



2011 Art and Design

Intermediate 2

Finalised Marking Instructions

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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		
<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> • investigate a written design brief showing understanding and awareness of the problem to be solved • show evidence of the design context • show understanding of design issues. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> • develop a minimum of two possibilities • demonstrate skill in the use of materials and processes • select and develop one idea. 	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> • investigate a written design brief and show some understanding and awareness of the problem to be solved • show some awareness of the design context • show some understanding of design issues. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> • develop a minimum of two potential ideas • demonstrate some skill in the use of materials and processes • select and develop one idea. 	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> • investigate a written design brief showing awareness of the design task • show investigation of the design context • show awareness of a design issue. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> • show a competent use of materials and processes • develop a minimum of two ideas • select and develop one idea.
ADDED VALUE FOR COURSE ASSESSMENT		
<p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> • be complete and appropriate to the problem set by the brief. <p>The Design Evaluation should fully document the problem-solving process.</p>	<p>The Solution should:</p> <ul style="list-style-type: none"> • be complete and appropriate to the problem set by the brief. <p>The Design Evaluation should document the problem-solving process.</p>	<p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> • be complete, competently produced and appropriate to the brief. <p>The Design Evaluation should outline the problem-solving process.</p>

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		
<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to identify a suitable source of study relevant to the theme • competence in analytical drawing from direct observation • skill in the use of at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to produce a minimum of two visual ideas • ability to select and modify one image • skill in the handling of materials. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to identify a source of study relevant to the theme • ability to produce analytical drawing from direct observation • some skill in the use of at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to produce a minimum of two visual ideas • ability to select and modify one image • competence in the handling of materials. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to work to a theme and source of study • evidence of analytical drawing from direct observation • some competence in the use of two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to produce two visual ideas • ability to select and modify one image • basic media handling skills.
ADDED VALUE FOR COURSE ASSESSMENT		
<p>For the Outcome stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to communicate a personal idea/feeling through a finished piece of artwork • competent use of visual elements • skill in media handling. 	<p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to communicate a personal idea/feeling through a finished piece of artwork • some use of visual elements • some skills in media handling. 	<p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> • ability to communicate an idea through a finished piece of artwork • basic use of visual elements • 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.

Section 1 – Art Studies

1. Portraiture

- (a) This question should allow the candidate to describe and give justified reasons for this artist's use of *photographic technique, and viewpoint* in creating an interesting portrait.

Candidates may refer to the collaged nature of the work and the disjointed image this creates. The candidate may offer to explore how the artist has taken these images and then selected the composition that we see. Some may wish to offer comment on the shape of the final composition and what has been included by the artist in some of the individual photographs, these points should be well rewarded. Positive and negative justifications on the choice of viewpoint in this work should again be rewarded.

A good answer should include comments, which may attempt to cover the relationship the artist has attempted to make with the viewer about this portrait. Their answer may refer to the artist's relationship with his mother, their visit to this abbey, the choice of day may even be interpreted in some way and all of these should be rewarded.

- (b) The candidate in this question should use two examples of portraiture by two artists who they can show a knowledge and understanding of. A very sound response may deal with aspects such as visual elements, likeness, mood, expression, pose chosen and the communication of the character of the sitter.

The candidate 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.

2. Figure Composition

- (a) This part of the question should provoke a range of valid personal responses about the situation portrayed in this work. Candidates should be rewarded for giving a range of opinions on the success or otherwise of this work.

Candidates may offer some justification as to the use of tone in the work and their feeling on the artist's choice of colour and its impact on the work itself. The title may well be discussed in light of the poses captured by the artist, discussing the variety of figures and their roles in this activity and this should again be well rewarded. Some candidates may speculate on the use of colour and may link it to the conditions of the day, if well made these points should be rewarded fully.

The candidates may discuss the static nature of many of the figures and the frozen action of the players in the game in light of their experiences of a tennis match as a moving image.

A good answer will have the candidate make valid comment with justification on the use of *tone, colour, and pose*.

- (b) The 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 able to select two works that typify the artists' use of the subject matter. They may wish to discuss artists that reflect the historical nature of the genre or indeed the contemporary works that can be viewed as figurative today. You should look to award those opinions that relate to each artist's use of media and visual elements.

3. Still Life

- (a) In this question the candidate will be expected to justify opinions made on this artist's choice of *shape, colour and pattern*.

Some candidates may refer to the abstracted or indeed Cubist nature of this work in relation to the use of shape and may include some comment the flatness of perspective that occurs. They may discuss the possible relationship these objects have in being grouped together for this painting.

Candidates should be well rewarded for making comments on the colour relationships that they observe occurring in the work. Full marks should be awarded to those that are justified in some manner.

