# 2010 Art and Design

# Intermediate 2

# Finalised Marking Instructions

**Intermediate 2**
**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** | | |
| For the **Investigation and Research** stage of the folio, the candidate should: <br><br> • investigate a written design brief showing understanding and awareness of the problem to be solved <br> • show evidence of the design context <br> • show understanding of design issues. | For the **Investigation and Research** stage of the folio, the candidate should: <br><br> • investigate a written design brief and show some understanding and awareness of the problem to be solved <br> • show some awareness of the design context <br> • show some understanding of design issues. | For the **Investigation and Research** stage of the folio, the candidate should: <br><br> • investigate a written design brief showing awareness of the design task <br> • show investigation of the design context <br> • show awareness of a design issue. |
| For the **Development** stage of the folio, the candidate should: <br> • develop a minimum of two possibilities <br> • demonstrate skill in the use of materials and processes <br> • select and develop one idea. | For the **Development** stage of the folio, the candidate should: <br> • develop a minimum of two potential ideas <br> • demonstrate some skill in the use of materials and processes <br> • select and develop one idea. | For the **Development** stage of the folio, the candidate should: <br> • show a competent  use of materials and processes <br> • develop a minimum of two ideas <br> • select and develop one idea. |
| **ADDED VALUE FOR COURSE ASSESSMENT** | | |
| The **Solution** stage of the folio should: <br> • be complete and appropriate to the problem set by the brief. <br><br> The **Design Evaluation** should fully document the problem-solving process. | The **Solution** should: <br> • be complete and appropriate to the problem set by the brief. <br><br> The **Design Evaluation** should document the problem-solving process. | The **Solution** stage of the folio should: <br> • be complete, competently produced and appropriate to the brief. <br><br> The **Design Evaluation** should outline the problem-solving process. |

**Intermediate 2**
**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** | | |
| For the **Investigation** stage, the candidate should demonstrate:<br>• ability to identify a suitable source of study relevant to the theme<br>• competence in analytical drawing from direct observation<br>• skill in the use of at least two different media.<br><br>For the **Development** stage the candidate should demonstrate:<br>• ability to produce a minimum of two visual ideas<br>• ability to select and modify one image<br>• skill in the handling of materials. | For the **Investigation** stage, the candidate should demonstrate:<br>• ability to identify a source of study relevant to the theme<br>• ability to produce analytical drawing from direct observation<br>• some skill in the use of at least two different media.<br><br>For the **Development** stage the candidate should demonstrate:<br>• ability to produce a minimum of two visual ideas<br>• ability to select and modify one image<br>• competence in the handling of materials. | For the **Investigation** stage, the candidate should demonstrate:<br>• ability to work to a theme and source of study<br>• evidence of analytical drawing from direct observation<br>• some competence in the use of two different media.<br><br>For the **Development** stage the candidate should demonstrate:<br>• ability to produce two visual ideas<br>• ability to select and modify one image<br>• basic media handling skills. |
| **ADDED VALUE FOR COURSE ASSESSMENT** | | |
| For the **Outcome** stage, the candidate should demonstrate:<br>• ability to communicate a personal idea/feeling through a finished piece of artwork<br>• competent use of visual elements<br>• skill in media handling. | For the **Outcome** stage the candidate should demonstrate:<br>• ability to communicate a personal idea/feeling through a finished piece of artwork<br>• some use of visual elements<br>• some skills in media handling. | For the **Outcome** stage the candidate should demonstrate:<br>• ability to communicate an idea through a finished piece of artwork<br>• basic use of visual elements<br>• basic skills in media handling. |

**Intermediate 2 − Component 2 − Question Paper**

**OVERVIEW**

The Art and Design Studies Examination Component 2 − Question Paper has been set with the following principles in mind:

1. The examination set for Art and Design Studies at Intermediate 2 level should clearly articulate with the Higher level. The format of the Intermediate 2 examination paper is therefore similar to the Higher paper with respect to the reference materials used and the six headed questions in each of the two sections: Art Studies and Design Studies.

2. Intermediate 2 candidates are required to demonstrate knowledge and understanding of selected aspects of the visual arts and design and to formulate, explain and communicate personal opinions and conclusions. The format of the questions reflects this emphasis. Each question has two equally demanding parts.

