



National  
Qualifications  
2016

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## 2016 Art and Design

### Higher

## Finalised Marking Instructions

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## General Marking Principles for Higher Art and Design

*This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.*

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader.
- (d) It is possible that some candidates could have studied artists and designers that are not known to the Marker. In such cases, Markers are expected to research the artists/designers before marking the response.
- (e) The questions are designed to allow as broad a range of responses as possible, taking account of the varied scope for learning about artists' and designers' work and practice across the Course. Markers should consider the extent to which the candidate's response demonstrates their knowledge and understanding of art and design content and context.
- (f) No marks should be awarded for simply repeating information from the legend. Where candidates develop this information in their answer, credit can be given for that development.
- (g) All questions require candidates to respond in an extended response format. Mark allocations may be fully accessed whether responses are provided in continuous prose, linked statements or a series of developed points.
- (h) Points do not need to be made in any particular order, and candidates may provide a number of developed points or a smaller number of points in depth, or a combination of these.

Marks are awarded only for a valid response to the question asked. For example, in response to questions that ask candidates to:

**Describe**, they must provide a statement or structure of characteristics and/or features.

**Explain**, they must relate cause and effect and/or make relationships between things clear.

**Discuss**, they must communicate ideas and information on a subject.

To gain marks, points made must be relevant to the question asked, and must reference social and cultural influences and the art and design element(s) specified in the question.

- (i) In the Expressive 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 etc. It is acceptable for candidates to refer to groups of artists rather than individuals, eg art movements or artists who work in pairs/groups such as Surrealism, the Boyle family.

In the Design Studies questions, the term 'designer' should also be inclusive of any form of design. It is acceptable for candidates to refer to design movements, pairs/groups of designers such as Art Deco, Alessi or Timorous Beasties or collections of designs (particularly in fashion/textiles answers) such as The Pirate Collection by Westwood.

