



2014 Art and Design

Higher

Finalised Marking Instructions

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Part One: General Marking Principles for: Art and Design Higher

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 Higher

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.

Higher – Component 2 – Question Paper

Overview

The Art and Design Studies Examination Paper is set with the following principles in mind:

1. The questions relate to six major aspects of expressive work and six major areas of design reflecting the range of practical work currently engaged in by Art and Design departments.
2. The two parts of each question are set in order to cover critical evaluation (a) and historical knowledge and understanding (b).
3. Candidates are asked to attempt one full question (parts (a) and (b)) in both Art Studies and Design Studies to demonstrate their in-depth knowledge of areas selected for their practical work and related study.
4. In Art Studies, part (a) of each question will require candidates to analyse and respond to art works in such terms as the visual elements, media handling, communication and meaning, providing personal responses to the work.
5. In Design Studies, part (a) of each question will require candidates to comment effectively on aspects such as form, function and communication and the methods and materials used by the designer to achieve them. Personal opinions will also be sought.

In part (b) candidates will require to show an awareness of design issues appropriate to the area of design and demonstrate historical knowledge and understanding of it within the period 1750 to the present.

6. Part (b) of each question is intended to be sufficiently open-ended to invite candidates to convey their strengths and interests in their answers while providing enough factual information to convince the marker that their studies have been well researched and their arguments well justified.
7. Specialist knowledge of an identifiable area of the visual arts and of design is therefore a clear requirement in part (b) of any question.
8. In Art Studies, in questions where the term 'artist' is used it should be interpreted in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video, etc.
9. Similarly in Design Studies questions the term 'designer' should be inclusive of any form of design: graphic design, ceramics, textiles, animation, fashion, illustration, interior design or architecture.

