



2015 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.

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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>

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>Colour: quite an earthy palette of natural colours that reflect a Scottish landscape.</p> <p>Pattern: some attention has been paid to reproducing the pattern of the tartan fabric as it follows the form of the wearer. The use of red leads the eye to his face and adds detail.</p> <p>Media: expect comments on the use of ivory as the base; some may express an opinion on the ethics of this in historical and contemporary periods. The artist has used the medium very delicately in places allowing the whiteness of the ivory to show through. Expect comments on the dramatic effect of the source of light on the face and the illuminating effect it creates. The dark background adds depth to the piece as well as allowing the viewer to focus on the figure without distraction.</p> <p>Composition/personality: candidates may comment that the sitter is quite shy – he sits slightly hunched and does not gaze directly at the viewer, but just off to the side. This self portrait may also have been used to demonstrate his skills, as it is very detailed. The use of tartan indicates he is proud of his heritage.</p> <p>Justified, personal opinions should also be well rewarded.</p>	10	
1	(b)	<p>Responses to this question should be based on a study of the contrasting work of two artists from different movements or periods. Expect differences in their choice of subjects, styles and working methods to be explained. A full answer to this part of the question could gain a maximum of 16 marks. A further 4 marks are available for the candidates' explanation of the importance of the artists in the development of portraiture.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
2	(a)	<p>Figure Composition</p> <p>Composition: as it is a large canvas, some may comment that it may have been painted for a museum rather than a private collection. The scene has been formally structured and composed.</p> <p>Some candidates may mention that it is not immediately obvious what is being depicted and that the title assists in the understanding of the piece.</p> <p>The horses, with their stretchers, are arranged in a fan shape, which effectively leads the eye towards the brightly lit dressing station giving it an almost theatrical air.</p> <p>Colour: expect comments of the restricted, harmonious palette of muted reds, orange to brown, broken up with small patches of blue. The sombre colours are well suited to the solemnity of the scene.</p> <p>Pattern: candidates should identify the repetition of the horses and travoys, with the wounded covered with blankets. This repetition accentuates the number of wounded arriving at the dressing station.</p> <p>Perspective: expect comments on the raised eye level, as if seen from above. Some may mention a biblical or 'out of body' reference, but most should comment that it allows the artist to capture the vast scale of events.</p> <p>Shape: there is a lack of tone along the top and bottom of the composition; this flattens the whole image. However, the tone used on the blankets, draws our attention to the wounded.</p> <p>Justified, personal opinion should be well rewarded.</p>	10	
2	(b)	<p>Responses should centre on a study of figure compositions by two artists from different movements or periods. Examples of work where the human figure has been used as subject matter should be compared. Discussion of composition, media handling, use of visual elements and choice of subject matter should be expected. A total of 16 marks are available for the discussion and comparison. Another 4 marks are available for candidates' justified opinions on the success of the artists and their importance in the development of this work.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
3	(a)	<p>Still Life</p> <p>Composition: the high viewpoint and deep ellipse of the basin encloses most of the objects; the objects are carefully arranged to radiate from the centre; busy and cluttered image. Some may comment that most of the objects are cylindrical and most look new and shiny, as though they have been washed. The sink looks more like a wash-hand basin implying a small apartment or lack of space. The running water looks motionless; also, it follows the lines of the two forks and divides the composition with a vertical line.</p> <p>Colour: monochromatic palette punctuated by small areas of strong colour.</p> <p>Tone: the strong tonal contrast creates a powerful visual impact, eg white edge of basin against black background. All objects have full tonal range adding to realism.</p> <p>Texture and media handling: meticulous approach suited to capturing hard, reflective surfaces. Candidates may observe the size of the work and conclude that the objects will be slightly larger than actual size and it would have taken a long time to complete.</p> <p>Justified, personal opinions will be well rewarded.</p>	10	
3	(b)	<p>An in depth study of the still life by two artists from different movements or periods should be revealed in candidates' answers. Comparisons of examples should explain difference and/or similarities in the artists' choice of subject matter and treatment of it.</p> <p>Full marks are only possible when candidates explain the importance of the artists. Four marks should be reserved for that part of their answer.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4	(a)	<p>Natural Environment</p> <p>Some candidates may align the stylised image and restricted colour with Cubism. The image is dominated by the trees, which have a monumental quality. Despite the repetition of the shapes, each trunk has been individually recorded.</p> <p>Colour: expect responses commenting on the restricted, neutral, pastel palette.</p> <p>Form: stylised trees and hills. Dark tones of canopy add real depth to piece. Trees look blown to one side suggesting windy conditions – planted as a wind-break perhaps?</p> <p>Atmosphere: hills adding to the starkness and isolation of the piece, which is reinforced by the lack of any human presence. A path leads the eye out of the painting, but to where? Justified, personal opinions should be well rewarded.</p>	10	
4	(b)	<p>Knowledge and understanding of work based on the natural environment should be evident in answers to this question. Candidates should compare examples by two artists from different movements or periods. They may refer to choice of subject, media handling and style in their discussion. Full marks are only possible when candidates explain the importance of the artists in the development of this type of work. Four marks should be reserved for the final part of the question.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
5	(a)	<p>Built Environment</p> <p>This question should allow the candidate to reflect upon three key elements: media handling, colour and texture. Well made justified responses on these areas by the candidate should be fully rewarded.</p> <p>To gain full marks, the candidate should also include reasoned opinions as to how this work communicates the image of an urban street scene.</p> <p>Media handling: on first impression, there is a photographic quality. Colour: colour is restricted, but realistic and effectively describes the decaying quality of the scene. The small patches of red stand out and break up the colour. Texture: artist has captured the surface texture of the building and its surrounding reinforcing the abandoned state of the area. Urban street: the scene is one of dereliction. The unkempt buildings, graffiti and lack of people add to this feeling.</p> <p>Some candidates may comment on the wording used.</p> <p>Candidates might also comment on the tightly cropped composition, which brings the viewer straight into the painting. The shallow lines of perspective reinforce this.</p>	10	
5	(b)	<p>Responses to this question should reveal a good knowledge of the work of two artists from different movements or periods based on this theme.</p> <p>Discussion of the artists' working methods should make reference to examples of work and comment on their choice of subject matter and differences in approach.</p> <p>Up to 16 marks are available for this part of the question and another 4 marks are available when candidates explain how the examples are typical of the artists' styles.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
6	(a)	<p>Fantasy and Imagination</p> <p><u>Quote</u> Candidates should draw conclusions from Magritte's intention to challenge the mind of the viewer in his work and relate this to this particular painting.</p> <p>Reference should be made to the surreal nature of the image, although a familiar domestic setting, there is a surreal twist with the outdoors being brought inside and the enlarged everyday objects.</p> <p>Candidates may make comment on the relevance of these personal objects and link these with the title of the painting.</p> <p><u>Composition</u> Comment should be made about the traditional use of one point perspective. Reference may be made to the traditional still life items, however their scale makes them dominate the composition and creates a surreal twist.</p> <p><u>Visual Elements</u> Comment should be made about the use of warm and cool colour, subtle colour, with a small contrasting area of bright colour on the head of the match, which draws the attention of the viewer. Note should also be taken of the full use of tonal variation. Candidates may also comment on the repeating pattern of the clouds and how this creates an almost wallpaper like pattern. Note should be taken of the smooth texture of the painting and the artist's skilled and detail painting technique.</p> <p><u>Opinion</u> Valid conclusions and justified personal opinions should be well rewarded.</p>	10	