   Parts (a) and (b) are designed to test the candidates' ability to respond critically to a range of visual arts imagery and design products and to form and substantiate judgements about identified aspects of art practice and design issues. The questions also require candidates to demonstrate knowledge and understanding gained through their Art and Design Studies as follows:

   **Part (a)**

   This part of the question requires candidates to give an analytical response to a selected illustration from the supplied reference materials using appropriate terminology and making reference to identified aspects of Art and Design practice.

   The questions set require candidates to discuss specific art/design issues. While judgement and flexibility should be applied by the marker, candidates who do not address all aspects of the question cannot be awarded full marks.

   **Part (b)**

   This part of the question requires candidates to make a personal critical response to identified visual elements and art practice in Section 1 of the paper and to identify visual aspects and design issues in Section 2 of the paper. Candidates are expected to substantiate reasons to support judgements and personal opinions expressed in their responses to this part of the question.

3. All questions are of equal demand. The questions should be suitable for candidates with a relatively detailed knowledge as well as those whose knowledge is more wide ranging.

4.   Overall, the examination paper makes certain demands on markers, particularly with regard to part (b) of each question.  It is possible that candidates will have studied artists and designers of whom little is known to the marker.  In such cases, the marker would have to use his or her professional experience and consider how likely it is that an apparently detailed, informative and thoughtful answer is the spontaneous invention of some ill-informed candidate.

The overriding advice to markers would be to consider if the answer is evidence of any specialist knowledge and understanding of an identifiable area of the visual arts or design.  If a candidate who had not followed an Art or Design course or unit of Art and Design Studies and demonstrated no specialist knowledge and understanding could have written the answer, then very little credit could be given.

It is important to consider, however, that candidates can and will respond with answers, to this part of the question, that contain a depth of knowledge and understanding of their specialist area of the visual arts and design.  In these instances, candidates should be well rewarded.

Candidates are expected to demonstrate their knowledge and understanding with reference to specific artworks/designs.   Responses which contain only historical and/or biographical information and which do not fully address the question can gain a maximum of only **5 marks**.

At this level, candidates are rewarded for naming their selected artists and designers and the corresponding artworks and designs which they intend to discuss in their answers.  A maximum of **1 mark** is available within each part (b) response for this information.

Candidates who discuss only one artist/designer in a part (b) response cannot have fully answered the question set.  In this case, a maximum of **7 marks** can be awarded.

5.   In Art Studies 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.

6.   Similarly in the Design Studies questions, the term "designer" should be inclusive of any form of design.

**Art Studies**

**1. Portraiture**

**(a)** This question should allow the candidate to describe and give justified reason for this artist's use of *pose*, *tone* and *colour* in this work.

Pose: The candidate may make reference to the dramatic pose, the sitter looking directly at the viewer and may offer an interpretation of this in light of the title of this work.

Tone: Comments on the use of tone to create drama and the effects of lighting may be offered by the candidate.

Colour: The candidate may make comments on the limited use of colour and may offer reasons why this is. All of the above may form part of candidates' responses and should be fully rewarded.

A full answer will include comments which cover the relationship the artist attempts to make with the viewer.

**(b)** Candidates answering this question should use two examples of portraiture by two artists who they can show a knowledge and understanding of. A very sound response must deal with visual elements used in their work. Comment may be made on mood, expression and pose. Candidates may speculate on working methods and media used.

Candidates should be able to discuss the ways in which the artists have selected and used materials and media. They may also wish to comment on the social aspects of the times that the works were produced in.

- Well linked to movements by using knowledge and understanding.
- Able to discuss aspects of visual elements: line, colour, tone and also the impact they have on us the viewer.
- Bold, fascinating, adding detail, restricted not varied, portrayed gloomy and dark atmosphere, line to help image stand out.

2. **Figure Composition**

   **(a)** This part of the question should provoke a range of valid personal responses about the situation portrayed in this work. Comparisons with their own everyday circumstances may be given and if relevant to the work should be rewarded. The title may well be discussed in light of the candidates own knowledge of video games and this should again be well rewarded.
   A good answer will have the candidate make valid comment with justification on the use of *colour*, *light* and *composition*.

   Colour: Comments on the use of colour to create this realistic work may be offered and where justified should be well rewarded.

