



National  
Qualifications  
2019

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**2019 Art and Design**

**National 5**

**Finalised Marking Instructions**

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## General marking principles for National 5 Art and Design

*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, which identify the key features required in candidate responses.*

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the specific marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) 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.
- (d) It is possible that some candidates could have investigated artists and designers who are not known to the marker. In such cases, markers are expected to research the artists/designers before marking the response.
- (e) Markers should consider the extent to which the candidate's response demonstrates their knowledge and understanding of art and design practice.
- (f) Marks should not be awarded for mere descriptive comment. At this level, candidates are expected to justify their answers. To gain marks, candidates must develop points made.

For example, *'The painting has bright colours'* would not gain a mark as it is simply descriptive, but

*'The painting has bright colours and the use of warm vivid colours on the flowers makes them stand out as they contrast with the cool colours in the background'*, would gain a mark, as this answer shows an understanding of colour theory.

- (g) No marks should be awarded for simply repeating information from the legend. Where candidates develop and use this information to justify their opinion or qualify their answer, credit can be given.
- (h) To gain full marks, candidates must have responded to all aspects of the question. **8 marks** are available for responding to the prompts relating to expressive art or design issues.
  - if the candidate responds to only two of the three prompts effectively, then 1 mark cannot be accessed and a **maximum of 7 marks** can be gained by the candidate for this aspect of the question.
  - if the candidate responds to only one of the three prompts effectively, the candidate can gain a **maximum of 6 marks** for this aspect of the question.
- (i) The questions also require candidates to give an opinion with justified reasons which are worth **2 marks**. Candidates must make two valid and substantiated points relating to the question to gain both marks

## Overview

National 5 level candidates are required to demonstrate knowledge and understanding of key art and design issues, and knowledge and understanding of the work of at least two artists and two designers. The format of the questions reflects this emphasis. The paper is divided into Section 1: Expressive Art Studies and Section 2: Design Studies and each is equally demanding.

The questions are designed to test candidates' ability to respond critically to images of art and design works and to form and substantiate judgements about identified aspects of art practice and design issues.

The questions require candidates to demonstrate their understanding of art and design issues in an **extended response format**.

### Mandatory questions (Q1 and Q7)

In these questions, candidates are required to demonstrate knowledge and understanding of key art and design issues and knowledge and understanding of the work of two artists and two designers. Candidates are expected to provide substantiated reasons to support their personal opinions.

The questions are divided into two parts

#### Part (a)

This part of the question assesses the candidates' ability to comment on the art and design works with explicit reference to the use of visual art/design elements and to express justified opinions on the identified examples of the work.

One mark should be awarded for each relevant, justified point, which responds to the question prompts up to a **maximum of 10 marks**.

Candidates are expected to demonstrate their knowledge and understanding with reference to specific artworks/designs.

Candidates who discuss only one artwork or design can only gain a **maximum of 6 marks**. Where this occurs, marks should be awarded as follows

- a **maximum of 4 marks** are available for discussing artwork with reference to one artist's use of the specific elements
- a **maximum of 2 marks** are available for giving an opinion on a specific aspect of the artist's or designer's work with two justified reasons.

#### Part (b)

This part of the question assesses the candidates' knowledge and understanding of the impact of social, cultural and other influences on the work and practice of a selected artist and designer from part (a).

One mark is awarded for each point which explains the impact of a social, cultural or other influence on any of the selected artist's or designer's work and practice up to a **maximum of 5 marks**.

Examples of social and cultural influences may include

- living conditions, including economic conditions
- influence of family and community
- influence of other artists/designers
- influence of art/design movements
- exposure to different cultures
- physical environment/geography
- new and emerging technology
- politics
- gender
- religion/belief
- national/world events
- developments in other fields for example, science, literature
- personal circumstances
- health and wellbeing.

