



National  
Qualifications  
2018

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## 2018 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.*

Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.

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.

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.

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.

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.

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.

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.

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.

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>techniques</i> and <i>colour</i>.</p> <p><b>1 mark</b> should be awarded for any valid description of these features up to a maximum of <b>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>techniques</i> and <i>colour</i> in the work might include the following points:</p> <p><b>Use of techniques:</b></p> <ul style="list-style-type: none"> <li>the artist has used a photorealistic technique, as you can't see any brush marks and the woman is very lifelike</li> <li>all the tones on the face are very blended, this technique creates a strong 3D effect</li> <li>by creating a simple flat background the artist makes the realistic figure stand out</li> <li>the artist possibly worked from photographs to be able to show so much detail in the sitters face and clothing</li> <li>very small detailed brush marks must have been used to create the creases and folds on the headscarf and shirt, as they look very lifelike.</li> </ul> <p>Any other valid points describing the artist's use of techniques in the work.</p> <p><b>Use of colour:</b></p> <ul style="list-style-type: none"> <li>rich colours are seen in her ethnic patterned headscarf and shirt</li> <li>warm colours in the headscarf and face contrast with the cool blue shirt</li> <li>bright, saturated colours contrast with her natural skin tone</li> <li>neutral background makes the bright colours of her clothing stand out</li> <li>cool blue of her eyelashes is echoed in her clothing.</li> </ul> <p>Any other valid points describing the artist's use of colour 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 up to a <b>maximum of 4 marks</b>.</p>	<p>Explanation of ways in which the combined use of <i>techniques</i> and <i>colour</i> contribute to the <i>visual impact</i> of the work might include the following points:</p> <ul style="list-style-type: none"> <li>the detailed brush marks used to show the folds and knots of the headscarf and the use of vibrant colours celebrate the sitter's ethnicity</li> <li>the artist's technique of using a simple flat background creates visual impact as it makes the rich colours of her patterned headscarf and shirt stand out</li> <li>visual impact is created by the photorealistic technique and the contrast between warm and cool colours, making her seem like a strong and confident woman</li> <li>the fine brush strokes used by the artist and the striking blue colour of her eyelashes create visual impact as it makes you focus on her face.</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 techniques and colour contribute to the visual impact 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>media</i> and <i>subject matter</i>.</p> <p><b>1 mark</b> should be awarded for any valid description of these features up to a maximum of 6 marks in total.</p> <p>Candidates must refer to both prompts to gain 6 marks.</p>	<p>Description of the artist's use of <i>media</i> and <i>subject matter</i> in the work might include the following points:</p> <p><b>Use of media:</b></p> <ul style="list-style-type: none"> <li>oil paint has been scumbled and applied in layers to create surface texture</li> <li>loose handling of paint in the foreground shows uneven layers of snow</li> <li>rough visible brushstrokes in the landscape contrast with the smoother, blended application of paint in the sky</li> <li>delicate feathered brushstrokes are used to depict the tree branches, fence and outlines of hills</li> <li>possible use of a palette knife creates the rough textures of the path in the foreground leading to the trees.</li> </ul> <p>Any other valid points describing the artist's use of media in the work.</p> <p><b>Subject matter:</b></p> <ul style="list-style-type: none"> <li>the clear, crisp winter's night is depicted in cold colours, mainly a range of blues</li> <li>the silvery moonlight is reflected on the snow</li> <li>a line of trees separates the empty snowy fields between the background and the foreground</li> <li>a wintery effect created by trees with no leaves, layers of snow and low winter moon</li> <li>cold light depicts a still and lonely landscape devoid of human life.</li> </ul> <p>Any other valid points describing the artist's subject matter 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 up to a <b>maximum of 4 marks</b>.</p>	<p>Explanation of ways in which the combined use of <i>media</i> and <i>subject matter</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>the rough application of paint is used to convey the empty landscape giving a cold, wintery atmosphere</li> <li>a cold, crisp winter's evening is created through images of bare trees shown by feathery and spontaneous brushwork</li> <li>a sense of quiet and stillness is created by the slabs of paint showing pristine snowy fields in the foreground, devoid of life</li> <li>a sense of mystery is suggested by the directional brushstrokes on the path that lead to the distant cluster of trees and moonlit sky.</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 media and subject matter contribute to the overall mood and atmosphere of the work.</p>

