



National  
Qualifications  
2022

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**2022 Art and Design**  
**Higher**  
**Finalised Marking Instructions**

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These marking instructions have been prepared by examination teams for use by SQA appointed markers when marking external course assessments.

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## General marking principles for Higher Art and Design

*Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.*

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a 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.
- (c) Some candidates could have studied artists and designers that you are unfamiliar with. In such cases, you must research the artists/designers before marking the response.
- (d) Consider the extent to which the candidate's response:
  - answers the specific elements of the question
  - demonstrates knowledge and understanding of art and design content and context.
- (e) Do not award marks for simply repeating information from the legend. If candidates develop this information in their answer, award marks for that development.
- (f) All questions require candidates to answer in an extended-response format. Full marks are available whether responses are provided in continuous prose, linked statements or a series of developed points.
- (g) Do not award marks for mere descriptive comment. To gain marks, candidates must develop and justify their points. Only award marks for a valid response to the question asked. For example, in response to questions that ask candidates to.
  - **Select** – they must decide which work to include and name the artist/designer and the artwork/design.
  - **Explain** – they must provide factually correct information showing an understanding of art and design practice. They must apply their knowledge and understanding of a specific artwork or design to relate cause and effect and/or make relationships between things clear. Explain is used in the mandatory questions where candidates have to explain the use/effect/consideration of art and design elements and the impact of social, cultural and other influences on an artist's/designer's work. For example, explaining the use of a technique in terms of its visual effect on the work, or explaining how a particular style makes a design appeal to a target market, as appropriate to the question.
  - **Analyse** – they must apply their knowledge and understanding of art and design practice to examine specific elements of the work in detail in order to explain the relationship between these elements and the relationship with the work as a whole. They must draw out and relate effects and implications supported by valid justification. Analyse is used in the optional questions where candidates are responding to unseen artworks and designs.
- (h) To gain full marks, candidates must respond to all aspects of the question.
  - Candidates who respond to only two question prompts can gain a **maximum of 8 marks**.
  - Candidates who respond to only one question prompt can gain a **maximum of 4 marks**.
  - Award a **maximum of 4 marks** for each question prompt up to the overall **maximum of 10 marks** for each question.
- (i) Do not award marks for repetition of points that the candidate has not developed further in any way.

## Mandatory questions (Q1 and Q7)

Candidates select an artwork or design work that they have previously studied. They must demonstrate their knowledge and understanding of the work, referring to three specific art or design issues, including the impact of social, cultural and/or other influences on the work.

Examples of social and cultural influences include:

- living conditions, including economic conditions
- influence of family, community and relationships
- influence of other artists/designers
- influence of art/design movements
- exposure to different cultures, including popular culture
- physical environment/geography/nature
- new and emerging technology
- politics
- gender
- religion/belief
- national/world events
- developments in other fields, for example science, literature
- personal circumstances
- health and wellbeing.

In Section 1 Expressive art studies, interpret the term ‘artwork’ in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video.

Candidates can select an artwork created by pairs/groups of artists rather than individuals (for example *The Boyle Family*, *Gilbert and George*), or a series of works created to be viewed together (for example *Waterlilies* by Claude Monet, *The War Triptych* by Otto Dix).

In Section 2 Design studies, the term ‘design’ includes any form of design.

Candidates can select a design created by pairs/groups of designers (for example Alessi, *Timorous Beasties*) or a collection of designs, particularly in fashion/textiles answers (for example the *Pirate Collection* by Vivienne Westwood).

## Optional questions (Q2–6 and Q8–12)

Candidates select and respond to two other questions from their chosen section of the paper.

If a candidate answers more than two optional questions in either section, mark all the answers and the responses which have gained the highest marks will be recorded.