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. Expect comments on the setting; personal belongings in the foreground; intimate nature of the painting; self-awareness/confidence of the artist; clothing – bare arms/shoulder. A detailed analysis of the painting should include a reference to her use of composition and the visual elements within the work, eg use of diagonals in the composition, the informal pose, possible use of a camera, the use of light tone and the rich texture of the oil paint.</p> <p>All justified personal opinions should be well rewarded.</p>	10	
1	(b)	<p>Knowledge and understanding of portraiture by two artists from different movements or periods should be evident in responses to this question. Particular attention should be given to the artists' choice of subjects and how they have portrayed them. Reference may also be made to styles and working methods.</p> <p>Full marks are only possible when candidates explain the importance of the artists in the development of portraiture. Four marks should be reserved for that part of their answer.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
2	(a)	<p>Reference about the intensity and realism of the figures should be made in a strong response. Expect comments on the likelihood that the women are gossiping about an unseen subject; the poses and the proximity of the figures reinforce this interaction. The dull colours might elicit comments on the type of characters they appear to be and are, perhaps, stereotypical of 'busy bodies'. Expect candidates to comment on the size of the work plus the use of real materials including bespoke manufacturing of miniature clothes and footwear.</p> <p>Justified and personal opinions on the effectiveness of this approach to figure composition should be rewarded.</p>	10	
2	(b)	<p>An in depth study of figure compositions by two artists from different movements or periods should be revealed in candidates' answers.</p> <p>In their discussion of the works candidates should explain why they consider the examples to be successful.</p> <p>Full marks are only possible when candidates explain the artists' influence in the development of figure composition.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
3	(a)	<p>Candidates' justified comments on Harnett's use of composition, colour, tone, detail and handling of media should be rewarded, eg: the unusual arrangements of objects which are hanging on a vertical surface, muted tertiary colours and careful media handling technique.</p> <p>Comments on the artist's approach to still life should also gain marks, eg the choice of subject matter and the realistic approach. Some may recognise the trompe l'oeil technique. Candidates may also refer to how this artwork differs from other more traditional approaches to still life.</p> <p>Justified personal opinion should be well rewarded.</p>	10	
3	(b)	<p>An in depth study of the still life work by two artists from different movements or periods should be evident in candidates' answers.</p> <p>In their discussion of examples of work candidates should explain why they consider the examples to be successful.</p> <p>Full marks are only possible when candidates explain the importance of the artists' work in the development of still life.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4	(a)	<p>Atmosphere</p> <ul style="list-style-type: none"> • Comment should be made on the calm almost tranquil first impression of the scene. • Candidates may comment on and draw conclusions about the stormy clouds approaching from the left. <p>Composition</p> <ul style="list-style-type: none"> • Comment should be made about the horizontal nature of the composition. • Reference should be made to the dominance of the imposing rocks at the front of the composition. • Comment should be made of the link between the rocks and the repeating form of the hills in the background. <p>Visual Elements</p> <ul style="list-style-type: none"> • Comment should also be made about Cadell's use of materials and visible brushstrokes. Some candidates may identify him as one of the Glasgow Boys or make links with Impressionism or Post-Impressionism. • 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. Note may be taken of the use of a much brighter green in the foreground and the background, which attracts the viewer's attention. • 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. • Note should also be taken of the tonal variation in the rocks from very dark to very light, so creating texture and visual interest. • 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. • 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. • Reference should be made to the bold use of form creating a 3D almost sculptural form to the rocks. 	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4	(b)	<p>An in depth knowledge of work based on the natural environment should be evident in answers to this question. Candidates should refer to examples by two artists from different movements or periods and should refer to their choice of subject, media handling and style.</p> <p>Full marks are only possible when candidates explain the importance of the artists in the development of this type of work.</p> <p>Four marks should be reserved for the final part of the question.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
5	(a)	Reference to the commonplace industrial nature of the subject should feature in a strong response. A detailed analysis of this artwork should include a reference to the artist's use of composition, the mood of the work, use of colour and tone. Candidates should draw attention the industrial buildings dominating the landscape and the neutral colour adding to the industrial feel. Justified personal opinions of this artwork should also be well rewarded.	10	
5	(b)	<p>An in depth study of the work within this theme by two artists from different movements or periods should be evident. In doing so, candidates are required to refer to choice of subject matter, style and working methods.</p> <p>An explanation of the importance of the artists is required before full marks are awarded.</p> <p>Four marks should be reserved for that part of the question.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
6	(a)	<p>Subject Matter</p> <ul style="list-style-type: none"> • Candidates should make reference to the unusual and surreal choice of subject matter. • Candidates may make reference to the fact that it is difficult to understand what is happening in the image. • Comment may also be made about the large scale of the flea, so elevating its importance in the work. • Comment may be made about the fragmented image at the top being the perceived image referred to in the title. <p>Composition</p> <ul style="list-style-type: none"> • Comment should be made about the complex, fragmented and scattered nature of the composition. • Reference may be made to the low viewpoint, possibly from the position of another flea. <p>Colour</p> <ul style="list-style-type: none"> • Comment should be made about the use of predominantly cool colour with small contrasting areas of warmer colour, drawing attention to the man's hat and face. • Note should also be taken of the tonal variation of greens, in keeping with the natural theme. • Candidates may also comment on the subtle, yet strong use of colour. <p>Tone</p> <ul style="list-style-type: none"> • Comment should be made about the wide range of tone from very dark to very light. • Note should be taken about the lightest area of tone in the centre, drawing attention to the sunburst effect of the lightest tone created by the veins of the leaves and the folds of the man's trousers. • Note should be taken about the darkest area of tone at the bottom right giving a sense of weight to the composition. 	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
6	(a)	<p>(Continued)</p> <p>Form</p> <ul style="list-style-type: none"> • Reference should be made to the bold use of form creating a 3D almost sculptural illusion. • Comment should also be made about the large solid forms, of the figure and the flea. <p>Opinion</p> <ul style="list-style-type: none"> • Valid conclusions and justified personal opinions should be well rewarded. 		
6	(b)	<p>Responses to this should be based on an in depth study of two artists' work within this theme. The artists should be from different movements or periods. Brief descriptions of examples by each artist are asked for and candidates are required to discuss the methods used by the artists to create works of fantasy and imagination.</p> <p>An explanation of the importance of the artists is required before full marks are awarded.</p> <p>Four marks should be reserved for that part of the question.</p>	20	