In Section 1, Expressive Art Studies, question 1 part (a), candidates will respond by commenting on two works of art with a common stimulus/theme. They will be asked about specific issues in relation to the works they have selected.

In question 1 part (b), candidates will select one artist from part (a) and explain the impact of social, cultural or other influences on their work and practice. It is acceptable for candidates to refer to the artwork discussed in part (a) or the artist's work in general.

In Expressive Art Studies questions, where the term 'artwork' is used it should be interpreted in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video.

Candidates may also refer to groups of artists rather than individuals (for example, artists who work in pairs/groups such as the Boyle family), and this is acceptable.

In Section 2, Design Studies, question 7 part (a), candidates will respond by referring to two specific examples of designers' work. They will be asked about visual aspects and functional design issues in relation to the works they have selected.

In question 7 part (b), candidates will select one designer from part (a) and explain the impact of social, cultural or other influences on their work and practice. It is acceptable for candidates to refer to the design discussed in part (a) or to the designer's work in general.

In the Design Studies questions, the term 'design' should also be inclusive of any form of design. Occasionally candidates may refer to collections of designs (particularly in fashion/textiles answers), and this is acceptable.

Candidates may also refer to groups of designers rather than individuals (for example, Alessi or Timorous Beasties), and this is acceptable.

## Optional questions (Q2-6 and Q8-12)

Candidates are asked to choose and respond to **one** other question from each section of the paper.

In each section, there is a **choice of five** different questions for personalisation and choice. These questions require candidates to give a personal response to one selected image from the choice of supplied questions and images in each section. They will demonstrate their understanding of specialist art and design vocabulary when commenting on key aspects of art and design practice and justifying their answers and opinions.

In Section 1, Expressive Art Studies, they will comment on an unseen image, demonstrating an understanding of important aspects of the artist's work.

In Section 2, Design Studies, they will comment on an unseen image, demonstrating understanding of specific design issues.

Each of these questions asks candidates to

- comment on the artist's/designer's methods or approach and/or their use of specific elements in the artwork/design shown
- give their opinion on a specific aspect of the work, justifying their opinions.

One mark should be awarded for each relevant, justified point, which answers the question up to a **maximum of 10 marks**. Markers should follow the specific marking guidance for each aspect of the questions provided in the table.

Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop or justify points made.

Substantiated comments and valid, justified personal opinions relating to the question should be rewarded. These opinions can be either positive or negative.

If a candidate answers more than one optional question in either section of the question paper, the answers should be marked and the response that gains the highest marks should be recorded.