   Light: The candidate may offer their interpretation as to the use of light, natural or artificial in this work and may make reference to areas in the work to justify this.

   Composition: Comments that offer an interpretation of the setting and the characters in this work where justified should be well rewarded.

   **(b)** Candidates should attempt to discuss the works of two artists who have worked within the genre of figure composition. A very good response should be the selection of two pieces that typify the artists' response to figure composition. They may wish to discuss artists whose work reflects the historical or indeed the contemporary works that can be viewed as figurative today. You should look to reward those opinions that relate to each artists techniques and style.

**3.** **Still Life**

**(a)** In this question the candidate will be expected to justify opinions made on this artist's choice of *subject matter*. They may then give as broad or as selective a set of comments that cover the visual elements that they see at work in this painting. Marks should be awarded to those that are justified in some manner. Here candidates may refer to the visual elements they see as the strongest in the work, the portrayal of surfaces and textures or the use of colour and tone to suggest realism in forms in the work.

The simple arrangement and the slick handling of technique may also be mentioned and these should be well rewarded.

**(b)** The candidates should show their knowledge and understanding of still-life through the discussion and analysis of two artists and two typical works.
A very good response will be one that is structured, to show that there is a comparison and contrast of the works selected, with regards to differing styles and techniques. The still-life genre is very open and you can expect a wide range of approaches studies from the historical to the contemporary.

## 4. Natural Environment

**(a)** Markers should expect and credit the candidates initial feelings on how well this frosty morning scene has been painted. Remarks about the possible working methods and selection of the composition, if made, should be well rewarded.

For a full answer the candidate should have referred to and justified the use of all three of the key elements asked for, these being *colour, mood* and *technique*.

Colour: Candidates should be fully rewarded for any links that they make between the artists use of muted colour to suggest the feeling of a frosty morning. Candidates may also offer comments on areas of colour within the work to justify their responses.

Mood: Here candidates may offer a range of individual ideas on how the mood is captured for the viewer, they may well make reference to the foreground and background, the lack of people populating the scene or the rural location. When justified these should be fully rewarded.

Technique: Candidates may attempt to justify the handling of the material by the artist and refer to individual areas of the work in justifying this to discuss where the technique is best seen in action, these points should be fully rewarded.

**(b)** This part of the question is open to a variety of personal responses that include examples taken from a wide range of interpretations. To the theme of the natural environment. To gain full marks the candidate should have made some attempt to discuss, with justifications, points made on individual responses to the natural environment. The candidates should display a knowledge and understanding of Art Terminology in relation to the theme.

5.   **Built Environment**

   **(a)**   In this question the candidate will share their opinions on this relief work and in doing so should treat it as such, to gain the maximum award of ten marks.

   Candidates would be expected to respond to this work through the information given in the legend.

   For *scale*, *composition* and *texture,* a good answer should deal with each of these elements in light of the size, viewpoint and surface qualities that are on display to the viewer.

   This work, for some candidates may elicit negative responses, these should be rewarded where they are justified.

   **(b)**   Candidates should demonstrate knowledge and understanding of two artists who use the built environment. They should give personal opinions of the artists' works that they have selected to discuss. Any points where the subject is discussed in a fashion that compares and contrasts should assist in gaining full marks.

   Those candidates who demonstrate an understanding of the selected artists' methods and/or approaches should be well rewarded.

6.	**Fantasy and imagination**

	**(a)**	This question will ask the candidate to firstly give opinions of the work; be aware of need to reward fully justified negative and positive points from candidates.
		At all times it should be noted that the candidates should be discussing the work with reference to it as a photograph to pick up full marks.

		The candidates should be expected <u>for full marks to include comments</u> that relate to this work's *colour, scale* and *composition*.

		Candidates may offer some justified explanation as to the grid that forms part of the work; valid well-made points should be fully rewarded.

		Colour: The candidate may refer to primary and secondary colouring, the hand coloured legend information but should expand upon perhaps some interpretation of the technique employed to gain full marks on this point.  Contrasting, bold in your face colours blending in.

		Scale: The candidate may reflect upon the size and relate this to viewing the work and how it may feel to the viewer.

		Composition: The ideas and feelings that candidates may reflect upon may include the subject of life, god or religion and both human and botanical growth − Artists descending wings on suited figures.

