



National
Qualifications
2023

2023 Art and Design

Higher

Finalised Marking Instructions

© Scottish Qualifications Authority 2023

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

The information in this document may be reproduced in support of SQA qualifications only on a non-commercial basis. If it is reproduced, SQA must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from permissions@sqa.org.uk.



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						
All candidates who have chosen Section 1 will answer this question.									
1.		Candidates select an artwork they have studied. A maximum of 10 marks is available for explaining, with reference to the selected artwork the: <i>artist’s use of techniques</i> <i>artist’s consideration of mood and atmosphere</i> <i>impact of social, cultural and/or other influences.</i> For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, justified point, up to a maximum of 10 marks. Candidates may refer to a diverse range of artworks. The table below gives examples of points which would gain marks. <table><tr><td> Artist’s use of techniques Vincent Van Gogh used many techniques to help bring his work to life. In ‘Wheatfield with Crows’, Van Gogh’s trademark short sharp brushwork became broader and more expressive and made everything in these pictures seem to move and come alive from the movement of the wheat to the crows flying in the sky. </td><td>1</td></tr><tr><td> Artist’s consideration of mood and atmosphere Henry Anderton has shown consideration of mood and atmosphere when painting ‘Mountain Landscape with Dancing Shepherd’. Anderton uses an orange palette in the sky to show the evening sun setting. This creates a warm, hazy atmosphere reinforced through the soft reflections of orange throughout the composition. </td><td>1</td></tr><tr><td> Impact of social, cultural and/or other influences Cezanne was influenced by Impressionism in the 1870s. Camille Pissarro encouraged Cezanne to work ‘en plein air’, to quickly capture the essence of the outdoors using bright hues. This is evident within ‘Jas de Bouffan, the Pool’ with Cezanne’s use of a natural colour palette noticeable within the sky and plants. </td><td>1</td></tr></table>	Artist’s use of techniques Vincent Van Gogh used many techniques to help bring his work to life. In ‘Wheatfield with Crows’, Van Gogh’s trademark short sharp brushwork became broader and more expressive and made everything in these pictures seem to move and come alive from the movement of the wheat to the crows flying in the sky.	1	Artist’s consideration of mood and atmosphere Henry Anderton has shown consideration of mood and atmosphere when painting ‘Mountain Landscape with Dancing Shepherd’. Anderton uses an orange palette in the sky to show the evening sun setting. This creates a warm, hazy atmosphere reinforced through the soft reflections of orange throughout the composition.	1	Impact of social, cultural and/or other influences Cezanne was influenced by Impressionism in the 1870s. Camille Pissarro encouraged Cezanne to work ‘en plein air’, to quickly capture the essence of the outdoors using bright hues. This is evident within ‘Jas de Bouffan, the Pool’ with Cezanne’s use of a natural colour palette noticeable within the sky and plants.	1	10
Artist’s use of techniques Vincent Van Gogh used many techniques to help bring his work to life. In ‘Wheatfield with Crows’, Van Gogh’s trademark short sharp brushwork became broader and more expressive and made everything in these pictures seem to move and come alive from the movement of the wheat to the crows flying in the sky.	1								
Artist’s consideration of mood and atmosphere Henry Anderton has shown consideration of mood and atmosphere when painting ‘Mountain Landscape with Dancing Shepherd’. Anderton uses an orange palette in the sky to show the evening sun setting. This creates a warm, hazy atmosphere reinforced through the soft reflections of orange throughout the composition.	1								
Impact of social, cultural and/or other influences Cezanne was influenced by Impressionism in the 1870s. Camille Pissarro encouraged Cezanne to work ‘en plein air’, to quickly capture the essence of the outdoors using bright hues. This is evident within ‘Jas de Bouffan, the Pool’ with Cezanne’s use of a natural colour palette noticeable within the sky and plants.	1								