## Marking instructions for each question

### Section 1 – Expressive Art Studies

Question	Specific marking instructions	Max mark												
<b>All candidates will answer this question</b>														
1.	<p data-bbox="209 439 1350 517"><b>(a)</b> Candidates are expected to demonstrate their knowledge and understanding with reference to <b>two</b> specific artworks.</p> <p data-bbox="209 517 1350 685">The two selected examples of artwork should clearly contain similar subject matter or be based on the same theme, for example two portraits, two still life paintings with similar objects, two coastal landscapes, two works based on war, fantasy, dance, etc.</p> <p data-bbox="209 685 1350 741">Candidates' responses can be credited in a number of ways.</p> <p data-bbox="209 741 1350 819">Candidates are asked to comment on their two selected artworks referring to</p> <ul data-bbox="209 819 1350 954" style="list-style-type: none"> <li>• <i>composition/arrangement</i></li> <li>• <i>texture</i></li> <li>• <i>style.</i></li> </ul> <p data-bbox="209 954 1350 1010">Candidates' answers might include commenting on</p> <ul data-bbox="209 1010 1350 1245" style="list-style-type: none"> <li>• the composition/arrangement and the effect on the works</li> <li>• the artists' use of texture for expressive effect and how this has been achieved</li> <li>• the style of the work and how this has been achieved</li> <li>• <b>any other well-justified comments relating to composition/arrangement, texture and style.</b></li> </ul> <p data-bbox="209 1245 1350 1346">Candidates may refer to a diverse range of artworks. The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="368 1368 1326 1917"> <tbody> <tr> <td data-bbox="368 1368 1230 1424"><b>Composition/arrangement</b></td> <td data-bbox="1230 1368 1326 1424"></td> </tr> <tr> <td data-bbox="368 1424 1230 1559">The focal point is the blue bottle because it is the tallest object and the artist has placed it in the centre which draws the viewer's attention.</td> <td data-bbox="1230 1424 1326 1559" style="text-align: center;"><b>1</b></td> </tr> <tr> <td data-bbox="368 1559 1230 1615"><b>Texture</b></td> <td data-bbox="1230 1559 1326 1615"></td> </tr> <tr> <td data-bbox="368 1615 1230 1727">In <i>Sunflowers</i>, Van Gogh puts the paint on using thick brush strokes to show the realistic texture of the petals.</td> <td data-bbox="1230 1615 1326 1727" style="text-align: center;"><b>1</b></td> </tr> <tr> <td data-bbox="368 1727 1230 1783"><b>Style</b></td> <td data-bbox="1230 1727 1326 1783"></td> </tr> <tr> <td data-bbox="368 1783 1230 1917">In <i>Donuts</i>, the style is photorealistic as Goings has painted every tiny detail of the objects to make the painting look like a photograph.</td> <td data-bbox="1230 1783 1326 1917" style="text-align: center;"><b>1</b></td> </tr> </tbody> </table>	<b>Composition/arrangement</b>		The focal point is the blue bottle because it is the tallest object and the artist has placed it in the centre which draws the viewer's attention.	<b>1</b>	<b>Texture</b>		In <i>Sunflowers</i> , Van Gogh puts the paint on using thick brush strokes to show the realistic texture of the petals.	<b>1</b>	<b>Style</b>		In <i>Donuts</i> , the style is photorealistic as Goings has painted every tiny detail of the objects to make the painting look like a photograph.	<b>1</b>	<b>8</b>
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		<p><b>A maximum of 2 marks</b> is available for giving an opinion on which of the artworks has most visual impact, with <b>two</b> justified reasons.</p> <p>The table below gives an example of a point which would gain a mark.</p> <table border="1"> <thead> <tr> <th>Visual impact</th> <th></th> </tr> </thead> <tbody> <tr> <td>I think that Chuck Close has created visual impact because of the very large scale of his self-portrait which makes it striking.</td> <td style="text-align: center;">1</td> </tr> </tbody> </table> <p>Marks should not be awarded for repeating earlier points if these points have not been developed in any way.</p>	Visual impact		I think that Chuck Close has created visual impact because of the very large scale of his self-portrait which makes it striking.	1	<b>2</b>		