## Section 1 - Expressive Art Studies

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
1.	(a)		6	<p>Candidate responses can be credited in a number of ways. All points must relate to the question posed.</p> <p>Part (a) asks candidates to describe the artist's use of <i>pattern</i> and <i>viewpoint</i>.</p> <p><b>1 mark</b> should be awarded for any valid description of these features up to <b>a maximum of 6 marks in total</b>.</p> <p>Candidates must refer to both prompts to gain 6 marks.</p>	<p>Description of the artist's <i>use of pattern and viewpoint</i> in the work might include the following points:</p> <p><b>Use of pattern</b></p> <ul style="list-style-type: none"> <li>• jaunty repetition of sails/boats echoes the pattern of fishing creels. Creates feeling of movement</li> <li>• repeated vertical and horizontal shapes lead your eye around the painting</li> <li>• irregular green vertical shapes on harbour wall create a split between land and sea</li> <li>• grid pattern appears across the painting in creels, windows and hanging fishing nets</li> <li>• random irregular pattern created by the waves is similar to pattern created by pile of fish</li> </ul> <p>Any other valid points describing the artist's use of pattern in the work.</p> <p><b>Use of viewpoint</b></p> <ul style="list-style-type: none"> <li>• seems like the viewer is in a boat looking across at the scene</li> <li>• perhaps even looking down from a lighthouse or harbour wall</li> <li>• appears to be an elevated viewpoint as you are looking down on the pier at the left side</li> <li>• confused combination of viewpoints similar to a Cubist painting</li> <li>• vertical parallel lines on the left side flatten the perspective and give the impression of combined viewpoints</li> </ul> <p>Any other valid points describing the artist's use of viewpoint in the work.</p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
	(b)		4	<p>Candidate responses for part (b) must include both valid <b>and</b> justified comments to gain marks.</p> <p><b>1 mark</b> should be awarded for any valid explanation <b>up to a maximum of 4 marks</b>.</p>	<p>Explanation of ways in which the <b>combined</b> use of <i>pattern and viewpoint</i> contribute to the overall <i>visual impact</i> of the work might include the following points:</p> <ul style="list-style-type: none"> <li>the combination of regular and irregular patterns with various viewpoints creates a feeling of movement</li> <li>the horizontal and vertical patterns combined with the different viewpoints lead your eye quickly around and across all areas of the painting creating interest</li> <li>the pattern of the sails/boats echoed in the creels combined with the different viewpoints draws your eye into the painting - gives an unsettled look to the image</li> <li>the pattern of sails/boats and the shapes on the harbour wall combined with the elevated viewpoint creates the strange visual impact of being removed from the land and houses - not part of the scene</li> <li>simple pattern and flat viewpoint create a childlike image</li> </ul> <p>Any other valid points of explanation. Note that for a mark to be awarded, the point of explanation must relate to ways in which the <b>combined</b> use of <i>pattern and viewpoint</i> contribute to the overall <i>visual impact</i> of the work.</p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
2.	(a)		6	<p>Candidate responses can be credited in a number of ways. All points must relate to the question posed.</p> <p>Part (a) asks candidates to describe the artist's use of <i>colour and composition</i>.</p> <p><b>1 mark</b> should be awarded for any valid description of these features up to <b>a maximum of 6 marks in total</b>.</p> <p>Candidates must refer to both prompts to gain 6 marks.</p>	<p>Description of the artist's use of <i>colour and composition</i> in the work might include the following points:</p> <p><b>Use of colour</b></p> <ul style="list-style-type: none"> <li>rich/warm colour used in clothing displays wealth</li> <li>natural/life-like colour enhances the realism</li> <li>contrast and bold colour in the Duke's clothes make him a focal point</li> <li>large amount of gold used in the frame shows their importance</li> <li>gradation of the blue sky emphasises skin tone in each sitter</li> </ul> <p>Any other valid points describing the artist's use of colour in the work.</p> <p><b>Use of composition</b></p> <ul style="list-style-type: none"> <li>well balanced as facing portraits are similar in size</li> <li>figures in foreground dominate the background landscape</li> <li>frames gives the impression of looking through windows at the figures</li> <li>unusual composition as the figures are like a mirror image</li> <li>composition is split by a pillar that creates a barrier between the figures</li> </ul> <p>Any other valid points describing the artist's use of composition in the work.</p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
	(b)		4	<p>Candidate responses for part (b) must include both valid <b>and</b> justified comments to gain marks.</p> <p><b>1 mark</b> should be awarded for any valid explanation <b>up to a maximum of 4 marks</b>.</p>	<p>Explanation of ways in which the <b>combined</b> use of <i>colour and composition</i> contribute to the overall <i>mood and atmosphere</i> of the work might include the following points:</p> <ul style="list-style-type: none"> <li>• a sense of power and wealth is created as the portraits are framed within a grand gold structure</li> <li>• the impression of status is created by upright pose and rich use of colour</li> <li>• the sitters' dominance over the muted colour of the landscape is implied as the foreground portraits are larger in scale than the background landscape</li> <li>• profiles against the fading blue background create a dramatic effect yet also act as a mirror image within the composition</li> <li>• the vibrant red of the Duke's clothes help to make him the domineering focal point in the composition</li> </ul> <p>Any other valid points of explanation. Note that for a mark to be awarded, the point of explanation must relate to ways in which the <b>combined</b> use of <i>colour and composition</i> contribute to the overall <i>mood and atmosphere</i> of the work.</p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
3.	(a)		10	<p>Candidates will: Select one or more art works(s) that they have studied. Discuss the artist's(s') use of <i>subject matter and/or tone</i> in the art work(s).</p>	<p>Candidate responses can be based on discussing any genre of work (2D and/or 3D). These questions are designed to allow candidates to demonstrate breadth and/or depth of knowledge and understanding about artists' work and practice. Marks can be credited in a number of ways. For example, candidates can access full marks by referring in greater detail to an artist and associated artwork, or by referring to the works of a larger number of artists/art works. Where a number of points are made, these do not need to be in any particular order. Candidates may provide a number of separate points or a smaller number of developed points, or a combination of these. If candidate responses reference art works or art movements that are not known to the marker, the marker must research the artists before marking the response.</p> <p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant idea or point of information. Any of these can then be developed for additional marks.</p> <p><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>
	(b)		10	<p>Candidates will: Explain the influence of social, cultural and/or other factors on any of the art work(s) discussed in part (a).</p>	<p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant point of explanation. Any of these can then be developed for additional marks.</p> <p><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
4.	(a)		10	<p>Candidates will: Select one or more art works(s) that they have studied. Discuss the artist's(s') use of <i>media</i>; and/or the <i>mood and atmosphere</i> of the art work(s).</p>	<p>Candidate responses can be based on discussing any genre of work (2D and/or 3D). These questions are designed to allow candidates to demonstrate breadth and/or depth of knowledge and understanding about artists' work and practice. Marks can be credited in a number of ways. For example, candidates can access full marks by referring in greater detail to an artist and associated artwork, or by referring to the works of a larger number of artists/art works. Where a number of points are made, these do not need to be in any particular order. Candidates may provide a number of separate points or a smaller number of developed points, or a combination of these. If candidate responses reference art works or art movements that are not known to the marker, the marker must research the artists before marking the response.</p> <p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant idea or point of information. Any of these can then be developed for additional marks.</p> <p><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>
	(b)		10	<p>Candidates will: Explain the influence of social, cultural and/or other factors on any of the art work(s) discussed in part (a).</p>	<p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant point of explanation. Any of these can then be developed for additional marks.</p> <p><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>