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 2, 3, 4, 5, 6							
2.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - analyse the following elements of this sculpture: form; pose and symbolism. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. - Award marks for fully justified analytical points relating to form, pose and symbolism. The table below gives examples of points which would gain marks. <table><tr><td>form</td><td> - the artist has created an illusion of soft, organic form by carving organic folds into the wood. This can be seen in the fabric of the boy’s swimming shorts, creating contrast against his smooth skin - the man-made form of the cans, bottles and plinth contrasts with and draws attention to the natural form of the swimmer - the angled form of the bottles and cans surrounding the boy suggests them floating in water. This creates visual contrast with vertical form of the boy - the finish of the wood surface has been sanded to create the smooth form of the boy’s skin. This helps to reinforce the idea of vulnerability as his skin has no imperfections and reinforces his young age any other valid, fully justified points analysing form within this sculpture. </td></tr><tr><td>pose</td><td> - a focused pose can be seen through the balanced stance of the boy’s legs, whilst his arms are raised above his head. This reinforces the idea that the boy is preparing to swim through a small gap in the debris - the boy’s arms frame his face, drawing attention to a very focused facial expression, which can be seen in his eyes looking forward and his pursed lips. This expression suggests that he is concentrating, taking in air before preparing to dive under water - the pose is streamlined: the boy’s legs and arms are balanced and symmetrical. The boy’s arms placed above his head elongate his figure, accentuating how little room there is to swim in the water - the position of the swimmer’s face, which is face on towards the viewer and perfectly framed by the swimming cap and arms, reinforces his determination, no matter what debris he has to swim through any other valid, fully justified points analysing pose within this sculpture. </td></tr></table>	form	- the artist has created an illusion of soft, organic form by carving organic folds into the wood. This can be seen in the fabric of the boy’s swimming shorts, creating contrast against his smooth skin - the man-made form of the cans, bottles and plinth contrasts with and draws attention to the natural form of the swimmer - the angled form of the bottles and cans surrounding the boy suggests them floating in water. This creates visual contrast with vertical form of the boy - the finish of the wood surface has been sanded to create the smooth form of the boy’s skin. This helps to reinforce the idea of vulnerability as his skin has no imperfections and reinforces his young age any other valid, fully justified points analysing form within this sculpture.	pose	- a focused pose can be seen through the balanced stance of the boy’s legs, whilst his arms are raised above his head. This reinforces the idea that the boy is preparing to swim through a small gap in the debris - the boy’s arms frame his face, drawing attention to a very focused facial expression, which can be seen in his eyes looking forward and his pursed lips. This expression suggests that he is concentrating, taking in air before preparing to dive under water - the pose is streamlined: the boy’s legs and arms are balanced and symmetrical. The boy’s arms placed above his head elongate his figure, accentuating how little room there is to swim in the water - the position of the swimmer’s face, which is face on towards the viewer and perfectly framed by the swimming cap and arms, reinforces his determination, no matter what debris he has to swim through any other valid, fully justified points analysing pose within this sculpture.	10
form	- the artist has created an illusion of soft, organic form by carving organic folds into the wood. This can be seen in the fabric of the boy’s swimming shorts, creating contrast against his smooth skin - the man-made form of the cans, bottles and plinth contrasts with and draws attention to the natural form of the swimmer - the angled form of the bottles and cans surrounding the boy suggests them floating in water. This creates visual contrast with vertical form of the boy - the finish of the wood surface has been sanded to create the smooth form of the boy’s skin. This helps to reinforce the idea of vulnerability as his skin has no imperfections and reinforces his young age any other valid, fully justified points analysing form within this sculpture.						
pose	- a focused pose can be seen through the balanced stance of the boy’s legs, whilst his arms are raised above his head. This reinforces the idea that the boy is preparing to swim through a small gap in the debris - the boy’s arms frame his face, drawing attention to a very focused facial expression, which can be seen in his eyes looking forward and his pursed lips. This expression suggests that he is concentrating, taking in air before preparing to dive under water - the pose is streamlined: the boy’s legs and arms are balanced and symmetrical. The boy’s arms placed above his head elongate his figure, accentuating how little room there is to swim in the water - the position of the swimmer’s face, which is face on towards the viewer and perfectly framed by the swimming cap and arms, reinforces his determination, no matter what debris he has to swim through any other valid, fully justified points analysing pose within this sculpture.						

Question			Specific marking instructions	Max marks
			symbolism - the majority of the sculpture is blue. This, along with the cans and bottles surrounding the boy's torso, suggests that he is standing in polluted water - the bleached-out colour of the boy's upper body and the cans above the water line suggest that the earth has been stripped of its colour and vibrancy due to waste and pollution - multiple bottles, cans and plastics that sit horizontally alongside the young boy suggest that the water is littered with rubbish. This implies that we are polluting our seas and spoiling natural resources for future generations - the close contact of the debris to the swimmer symbolises the overwhelming volume of rubbish in the sea. This can be seen as there is no space between the figure and the bottles, suggesting there is no room to move - the stretched stance of the boy on top of the plinth suggests he is trying to stay above the rising sea levels created by global warming any other valid, fully justified points analysing symbolism in this sculpture.	

