# 2009 Art and Design

# Intermediate 2

# Finalised Marking Instructions

**Art and Design 2008/09**

**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. |

**Art and Design 2008/09**

**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 – Stephen Conroy,** *Self Portrait*

**(a)**    In response to this part of the question, candidates should be given credit for well-justified personal opinions about the impact of the artist's use of *tone*, *shape* and *composition* in the work.

The question asks candidates to link the use of these elements to the expression of emotion. Some candidates may identify the emotion with the fact that it is a self portrait and offer comment on how the artist might have been feeling at the time. Very good responses will interpret the downward gaze of the artist in the selected pose in the **composition** as signifying unhappiness, shyness, introspection, even self absorption and intensity.

Expect good candidates to recognise that Conroy uses strong **tone** and modelling in the head to give solidity and realism to the work. Some may conclude that this adds a troubled look to the portrait.

Conroy has deliberately created a ghosted halo form around the figure against a very boldly stated cross. Some candidates may link this to the emotional impact of the work and should be well rewarded.

The strong contrast between geometric **shape** and the figure may seem to contribute to the impact of the work. Any well-justified comment should be credited.

**(b)**    Any significant portraiture within the range period set for Art and Design Studies will be appropriate for this part of the question. A full answer should show that the candidate has appropriate knowledge and understanding of the work of two different artists. The question calls for the candidate to give opinions which are well justified. To do this, clear reference should be made to aspects such as the styles, approaches and intentions of the artists as well as visual elements, media handling and composition.

2.  **Figure Composition – Douane Hanson, *Tourists II***

(a)  This part of the question will provoke a wide range of opinions about the impact of this work. The wording of the question allows candidates to consider the work from three standpoints.

Some candidates may speculate that Hanson chose the **subject** because he wanted to show ordinary life in very unusual ways and should be credited. Equally, they may identify mockery, caricature as the reason for the choice of subject.

Those candidates who see the **pose** as catching the figures off guard, frozen in a moment of time or as successful because the artist has captured them in the act of being typical tourists should be well rewarded.

It is expected that almost all candidates will in some way link the choice of **media** to Hanson's hyper realistic approach, they may suggest that the figures remind them of tailors' dummies posed to suggest a particular way of life and comment on the use of real articles of clothing either positively or negatively. In each case this would be a valid response.

(b)  Candidates should demonstrate knowledge and understanding of two figure compositions studied in their work for Art and Design Studies. They should give personal opinions of the artists' work and reasoned judgements on their success or otherwise.

Those candidates who can demonstrate understanding of their selected artists' approaches by considering choice of media, styles, subject matter, compositional and visual elements, etc should be very well rewarded. Discussion should be supported by reasoned opinion about each aspect or approach identified by the candidate.

**3.** **Still Life – Richard Diebenkorn,** *Still Life*

**(a)** This part of the question asks the candidate to give opinion on what may be considered an unusual still life by some.

The absence of colour means that the candidate has to offer comment on the use of the monochrome **media** in the work. Any well-justified comments, positive or negative should be rewarded here. Balance between light and dark areas would be an obvious point recognised by many candidates. Recognition of the sketchy, unfinished or even spontaneous approach may be appreciated by some candidates as contributing to the impact of the work.

As still life is a popular practical theme, candidates should be familiar with some of the formal elements of **composition** and thus be able to give an opinion of almost random arrangement and viewpoint chosen by Diebenkorn. They may find the choice of **subject matter** unattractive and point to the absence of any formal compositional arrangement. They might also reflect that the objects are not the most appropriate for still life. In either case, these comments, well justified, should be given credit.

**(b)** In response to this part of the question, candidates may select from a wide range of approaches to still life studied for the course.

In a good response to this part of the question there will be evidence that the candidate has selected still lifes which are contrasting in terms of the handling of media.
This would include contrasting, eg an Impressionist still life with a Cubist approach.

Comment on the use of visual elements is expected. This may be strong use of colour and shape in, for example, a Matisse still life with the smoother realism of 19th century examples.

Well-justified opinions backed up with reasons are expected in a very good answer to this part of the question.

**4. Natural Environment – Horatio McCulloch,** *Glencoe*

**(a)** All candidates should comment on the contribution of each of the identified aspects of the work to gain maximum marks.

