



**2011 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
<b>UNIT ASSESSMENT</b>		
<p>For the <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>• ability to identify fertile sources of study relevant to the theme</li> <li>• high quality perceptive, analytical drawings from direct observation</li> <li>• skill in at least two different media.</li> </ul> <p>For the <b>Development</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>• ability to creatively explore a minimum of two visual ideas</li> <li>• ability to select and refine images</li> <li>• control and sensitivity in the handling of materials.</li> </ul>	<p>For the <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>• ability to identify suitable sources of study relevant to the theme</li> <li>• ability to produce good quality informative analytical drawings from direct observation</li> <li>• skill in at least two different media.</li> </ul> <p>For the <b>Development</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>• ability to explore a minimum of two visual ideas</li> <li>• ability to select and modify images</li> <li>• skill in the handling of materials.</li> </ul>	<p>For the <b>Investigation</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>• ability to identify a theme and sources of study</li> <li>• ability to produce competent analytical drawings from direct observation</li> <li>• use of at least two different media.</li> </ul> <p>For the <b>Development</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>• ability to produce a minimum of two visual ideas</li> <li>• ability to select and modify one image</li> <li>• competence in the handling of materials.</li> </ul>
<b>ADDED VALUE FOR COURSE ASSESSMENT</b>		
<p>For the <b>Outcome</b> stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>• ability to communicate personal ideas/feelings through a finished piece of artwork</li> <li>• confident and competent use of visual elements</li> <li>• refined skills in media handling</li> <li>• a clear awareness of aesthetic qualities.</li> </ul>	<p>For the <b>Outcome</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>• ability to communicate personal ideas/feelings through a finished piece of artwork</li> <li>• competence in the use of visual elements</li> <li>• skill in media handling</li> <li>• awareness of aesthetic qualities.</li> </ul>	<p>For the <b>Outcome</b> stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> <li>• ability to communicate personal ideas/feelings through a finished piece of artwork</li> <li>• competence in use of visual elements</li> <li>• basic skills in media handling.</li> </ul>

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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
<b>UNIT ASSESSMENT</b>		
<p>For the <b>Investigation and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• investigate and research a written design brief showing understanding and awareness, depth and insight</li> <li>• show evidence of exploration of the design context and any related sources</li> <li>• show understanding of design issues.</li> </ul> <p>For the <b>Development</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• develop a minimum of two possibilities</li> <li>• show creative use of materials, processes and concepts</li> <li>• select and develop one idea.</li> </ul>	<p>For the <b>Investigation and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• investigate from a design brief showing understanding and awareness of the problem to be solved</li> <li>• show evidence of exploration of the design context</li> <li>• show understanding of design issues.</li> </ul> <p>For the <b>Development</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• develop a minimum of two potential ideas</li> <li>• show some skilful use of materials and good understanding of processes</li> <li>• select and develop one idea.</li> </ul>	<p>For the <b>Investigation and Research</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• investigate from a design brief showing some understanding and awareness of the problem to be solved</li> <li>• show investigation of the design context</li> <li>• show awareness of a design issue.</li> </ul> <p>For the <b>Development</b> stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> <li>• show competence in the use of materials and processes</li> <li>• develop a minimum of two ideas</li> <li>• select and develop one idea.</li> </ul>

### ADDED VALUE FOR COURSE ASSESSMENT

The **Solution** stage of the folio should:

- be complete, skillfully executed, effective and appropriate to the brief.

The **Design Evaluation** should fully document the problem-solving process.

The **Solution** should:

- be complete, well executed and appropriate to the brief.

The **Design Evaluation** should document the problem-solving process.

The **Solution** stage of the folio should:

- be complete, competently produced and appropriate to the brief.

The **Design Evaluation** should outline the problem-solving process.

## 2011 Art and Design

### 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.

## Section 1 – Art Studies

### 1. Portraiture

- (a) A detailed analysis of the work should include reference to Hockney's statement and his use of the visual elements, eg the choice of location in relation to the character of the sitter and the unique collage like approach to this portrait. Some candidates may link the use of multiple viewpoints with the Cubist style. Justified personal responses to the artist's approach to portraiture should be rewarded.
- (b) Answers should refer to portraits by **two** artists from different periods or movements. Candidates should show an understanding of their chosen artists' working methods and styles. Marks should be awarded for comments on the artists' exploration of character in their portraits. Full marks are only possible when an explanation of the artists' significance in the development of portraiture is stated.

### 2. Figure Composition

- (a) Candidates should be rewarded for comments on the unusual dimensions and composition of the painting, with reference to the relationship between the figures. Comments by candidates on the artist's working methods eg form, tone and colour in creating a sense of movement and atmosphere should be well rewarded. Well-justified personal opinions about the overall success of this artwork should also gain marks.
- (b) Answers should refer to figure compositions by **two** artists from different periods or movements. Candidates should show an understanding of their contrasting styles and make reference to their choice of subject matter and use of the visual elements. Full marks are only possible when responses, which justify the importance of the artists' contribution to the development of figure composition, are stated.