Marking instructions for each question

Section 1 – Expressive art studies

Question	Specific marking instructions	Max marks						
<b>All candidates who have chosen Section 1 will answer this question.</b>								
<b>1.</b>	<p>Candidates select an artwork they have studied.</p> <p><b>A maximum of 10 marks</b> is available for explaining, with reference to the selected artwork, the:</p> <ul style="list-style-type: none"> <li>• artist’s working methods</li> <li>• artist’s choice of subject matter</li> <li>• impact of social, cultural and/or other influences.</li> </ul> <p>For full marks candidates must answer all elements of the question. Award <b>a maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Candidates may refer to a diverse range of artworks. The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 891 1358 1641" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td data-bbox="352 891 1262 1153"> <p><b>Artist’s working methods</b>                      ‘Still Life with Red Mat’ (1988) by Ralph Goings is a highly realistic painting of mundane everyday objects. Goings would use an airbrush to apply his media to reproduce the effect of a photo printed on glossy paper. This working method enabled Goings to achieve a photorealistic seamless outcome as no brush marks are evident.</p> </td> <td data-bbox="1262 891 1358 1153" style="text-align: center; vertical-align: middle;"><b>1</b></td> </tr> <tr> <td data-bbox="352 1153 1262 1379"> <p><b>Artist’s choice of subject matter</b>                      ‘Mechech’ (1997) by Peter Howson represents a masculine working-class man. The man stands side on with his fists clenched resembling a boxer. The boxer is a recurrent subject throughout his works as Howson himself was a boxer and for him this image signifies the triumph of the underdog.</p> </td> <td data-bbox="1262 1153 1358 1379" style="text-align: center; vertical-align: middle;"><b>1</b></td> </tr> <tr> <td data-bbox="352 1379 1262 1641"> <p><b>Impact of social, cultural and/or other influences</b>                      Samuel Peploe was influenced by his time spent living in France. This can be seen by his use of bright and vivid colours which are inspired by the French sunlight. This is evident in ‘Tulips and Cups’ (1912) as Peploe has applied a vibrant yellow in the background of his painting as well as using warm reds and oranges to represent the fruit and flowers within his still life.</p> </td> <td data-bbox="1262 1379 1358 1641" style="text-align: center; vertical-align: middle;"><b>1</b></td> </tr> </tbody> </table>	<p><b>Artist’s working methods</b>                      ‘Still Life with Red Mat’ (1988) by Ralph Goings is a highly realistic painting of mundane everyday objects. Goings would use an airbrush to apply his media to reproduce the effect of a photo printed on glossy paper. This working method enabled Goings to achieve a photorealistic seamless outcome as no brush marks are evident.</p>	<b>1</b>	<p><b>Artist’s choice of subject matter</b>                      ‘Mechech’ (1997) by Peter Howson represents a masculine working-class man. The man stands side on with his fists clenched resembling a boxer. The boxer is a recurrent subject throughout his works as Howson himself was a boxer and for him this image signifies the triumph of the underdog.</p>	<b>1</b>	<p><b>Impact of social, cultural and/or other influences</b>                      Samuel Peploe was influenced by his time spent living in France. This can be seen by his use of bright and vivid colours which are inspired by the French sunlight. This is evident in ‘Tulips and Cups’ (1912) as Peploe has applied a vibrant yellow in the background of his painting as well as using warm reds and oranges to represent the fruit and flowers within his still life.</p>	<b>1</b>	<b>10</b>
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2.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> <li>analyse the following elements of this painting: <b>composition; subject matter and tone</b>.</li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>composition, subject matter and tone</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1367 1579"> <tbody> <tr> <td data-bbox="363 763 624 1579"><b>composition</b></td> <td data-bbox="624 763 1367 1579"> <ul style="list-style-type: none"> <li>a triangular composition structure has been created, the bowl of goldfish sitting at the highest point in the centre of the arrangement with the smaller fruits and roses sitting in the foreground along the table surface, this leads your eye around each of the objects</li> <li>the still life looks to be an informal arrangement, and this can be seen through the fruit and flowers scattered on the table, however it is likely to have been purposely composed by the artist allowing the viewer to see all the objects</li> <li>the compositional arrangement is split into three horizontal sections, the light tablecloth in the foreground and the dark background creates a contrast, allowing the colourful objects in the midground to be the focus for the viewer</li> <li>the composition has been carefully organised with the round goldfish bowl being central within the piece. This is echoed in the rounded forms of the fruits and flowers which creates rhythm throughout</li> <li><b>any other valid, fully justified points analysing composition in this painting.