Question		Expected Answer(s)	Max Mark	Additional Guidance
6	(b)	<p>Knowledge and understanding of the work, within this theme, by two artists from different movements or periods should be evident in answers to this question. Candidates are required to explain the methods used by the artists to communicate their ideas.</p> <p>Reference may be made to elements such as composition, use of visual elements and media handling.</p> <p>Full marks are only possible when candidates explain the importance of the artists in the development of this theme. Four marks should be reserved for that part of the answer.</p>	20	

Section 2 – Design Studies

Question		Expected Answer(s)	Max Mark	Additional Guidance
7	(a)	<p>Graphic Design</p> <p>Candidates should give their justified opinion on what the poster communicates: people can travel to exciting London nightlife and home again via the Underground. They may have positive or negative opinions about the effectiveness of the poster, given that it is not obviously about transport.</p> <p>They may discuss the vibrant, party atmosphere suggested by the dancers and the diners, and the way they are dressed for a night out. In discussing the use of colour in creating visual impact, candidates should refer to the designer's use of flat blocks of colour, emphasising shape and pattern. They may discuss the way in which colour contributes to the simplification and stylisation of the imagery.</p> <p>In commenting on the poster's layout, candidates should be aware of the designer's arrangement of the diners to create a curved leading line. The two dancers also create a curved line which leads the eye. The placement of the yellow lantern as a focal point could be discussed. Candidates may also note the way the image has been 'framed'.</p> <p>The simple lettering should be discussed, along with the fact that it is not integrated with the imagery. The use of the Underground logo may be commented on, together with the choice of colour for the text.</p> <p>Any well justified comments should be rewarded.</p>	10	
7	(b)	<p>Examples of graphic design by two designers from different periods or working in different styles should be referred to. Candidates should identify and discuss the characteristics of their work and approaches. This may include visual impact, use of imagery, communication, techniques, lettering, layout and target market.</p> <p>Candidate should give reasons as to why these designers are regarded as important in the development of graphic design.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
8	(a)	<p>Product Design</p> <p>Aesthetics: Answers should mention the unusual 'quilted' surface of the tea set, which gives it the appearance of fabric. Candidates might recognise the influence of American quilts. All answers should mention that the pattern is decorative, floral and colourful. The simplicity of the shapes or forms of the pieces should be mentioned. In spite of the elaborate pattern, all the pieces are simple geometric shapes, eg the mug is a cylinder; this gives the tea set a modern appearance. The use of a mug rather than the more traditional cup and saucer adds to this contemporary look.</p> <p>Practicality: Answers should mention that the pieces all appear stable and fairly strong. Spouts look as if they would pour easily; but expect varied comments on the practicality of the handles. The teapot stand acts as a mat to protect surfaces from heat, but this piece may also be more fragile. 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.</p> <p>Any justified opinion should be rewarded.</p>	10	
8	(b)	<p>Examples of product design by two designers from different periods or styles should be discussed. Candidates should make reference to the quote by mentioning the appearance and functionality of their selected products.</p> <p>Justification of the designers' importance and their recognition in this area of design will be rewarded with four marks.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
9	(a)	<p>Interior Design</p> <p>Fitness for purpose: The arrangement of seating, for example in tiers, different levels and around load-bearing pillars to ensure that members of the audience have unrestricted views of the stage. Along with the architect, the interior designer would have considered acoustics. Front of house and stage lighting would have been considered. Easy accesses to all areas of seating would have been carefully considered with safety an important design issue. The design of furnishings, for example seating which would fold up to allow access, cleaning, etc.</p> <p>Aesthetic elements: Candidates may recognise the eclectic, cultural references in this interior. Answers should refer to the Oriental influence in this theatre apparent in the rich colours, ornate patterns and elaborate details.</p> <p>Candidates may refer to the dramatic front of house lighting, which enhances the rich Chinese theme.</p> <p>Candidates should describe the theatre as opulent, possibly extravagant or 'over the top'. Candidates may even consider the highly elaborate decoration to be a possible distraction from any performance.</p> <p>Any justified opinions should be rewarded.</p>	10	