### 3. Still Life

- (a) The question requires the candidate to make an analysis of this non-traditional approach to still life eg Cubist style – use of multi-point perspective and geometric forms. Candidates should comment on two or more of the following:

composition  
colour  
form  
tone

Personal views regarding this artwork, in relation to more traditional approaches to still life, should be well justified and rewarded accordingly.

- (b) Answers should refer to still life work by **two** artists from different periods or movements. Candidates should show an understanding of their choice of subject matter. Marks should be awarded for comments on the artists' use of composition and media handling. Full marks are only possible when an explanation of the artists' importance in the development of still life is explained.

#### 4. Natural Environment

- (a) Justified opinions about the visual impact of the artwork should be rewarded. Candidates should mention the composition, use of perspective, colour, sense of atmosphere and media handling eg the unusual viewpoint. Some may also observe that the hunter is not the focal point despite the title of the piece.

Personal responses in regard to the success of this artwork should also be well rewarded.

- (b) Answers should refer to **two** artists from different periods or movements, who have produced work inspired by the natural environment. Candidates should show an understanding of the innovative nature of their styles. Strong responses should make reference to the quote. Marks should be awarded for comments on the artists' use of the visual elements. Full marks are only possible when an explanation of the artists' significance in the development of this genre is explained.

#### 5. Built Environment

- (a) Reference to the city centre nature of the subject should feature in a strong response. A detailed analysis of this artwork should include reference to the artist's use of composition and perspective. Candidates should discuss the artist's working methods in relation to creating a sense of atmosphere. It would be hoped that by reading the legend, they will realise that this is not a photograph but a painting. Justified personal opinions in relation to the success of this artwork should also be well rewarded.

- (b) Answers should refer to the study of works by **two** artists from different periods or movements, who have been inspired by the built environment. Candidates should show an understanding of their use of the visual elements and their ability to create a sense of mood in their work. Full marks are only possible, when a candidate explains each artist's contribution to the development of artwork inspired by the built environment.

#### 6. Fantasy and Imagination

- (a) Discussion of the artist's working methods in the creation of this artwork should be rewarded. Reference should be made to the artist's use of composition, pattern, colour, atmosphere and media handling eg the rich use of colour, adding to the mystical subject matter of the piece and the use of strong diagonal lines in the composition. Justified personal opinions about the artist's approach to the subject matter should be well rewarded.

- (b) Responses should be based upon works by **two** artists from different periods or movements working within this area. Comments on the artists' choice of theme and working methods should be rewarded. Full marks are only possible when an explanation of both artists' impact in the development of fantasy and imagination is made.

## Section 2 – Design Studies

### 7. Graphic Design

- (a) Imagery – Candidates may recognise that the imagery is typical of the Art Nouveau style. Trees and flowers have been stylised to appear elegant and decorative. They are intricate and complex but have been clustered to create a visually compelling design. The monochromatic colour scheme creates tonal contrast which is eye-catching.

Lettering – Candidates should comment on the variety of fonts and sizes used which makes the lettering interesting and an integral element of the overall design. Attention is brought to the title and price of the magazine as a bolder font has been used to convey the most important information.

Layout – Beardsley has arranged imagery and lettering within compartments and banners. This creates a sense of order and prevents the design from appearing too busy and complicated.

The design has been created by hand whereas most modern graphic designs are created using technology such as photography and computer-generated imagery and lettering. Candidates may comment that the formal layout is dated. The style of lettering is also quite different. The lack of colour should also be mentioned.

- (b) Candidates should demonstrate knowledge and understanding of the work of **two** designers from different periods or styles by referring to specific examples of their work. An awareness of how they have communicated their ideas with their target market should be shown. Key aspects such as lettering and imagery should be discussed. An understanding of the importance of the designers in the development of graphics should be demonstrated in order to gain 4 marks approx.

### 8. Product Design

- (a) Function – Cheap to buy – easy to maintain – economical to run – easy to park – some candidates may feel it is too small – other may realise (from the cross-section) that it is surprisingly spacious, seating 4 adults – small boot however – small wheels and low suspension enables it to hold the road tightly.

Style – Simple, geometric and compact – typical of late fifties and early sixties style.

Cute appearance appealing to wide target market including young people and especially girls – Available in different colours to create a different 'look'.

In discussing the reasons for the endurance and success of the Mini, candidates should refer to issues such as target market, aesthetics, cost and function. Any responses which give good reasons for the Mini's lasting popularity should be rewarded.