		Please note that the nature of this work may be commented upon more fully by candidates who understand the symbolic nature of these artists' thoughts and feelings or indeed may have studied them.  If points are made with justification then marks may be awarded. Feelings of powerful work and incredible for viewer.


	**(b)**	This part of the question will allow candidates the display their knowledge of two artists whose work they know, who work within the theme of fantasy and imagination.  You should expect well substantiated opinions of the typical works that they will compare and contrast for full marks.

		The candidates may wish to cover the areas of working methods, media used, the artist's view of the world through fantasy and imaginative approaches.  The work may span from the earliest examples to our most up to date contemporary artworks in this genre.

7. **Graphic Design**

   **(a)** Candidates should give a response based on what they feel this poster communicates about the film. They should refer specifically to use of *lettering*, *colour* and *imagery*. In order to give a full answer, candidates should address all of these issues using appropriate terminology.

   Lettering: Candidates may comment on the lettering style, scale, placement and what they feel the effect communicates about the film.
   Colour: The designer's selection of colours and their effect should be discussed in terms of what is communicated about the film.
   Imagery: The imagery used should give plenty of scope for discussion. Even if candidates do not understand the significance of the film title, they should still be able to comment on the feelings of confusion/suspense/danger/mystery generated.

   The poster may provoke different opinions regarding what it says about the film and any reasonable, well justified comments should be rewarded.

   **(b)** This question requires candidates to demonstrate knowledge and understanding of graphic design issues. **Two** specific examples of work by different designers should be selected. This will allow the candidates to compare the techniques used by the designers to create memorable graphic designs. Candidates should demonstrate knowledge of appropriate design terminology and relevant design issues.

**8.     Product Design**

**(a)**     This question asks candidates to give their opinions on why this product, designed in 1958, is still being sold successfully.  Candidates may well have used the product themselves and may relate their comments to their own personal experience.  To give a full response, candidates should refer specifically to *fitness for purpose, use of materials* and *target market*.

Fitness for purpose: Candidates should comment on the product's fitness for purpose and relate this to its ongoing success today.
Use of materials: The use of materials should be discussed and candidates are informed that the product is made from plastic.  Candidates may relate the use of plastic to functional issues, such as durability, and aesthetic issues, such as style and appearance. Good answers will relate use of materials to the continuing success of the product.
Target market: Candidates should discuss the market(s) which they feel the toy appeals to.  Good responses will be well justified and suggest reasons for the toy's enduring appeal to the target market.

Many candidates will be aware of how the toy has been developed and updated with different accessories.  Although this knowledge is not a requirement, comments which relate this fact to why it is still successful today should be rewarded.  Any relevant, well reasoned comment should be credited.


**(b)**     This question requires a demonstration of knowledge and understanding of the work of **two** different product designers.  Candidates are asked to discuss how the designers have created successful designs.

Candidates are directed to refer to **three** design issues from a choice of: *style; function; use of materials; sources of inspiration; use of technology;* and *target market*.

Candidates may conclude that certain designs are not entirely successful.  As long as points made are well justified, marks should be awarded.

9. **Interior Design**

**(a)** Candidates are asked to compare this interior with more contemporary examples. They should be able to relate the historical interior to more up-to-date examples and there is abundant scope for discussion. There may be a variety of different opinions expressed depending on each candidate's own experience. Candidates are asked specifically to refer to *decoration*; *furnishings* and *use of space*.

Decoration: Opinions should be given on the decoration. Comments may be made about the colour scheme and choice of finishes, as well as the general ambience. In contrasting the décor of the historic interior with current examples, candidates should have ample opportunity for discussion.
Furnishings: Candidates should discuss the furnishings in relation to what you might expect to see in a cookery classroom today.
Use of space: The scale of the space may be discussed, as well as the way it is divided up. It is expected that candidates will comment on the raised platform at one end of the room, where the desks are arranged. The arrangement's suitability for the teaching of food preparation, in comparison with contemporary examples, should invite discussion.

Any valid, well reasoned points, whether positive or negative, should be rewarded.

**(b)** This question requires a demonstration of knowledge and understanding of the work of **two** interior designers. Answers should refer to specific interiors and explain the individual approaches used by the designers to create new and exciting interior spaces. It is acceptable for candidates to give positive or negative opinions on whether this has been achieved, so long as they are valid and well justified. Good answers will make effective use of design terminology and show an understanding of the key issues.