Question		Max mark	General marking instructions	Specific marking instructions
3.	(a)	10	<p>Candidates will:</p> <ul style="list-style-type: none"> <li>select one or more art work(s) that they have studied</li> <li>discuss the artist's(s') <i>choice of media</i> and/or use of <i>composition</i> in the art work(s).</li> </ul>	<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.</p> <p>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 art work, or by referring to the works of a larger number of artists/art works.</p> <p>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.</p> <p>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	To gain marks, points made must relate directly to any of the art work(s) discussed in part (a).	<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:</p> <ul style="list-style-type: none"> <li>select one or more art work(s) that they have studied</li> <li>discuss the artist's(s') <i>use of tone</i> and/or <i>mood</i> and <i>atmosphere</i> in the art work(s).</li> </ul>	<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.</p> <p>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 art work, or by referring to the works of a larger number of artists/art works.</p> <p>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.</p> <p>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	To gain marks, points made must relate directly to any of the art work(s) discussed in part (a).	<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 choice of <i>techniques</i> and <i>scale</i>.</p> <p><b>1 mark</b> should be awarded for any valid description of these features up to a maximum of <b>6 marks in total</b>.</p> <p>Candidates must refer to both prompts to gain 6 marks.</p>	<p>Description of the designers' choice of <i>techniques</i> and <i>scale</i> in the work might include the following points:</p> <p><b>Choice of techniques:</b></p> <ul style="list-style-type: none"> <li>the designer probably chose Rhodoid because it can be moulded and cut to follow the shape of the wearer's neck</li> <li>the designer may have chosen to use a mould to create the insects in order to make them lifelike and detailed</li> <li>to make the insects look like they are crawling on the wearer's skin the designer has chosen to glue the insects onto the transparent plastic neck piece</li> <li>the insects would be strong and hardwearing as the designer has chosen to cast them in metal, probably using a mould so they could be mass produced</li> <li>the designer has chosen to use enamel to paint the metal in bright colours to add a childlike feeling to the design.</li> </ul> <p>Any other valid points describing the designers' choice of techniques in the work.</p> <p><b>Choice of scale:</b></p> <ul style="list-style-type: none"> <li>the insects are more or less life size so they give a realistic look</li> <li>the large scale of the insects gives a disturbing nightmareish look to the necklace</li> <li>looks like tropical insects due to their large scale and bright colouring</li> <li>the necklace is not overly large, it is the unusual use of life size insects that make it stand out not the size of the piece</li> <li>the large scale is emphasised as the necklace stands up like a ruff or collar.</li> </ul> <p>Any other valid points describing the designers' choice of scale 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 up to a <b>maximum of 4 marks</b>.</p>	<p>Explanation of ways in which the combined choice of <i>techniques</i> and <i>scale</i> contribute to the <i>visual impact</i> of the work might include the following points:</p> <ul style="list-style-type: none"> <li>because the Rhodoid can be moulded and cut to fit quite tightly around the neck and the insects are life size in scale, the necklace looks disturbing and like something from a nightmare</li> <li>choosing the technique of gluing the large scale insects onto the transparent necklace makes the design stand out as it looks like the insects are swarming around the wearer's neck</li> <li>the exaggerated scale of the insects against the wearer's neck and the fact they are glued onto the transparent Rhodoid collar, creates a shocking fashion statement</li> <li>the designer has made the insects on the necklace look less scary and more childlike by choosing to mould them in a large scale and by using brightly coloured enamel, to paint the metal.</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>techniques</i> and choice of <i>scale</i> contribute to the <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 designer's consideration of <i>colour</i> and <i>function</i>.</p> <p><b>1 mark</b> should be awarded for any valid description of these features up to a maximum of 6 marks in total.</p> <p>Candidates must refer to both prompts to gain 6 marks.</p>	<p>Description of the designer's consideration of <i>colour</i> and <i>function</i> in the work might include the following points:</p> <p><b>Consideration of colour:</b></p> <ul style="list-style-type: none"> <li>the bright, dramatic, colourful design would brighten up a room</li> <li>bold colours are typical of the Pop Art movement</li> <li>vibrant coloured, circular shapes look like sweets, such as m&amp;m's or Smarties</li> <li>the simple black frame contrasts with the colourful cushions</li> <li>the cool green cushion colour stands out more when the six units are joined together.</li> </ul> <p>Any other valid points describing the designers' use of colour in the work.</p> <p><b>Consideration of function:</b></p> <ul style="list-style-type: none"> <li>simple foam cushions would be easy to mass produce making it cost effective</li> <li>the leather cushions would be easy to clean, as they have a wipeable surface</li> <li>the gaps between the cushions could make it uncomfortable and unsafe</li> <li>although the legs look fragile, the steel structure would make it strong and stable</li> <li>units can be put together to make different sizes of sofa that would be suitable for different interiors.</li> </ul> <p>Any other valid points describing the designer's consideration of function 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 up to a <b>maximum of 4 marks</b>.</p>	<p>Explanation of ways in which the combined consideration of <i>colour</i> and <i>function</i> contribute to the <i>success</i>, may include the following points:</p> <ul style="list-style-type: none"> <li>the bright colours combined with the versatile structure would make a dramatic statement in an office or a home</li> <li>the design would be successful in an airport because the colours make the sofas highly visible to groups of people, and the bottom image shows that many people could sit together</li> <li>although the sofa is brightly coloured and attractive, the gaps between the cushions could make it unsafe for children</li> <li>the wipeable surface, and bright colour scheme reminiscent of sweeties, could make it attractive to both adults and children</li> <li>the garish colours combined with the uncomfortable looking design would limit who would want to buy it.</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>colour</i> and <i>function</i> contribute to the <i>success</i> of the work.</p>

Question		Max mark	General marking instructions	Specific marking instructions
7.	(a)	10	<p>Candidates will:</p> <ul style="list-style-type: none"> <li>select one or more design work(s) that they have studied</li> <li>discuss the designer's(s') consideration of <i>function</i> and/or <i>use of imagery</i> in the design work(s).</li> </ul>	<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.</p> <p>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.</p> <p>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.</p> <p>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	To gain marks, points made must relate directly to any of the design work(s) discussed in part (a).	<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:</p> <ul style="list-style-type: none"> <li>select one or more design work(s) that they have studied</li> <li>discuss the designer's(s') <i>choice of style</i> and/or consideration of <i>target market</i> in the design work(s).</li> </ul>	<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.</p> <p>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.</p> <p>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.</p> <p>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	To gain marks, points made must relate directly to any of the design work(s) discussed in part (a).	<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]