A very good response will relate the artist's uses of the visual elements to the mood and atmosphere of the painting. **Tone** may be seen to contribute to the solidity and depth of the exposed landscape and the creation of wide desolate lonely places. Some candidates might link tone to the artist's use of arial perspective and should be very well rewarded. Comments on the **composition** of the landscape scene which suggest scale, grandeur and the awe inspiring sight of the mountains would also gain marks, as would comments on the use of strong shadow created by the partially clouded sky.

Some candidates may conjecture on the presence of the deer and the track road in the distance and may link this to the mood of the painting.

Straightforward links between the artist's use of earth naturalistic **colour** and the wild rugged landscape along with the effects of weather should also gain marks for candidates.

**(b)** **Compare two** works by different artists. In this part of the question, candidates should demonstrate their knowledge and understanding of, for example, methods, approaches styles, influences and use of visual elements of their selected artists. The selected artists may come from a range of historical and contemporary periods or styles.

5. **Built Environment – Andre Delaine, *London Bridge***

**(a)** This part of the question requires the candidate to comment on Derain's use of visual elements and his handling of media.

A very good response is likely to contain comment on the vibrant, bold and expressive use of **colour**. Some candidates may comment on the unnatural effect of the colour, pointing to the use of yellows and greens to represent the strong ripples on the water, the blues of the background buildings and the pink sky to support their view and conclude that it represents a particular time of day.

A good response will also offer comment on the use of the **medium** as spontaneous, energetic, loose or even jagged, rough and unfinished looking to describe Derain's approach. Candidates who recognise the way in which Derain has used broken brushstrokes to describe the activity of the traffic on the bridge and the movement of the barge as contributing to the busy scene should be well rewarded.

To complete a very good response, the candidate should recognise Derain's bold simplified use of **shape** in the buildings, the bridge and the bridge traffic, perhaps offering comment on the effectiveness of this approach.

**(b)** For this part of the question, candidates may select from a wide range of artists and artworks associated with the theme of built environment. The question requires the candidate to demonstrate their knowledge and understanding of the different media and methods used by their chosen artists.

This may include very diverse approaches including artists who construct environments in the form of installation or tableaux, along with artists whose principal aim is to respond, using traditional media to cityscape such as Hopper and Pissarro.

Clear explanation of the differences in media and understanding of the methods used by the artist are required in a very good answer. Well-reasoned opinions on the success of the works are required. This may well lead good candidates to select from a wide range of art works within the given range. A good answer will include some understanding of the artists' treatment of particular aspects of the built environment from a personal viewpoint. Since the theme of built environment is broad, a range of historically important artists may be selected as well as contemporary artists.

Candidates may well compare artists who paint the built environment with artists such as Mach, Hirst and Whiteread who create built environment using a range of approaches.

The discussion should cover explanations of similarities and differences in the selected works as well as personal comment/preferences on the use of media by both artists.

**6.    Fantasy and Imagination – Edward Wadsworth, *The Beached Margin***

**(a)**    This part of the question is set to give candidates scope to respond in several ways. Candidates who recognise some of the familiar devices used by surrealist artists in their work should score well.  These would be unusual juxtapositions, changes in scale and strange impossible dreamlike imagery.

Some may relate the imagery to the sea and recognise that Wadsworth has used objects that would be found on the beach in new and strange relationships.
Expect comments on the use of visual elements to include some consideration of the use of colour to add to the improbable world created by Wadsworth or the contrast between the sunny beach and the strange scene unfolding on it.

Some candidates may be able to recognise strong linear qualities linking the various parts of the composition and should be well rewarded for this observation.


**(b)**    Candidates' discussion should demonstrate knowledge and understanding of the particular approaches of artists who are recognised as working within this theme.  Those who clearly identify the different approaches and sources used by artists associated with, eg Symbolism, Surrealism and Romanticism should be able to refer to identified methods and approaches belonging to these styles and should be able to score highly.

Markers should expect and credit some knowledge of the identified style of the artist, particularly surrealism with its clear associations with the theme.

Candidates who offer preferences based on well-justified reasons should be credited.

7. **Graphic Design**

   **(a)** Candidates should speculate on the likely target market.  Many will come to the conclusion that the design is aimed at both children and their parents.  In justifying their opinions, reference should be made to imagery, lettering and colour.

   In discussing imagery, the stylised cartoon bird character should elicit comment as should the depiction of the breakfast cereal.  The style and placement of the lettering should be discussed.  The selection of bright colours combined with brown (with its connotations of chocolate) should be discussed in terms of its success and likely attraction for the target market.  Candidates may comment on the inclusion of nutritional information and the use of the standard 'traffic light' colour scheme.  The choice of green to convey some aspects of nutritional information may also provoke comment.