</b></li> </ul> </td> </tr> </tbody> </table>	<b>composition</b>	<ul style="list-style-type: none"> <li>a triangular composition structure has been created, the bowl of goldfish sitting at the highest point in the centre of the arrangement with the smaller fruits and roses sitting in the foreground along the table surface, this leads your eye around each of the objects</li> <li>the still life looks to be an informal arrangement, and this can be seen through the fruit and flowers scattered on the table, however it is likely to have been purposely composed by the artist allowing the viewer to see all the objects</li> <li>the compositional arrangement is split into three horizontal sections, the light tablecloth in the foreground and the dark background creates a contrast, allowing the colourful objects in the midground to be the focus for the viewer</li> <li>the composition has been carefully organised with the round goldfish bowl being central within the piece. This is echoed in the rounded forms of the fruits and flowers which creates rhythm throughout</li> <li><b>any other valid, fully justified points analysing composition in this painting.</b></li> </ul>	<b>10</b>
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3.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> <li>analyse the following elements of this painting: <b>colour; pattern and viewpoint</b>.</li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>colour, pattern and viewpoint</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1366 1951"> <tbody> <tr> <td data-bbox="363 763 624 1339"><b>colour</b></td> <td data-bbox="624 763 1366 1339"> <ul style="list-style-type: none"> <li>bold and vibrant colours, including warm yellows and pinks, suggest a warm, summer’s day because it looks like the sun is shining brightly</li> <li>harmonious blues through to purples create depth within the composition, as these cool colours recede, this can be seen through the fields, hills and skyline</li> <li>contrasting colours of red in the roof of the cottages against the green fields and bushes creates a focal point in the centre of the composition</li> <li>a happy mood and atmosphere is created by the simple blocks of multi-coloured fields as they are stylised in colour which adds a childlike feel</li> <li><b>any other valid, fully justified points analysing colour in this painting.</b></li> </ul> </td> </tr> <tr> <td data-bbox="363 1339 624 1951"><b>pattern</b></td> <td data-bbox="624 1339 1366 1951"> <ul style="list-style-type: none"> <li>linear pattern across the fields creates the illusion of 3-dimensional form within the fields, allowing the viewer to understand the rolling form of the landscape</li> <li>natural pattern of the flowers in the foreground creates a frame as they contrast with the linear lines of the field, leading the viewer into the centre of the composition</li> <li>the combination of squares and stripes almost looks like a patchwork quilt spread across the landscape making the image seem homely</li> <li>small circular patterns in the distance suggest bushes and trees, adding textural interest and fine detail which contrasts with the flat areas in the fields behind the cottage</li> <li><b>any other valid, fully justified points analysing pattern in this painting.</b></li> </ul> </td> </tr> </tbody> </table>	<b>colour</b>	<ul style="list-style-type: none"> <li>bold and vibrant colours, including warm yellows and pinks, suggest a warm, summer’s day because it looks like the sun is shining brightly</li> <li>harmonious blues through to purples create depth within the composition, as these cool colours recede, this can be seen through the fields, hills and skyline</li> <li>contrasting colours of red in the roof of the cottages against the green fields and bushes creates a focal point in the centre of the composition</li> <li>a happy mood and atmosphere is created by the simple blocks of multi-coloured fields as they are stylised in colour which adds a childlike feel</li> <li><b>any other valid, fully justified points analysing colour in this painting.</b></li> </ul>	<b>pattern</b>	<ul style="list-style-type: none"> <li>linear pattern across the fields creates the illusion of 3-dimensional form within the fields, allowing the viewer to understand the rolling form of the landscape</li> <li>natural pattern of the flowers in the foreground creates a frame as they contrast with the linear lines of the field, leading the viewer into the centre of the composition</li> <li>the combination of squares and stripes almost looks like a patchwork quilt spread across the landscape making the image seem homely</li> <li>small circular patterns in the distance suggest bushes and trees, adding textural interest and fine detail which contrasts with the flat areas in the fields behind the cottage</li> <li><b>any other valid, fully justified points analysing pattern in this painting.</b></li> </ul>	<b>10</b>
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			<p><b>viewpoint</b></p> <ul style="list-style-type: none"> <li>• an elevated viewpoint allows the viewer to see down into and across the valley allowing the detail of the landscape to be seen</li> <li>• an elevated viewpoint uses perspective to create the illusion of distance and gives a sense of space, this can be seen as the hills get smaller towards the background</li> <li>• the elevated viewpoint allows the viewer to see the furrows in the fields in the foreground, leading to the focal point of the cottages</li> <li>• a lower viewpoint looking through the flowers gives the viewer the sense of looking out into the distance making them feel more connected to the composition</li> <li>• <b>any other valid, fully justified points analysing viewpoint in this painting.</b></li> </ul>	