## Section 2 - Design Studies

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
5.	(a)		6	<p>Candidate responses can be credited in a number of ways. All points must relate to the question posed.</p> <p>Part (a) asks candidates to describe the designer's use of colour and <i>surface decoration</i>.</p> <p><b>1 mark</b> should be awarded for any valid description of these features up to <b>a maximum of 6 marks in total</b>.</p> <p>Candidates must refer to both prompts to gain 6 marks.</p>	<p>Description of the designers' use of <i>colour and surface decoration</i> in the work might include the following points:</p> <p><b>Use of colour</b></p> <ul style="list-style-type: none"> <li>• warm rich purple colour gives a feeling of wealth and royalty</li> <li>• gold lining of the jacket and gold colour in the embroidery also give the impression of luxury and wealth</li> <li>• use of white and pink makes the suit more romantic</li> <li>• embroidered detail is realistic in warm reds, golden yellows and pinks</li> <li>• purple of the jacket contrasts with the cream base colour of the waistcoat</li> </ul> <p>Any other valid points describing the designers' use of colour in the work.</p> <p><b>Use of surface decoration</b></p> <ul style="list-style-type: none"> <li>• floral decoration is repeated in the jacket and waistcoat reinforcing the idea that this is a suit</li> <li>• the silk embroidery is very intricate and would have taken a lot of time, making the suit expensive</li> <li>• the embroidery particularly emphasises the central part of the jacket leading your eye up to the wearer's face</li> <li>• floral decoration might be seen as feminine</li> <li>• a lot of decoration in parts of the suit that might not be easily seen such as the waistcoat and back</li> </ul> <p>Any other valid points describing the designers' use of surface decoration in the work.</p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
	(b)		4	<p>Candidate responses for part (b) must include both valid <b>and</b> justified comments to gain marks.</p> <p><b>1 mark</b> should be awarded for any valid explanation <b>up to a maximum of 4 marks</b>.</p>	<p>Explanation of ways in which the <b>combined</b> use of <i>colour and surface decoration</i> contribute to the overall <i>visual impact</i> of the work might include the following points:</p> <ul style="list-style-type: none"> <li>the rich regal purple combined with the intricate colourful embroidery would allow the wearer to create visual impact at state occasions</li> <li>the regal appearance of the purple combined with the expensive silk embroidery emphasises the wealth and status of the wearer</li> <li>the unusual choice of purple for a man combined with the floral decoration would catch the eye of an onlooker</li> <li>the contrast of the rich purple with the positioning of the colourful detailed embroidery leads the onlookers eye to the face of the wearer giving presence and impact</li> <li>the base colour of purple combined with the colourful intricate embroidery on both the back and front of the jacket would give impact from all angles</li> </ul> <p>Any other valid points of explanation. Note that for a mark to be awarded, the point of explanation must relate to ways in which the <b>combined</b> use of <i>colour and surface decoration</i> contribute to the overall <i>visual impact</i> of the work.</p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
6.	(a)		6	<p>Candidate responses can be credited in a number of ways. All points must relate to the question posed.</p> <p>Part (a) asks candidates to describe the designers consideration of <i>function</i> and use of <i>imagery</i>.</p> <p><b>1 mark</b> should be awarded for any valid description of these features up to <b>a maximum of 6 marks in total</b>.</p> <p>Candidates must refer to both prompts to gain 6 marks.</p>	<p>Description of the designer's consideration of <i>function and use of imagery</i> in the work might include the following points;</p> <p><b>Consideration of function</b></p> <ul style="list-style-type: none"> <li>• simple box shape but it shows off the cakes in a bright appealing way</li> <li>• lid folds back to create a more 3D look with the cake and boy. The lid has a double purpose - protection and advertising</li> <li>• depth of box securely holds many cakes and can be transported easily and safely</li> <li>• simple cuboid shape of box makes it easy to store, stack and display in a variety of places</li> <li>• having the cakes placed slightly apart makes it easy to lift them out while avoiding damage</li> </ul> <p>Any other valid points describing the designers' use of function in the work.</p> <p><b>Use of imagery</b></p> <ul style="list-style-type: none"> <li>• imagery has an old fashioned, vintage look. Could appeal to young and old</li> <li>• imagery is still familiar to many people especially since it was used at the Commonwealth Games</li> <li>• healthy and happy looking young boy - rosy cheeks look like the teacakes</li> <li>• the boy is looking expectantly at the cakes - look of 'I want one of those'</li> <li>• the images of the inside of the cakes look appealing - shows the coating and filling clearly 'does what it says on the box!'</li> <li>• lion rampant on the front of the box emphasises the Scottish-ness of the product</li> </ul> <p>Any other valid points describing the designer's use of imagery in this work.</p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