   Candidates should give opinions generally about the success of this design.  Opinions may be positive or negative.  Well-justified comments should be credited.

   **(b)** Answers should demonstrate knowledge and understanding of the work of two different graphic designers.  Reference should be made to the selected examples of work to enable the candidate to comment on how the designers have created effective designs with visual impact.  Methods used should be identified and discussed.  Candidates should demonstrate knowledge of appropriate graphic design terminology and relevant design issues.  It is acceptable for answers to focus on two design movements or styles of graphic design.

**8.    Product Design**

**(a)**    This question gives ample scope for candidates to compare this gramophone to contemporary products.
Comparison should address the design issues of appearance and function.  However, it is not necessary for candidates to demonstrate a knowledge of how the product actually works in that the sound is generated through a needle moving across the grooves of a record, as this technology will be unfamiliar to many candidates.

Candidates may discuss the gramophone's winding mechanism and compare this with how present day music systems are powered.  Advantages and disadvantages of this system may be noted.  Most candidates should realise that the sound is emitted from the horn, which operates like a speaker.  The size of the product may generate comment, particularly when compared to today's much smaller and more technologically advanced systems.  The limited functions may be discussed in comparison to the wide range of contemporary multi-functional products capable of playing music.

The appearance of the product can be compared to today's less decorative music players.  The shape of the horn may be compared with natural forms, such as a flower opening out.  The carving on the wooden base may be noted.  The function of the product as a piece of furniture, or in fitting in with interior décor, may be discussed.  Candidates may discuss the contrast of the shiny metallic horn and the wooden base.

Well-justified comparative comments showing an understanding of appropriate design terminology should be rewarded.

**(b)**    This question requires the candidate to demonstrate a knowledge and understanding of the work of two different product designers.  Reference should be made to one product by each designer.  Answers should focus on how the designers have created these products to be functional and visually appealing.   Therefore, candidates are required to show an understanding of functional and aesthetic issues in product design.
Depending on the choice of designers, it is possible that a candidate may conclude that a particular product is not functional and/or visually appealing.  If this conclusion is backed up with well reasoned opinion, then credit should be given.  It is perfectly acceptable for answers to focus on two design movements or styles.

**9.    Interior Design**

**(a)**    Candidates are required to state their opinion on how well the designers have created a stylish interior.  In doing so, they should make reference to structure, use of space and materials. In discussing structure, candidates should comment on the curved form of the ceiling and the repetition of the structural elements.   There may be speculation on likely sources of inspiration.  The use of colour in emphasising the structure may also elicit comment.

Candidates may discuss the way the space is divided up within the spacious interior.  Good answers may refer to the double height spaces and use of mezzanine levels.  The use of signposting to guide the users through the terminal may be discussed.

Candidates may note the contrast of natural and man-made materials and discuss the qualities, properties and suitability of these materials.  It may be noted that the use or glass, to allow natural light in, contributes to the airy atmosphere.

Whether or not the designers have achieved a stylish interior may generate a positive or negative response.  Relevant, well-justified points should be awarded marks.


**(b)**    This question requires a demonstration of knowledge and understanding of the work of two interior designers.  Answers should refer to two specific interiors.  Key design issues should be identified which contribute to the interiors' success aesthetically and in meeting the needs of the users.   Good answers will contain some comparative comment. Well-justified opinion should be rewarded.  It is acceptable for answers to concentrate on two design movements or styles.

## 10. Environmental/Architectural Design

**(a)** This question requires candidates to show an understanding of how form, decoration and scale contribute to this building's sense of importance.

Good answers will comment on the classically inspired form of this historic building, with its symmetry created by the placement of the structural pillars and application of decoration to the stonework. The imposing form of the domed roof should be noted. The difficulty in constructing such a building and the need for specialist craftspeople in creating the form and decoration may be discussed, along with the time taken to complete the building.

In commenting on the decoration in more detail, candidates should discuss the repetition of certain motifs, the carved figures, the shape of the windows and the gold statues.
The scale of the building is made clear through comparison with the surrounding objects, particularly the cars parked in front, and candidates should be able to discuss the fact that this is a large and impressive building.

Most candidates will conclude that these elements do create a sense of grandeur and importance.