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	(b)	<p><b>A maximum of 5 marks</b> is available for explaining the impact of the social, cultural and/or other influences on any of the work and practice of one of the artists selected in part (a).</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1"> <tbody> <tr> <td>Otto Dix was influenced by World War I, this can be seen in the subject matter of dead soldiers in <i>Trench Warfare</i> which shows the horror of his experience.</td> <td style="text-align: center;">1</td> </tr> <tr> <td>Joan Eardley was influenced by child poverty in the Gorbals. She often gave them snacks and drinks so that they would sit for her while she sketched them from life.</td> <td style="text-align: center;">1</td> </tr> <tr> <td>Picasso was influenced by Cezanne's use of distorted perspective. This can be seen in his Cubist paintings, which show multiple viewpoints.</td> <td style="text-align: center;">1</td> </tr> </tbody> </table>	Otto Dix was influenced by World War I, this can be seen in the subject matter of dead soldiers in <i>Trench Warfare</i> which shows the horror of his experience.	1	Joan Eardley was influenced by child poverty in the Gorbals. She often gave them snacks and drinks so that they would sit for her while she sketched them from life.	1	Picasso was influenced by Cezanne's use of distorted perspective. This can be seen in his Cubist paintings, which show multiple viewpoints.	1	<b>5</b>
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<b>Optional question – candidates select one from questions 2, 3, 4, 5, 6</b>						
2.	<p>Candidates' responses can be credited in a number of ways up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to</p> <ul style="list-style-type: none"> <li>• comment on the painting referring to <b>composition, tone and media handling and/or techniques</b></li> <li>• give their opinion on the mood and atmosphere of the painting, with <b>two</b> justified reasons.</li> </ul> <p>Marks can be awarded for relevant substantiated comments or points relating to the artist's <b>composition, tone and media handling and/or techniques</b>. One mark should be awarded for each relevant point made up to the <b>maximum of 8 marks</b> in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="371 871 1329 1895"> <tbody> <tr> <td data-bbox="371 871 608 1348"><b>Composition</b></td> <td data-bbox="608 871 1329 1348"> <ul style="list-style-type: none"> <li>• the cluttered, crowded composition mean that your eye is led around the painting</li> <li>• to me, the focal point is the music book as it is the lightest colour making it stand out</li> <li>• the composition is asymmetric because most of the objects are grouped on the left hand side with the right hand side being more negative space</li> <li>• there are a lot of diagonal leading lines such as the violin. These lead your eye into the composition</li> <li>• <b>any other justified comments regarding composition.</b></li> </ul> </td> </tr> <tr> <td data-bbox="371 1348 608 1895"><b>Tone</b></td> <td data-bbox="608 1348 1329 1895"> <ul style="list-style-type: none"> <li>• there is a wide tonal range as the artist has used very light tones in the books and for the highlights and very dark tones in the background and shadows</li> <li>• light appears to be coming from the left and this highlights objects in the foreground</li> <li>• the artist has used a variety of tones to suggest three-dimensional form. This makes the objects look realistic</li> <li>• the artist has used strong contrast which makes the objects in the foreground stand out against the dark background</li> <li>• there are more shadows than highlights which makes the painting very dark</li> <li>• <b>any other justified comments regarding tone.</b></li> </ul> </td> </tr> </tbody> </table>	<b>Composition</b>	<ul style="list-style-type: none"> <li>• the cluttered, crowded composition mean that your eye is led around the painting</li> <li>• to me, the focal point is the music book as it is the lightest colour making it stand out</li> <li>• the composition is asymmetric because most of the objects are grouped on the left hand side with the right hand side being more negative space</li> <li>• there are a lot of diagonal leading lines such as the violin. These lead your eye into the composition</li> <li>• <b>any other justified comments regarding composition.</b></li> </ul>	<b>Tone</b>	<ul style="list-style-type: none"> <li>• there is a wide tonal range as the artist has used very light tones in the books and for the highlights and very dark tones in the background and shadows</li> <li>• light appears to be coming from the left and this highlights objects in the foreground</li> <li>• the artist has used a variety of tones to suggest three-dimensional form. This makes the objects look realistic</li> <li>• the artist has used strong contrast which makes the objects in the foreground stand out against the dark background</li> <li>• there are more shadows than highlights which makes the painting very dark</li> <li>• <b>any other justified comments regarding tone.</b></li> </ul>	<b>8</b>