Question	Specific marking instructions		Max marks		
Optional questions – candidates select two from questions 2, 3, 4, 5, 6					
3.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - analyse the following elements of this artwork: composition; materials and pattern. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. - Award marks for fully justified analytical points relating to composition, materials and pattern. The table below gives examples of points which would gain marks. <table><tr><td>composition</td><td> - a linear composition is created through the placement of the figures sitting horizontally within the canvas, which leads the viewer’s eye across the composition - the use of negative shape created by the pose of each figure adds visual interest within the foreground and reinforces the busy composition - the central figure with the orange trousers creates a leading line which connects to the figure with the orange t-shirt, linking the foreground with the background - the man in the orange trousers sits forward making him larger than the other figures, creating a focal point. This is reinforced through the detail applied to his facial features which are more refined than any of the other figures - the composition has been cropped with figures coming out of the frame on either side. This creates a full and busy composition and suggests a family gathering any other valid, fully justified points analysing the composition in this artwork. </td></tr></table>	composition	- a linear composition is created through the placement of the figures sitting horizontally within the canvas, which leads the viewer’s eye across the composition - the use of negative shape created by the pose of each figure adds visual interest within the foreground and reinforces the busy composition - the central figure with the orange trousers creates a leading line which connects to the figure with the orange t-shirt, linking the foreground with the background - the man in the orange trousers sits forward making him larger than the other figures, creating a focal point. This is reinforced through the detail applied to his facial features which are more refined than any of the other figures - the composition has been cropped with figures coming out of the frame on either side. This creates a full and busy composition and suggests a family gathering any other valid, fully justified points analysing the composition in this artwork.	10
composition	- a linear composition is created through the placement of the figures sitting horizontally within the canvas, which leads the viewer’s eye across the composition - the use of negative shape created by the pose of each figure adds visual interest within the foreground and reinforces the busy composition - the central figure with the orange trousers creates a leading line which connects to the figure with the orange t-shirt, linking the foreground with the background - the man in the orange trousers sits forward making him larger than the other figures, creating a focal point. This is reinforced through the detail applied to his facial features which are more refined than any of the other figures - the composition has been cropped with figures coming out of the frame on either side. This creates a full and busy composition and suggests a family gathering any other valid, fully justified points analysing the composition in this artwork.				

