



National  
Qualifications  
2017

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## 2017 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.

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

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, e.g. 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>materials</i> and <i>composition</i></p> <p><b>1 mark</b> should be awarded for any valid description of these features up to a <b>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>materials</i> and <i>composition</i> in the work might include the following points:</p> <p><b>Use of materials</b></p> <ul style="list-style-type: none"> <li>• simple choice of materials accessible and easy to work with</li> <li>• cut paper collage allows simple and brightly coloured shapes to be created</li> <li>• a quick way of creating a strong flat image on a large surface area</li> <li>• canvas backing will add strength to the paper collage</li> <li>• torn paper gives the illusion of layers</li> <li>• using gouache paint allows a variation in colour and/or detail</li> </ul> <p><b>any other valid points describing the artist's use of materials in the work.</b></p> <p><b>Use of composition</b></p> <ul style="list-style-type: none"> <li>• very busy composition with every space filled creates movement</li> <li>• composition balanced by figures on the right and left</li> <li>• the middle figure with the guitar is the focal point</li> <li>• composition held together by geometric blocks in the background</li> <li>• swirling leaf shapes link elements of the composition and are reminiscent of musical notes</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 and justified comments to gain marks.</p> <p>1 mark should be awarded for any valid explanation up to a maximum of 4 marks.</p>	<p>Explanation of ways in which the <b>combined</b> use of <i>materials</i> and <i>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>• the full composition, strong coloured papers and geometric background create a lively positive mood</li> <li>• the dynamic positioning of the repeated cut paper shapes creates an energetic vibe</li> <li>• the position of the swirly line, cut with a zig-zag saw- like edge, creates a menacing atmosphere</li> <li>• the very busy composition together with colourful cut shapes suggests a happy celebratory effect/feeling of high energy</li> <li>• simplistic cut shapes combined with a random composition creates a chaotic atmosphere</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 combined use of materials and composition contribute to the overall mood and atmosphere 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>tone</i> and <i>imagery</i></p> <p><b>1 mark</b> should be awarded for any valid description of these features up to a <b>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>tone</i> and <i>imagery</i> in the work might include the following points:</p> <p><b>Use of tone</b></p> <ul style="list-style-type: none"> <li>• subtle use of similar tones across most of the painting</li> <li>• use of a monochromatic/neutral colour scheme</li> <li>• light coming from top left casts a darker tone onto the background</li> <li>• areas of very light tone draw attention to the skull and rose</li> <li>• vertical area of dark tone in the background emphasises the objects in the foreground</li> <li>• darker tones emphasize the form of the skull</li> </ul> <p><b>any other valid points describing the artist's use of tone in the work.</b></p> <p><b>Use of imagery</b></p> <ul style="list-style-type: none"> <li>• contrast between symbolic imagery of life and death</li> <li>• link between the structure of the skull, the edges of the rose petals and uneven edges of background</li> <li>• the artist's choice of natural imagery unifies the work</li> <li>• the choice of imagery is limited yet dramatic</li> <li>• the imagery creates a sense of beauty but also the macabre</li> </ul> <p>Any other valid points describing the artist's use of imagery in the work.</p>

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Question		Max mark	General marking instructions	Specific marking instructions
3.	(a)	10		<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>

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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 texture</i> and/or <i>viewpoint</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>

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	(b)	10		<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 consideration of <i>function</i> and <i>surface decoration</i></p> <p><b>1 mark</b> should be awarded for any valid description of these features up to a <b>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' consideration of <i>function</i> and <i>surface decoration</i> in the work might include the following points:</p> <p><b>Consideration of function</b></p> <ul style="list-style-type: none"> <li>• unusual structure draws attention to the wearer's feet</li> <li>• high platform elongates the wearer's legs adding to their height</li> <li>• an aspirational designer product as it would make a statement at a catwalk show</li> <li>• the heel strap and adjustable buckle ensure a snug fit</li> <li>• platform height makes them uncomfortable and difficult to walk in, making it impractical</li> </ul> <p>Any other valid points describing the designers' consideration of function in the work.</p> <p><b>Use of surface decoration</b></p> <ul style="list-style-type: none"> <li>• a variety of materials used to decorate different surfaces of the shoe</li> <li>• the colour of the roses contrasts with the gold of the leather</li> <li>• the gold and the red velvet lining add to the richness of the design</li> <li>• the posy of flowers on the front of the shoe makes it glamorous and feminine and gives a feeling of summer</li> <li>• the flowers inside the heel cage give a sense of depth</li> <li>• wire structure creates a delicate frame for displaying flowers and can also give a feeling of defying gravity</li> </ul> <p>Any other valid points describing the designers' use of surface decoration in the work.</p>