	(b)		4	<p>Candidate responses for part (b) must include both valid <b>and</b> justified comments to gain full marks.</p> <p><b>1 mark</b> should be awarded for any valid explanation <b>up to a maximum of 4 marks.</b></p>	<p>Explanation of ways in which the <b>combined</b> consideration of <i>function</i> and use of <i>imagery</i> contribute to the <i>overall success</i>, may include the following points;</p> <ul style="list-style-type: none"> <li>the lid creates an advertising space where the pop out images on the lid and the familiar imagery on the wrappers of the cakes attracts the consumer to buy the product</li> <li>this is a successful packaging display for shop owners as the closed box can be stored and stacked easily and the images on the open box appeal to consumers</li> <li>the open packaging combined with the rosy cheeked happy boy on the lid, would attract consumers to investigate the product in the box</li> <li>on the double purpose lid the image of a teacake and the look on the boy's face make you look into the box</li> <li>easy removal of the cakes from the box combined with the vintage style image may appeal to older customers who were children in 1956</li> </ul> <p>Any other valid points of explanation. Note that for a mark to be awarded, the point of explanation must relate to ways in which the <b>combined</b> consideration of <i>function</i> and use of <i>imagery</i> contribute to the <i>overall success</i> of the work.</p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
7.	(a)		10	<p>Candidates will:            Select one or more design work(s) that they have studied.            Discuss the designer's(s') use of <i>manufacturing techniques and/or consideration of aesthetics</i> in the design work(s).</p>	<p>Candidate responses can be based on discussing any genre of work (2D and/or 3D). These questions are designed to allow candidates to demonstrate breadth and/or depth of knowledge and understanding about designers' work and practice.            Marks can be credited in a number of ways. For example, candidates can access full marks by referring in greater detail to a designer and associated design work, or by referring to the works of a larger number of designers/design works.            Where a number of points are made, these do not need to be in any particular order. Candidates may provide a number of separate points or a smaller number of developed points, or a combination of these.            If candidate responses reference design works or design movements that are not known to the marker, the marker must research the designers before marking the response.</p> <p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant idea or point of information. Any of these can then be developed for additional marks.</p> <p><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>
	(b)		10	<p>Candidates will:            Explain the influence of social, cultural and/or other factors on any of the design work(s) discussed in part (a).</p>	<p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant point of explanation. Any of these can then be developed for additional marks.</p> <p><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>

Question			Max Mark	General Marking Instructions	Specific Marking Instructions
8.	(a)		10	<p>Candidates will: Select one or more design work(s) that they have studied. Discuss the designer's(s') use of <i>2D shape/3D form</i> and/or <i>consideration of fitness for purpose</i> in the design work(s).</p>	<p>Candidate responses can be based on discussing any genre of work (2D and/or 3D). These questions are designed to allow candidates to demonstrate breadth and/or depth of knowledge and understanding about designers' work and practice. Marks can be credited in a number of ways. For example, candidates can access full marks by referring in greater detail to a designer and associated design work, or by referring to the works of a larger number of designers/design works. Where a number of points are made, these do not need to be in any particular order. Candidates may provide a number of separate points or a smaller number of developed points, or a combination of these. If candidate responses reference design works or design movements that are not known to the marker, the marker must research the designers before marking the response.</p> <p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant idea or point of information. Any of these can then be developed for additional marks.</p> <p><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>
	(b)		10	<p>Candidates will: Explain the influence of social, cultural and/or other factors on any of the design work(s) discussed in part (a).</p>	<p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant point of explanation. Any of these can then be developed for additional marks.</p> <p><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>

[END OF MARKING INSTRUCTIONS]