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4.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> <li>analyse the following elements of this sculpture: <b>form; location</b> and <b>subject matter</b>.</li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified, analytical points relating to <b>form, location</b> and <b>subject matter</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1369 1984"> <tbody> <tr> <td data-bbox="363 763 624 1373"><b>form</b></td> <td data-bbox="624 763 1369 1373"> <ul style="list-style-type: none"> <li>the form of the figures has been stylised, this is due to the simplified detail seen in both figures, for example, neither figure has obvious facial features</li> <li>the form of the figures makes them look very regal, this is due to the straight upper back, elongated necks and considered placement of the feet within each figure</li> <li>the form has been considered to suggest male and female, this can be seen through the scale, the figure on the left is broader and taller than the figure on the right</li> <li>when viewed from the side the form looks elongated and organic, making them look less human and more other worldly</li> <li><b>any other valid, fully justified points analysing form within this sculpture.</b></li> </ul> </td> </tr> <tr> <td data-bbox="363 1373 624 1984"><b>location</b></td> <td data-bbox="624 1373 1369 1984"> <ul style="list-style-type: none"> <li>the sculpture sits on a raised bed of rocks, this elevates the figures and suggests that the figures are to be looked up to and worshipped</li> <li>the figures sit at the top of a hill, as if looking across the landscape watching over the people and land they are ruling</li> <li>due to the patination of the bronze, the green tones within the figures echo the surrounding landscape, this could have been a deliberate choice by the artist to complement its environment</li> <li>the location is open and allows the figures to be viewed close-up and from a distance without obstruction, allowing the viewer to interact with the piece</li> <li><b>any other valid, fully justified points analysing location within this sculpture.</b></li> </ul> </td> </tr> </tbody> </table>	<b>form</b>	<ul style="list-style-type: none"> <li>the form of the figures has been stylised, this is due to the simplified detail seen in both figures, for example, neither figure has obvious facial features</li> <li>the form of the figures makes them look very regal, this is due to the straight upper back, elongated necks and considered placement of the feet within each figure</li> <li>the form has been considered to suggest male and female, this can be seen through the scale, the figure on the left is broader and taller than the figure on the right</li> <li>when viewed from the side the form looks elongated and organic, making them look less human and more other worldly</li> <li><b>any other valid, fully justified points analysing form within this sculpture.</b></li> </ul>	<b>location</b>	<ul style="list-style-type: none"> <li>the sculpture sits on a raised bed of rocks, this elevates the figures and suggests that the figures are to be looked up to and worshipped</li> <li>the figures sit at the top of a hill, as if looking across the landscape watching over the people and land they are ruling</li> <li>due to the patination of the bronze, the green tones within the figures echo the surrounding landscape, this could have been a deliberate choice by the artist to complement its environment</li> <li>the location is open and allows the figures to be viewed close-up and from a distance without obstruction, allowing the viewer to interact with the piece</li> <li><b>any other valid, fully justified points analysing location within this sculpture.</b></li> </ul>	<b>10</b>
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Question			Specific marking instructions	Max marks
			<p><b>subject matter</b></p> <ul style="list-style-type: none"> <li>• the figures sitting side by side suggests that they are equal and working together in their role as king and queen</li> <li>• the pose of the subject matter suggests openness and approachability, this can be seen as the hands are placed on the lap or to the side of the figure, they are not hiding or protecting the body</li> <li>• both figures look to be wearing similar outfits, these are suggestive of robes and possibly a crown worn by the monarchy, reinforcing their titles</li> <li>• the simplicity of the bench suggests that the king and queen are rulers of the people, there is no requirement for grand thrones to elevate their status</li> <li>• <b>any other valid, fully justified points analysing subject matter within this sculpture.</b></li> </ul>	