**(b)** This question requires a demonstration of knowledge and understanding of the work of two environmental/architectural designers. Candidates should refer to two specific works, commenting specifically on style, materials and purpose. Good answers will use appropriate terminology and make well-reasoned points. It is acceptable for answers to be based on two design movements or styles of environmental/architectural design.

11. **Jewellery Design**

   **(a)** This question requires candidates to give their opinion of this watch, commenting specifically on style, materials and fitness for purpose.

   Although made in 1942, candidates may recognise the Art Deco styling of this watch. Even if this is not the case, they should be able to discuss the geometric form and the use of repeating elements.

   When discussing materials, candidates should realise that expensive precious metals and stones have been used, which would mean that this is an upmarket product. There may be comment on the success of the choice of materials.

   Functional issues should be addressed in discussing fitness for purpose. There may be comment on how easily the time could be read and how the watch may be fastened. The flexible strap may be noticed and comment made on how this would increase the comfort of the wearer. The function of the watch as a status symbol as well as a timepiece may elicit a response. There may be speculation on who might wear such a watch. Relevant, well-justified opinion should be rewarded.

   **(b)** This part of the question requires a knowledge and understanding of the work of two jewellery designers. Two specific examples should be selected. The designers' sources of inspiration and techniques should be compared. Good answers will address the issue of whether visually exciting pieces of jewellery have been created. Well-justified opinions should be credited.

   Answers may focus on two design movements or styles of jewellery design and this is perfectly acceptable.

**12.** **Textile/Fashion Design**

**(a)** This question requires candidates to give their opinion on the success of this outfit with particular reference to sources of inspiration, form and detail.

Candidates may speculate on sources of inspiration, although the 'Dinosaur' title will give them a clue as to the idea behind the zig-zag edging. Other sources of inspiration may be identified as flowers. Good answers will discuss the designer's interpretation of these sources and her use of simplified, stylised shapes.

The construction may be discussed when commenting on form. It may be noted that the seams are on the outside, with the raw edges showing. The use of felt means that the edges have not frayed, but have retained their shape. The use of thick felt has also contributed to the 3-dimensional, sculptural form of the coat. The unusual feature of the scalloped edge on the hemline may be discussed.

Candidates should notice the use of detail in the applied flower decoration and the co-ordinating flower-patterned lining used on the coat. The placing of the appliqué flowers may be discussed.

Positive or negative opinions may be expressed regarding the success of the outfit, as long as they are well reasoned and justified

**(b)** This question requires candidates to show a knowledge and understanding of the work of two textile/fashion designers. Two specific examples of their work should be discussed with reference to sources of inspiration and use of materials. Good answers will show an understanding of how the selected examples relate to each designer's individual style. It is acceptable for answers to focus on two design movements or styles.

**Notes for Markers' Meeting**

**Problem Areas**

| | | |
|---|---|---|
| 1. | Problem | The candidate has attempted to answer more than one full question from each section. |
| | *Action* | The marker should credit the candidate's best response. |
| 2. | Problem | The candidate answers both parts but from across two questions. |
| | *Action* | The marker should accept the best response and discard the other. |
| 3. | Problem | The candidate's response in part (b) has some comment of an evaluative nature. |
| | *Action* | If the response consists solely of evaluative comment on the candidate's own practical work, no marks can be awarded. |
| 4. | Problem | The candidate fails to meet the requirement of the part (b) question to make reference to more than one artist or designer. |
| | *Action* | A maximum of 7 marks can be awarded. |
| 5. | Problem | The candidate uses the image as part of their answer in part (b). |
| | *Action* | If it is clear from the response that the candidate has studied the work of the artist/designer, or movement/style exemplified in the illustration (ie there is other information available that has not just been gleaned from the illustration and accompanying text) then it can be given full credit. |
| | | If, on the other hand, it has been used as a filler without additional information – the candidate repeating that already used in response to part (a), no credit can be given and only the part of the answer not referring to the illustration can be given credit (see action for problem 6). |
| 6. | Problem | The candidate offers information in the answer to part (b) already given in part (a). |
| | *Action* | If information given is new and extended, then it is acceptable. |
| 7. | Problem | The candidate does not address all of the issues raised in the question. |
| | *Action* | Candidate cannot gain full marks unless all parts of the question are answered. |
| 8. | Problem | The response contains only biographical/historical fact |
| | *Action* | Maximum 5 marks can be awarded |

[END OF MARKING INSTRUCTIONS]