9	(b)	<p>A straightforward question, which should enable candidates to demonstrate their knowledge of their chosen interior designers. The main thrust of their answer should highlight how these designers have contributed to the development of interior design through design innovation and working methods. Reference to specific examples of interiors from each designer must be included in a good answer. All well-argued opinions and views should be rewarded.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
10	(a)	<p>Environmental/Architectural Design</p> <p>Materials: shiny, reflective surface textures of glass and aluminium catch the light and create visual impact.</p> <p>Form: candidates might realise that the form is based on shipbuilding and therefore reflect the history of the area but are more likely to concentrate on the armadillo-type form which they may consider unsuitable or unusual in a Scottish environment. Its large size makes it visible from a distance and gives it enormous visual impact.</p> <p>Location: monochromatic colours are in harmony with the natural surroundings of sky and water. In recognising the simplified, repeated shapes of this building, candidates may draw comparisons with the Sydney Opera House. Justified personal opinions about the success of the design would be rewarded.</p>	10	
10	(b)	<p>Candidates should discuss the work of two architects/environmental designers to respond to this question. Knowledge of their work and their landmark designs are essential to gain good marks. They must be able to show why these architectural works are highly regarded and important in the history of environmental/architectural design.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
11				
11	(a)	<p>Jewellery Design</p> <p>In discussing the function of this jewellery ensemble, candidates may identify decorative, symbolic, ritualistic, status and/or identity functions. They may discuss other issues relating to function, such as practicality (weight and wearability).</p> <p>Candidates should comment on the designer's use of materials. They may speculate on the construction methods and the level of skill and time required to construct such pieces. The colour and its effect should elicit comment. Candidates should discuss the pattern used with regard to elements of repetition and the type of motifs used. Despite the contemporary date, candidates may comment on the traditional appearance. The circular form of the jewellery should be discussed. Candidates may comment its scale and how it fits the body.</p> <p>Relevant, well justified comment should be rewarded.</p>	10	
11	(b)	<p>Examples of jewellery design by two designers from different periods or styles should be discussed. An understanding of their styles and working methods should be demonstrated. Candidates must refer to examples of the designers' work. Candidates should explain why the designers are important and influential in their field.</p>	20	

Question		Expected Answer(s)	Max Mark	Additional Guidance
12		Textile/Fashion Design		
12	(a)	<p>Candidates should discuss the uniform with reference to colour, detail and form. In discussing colour, candidates should comment on the effect of the colour scheme. They may identify advantages and disadvantages of the colour scheme. Advantages may include the strong identity conveyed, and the fact that the regiment will be easily recognised. Disadvantages may include the high visibility of the colours, particularly the red, on the battlefield. Connotation of the colour scheme may be discussed, such as patriotism, and the American, or British, flags.</p> <p>When commenting on detail candidates may make reference to the buttons, the accessories and the exposed lining.</p> <p>The form of the outfit may elicit comments about the period style, the shape and length of the jacket (to allow the wearer to ride a horse) and the elaborate hat.</p> <p>Candidates are required to give their opinion on how well the uniform fulfils its function. They may refer to advantage and disadvantage identified. They may discuss issues of practicality and the purpose of the belts and bags. Candidates may also compare the outfit with other examples of uniform with which they are familiar in order to justify points made (eg contemporary camouflage uniforms). They may also identify a ceremonial and/or status function.</p> <p>Well reasoned and relevant comments should be rewarded.</p>	10	
12	(b)	<p>Examples of textile or fashion design by two designers working in different periods or styles should be discussed with reference to particular examples of their work. Candidates should demonstrate an understanding of the designers' influences and the materials that inspired them to create successful designs.</p> <p>Candidates should explain why these designers are regarded as important.</p>	20	

[END OF MARKING INSTRUCTIONS]