Question			Specific marking instructions	Max marks				
			<table><tr><td>materials</td><td> - Xerox transfers have been used along with solid areas of acrylic to create contrast. Xerox transfers in the foreground and man's shirt are very busy, in contrast to the blocked acrylic paint used to paint the trousers. This ensures all details of the figure can be clearly seen - coloured pencil and charcoal have been used to create refined detail within the work. This can be seen in the faces of the man and woman and outlines in the clothing. This creates definition and stops the figures blending into one another - it looks like pastel has been used to create softer blocks of tone, as seen in the boy with the blue trousers. This helps to give further detail to the form of the figure and reinforce the soft texture of the fabric - Xerox transfers of historical and cultural imagery have been used to create surface detail within the work. This can be seen in the wallpaper and floor, which reflects the cultural identity of the family any other valid, fully justified points analysing materials in this artwork. </td></tr><tr><td>pattern</td><td> - a linear pattern is created through the long, vertical lines seen in the curtains and window panes. This leads the viewer's eye into the centre of the composition - a relaxed organic pattern can be seen in the repetition of legs of the family members. The rhythm created helps to lead the viewer's eye across the composition - busy patterns have been created through the replication of the Xerox transfers seen in the wallpaper, floor and clothing. Repetition of these images suggests a patch work effect and helps to create continuity within the composition - the dense, horizontal stripes on the children's clothing are in contrast with the plain coloured clothes of the surrounding figures. This draws our attention to this area of the artwork any other valid, fully justified points analysing pattern in this artwork. </td></tr></table>	materials	- Xerox transfers have been used along with solid areas of acrylic to create contrast. Xerox transfers in the foreground and man's shirt are very busy, in contrast to the blocked acrylic paint used to paint the trousers. This ensures all details of the figure can be clearly seen - coloured pencil and charcoal have been used to create refined detail within the work. This can be seen in the faces of the man and woman and outlines in the clothing. This creates definition and stops the figures blending into one another - it looks like pastel has been used to create softer blocks of tone, as seen in the boy with the blue trousers. This helps to give further detail to the form of the figure and reinforce the soft texture of the fabric - Xerox transfers of historical and cultural imagery have been used to create surface detail within the work. This can be seen in the wallpaper and floor, which reflects the cultural identity of the family any other valid, fully justified points analysing materials in this artwork.	pattern	- a linear pattern is created through the long, vertical lines seen in the curtains and window panes. This leads the viewer's eye into the centre of the composition - a relaxed organic pattern can be seen in the repetition of legs of the family members. The rhythm created helps to lead the viewer's eye across the composition - busy patterns have been created through the replication of the Xerox transfers seen in the wallpaper, floor and clothing. Repetition of these images suggests a patch work effect and helps to create continuity within the composition - the dense, horizontal stripes on the children's clothing are in contrast with the plain coloured clothes of the surrounding figures. This draws our attention to this area of the artwork any other valid, fully justified points analysing pattern in this artwork.	
materials	- Xerox transfers have been used along with solid areas of acrylic to create contrast. Xerox transfers in the foreground and man's shirt are very busy, in contrast to the blocked acrylic paint used to paint the trousers. This ensures all details of the figure can be clearly seen - coloured pencil and charcoal have been used to create refined detail within the work. This can be seen in the faces of the man and woman and outlines in the clothing. This creates definition and stops the figures blending into one another - it looks like pastel has been used to create softer blocks of tone, as seen in the boy with the blue trousers. This helps to give further detail to the form of the figure and reinforce the soft texture of the fabric - Xerox transfers of historical and cultural imagery have been used to create surface detail within the work. This can be seen in the wallpaper and floor, which reflects the cultural identity of the family any other valid, fully justified points analysing materials in this artwork.							
pattern	- a linear pattern is created through the long, vertical lines seen in the curtains and window panes. This leads the viewer's eye into the centre of the composition - a relaxed organic pattern can be seen in the repetition of legs of the family members. The rhythm created helps to lead the viewer's eye across the composition - busy patterns have been created through the replication of the Xerox transfers seen in the wallpaper, floor and clothing. Repetition of these images suggests a patch work effect and helps to create continuity within the composition - the dense, horizontal stripes on the children's clothing are in contrast with the plain coloured clothes of the surrounding figures. This draws our attention to this area of the artwork any other valid, fully justified points analysing pattern in this artwork.							