10. **Environmental/Architectural Design**

    **(a)** Candidates are asked to give opinions on the success of this building in providing housing for a large number of families in an inner city environment. They are directed to refer to *form*, *function* and *scale* in their answers. Full answers will discuss all of these issues and use appropriate terminology.

    Form: The stark, geometric form of the building should provoke comment. The arrangement of windows, balconies, bridges and walkways, as well as the separate tower, should provide subjects for discussion. Information is given on materials used, and candidates may use this in their response (eg the use of reinforced concrete to create the structural form).
    Function: The function, to provide high density housing within a small area, should be discussed in relation to whether it is successful or not. Even candidates who do not have direct experience of this type of housing should be familiar with some of the issues through the media and through their general knowledge and understanding of architecture. Candidates may refer to social and environmental issues as well as practical considerations. Positive and negative features may be discussed.
    Scale: The fact that the building is a high rise tower block should be discussed. Good answers will relate comments on the scale of the building to whether it is successful in providing housing for a number of families in the inner city.

    Relevant well reasoned opinions as to the success of the building (or perceived lack of success) should be rewarded.

    **(b)** This part of the question requires candidates to demonstrate their knowledge and understanding of the work of **two** environmental/architectural designers. Two designs should be selected for discussion. Full answers will comment effectively using appropriate terminology, on how *style*, *function* and *materials* have contributed to the success of each design.

11. **Jewellery Design**

   **(a)** Candidates should discuss how *found materials* have been used to create this statement piece of jewellery.  Candidates are also instructed to give their opinion on whether it is a successful design in terms of *style* and *wearability*.

   Found materials: The choice and likely source of the materials could be discussed, along with comments on how they have been combined and put together.
   Style: The style of the piece should provoke opinion.  Candidates should attempt to describe the style and say whether they regard it as successful.  The style of the piece may be liked or disliked and well justified points made in this respect should be rewarded.  Good responses will relate the issue of style to the fact that it is intended as a statement piece.
   Wearability: Candidates should give their opinions on the wearability of the piece.  Reference should be made to the large scale and the fact that it is likely to be very heavy.  Candidates may also discuss other practical considerations, such as the inflexibility of the neckpiece and whether it is likely to be comfortable.  Opinion may also be given on health and safety issues relating to wearablility.  Candidates may relate the impracticality of the jewellery to its function as a statement piece.

   Candidates should be given credit for relevant, well reasoned points made.


   **(b)** This part of the question requires a knowledge and understanding of the work of **two** jewellery designers.  The candidates should explain how each designer has created imaginative designs through the discussion of two specific examples.  Full answers will make reference to *sources of inspiration, materials and working methods* and demonstrate effective use of terminology.

12. **Textile/Fashion Design**

   **(a)** Candidates are required to give their opinion on the success of this costume for a dancer in a musical production. They must refer specifically to *sources of inspiration*, *form* and *function*.

   Sources of inspiration: Candidates should give their opinions on the inspiration behind the costume. Candidates may have different opinions on this and any relevant, well justified comments should be rewarded.
   Form: Candidates have scope to discuss the form in some detail, as the costume has many different aspects to comment on. The fact that the form can be changed by the dancer's movements should be discussed. Good answers will relate points made to whether the costume is successful for a dancer in a musical production, perhaps in terms of its visual impact on stage.
   Function: The function as a dance outfit should elicit comment in terms of relevant issues, such as comfort, wearability and freedom of movement for the dancer. Candidates may also pick up on relevant health and safety issues.

   Some candidates may be familiar with the Lion King stage production, although this should not give them an added advantage. Indeed, care should be taken that candidates with a prior knowledge of the show have focused on the question asked. Well justified, relevant comments, positive or negative, should be credited with marks.

   **(b)** Candidates should demonstrate their knowledge and understanding of the work of **two** textile/fashion designers with reference to a specific example of each designer's work. Candidates are directed to discuss each designer's unique *style*. Good answers will demonstrate sound knowledge of the designers' *styles* and refer effectively to their *influences* and *techniques*.

[END OF MARKING INSTRUCTIONS]