It is expected that candidates will offer some explanation as to the artist's use of pattern, both observed and created in the piece and again this should be fully rewarded.

Candidates are then asked to give their personal opinion of this work and references to elements of position used to justify their opinions should be fully 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 media and methods. The still-life genre is very open and you can expect a wide range of approaches studied from the historical to the contemporary.

4. Natural Environment

- (a) All candidates should comment on the construction of each of the identified aspects of the work to gain full marks.

Markers should expect and credit the candidates' initial feelings on how well this hunting scene has been painted for us. Comments on the unusual viewpoint with justifications relating to the mood or atmosphere should be well rewarded.

Candidates may well wish to comment upon the scale and relationship that the figure and the tree has to the works meaning as part of the mood or atmosphere.

The candidates may refer to the natural or even seasonal palette that the artist has chosen. They may also make reference to the use of red to highlight the figure in the work all of these points should be fully rewarded. The candidate may offer some justification to the use of shape with the sprawling and dominant shape of the tree filling the picture and the landscape and the hunter being used in the spaces created between the trees branches any comment that relates to this should be well rewarded. Candidates comments where justified on the shape that occur in the work 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 justification, points made on possible sources of individual inspiration for each artist. There should be a feeling that the candidate can justify why these are, for them, good examples of the natural environment. Here it is expected that they may use key elements in this discussion. Any attempt to compare and contrast should be rewarded.

5. Built Environment

- (a) In this question the candidate will share their opinions on how well the artist has used the three key elements listed in the question to gain full marks.

Candidates would be expected to respond to this work through the information given in the legend and discuss this work as a painting to gain full marks.

For subject matter, texture and tone a good answer should deal with each of these elements in light of the realism of the work. Candidates may wish to offer information about the artist's use of colour in expressing the reflective qualities in the cabina and the range of reds used in the brickwork, these should be rewarded. Comments on the cramped and dingy space for the public phone booth may be offered or the unusual choice of a simple cabina and the urban background it sits in should also be rewarded.

The candidates in the latter part of this question may wish to justify their opinions on the possible location and their thoughts on this approach to the built environment in relation to the legend. They may comment upon the relationship for them of a public phone booth as a source of inspiration for the built environment and may make mention of the lack of these in their own urban environments. Candidates may wish to discuss the artists reasons for painting such an image of a very mundane urban scene and may even make reference to film sets or the fact that it is in New York and their experience of this may be limited to film or television imagery. All of these should be well rewarded.

This work, for some candidates may elicit some 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 that demonstrate an understanding of the selected artists' methods and or approaches should be well rewarded. To gain full marks they should have attempted to share their opinion of the success of the works.

6. Fantasy and Imagination

- (a) This part of the question will ask the candidate to state opinions as to what kind of atmosphere has been created by the artist. Candidates who use a variety of descriptions with justifications should be well rewarded.

The candidate should be rewarded for justification on the points asked for but may wish to add other key elements. The additional points made can be rewarded as part of the comments for the atmosphere, so long as the candidate has answered the question in relation to the use of *colour, pattern and imagery*.

For Imagery candidates may relate to the floating figures and may make reference to these as angels as well as perhaps identifying the central figure as the Saint. It should be noted that account be taken of the candidates coming from different cultural and religious viewpoints with this image, all relevant points made and justified should be rewarded. Reference may also be made to the figures and birds breaking out onto the decorative border that Duncan has painted, again this should be rewarded if justified.

- (b) This part of the question will allow candidates the opportunity to show their knowledge and understanding of the works of two artists they know well who are within the realms of 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 to cover the response on approaches used by each artist.

The answer should contain some form of preference to a work studied and attempt to justify their choice or preference.

Section 2 – Design Studies

7. Graphic Design

- (a) The answer should focus on comparisons with contemporary magazine cover design. Candidates are directed to refer to imagery, lettering and layout. Comparisons about imagery may involve discussion about the hand drawn nature of the illustration in contrast with today's photographic approaches. The subject matter in the illustration may also elicit some comment along with the stylisation of the trees and plants. The monochromatic colour scheme could also be compared with more colourful contemporary examples. Some candidates may demonstrate knowledge about the printmaking processes which may have been used to create the imagery in this historical example and the photographic and computer generated graphics of today.

Candidates should comment on the lettering and compare this with contemporary styles. The use of different fonts may be noted. The placement of the lettering within the panel and the 'banners' should be discussed when commenting on the layout. Answers should not merely contain description and candidates will have plenty of scope to give their own personal opinion on how the design compares with today's magazine covers.

Well justified points which are relevant to the question should be awarded marks.

- (b) This question requires candidates to discuss two graphic designs by two different designers. They should compare how successfully the examples achieve visual impact and communication with a target audience. Good answers will demonstrate a sound knowledge and understanding of issues relating to graphic design.