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	(b)	4	<p>Candidate responses for part (b) must include both valid and justified comments to gain marks.</p> <p>1 mark should be awarded for any valid explanation up to a maximum of 4 marks.</p>	<p>Explanation of ways in which the <b>combined</b> consideration of <i>function</i> and <i>surface decoration</i> contributes to its <i>appeal to a target market(s)</i> might include the following points:</p> <ul style="list-style-type: none"> <li>• the wedge structure adds dramatically to the wearer’s height and acts as a frame for the textile roses, appealing to women attending a special occasion</li> <li>• the open wire structure and delicate flowers expose the foot making it appeal to someone attending a summer event</li> <li>• the glamorous decoration used and the dramatic addition to the wearer’s height will create visual impact on a catwalk, appealing to Dolce and Gabbanas’ potential customers</li> <li>• issues with wearability and the flowery decoration would appeal to a limited target market</li> <li>• comfortable materials and elegant surface decoration appeals to a larger target market</li> <li>• this platform sandal with pretty flowers and shiny straps would appeal to someone who wants to stand out from the crowd</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 function and surface decoration contribute to its appeal to a target market(s).</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 use of <i>texture</i> and sources of <i>inspiration</i>.</p> <p><b>1 mark</b> should be awarded for any valid description of these features up to a <b>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 use of <i>texture</i> and sources of <i>inspiration</i> in the work might include the following points;</p> <p><b>Use of texture</b></p> <ul style="list-style-type: none"> <li>• a range of textures across every surface of the building</li> <li>• exaggerated scaly, reptilian texture of the slates on the roof</li> <li>• contrast of texture between the smooth balconies and the mosaic walls</li> <li>• variety of textures create tactile surfaces across the whole building</li> <li>• the choice of natural textures adds to the organic look of the building</li> </ul> <p>Any other valid points describing the designer's use of texture in the work.</p> <p><b>Sources of inspiration</b></p> <ul style="list-style-type: none"> <li>• organic curves of the building are inspired by the Art Nouveau style</li> <li>• organic natural forms e.g. in the curved forms of the balconies and roof tops</li> <li>• surface decoration inspired by snakes or reptiles</li> <li>• balconies and window structures are reminiscent of bones/shells</li> <li>• the turret and use of tiled decoration influenced by Islamic art/architecture</li> <li>• use of stained glass inspired by church windows</li> </ul> <p>Any other valid points describing the designer's sources of inspiration 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 and 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 <b>combined</b> use of <i>texture</i> and sources of <i>inspiration</i> contributes to the <i>visual impact</i>, may include the following points;</p> <ul style="list-style-type: none"> <li>• highly textured surfaces of the building combined with the strong sense of Art Nouveau style make this a highly aesthetic and fashionable building for the time</li> <li>• exaggerated texture of the slates on the roof and reptile inspiration combine to create a bizarre looking roof</li> <li>• textures based on nature combined with the balconies inspired by shells/bones creates a fantasy look</li> <li>• use of textured mosaic and the organic form of the outside of the building make it look almost alive</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 combined consideration of texture and sources of inspiration contribute to the visual impact 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') <i>working methods</i> and/or consideration of <i>aesthetics</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 designer's/design work(s).</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>

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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>use of materials</i> and/or <i>choice of colour</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>

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[END OF MARKING INSTRUCTIONS]