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 2, 3, 4, 5, 6</b>						
5.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> <li>analyse the following elements of this painting <b>colour; mood and atmosphere</b> and <b>shape</b>.</li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified, analytical points relating to <b>colour, mood and atmosphere</b> and <b>shape</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1367 2018"> <tbody> <tr> <td data-bbox="363 763 624 1402"><b>colour</b></td> <td data-bbox="624 763 1367 1402"> <ul style="list-style-type: none"> <li>the painting has a limited colour palette, the majority of which are dark oranges and browns. This emphasises the smoggy, industrial environment and the traditional brick buildings</li> <li>tertiary blues and greys used in the rooftops gradually get lighter in colour. This gives a sense of depth within the composition, suggesting light in the distance</li> <li>secondary colours of purple and orange create points of interest highlighting details such as the roof tiles and crane, drawing the viewers eye to these areas</li> <li>muted yellows in the foreground and the background create a visual balance between the water and the sky, this helps to frame the buildings in the middle</li> <li><b>any other valid, fully justified points analysing colour within this painting.</b></li> </ul> </td> </tr> <tr> <td data-bbox="363 1402 624 2018"><b>mood and atmosphere</b></td> <td data-bbox="624 1402 1367 2018"> <ul style="list-style-type: none"> <li>there is an industrial atmosphere in the painting created by the dirty greys and browns and the smoke coming out of the chimneys</li> <li>low light in the foreground combined with strong shadows in the midground suggest an evening in summer, creating a calm atmosphere despite work still going on in the factory</li> <li>the painting suggests a claustrophobic atmosphere, this is reinforced by the closeness of the buildings and the smoke being emitted from the chimneys creating a smoggy haze</li> <li>the lack of human presence outside suggests an empty atmosphere, however this contrasts with the smoke from the chimneys suggesting production and busy workers in the factory</li> <li><b>any other valid, fully justified points analysing mood and atmosphere within this painting.</b></li> </ul> </td> </tr> </tbody> </table>	<b>colour</b>	<ul style="list-style-type: none"> <li>the painting has a limited colour palette, the majority of which are dark oranges and browns. This emphasises the smoggy, industrial environment and the traditional brick buildings</li> <li>tertiary blues and greys used in the rooftops gradually get lighter in colour. This gives a sense of depth within the composition, suggesting light in the distance</li> <li>secondary colours of purple and orange create points of interest highlighting details such as the roof tiles and crane, drawing the viewers eye to these areas</li> <li>muted yellows in the foreground and the background create a visual balance between the water and the sky, this helps to frame the buildings in the middle</li> <li><b>any other valid, fully justified points analysing colour within this painting.</b></li> </ul>	<b>mood and atmosphere</b>	<ul style="list-style-type: none"> <li>there is an industrial atmosphere in the painting created by the dirty greys and browns and the smoke coming out of the chimneys</li> <li>low light in the foreground combined with strong shadows in the midground suggest an evening in summer, creating a calm atmosphere despite work still going on in the factory</li> <li>the painting suggests a claustrophobic atmosphere, this is reinforced by the closeness of the buildings and the smoke being emitted from the chimneys creating a smoggy haze</li> <li>the lack of human presence outside suggests an empty atmosphere, however this contrasts with the smoke from the chimneys suggesting production and busy workers in the factory</li> <li><b>any other valid, fully justified points analysing mood and atmosphere within this painting.</b></li> </ul>	<b>10</b>
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Question			Specific marking instructions	Max marks
			<p><b>shape</b></p> <ul style="list-style-type: none"> <li>• the repeated rectangular shapes of the chimneys contrast against the irregular shapes of the clouds, creating interest in the skyline</li> <li>• geometric shapes of the rooftops within the midground give the impression of many buildings crammed into a small space creating a busy composition</li> <li>• the softer, natural shape of the industrial smoke moving across the composition contrasts with the simplified geometric shape of the buildings. This leads the eye across the composition from right to left</li> <li>• the smaller repetition of geometric shapes that can be seen in the roof tiles, windows and brickwork break up the larger shapes of the buildings, this makes the scene more realistic</li> <li>• <b>any other valid, fully justified points analysing shape within this painting.</b></li> </ul>	