8. Product Design

- (a) Candidates are asked to respond to how well the designer has considered fitness for purpose and style. They are also instructed to speculate on which target market would have found it appealing. To assist in forming opinions, they are told that the car is small and low cost.

A number of factors contribute to fitness for purpose and candidates may discuss; economy, the number of passengers which could be carried, as well as ergonomic and anthropometric considerations. Comments can be positive or negative.

In discussing style, the appearance of the car should be considered. Candidates may be familiar with the contemporary version and may comment on the fact that the design could be considered a 'classic' which has endured.

Opinion should be given on target market. The car had popular appeal, so this may range from families to young, first time drivers. Comments may be related to cost. As long as points are well justified, they should be rewarded.

- (b) Candidates should select two products by two different designers and identify the key design issues considered. They are asked to discuss each designer's approach to creating a successful product.

The question allows candidates to comment on design issues particularly relevant to their chosen designers and to show their knowledge and understanding of this area.

9. Interior Design

- (a) Candidates should give their opinion on how well the designers have created this interior for a high street store. They should give their views on the success of the use of space and style and how these contribute to its consumer appeal.

In commenting on use of space, candidates may discuss the division of the space into different areas and how the designers have created space around the displays to allow flow of traffic. The use of various fixtures and fittings for hanging garments and displaying merchandise may be noted and discussed.

Candidates should attempt to describe the style created and may make reference to colour schemes, signage and use of mannequins.

As many candidates will be familiar with this type of store, they may conclude that it appeals to young consumers, but any well reasoned opinions should be awarded marks.

- (b) Candidates are directed to select two interiors by two different designers. They should compare the methods used to create effective and attractive interior spaces. The question allows candidates to demonstrate their knowledge and understanding of interior design and to comment specifically on functional and aesthetic issues.

10. Environmental/Architectural Design

- (a) This question requires candidates to give their opinion on the design of this building, referring to structure and use of materials. They are also asked to consider the designer's source of inspiration.

The unusual structure of the building should be discussed. Some candidates may comment on the complexity of the form and how the building integrates with the landscape.

Information is given on the materials used to allow candidates to make informed opinions. The contrast of the different materials, as well as their suitability, will provide scope for discussion.

Various sources of inspiration could be suggested. Some may realise that the location has influenced the structure, particularly the design windows, which make the most of the panoramic views.

Candidates are told the purpose of the building and may refer to this in their answers.

Well justified opinions relevant to the questions should gain marks.

- (b) Candidates are asked to compare two successful examples of environmental/architectural design by two different designers with reference to important design issues. This allows candidates to focus on issues which are particularly relevant to their chosen examples and to demonstrate their knowledge and understanding of this area of design. Good responses will identify and discuss issues which are key to the success of the designs.

11. Jewellery Design

- (a) Candidates are informed that the designer's source of inspiration is to do with the human body and are asked to give their opinion on this. When discussing style, good responses will discuss the designer's particular interpretation of this theme. Information is given on materials and there may be discussion of how the designer has formed these materials to create the pieces and the repetition of the circle as a motif. The colour scheme and the use of red as an accent colour should be noted.

Candidates should also comment on who might find these pieces attractive to buy. This will direct the candidates to speculate on the designer's target market. Any opinions which are well justified and relevant should be rewarded.

- (b) This question requires candidates to select two examples of jewellery by two different designers. They are directed to compare the designers' influences and the techniques used to make visually appealing designs. This gives candidates the opportunity to demonstrate their knowledge and understanding of jewellery design issues. Good answers should address all aspects of the question.

12. Textile/Fashion Design

- (a) This question asks candidates to consider how well the designer has created shoes which make a fashion statement. They should refer to form and practicality and give their opinion on who might have worn these shoes.

An attempt should be made to describe the dramatic form of the shoe with its platform sole, and how this 'over the top' design could be considered a fashion statement. The use of colour to accentuate the form may elicit comment.

When discussing issues of practicality, it will probably be noted that this is not an everyday shoe but a high fashion item, where practical issues are secondary to style.

Some comment may be made on how the shoe fastens and how difficult it may be to walk in. Health and Safety could be discussed.

Candidates will probably conclude that these shoes would have been worn by very fashion conscious individuals. They may comment on the typical personality of the wearer and on what occasions the shoes might be worn. They may be surprised at the date of production and relate the shoe to similar contemporary examples.

Positive and negative opinions may be given as long as statements are justified and relate to the question.

- (b) Answers should identify two examples of textiles/fashion design by two different designers. The appeal to specific target markets should be discussed with reference to style and use of materials. Candidates should demonstrate a knowledge and understanding of these issues in relation to textile/fashion design. Thorough responses will discuss all aspects of the question.

[END OF MARKING INSTRUCTIONS]