the artists’ working methods. Four marks are allocated to the final part of the question and candidates should refer to examples. Full marks cannot be awarded unless the final part of the question has been answered fully.

4. Natural Environment – *Leaf Horn* (1986) by Andy Goldsworthy

- (a) This part of the question should provoke a range of valid responses to this piece of environmental sculpture. Candidates may make observations on the immediacy of this piece, the use of found materials and may pick up that it is held together with just thorns and nothing else. They may also comment on the relationship of the piece created to the space it occupies and the surrounding area. The transience of such a piece may also be commented on; how long will it last, who might see it, what is its inspiration? A reasoned opinion on how this piece challenges the traditional norm in the genre should again be well rewarded.
- (b) Candidates should show an in-depth knowledge of the working methods of **two** artists working in the area of the natural environment from different styles or time periods. Candidates should make detailed reference to different approaches and sources of inspiration. Full marks are only possible when the candidate has explained why these artists are influential with reference to specific examples. Four marks are awarded for the final part of the question.

5. **Built Environment – *Edinburgh (from Salisbury Crags)* (c. 1927) by William Crozier**

- (a) Reference to the characterful and dramatic nature of the city scene should feature in a strong response.

A detailed analysis of this artwork should refer to the artist's use of the visual elements e.g. the strong use of contrasting tone and the angular forms of the dark city buildings in contrast to the smoother lighter forms of the countryside.

In a strong answer, candidates should also discuss the artist's handling of materials/use of brush strokes. Justified personal opinions of this work should also be well rewarded. Candidates may write good personal opinions of perceived weaknesses.

- (b) Candidates should demonstrate an in depth knowledge of the work of **two** artists from different styles or time periods working in this area. Candidates should discuss in detail sources of inspiration and working methods with reference to specific examples. These examples should be referred to each artist's style or movement. Four marks are reserved for the final part of the question. Candidates should describe in detail, with reference to examples, the importance and influence of each artist. Full marks are only possible if the candidate has answered fully the final part.

6. **Fantasy and Imagination – *Old Age, Adolescence, Infancy (The Three Ages)* (1940) by Salvador Dali**

- (a) This question has asked the candidate for three responses.

The first should explore and justify, in their opinion, the methods of illusion and double imagery.

The second area of response will be the discussion, with relevant justifications, of the three visual elements asked for in the question.

Lastly the candidate should attempt to justify how successful the artist has been in capturing the subject involved in the title.

Expect comments of 'not noticing' aspects until close inspection; the edges of the heads being made by holes in the wall etc.

Good interpretation and well structured responses should be well rewarded.

- (b) By detailed discussion of the work of **two** artists from different movements or periods, candidates should show an in-depth knowledge of this theme. Candidates should refer to specific artworks and describe their sources of inspiration and the depiction of images. Candidates may discuss symbolism and metaphor. Full marks can only be awarded if the final part of the question is answered fully in detail with examples. Four marks are allocated to the final part of the question.

Section 2 – Design Studies

7. Graphic Design – Poster for the 1936 Berlin Olympic Games (1936) designed by Franz Wurbel

- (a) The main ideas are strength, power, speed and glory. In discussing the success of the design candidates should consider at least two of the following:

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 recognizable.
- (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.

Text

- (1) Classical style of lettering echoes the Grecian tradition of the games.
- (2) Information is kept to a minimum.
- (3) It is clear and easy to read.

Colour

- (1) The gold suggests the Olympic flame and the glory of the gold medal.

Visual Impact

- (1) The dramatic contrast between the black area and the gold area is very eye-catching. Any other justified personal opinions should be well rewarded.

- (b) Candidates should demonstrate in-depth knowledge of the work of **two** graphic designers working in different styles or time periods. Candidates should discuss the design issues of specific graphic designs and include detailed analysis of the use of text and layout. They should also discuss the designers' success in communicating. The candidates should use specific examples to explain their chosen designers' importance and influence; four marks are allocated to this final part of the question. Full marks cannot be awarded unless the final part of the question is answered fully.

8. Product Design – Armchair (1823) designed by Augustine Charles Pugin

- (a)** Function – 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 today's furniture design. Candidates might recognise historical influences such as Gothic stained glass windows or Egyptian thrones. The overall appearance is rich and luxurious.

Target market – this chair is aimed at a wealthy clientele as it is a one-off design which features the highest standard of craftsmanship and materials.
Any other justified personal opinions should be well rewarded

- (b)** Candidates should demonstrate an in-depth understanding of the work of **two** product designers working in different styles or time periods. Using examples of their work, candidates should show knowledge of design issues such as technology, innovation, use of materials, form, function and market place. Candidates should refer to specific examples in the final section of the question in order to answer it fully. Four marks are allocated to the final section.