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 2, 3, 4, 5, 6</b>						
6.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> <li>analyse the following elements in this painting: <b>focal point; style and symbolism</b>.</li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>focal point, style and symbolism</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1367 2024"> <tbody> <tr> <td data-bbox="363 763 624 1373"><b>focal point</b></td> <td data-bbox="624 763 1367 1373"> <ul style="list-style-type: none"> <li>the focal point of the composition is the figure's face, this is due to the detail of the features contrasting against the large ruff framing the face drawing the viewers' attention directly to her</li> <li>the use of red in the headpiece and shoulder decoration draws attention to the face, the bold colour contrasts with the white face making this stand out</li> <li>the use of gold in the main figure's costume reinforces her as the focal point because it is the largest shape and most dominant colour in the painting</li> <li>the jester glove in the foreground acts as a focal point due to its central position, bold colour and pattern used compared to the other gloves</li> <li><b>any other valid, fully justified points analysing focal point within this painting.</b></li> </ul> </td> </tr> <tr> <td data-bbox="363 1373 624 2024"><b>style</b></td> <td data-bbox="624 1373 1367 2024"> <ul style="list-style-type: none"> <li>the artist's style looks traditional, they may have taken influence from Renaissance painters due to the use of perspective in the background to create depth</li> <li>the subject of the work suggests a Surrealist style, this can be seen as the gloves have been painted to suggest people acting out a play</li> <li>the work has a realistic style due to the soft, blended brush strokes allowing us to understand the form and detail of the subject matter, an example of this would be the realistic draped cloth on the figure</li> <li>there is a theatrical style suggested through the castle backdrop, elaborate costume and use of spotlight on the right-hand side which makes it look like a stage</li> <li><b>any other valid, fully justified points analysing style within this painting.</b></li> </ul> </td> </tr> </tbody> </table>	<b>focal point</b>	<ul style="list-style-type: none"> <li>the focal point of the composition is the figure's face, this is due to the detail of the features contrasting against the large ruff framing the face drawing the viewers' attention directly to her</li> <li>the use of red in the headpiece and shoulder decoration draws attention to the face, the bold colour contrasts with the white face making this stand out</li> <li>the use of gold in the main figure's costume reinforces her as the focal point because it is the largest shape and most dominant colour in the painting</li> <li>the jester glove in the foreground acts as a focal point due to its central position, bold colour and pattern used compared to the other gloves</li> <li><b>any other valid, fully justified points analysing focal point within this painting.</b></li> </ul>	<b>style</b>	<ul style="list-style-type: none"> <li>the artist's style looks traditional, they may have taken influence from Renaissance painters due to the use of perspective in the background to create depth</li> <li>the subject of the work suggests a Surrealist style, this can be seen as the gloves have been painted to suggest people acting out a play</li> <li>the work has a realistic style due to the soft, blended brush strokes allowing us to understand the form and detail of the subject matter, an example of this would be the realistic draped cloth on the figure</li> <li>there is a theatrical style suggested through the castle backdrop, elaborate costume and use of spotlight on the right-hand side which makes it look like a stage</li> <li><b>any other valid, fully justified points analysing style within this painting.</b></li> </ul>	<b>10</b>
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Question			Specific marking instructions	Max marks
			<p><b>symbolism</b></p> <ul style="list-style-type: none"> <li>• the castle and the woods are symbolic of a fairy-tale, this is reinforced by the reclining female figure who could be waiting for a spell to be broken</li> <li>• the gloves are like puppets staging a performance which are being controlled by the woman, symbolising her dominant status</li> <li>• the dress worn by the woman has a pattern on the fabric that looks like eyes, this may symbolise an audience watching the performance</li> <li>• the theatrical narrative created by the combination of the masked figure, dancing hands and outdoor scene, symbolise a dream that the artist may have had</li> <li>• <b>any other valid, fully justified points analysing symbolism within this painting.</b></li> </ul>	