- (b) Examples of product designs by **two** designers from different periods or styles should be discussed, with particular reference to the candidate's ideas on successful product design from the customer's point of view. Any thoughtful response to the second part of the question should be awarded up to 4 marks.



## 9. Interior Design

- (a) Key issues which may be identified by candidates are space, cost, materials, display potential, target market.  
Structure – Candidates should comment on the openness of the structure which creates a light, airy, contemporary space while some may recognise that the pillars create a classical, up-market image. The signs indicate that there are other floors situated within the overall structure. The display areas are created using block-like structures which appear to be versatile and can probably be constructed and rearranged easily to create a new look.  
Materials – Candidates should comment on the designer's use of glass, steel, plastic and lots of light-reflective materials which add to the feeling of a bright contemporary interior space.  
Lighting – Varied, multi-directional lighting for example spotlights to highlight certain areas, recessed lighting and natural light from windows all create a contemporary mood.  
Any justified opinion of this interior design should be rewarded.
- (b) Knowledge and understanding of the work of **two** designers from different periods or styles is expected.  
Reference should be made to specific examples of their work to clearly indicate their importance in this area.  
Candidates should explain how the designers' styles have evolved through the ways in which they have used their sources of inspiration and creativity.

## 10. Environmental/Architectural Design

- (a) Form combined with function – the spiky jagged forms of the overhanging rooftops contrast in an interesting way with the curving facades of the building and would be functionally effective in dealing with rain and snow. They also shelter the terrace which allows visitors and patients to enjoy an outside space with beautiful views in all weathers. The rear façade is almost cottage-like creating a homely, welcoming environment. The curved tower would create an aesthetically pleasing interior space with large windows which give a great outlook for people using the centre, as the views across the river would be spectacular.
- In comparing this centre aesthetically to other medical centres or hospitals, candidates would be expected to comment on the dramatic site with exceptional views and rural surroundings which is unusual in buildings of this type. They might also consider this rich and varied design by Gehry to be much more exciting and original than the conventional straight-edged box-like designs of most modern hospitals or health centres and very different to the ornate imposing style of outdated Victorian hospital buildings which they may be familiar with. Any justified comparison should be rewarded.
- (b) Examples of the work of **two** designers in this area should be discussed to show the candidate's understanding of their vision and working methods and how they have contributed to the development of environmental or architectural design. There should be a clear indication of the standing or importance of the designers in order to gain 4 marks.

## 11. Jewellery Design

- (a) Sources of inspiration – Candidates should be aware of the designer’s use of natural form as a source of inspiration – in particular the human body and the idea of blood flowing through arteries. Candidates may comment on similarities of natural inspiration to Art Nouveau design or recognise the influence of Art Deco in the basic geometric structure of the brooches.  
Handling of form – The tubular forms are linear and fluid in appearance however the basic structure is a geometric ring which is echoed in other areas and details of the designs.  
Choice of materials – Silver is crisp and clean and has a contemporary look. The use of coral reflects the ‘artery’ theme suggesting blood.  
Any justified opinion on what the candidate considers to be the most striking features of the designs should be rewarded.
- (b) Reference to the work of **two** jewellery designers from different periods or styles is required. Candidates should discuss the ways in which their chosen designers have shown originality and dealt with the issues of function and style. 4 marks will be awarded for justification of the designers’ influence in this area of design.

## 12. Textile/Fashion Design

- (a) Key design issues – In identifying these, candidates should focus on style and function. They may also mention target market, cost and use of materials. Candidates should, in discussing the designer’s ideas, make reference to how successfully he has dealt with the key issues.  
Style – Candidates will probably recognise the Art Deco style in the geometric structure of the sandals and the vividly coloured rainbow effect of the layered platforms and heavy use of gold. Some may comment on how contemporary the sandals look and realise that this style has continued to influence today’s shoe designers and that because of this the design is highly effective.  
Function – Questions should arise about the practicality of these sandals. They would have limited wearability because of their height. However the use of cork would make them light to wear. The use of straps and buckles would make them more practical as the wearer’s feet would be held firmly in place. Candidates should realise that part of their function would be to lend height to the wearer and that the designer did not intend them to be ‘everyday’ sandals. They have been designed to create impact for a special occasion.  
Other issues – These shoes would have been expensive – a one-off design for a wealthy target market.
- (b) Candidates should show knowledge and understanding of the work and development of **two** fashion/textile designers from different periods or styles. Answers should explain how the designers have adapted to quickly changing trends and how they have created innovative fashion or textile designs. Candidates should explain why the designers are important in order to attain 4 marks.

## What to do if .....additional information

This information should be used in conjunction with the Marking Instructions.

‘B’ Question 20 marks		
	<b>Problem</b>	<b>Action</b>
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 eg 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 eg 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.	Irrelevant answer – max 8 marks.

‘A’ Question 10 marks		
	<b>Problem</b>	<b>Action</b>
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]