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	(b)	<p>A <b>maximum of 5 marks</b> is available for explaining the impact of the social, cultural and/or other influences on any of the work and practice of one of the designers selected in part (a).</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1"> <tr> <td> <p>Issey Miyake was influenced by the Japanese art of origami. This can be seen in his dress that can be folded and worn in many different ways.</p> </td> <td style="text-align: center;">1</td> </tr> <tr> <td> <p>William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by going back to hand-crafted techniques which he used to produce his own furniture and textile designs.</p> </td> <td style="text-align: center;">1</td> </tr> <tr> <td> <p>Lalique was influenced by Art Nouveau. Many of his jewellery designs feature whiplash lines and are inspired by natural forms, like birds and insects.</p> </td> <td style="text-align: center;">1</td> </tr> </table>	<p>Issey Miyake was influenced by the Japanese art of origami. This can be seen in his dress that can be folded and worn in many different ways.</p>	1	<p>William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by going back to hand-crafted techniques which he used to produce his own furniture and textile designs.</p>	1	<p>Lalique was influenced by Art Nouveau. Many of his jewellery designs feature whiplash lines and are inspired by natural forms, like birds and insects.</p>	1	<b>5</b>
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8.	<p>Candidates' responses can be credited in a number of ways up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> <li>• comment on this poster design, referring to <b>layout, imagery</b> and <b>lettering</b> give your opinion on the style of this poster, with <b>two</b> justified reasons.</li> </ul> <p>Marks can be awarded for relevant substantiated comments or points relating to the designer's use of <b>layout, imagery</b> and <b>lettering</b>.</p> <p>One mark should be awarded for each relevant point made up to the <b>maximum of 8 marks</b> in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="376 869 1311 2078"> <tbody> <tr> <td data-bbox="376 869 628 1525"><b>Layout</b></td> <td data-bbox="628 869 1311 1525"> <ul style="list-style-type: none"> <li>• the poster has a symmetrical layout as the mountain is split vertically by the skis. This helps show the difference between the summer and winter sports</li> <li>• the main lettering is placed at the bottom of the poster in a horizontal block of colour which keeps it separate from the imagery</li> <li>• the shape of the mountain creates a triangular layout which emphasises the height of the mountain</li> <li>• the vertical line created by the skis and ice-axe splits the layout making one side about summer and one side about winter</li> <li>• the simplicity of the large block lettering/fonts makes the poster easier to read and more functional</li> <li>• <b>any other justified comments regarding layout.</b></li> </ul> </td> </tr> <tr> <td data-bbox="376 1525 628 2078"><b>Imagery</b></td> <td data-bbox="628 1525 1311 2078"> <ul style="list-style-type: none"> <li>• the imagery of the mountain, the climber and the skier communicates the type of resort the poster is advertising</li> <li>• imagery in a colour scheme of cool blues and warm browns communicate the contrast of winter and summer</li> <li>• the imagery has been simplified and stylised by leaving out detail to make it easier for the viewer to understand</li> <li>• seasonal activities communicated by small silhouetted figures climbing and skiing on the mountain communicates that the resort can be visited all year round</li> <li>• <b>any other justified comments regarding imagery.</b></li> </ul> </td> </tr> </tbody> </table>	<b>Layout</b>	<ul style="list-style-type: none"> <li>• the poster has a symmetrical layout as the mountain is split vertically by the skis. This helps show the difference between the summer and winter sports</li> <li>• the main lettering is placed at the bottom of the poster in a horizontal block of colour which keeps it separate from the imagery</li> <li>• the shape of the mountain creates a triangular layout which emphasises the height of the mountain</li> <li>• the vertical line created by the skis and ice-axe splits the layout making one side about summer and one side about winter</li> <li>• the simplicity of the large block lettering/fonts makes the poster easier to read and more functional</li> <li>• <b>any other justified comments regarding layout.</b></li> </ul>	<b>Imagery</b>	<ul style="list-style-type: none"> <li>• the imagery of the mountain, the climber and the skier communicates the type of resort the poster is advertising</li> <li>• imagery in a colour scheme of cool blues and warm browns communicate the contrast of winter and summer</li> <li>• the imagery has been simplified and stylised by leaving out detail to make it easier for the viewer to understand</li> <li>• seasonal activities communicated by small silhouetted figures climbing and skiing on the mountain communicates that the resort can be visited all year round</li> <li>• <b>any other justified comments regarding imagery.</b></li> </ul>	<b>8</b>
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