Section 2 – Design studies

Question	Specific marking instructions	Max marks						
<b>All candidates who have chosen Section 2 will answer this question.</b>								
7.	<p>Candidates select a design they have studied.</p> <p><b>A maximum of 10 marks</b> is available for explaining, with reference to the selected design, the:</p> <ul style="list-style-type: none"> <li>• designer’s use of materials and/or technology</li> <li>• designer’s use of <b>one</b> visual element from line, tone, colour, texture, shape, form, pattern</li> <li>• impact of social, cultural and/or other influences.</li> </ul> <p>For full marks candidates must answer all elements of the question. Award <b>a maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Candidates may refer to a diverse range of designs. The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 853 1347 1503"> <tbody> <tr> <td data-bbox="352 853 1254 1115"> <p><b>Designer’s use of materials and/or technology</b> Incorporating technology into fashion is one way that forward-thinking fashion designer Iris Van Herpen pushes the boundaries of fashion. Technological advances in laser cutting are used in collections such as the Syntopia Collection. This allows her to create intricate and complex designs which would be difficult and time consuming to undertake by hand.</p> </td> <td data-bbox="1254 853 1347 1115" style="text-align: center;"><b>1</b></td> </tr> <tr> <td data-bbox="352 1115 1254 1308"> <p><b>Designer’s use of one visual element</b> Form is an important element in Philippe Starck’s ‘Juicy Salif’. The ridged form of the lemon squeezer has a functional purpose, creating grooves which allow the juice to be directed into the container placed below.</p> </td> <td data-bbox="1254 1115 1347 1308" style="text-align: center;"><b>1</b></td> </tr> <tr> <td data-bbox="352 1308 1254 1503"> <p><b>Impact of social, cultural and/or other influences</b> Van Alen was influenced by medieval architecture when he designed the Chrysler building. The building has Art Deco-style gargoyles placed in the corners. Gargoyles were a common feature of medieval cathedrals.</p> </td> <td data-bbox="1254 1308 1347 1503" style="text-align: center;"><b>1</b></td> </tr> </tbody> </table>	<p><b>Designer’s use of materials and/or technology</b> Incorporating technology into fashion is one way that forward-thinking fashion designer Iris Van Herpen pushes the boundaries of fashion. Technological advances in laser cutting are used in collections such as the Syntopia Collection. This allows her to create intricate and complex designs which would be difficult and time consuming to undertake by hand.</p>	<b>1</b>	<p><b>Designer’s use of one visual element</b> Form is an important element in Philippe Starck’s ‘Juicy Salif’. The ridged form of the lemon squeezer has a functional purpose, creating grooves which allow the juice to be directed into the container placed below.</p>	<b>1</b>	<p><b>Impact of social, cultural and/or other influences</b> Van Alen was influenced by medieval architecture when he designed the Chrysler building. The building has Art Deco-style gargoyles placed in the corners. Gargoyles were a common feature of medieval cathedrals.</p>	<b>1</b>	<b>10</b>
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Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 8, 9, 10, 11, 12</b>						
8.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> <li>analyse the following elements of this architectural design: <b>construction; function and target market</b>.</li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>construction, function and target market</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="331 761 1332 1982"> <tbody> <tr> <td data-bbox="331 761 550 1406"><b>construction</b></td> <td data-bbox="550 761 1332 1406"> <ul style="list-style-type: none"> <li>glass has been used from floor to ceiling around each storey of the building. Although this would let in a lot of light it also means people could see into the building easily, causing a lack of privacy</li> <li>the ribbed concrete cylindrical base embedded in the ground mimics the trunk of a tree that travels up through the metal frame, which works well because the house is surrounded by trees</li> <li>the skeletal form of metal tubing and bars is exposed which contributes to the industrial, contemporary look of the building and adds extra floorspace inside</li> <li>the construction of the building is unusual in design as the house is raised above ground level compared to most homes. However, this would add extra security to the building</li> <li><b>any other valid, fully justified points analysing the construction of this architectural design.</b></li> </ul> </td> </tr> <tr> <td data-bbox="331 1406 550 1982"><b>function</b></td> <td data-bbox="550 1406 1332 1982"> <ul style="list-style-type: none"> <li>the building is designed to be a home. This is effectively indicated by the different storeys and balconies, as well as the occasional metal panels to provide privacy</li> <li>the house has an environmental function as the solar panels attached to the roof space will absorb energy from the sun to generate power</li> <li>the house provides a view of the surrounding area to give a pleasant outlook for the occupants indicated by the array of windows and balconies encompassing the structure</li> <li>the rotating house will maximise the use of the solar panels as it follows the light and will reduce costs for the owner</li> <li><b>any other valid, fully justified points analysing the function of this architectural design.</b></li> </ul> </td> </tr> </tbody> </table>	<b>construction</b>	<ul style="list-style-type: none"> <li>glass has been used from floor to ceiling around each storey of the building. Although this would let in a lot of light it also means people could see into the building easily, causing a lack of privacy</li> <li>the ribbed concrete cylindrical base embedded in the ground mimics the trunk of a tree that travels up through the metal frame, which works well because the house is surrounded by trees</li> <li>the skeletal form of metal tubing and bars is exposed which contributes to the industrial, contemporary look of the building and adds extra floorspace inside</li> <li>the construction of the building is unusual in design as the house is raised above ground level compared to most homes. However, this would add extra security to the building</li> <li><b>any other valid, fully justified points analysing the construction of this architectural design.</b></li> </ul>	<b>function</b>	<ul style="list-style-type: none"> <li>the building is designed to be a home. This is effectively indicated by the different storeys and balconies, as well as the occasional metal panels to provide privacy</li> <li>the house has an environmental function as the solar panels attached to the roof space will absorb energy from the sun to generate power</li> <li>the house provides a view of the surrounding area to give a pleasant outlook for the occupants indicated by the array of windows and balconies encompassing the structure</li> <li>the rotating house will maximise the use of the solar panels as it follows the light and will reduce costs for the owner</li> <li><b>any other valid, fully justified points analysing the function of this architectural design.</b></li> </ul>	<b>10</b>
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Question			Specific marking instructions	Max marks
			<p><b>target market</b></p> <ul style="list-style-type: none"> <li>• the design would appeal to people who are keen to live in a house that is more environmentally friendly due to the solar panels</li> <li>• the house would be suitable for those who wish to reduce their energy costs as there is less need for electric lighting due to the large windows that let in an abundance of natural light</li> <li>• the house would interest people who appreciate unique, industrial design and could afford this one-off design</li> <li>• people who are keen to 'live off the grid' would be keen to have the ability to generate their own power through solar energy and thus reduce costs greatly</li> <li>• <b>any other valid, fully justified points analysing the target market for this design.</b></li> </ul>	