Section 2 – Design Studies

Question		Expected Answer(s)	Max Mark	Additional Guidance
7	(a)	<p>Candidates are required to identify key design issues and may refer to imagery, lettering/ text, layout, colour, technique, style, etc. Key issues should be discussed in terms of appeal to the target market; candidates should identify the target market they think the book is aimed at. Most will conclude that it is aimed at young boys because of the imagery. Other key design issues: dimensions, spine, information on back, space for barcodes, price, etc may be referred to. Candidates may notice that the book appears to be part of a series and may also identify the target market as fans of the series. Answers should not just describe, but should attempt to link the key issues with target market and what is communicated about the book.</p> <p>Well justified points should be credited.</p>	10	
7	(b)	<p>Graphic designers studied during the course will naturally determine the approach the candidate will take in response to this question. However, it is paramount that the candidate refers to specific designs to explain the effectiveness of their visual communication with the audience.</p> <p>You should reasonably expect to read about the designers' approach to layout, imagery, colour, type, technology, style, etc and, to achieve additional marks, the candidate must highlight the reasons why the two designers are important and highly regarded graphic designers.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
8	(a)	<p>In their answers, candidates should speculate on the influences behind the product. They may come up with ideas ranging from natural forms to space rockets. Those who have a knowledge of the development of product design may recognise the streamlining derived from aerodynamics, in the teardrop form characteristic of this period.</p> <p>The design should be evaluated in terms of how well it combines form with function. Comments should be made on its appeal to a target market and candidates may speculate on the type of consumer who might be interested in the product. Positive and negative responses are acceptable and any relevant, well justified comments should gain marks.</p>	10	
8	(b)	<p>Product designers studied will influence candidate responses. Candidates should, however, show how their chosen designers have created a market niche for themselves by designing popular ideas. Candidates might be expected to consider value-for-money, reliability, ergonomic design, use of materials, styling, the 'feel good' factor, among other important issues in their answer. Reference to specific products is essential to gain good marks. All well-justified comments should be rewarded.</p> <p>To gain full marks, candidates must also show how these two product designers are important in this area of design.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
9	(a)	<p>Fitness for purpose:</p> <p>Structure – candidates should realise that the structures within the library and learning centre are designed with function in mind separating the work and study areas from public meeting and social areas in an effective way. The self-contained areas are enclosed and would allow for quiet study or teaching to take place.</p> <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 may be commented upon as it enhances the feeling of space and airiness.</p> <p>Lighting – candidates may comment on the way the linear, curved lighting follows the structure of the interior accentuating its forms. Glass is used to borrow light from the atrium to enhance lighting in the study areas.</p> <p>Candidates should be rewarded for any justified comparisons with a library they have used.</p>	10	
9	(b)	<p>This question focuses on important aspects of the interior design process. Knowledge of the chosen designers will be evident from the candidate's choice from the list of specific areas for discussion. A simple biographical answer that does not respond directly to the question cannot receive high marks. Candidates must comment on the designers' relevance and standing in this field of design to gain full marks.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
10	(a)	<p>The main issues would be strength and the capability to span a large distance as well as the aesthetic impact on the environment.</p> <p>Form – the contrast between the solid pylons and the elegant sweeping form of the span and the suspending chains.</p> <p>Scale – the sheer size of the bridge would have visual impact as it would dominate the landscape.</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 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> <p>Purpose – candidates may acknowledge that the bridge would have been built before cars were.</p> <p>Time – some candidates may comment on the length of time the project took.</p>	10	
10	(b)	<p>This question offers candidates plenty of scope to demonstrate their knowledge and awareness of two key figures in the history of architecture. Knowledge of their unique contribution regarding the introduction of particular materials and working practices, which have influenced the history and development of architecture, should gain good marks.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
11	(a)	<p>Materials – the use of precious materials, hair and a portrait may be considered to communicate respect and affection.</p> <p>Form – the form acts as a frame for the image and the lock of hair, bringing attention to the function of the pendant.</p> <p>Imagery – the portrait clearly communicates an image of the person who has died.</p> <p>Some candidates may find this distasteful, but all well reasoned points should be rewarded.</p>	10	
11	(b)	<p>As with all part (b) questions, the two selected designers will determine how the candidate responds to this question. The question, however, requires the candidate to discuss how the designers have worked in an imaginative manner, with emphasis on the use and handling of the necessary craft skills to design and make original pieces that have a broad market appeal.</p> <p>To gain full marks, candidates must also show why these two designers are important in the history/development of jewellery.</p>	20	

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, warm but not waterproof.</p> <p>Target market – women seeking a practical but individual and stylish outfit for autumn or winter</p> <p>Any other well reasoned points should be awarded marks.</p>	10	
12	(b)	<p>The answers will highlight the wide-ranging approaches adopted by centres. These will include fashion, costume, printed textiles, etc. All justified responses should be rewarded.</p> <p>Markers should look for answers which demonstrate a sound knowledge, understanding and awareness of the important historical aspect of the two designers.</p>	20	

[END OF MARKING INSTRUCTIONS]