9. **Interior Design – *Kelvingrove Art Gallery and Museum* designed by Sir J W Simpson and E J Milner Allen (1902, refurbished 2006)**

(a) Key issues:

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.

Lighting - artificial lighting is evident and seems to be effective in illuminating exhibits.

Any justified opinions about how effective the design is as an exhibition space should be rewarded.

- (b)** Candidates should demonstrate an in-depth knowledge of the work of **two** interior designers working in different styles or time periods. They should use specific examples to show understanding of the design issues involved such as lighting, surface, space, technology, innovation and fitness for purpose. The candidates should use specific examples to explain their chosen designers' importance and influence; four marks are allocated to this final part of the question. Full marks cannot be awarded unless the final part of the question is answered fully.

10. **Environmental/Architectural Design – Millennium Bridge, Gateshead, (2001) designed by architects, Wilkinson Eyre and structural engineer, Gifford.**

- (a) Candidates should evaluate the success of the design solution in relation to key design issues.

Issues identified may include function – to provide a link between the two sides of the river for pedestrians while allowing boats to pass underneath and how the form of the bridge makes this possible.

It is clear that a great deal of structural engineering is involved in the mechanism which allows the bridge to be raised and lowered.

Aesthetics (style/sources of inspiration/influences/how the bridge integrates with its surroundings) may be discussed.

Some disadvantages may be observed, such as how the curvilinear form requires pedestrians to walk further than they would have to if the bridge was straight.

Pedestrians may also have to wait at times, while boats pass underneath.

Well justified points relating to the question should be rewarded.

- (b) Candidates should demonstrate in-depth knowledge of the work of **two** designers working in different styles or time periods. Candidates should discuss the design issued of specific designs and include detailed analysis of use of materials and form. They should discuss the innovative aspects of their chosen designers' work. The candidates should use specific examples to explain their chosen designers' importance and influence; four marks are allocated to this final part of the question. Full marks cannot be awarded unless the final part of the question is answered fully.

11. Jewellery Design – Corsage ornament (brooch) (1902) designed by Georges Fouquet

- (a)** Influences - mythology, natural form, Japanese, Celtic Craftsmanship – intricate detail, sophisticated enamelling and setting techniques requiring a high level of skill.

Use of materials – precious materials like gold and emeralds, plus the time required to produce such an intricate piece would make this very expensive.

Style - typically Art Nouveau with elongated twisting forms based on nature. This is a very elegant piece.

This brooch might be appealing to today's fashion market as there has been a recent revival of intricate delicate jewellery.

Candidates might also make references to the size and functional aspects of wearing this brooch.

Any other justified personal opinions should be well rewarded.

- (b)** Candidates should discuss specific examples of work by **two** designers working in different time periods or styles. The work chosen should showcase the designers' skill and use of materials. Candidates should provide detailed commentary of working methods and a clear understanding of the designers' clientele. The candidate should use specific examples to explain their chosen designers' importance and influence; four marks are allocated to this final part of the question. Full marks cannot be awarded unless the final part of the question is answered fully.

12. Textile/Fashion Design – Uniform for fast food chain outlet (2008) designed by Bruce Oldfield

- (a)** Design issues – fitness for purpose, eg wearability and practicality of materials, style and colour, should have visual appeal for staff and customers.

Improvements – more sophisticated style and colour suggesting efficiency or executive styling.

Candidates might note that employees self esteem would rise as a result of wearing this uniform.

The uniform has a more positive image than the old uniform which suggests a more unskilled role.

Candidates might however consider the clerical colours to be more drab and less fun than the older uniform.

They might see the neckerchief as more of an obstruction for the wearer.

Well reasoned positive and negative comments should be rewarded.

- (b)** Candidates should comment fully on the work of **two** different fashion/textile designers working in different styles or time periods. They should demonstrate an in-depth knowledge of the relevant design issues such as use of materials, fitness for purpose, cost and method of manufacture and how these aspects contributed to the success of the designs. The candidates should discuss the designers' use of innovation through their working methods and approaches. Candidates should use specific examples to explain their chosen designers' importance and influence; four marks are allocated to this final part of the question. Full marks cannot be awarded unless the final part of the question is answered fully.

What to do if...additional 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 e.g. 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 e.g. 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.	Award a maximum of 8 marks. Be aware that some candidates might give highly relevant historical information which fully supports the question. Examples of work must be referred to.

'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]