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<b>Optional questions – candidates select two from questions 8, 9, 10, 11, 12</b>						
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			<p><b>target market</b></p> <ul style="list-style-type: none"> <li>• the target market would be consumers who are keen on contemporary fashion as the outfit is an eclectic mix of colour and pattern. The silver slashes and patterned tights provide a futuristic element to the design</li> <li>• the design would appeal to those who wish to make a statement with their clothing, as it has a bold look to it due to the varied use of colour and pattern in this outfit</li> <li>• there would be a limited target market, as it would only appeal to confident and outgoing people due to the mismatching features of the outfit, which would draw attention to the wearer</li> <li>• young, affluent people, such as influencers and celebrities who are high profile enough to attend a catwalk/fashion show, would be interested in this outfit as they could afford it</li> <li>• <b>any other valid, fully justified points analysing the target market for this outfit.</b></li> </ul>	

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<b>Optional questions – candidates select two from questions 8, 9, 10, 11, 12</b>						
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	<p><b>typography</b></p> <ul style="list-style-type: none"> <li>• the 'Cake Angels' company logo and specific baking range stands out as the white lettering against the pink background ribbon contrasts effectively</li> <li>• the placement of the main product description in large, upper-case lettering across the bowl is clearly emphasised against the background of the bowl, making it the most prominent information on the graphic</li> <li>• additional information placed within coloured speech bubbles suggests the biscuit 'characters' are providing the consumer with information which would appeal to children as it is easy to read due to being in capitals</li> <li>• the typography used for the 'Crayola' company logo stands out because it is green and is underlined by the rainbow smile. This emphasises the 'Crayola' brand, which may appeal to consumers as a trusted product</li> <li>• <b>any other valid, fully justified points analysing the typography of this graphic design.</b></li> </ul>	

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	<p><b>scale</b></p> <ul style="list-style-type: none"> <li>• due to the scale of the piece at 1.5m diameter, a large room to hang the chandelier would be the most suitable, for example, in an hotel or large public space, limiting the target market</li> <li>• the scale of the piece is large so the entire fitting must be taken into consideration along with the height of the drop down from the ceiling. The space above the chandelier is crucial to show the full visual impact of this design, limiting the areas it could be hung</li> <li>• the large scale of the design is essential to allow for the vast array of 4500 lenses used to fully convey the qualities of refraction, which creates a sense of drama in a large space</li> <li>• the large scale of the design contrasts with the small scale of the individual delicate lenses making a more intriguing and dramatic impact</li> <li>• <b>any other valid, fully justified points analysing scale in this lighting design.</b></li> </ul>	

[END OF MARKING INSTRUCTIONS]