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 2, 3, 4, 5, 6							
4.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - Analyse the following elements of this painting: colour; subject matter and techniques. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. - Award marks for fully justified analytical points relating to colour, subject matter and techniques. The table below gives examples of points which would gain marks. <table><tr><td>colour</td><td> - the dark colour used in the background creates contrast with the bright yellow in the lemons. This enhances the vibrancy of the lemons, drawing attention to the fruits in the bowl - cream and grey tints used in the ceramic bowl create a soft frame for the citrus fruits, drawing the eye into the composition - harmonious greens and yellows have been used throughout the citrus fruit and leaves. This creates visual continuity and gives the work a warm mood and atmosphere - the artist used white in the blossoms. This breaks up the bold yellows and leads your eye around the composition any other valid, fully justified points analysing colour in this painting. </td></tr><tr><td>subject matter</td><td> - the small scale of the wasp sitting on the large lemon adds visual interest and draws the viewer to take in the detail of the work - the soft, draped leaves look like they have wilted. This suggests that the bowl of fruit has been sitting in a hot environment before being placed indoors - the lemons look to have been picked from a tree, as they are still attached to the twigs. Some of the small fruits and blossoms also attached are yet to develop and these details add further interest to the composition - the simplicity of the background and shelf allow the complexity of the surface textures of the bowl and citrus fruits to be the focal point of the work - the subject matter conveys a summery atmosphere. This can be seen in the fruits, flowers, insect and colours, which all suggest a sunny climate any other valid, fully justified points analysing the subject matter in this painting. </td></tr></table>	colour	- the dark colour used in the background creates contrast with the bright yellow in the lemons. This enhances the vibrancy of the lemons, drawing attention to the fruits in the bowl - cream and grey tints used in the ceramic bowl create a soft frame for the citrus fruits, drawing the eye into the composition - harmonious greens and yellows have been used throughout the citrus fruit and leaves. This creates visual continuity and gives the work a warm mood and atmosphere - the artist used white in the blossoms. This breaks up the bold yellows and leads your eye around the composition any other valid, fully justified points analysing colour in this painting.	subject matter	- the small scale of the wasp sitting on the large lemon adds visual interest and draws the viewer to take in the detail of the work - the soft, draped leaves look like they have wilted. This suggests that the bowl of fruit has been sitting in a hot environment before being placed indoors - the lemons look to have been picked from a tree, as they are still attached to the twigs. Some of the small fruits and blossoms also attached are yet to develop and these details add further interest to the composition - the simplicity of the background and shelf allow the complexity of the surface textures of the bowl and citrus fruits to be the focal point of the work - the subject matter conveys a summery atmosphere. This can be seen in the fruits, flowers, insect and colours, which all suggest a sunny climate any other valid, fully justified points analysing the subject matter in this painting.	10
colour	- the dark colour used in the background creates contrast with the bright yellow in the lemons. This enhances the vibrancy of the lemons, drawing attention to the fruits in the bowl - cream and grey tints used in the ceramic bowl create a soft frame for the citrus fruits, drawing the eye into the composition - harmonious greens and yellows have been used throughout the citrus fruit and leaves. This creates visual continuity and gives the work a warm mood and atmosphere - the artist used white in the blossoms. This breaks up the bold yellows and leads your eye around the composition any other valid, fully justified points analysing colour in this painting.						
subject matter	- the small scale of the wasp sitting on the large lemon adds visual interest and draws the viewer to take in the detail of the work - the soft, draped leaves look like they have wilted. This suggests that the bowl of fruit has been sitting in a hot environment before being placed indoors - the lemons look to have been picked from a tree, as they are still attached to the twigs. Some of the small fruits and blossoms also attached are yet to develop and these details add further interest to the composition - the simplicity of the background and shelf allow the complexity of the surface textures of the bowl and citrus fruits to be the focal point of the work - the subject matter conveys a summery atmosphere. This can be seen in the fruits, flowers, insect and colours, which all suggest a sunny climate any other valid, fully justified points analysing the subject matter in this painting.						

Question			Specific marking instructions	Max marks
			techniques - pointillism has been used throughout the artwork. This can be seen through the use of dots to create dimples on the citrus fruits and on the surface of the shelf, reinforcing the texture of the subject matter - a small brush has been used to create soft, blended tones as seen in the floral buds. This helps to suggest the delicacy of the petals - a linear mark making technique has been used on the outside of the ceramic bowl. Use of small directional lines help to create the illusion of circular form in the bowl - chiaroscuro has been used to create contrast and form, as seen in the dark background and tonal gradients in the citrus bowl. This effectively creates a sense of depth and realism any other valid, fully justified points analysing techniques in this painting.	

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 2, 3, 4, 5, 6							
5.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - analyse the following elements of this painting: focal point; mood and atmosphere and setting. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. - Award marks for fully justified analytical points relating to focal point, mood and atmosphere and setting. The table below gives examples of points which would gain marks. <table><tr><td>focal point</td><td> - the orange light shining from the sky in the interior of the caravan contrasts with the muted colours used in the rural landscape. This highlights the bright sun, leading your eye to this as the focal point - the white caravan creates a frame around the vibrant sunset. This separates it from the surrounding derelict environment, making it a focal point - softer mark making in the derelict building contrasts the highly realistic detail in the caravan, bringing attention to the caravan and interior view - the decorative stripes seen on the side of the caravan are replicated in the tropical landscape through the clouds and the horizon of the sea. These act as leading lines to frame the bright orange sky any other valid, fully justified points analysing focal point in this painting. </td></tr><tr><td>mood and atmosphere</td><td> - an eerie atmosphere is created, as part of the landscape is hidden and the ruins of the cottage loom out from the mist - the mist is blocking the sunlight in the rural environment and a cold mood is suggested through the limited colour palette of greys, browns and greens - an inviting atmosphere is created by the imagery within the caravan. The still water and warm sunset contrast with the cold, damp landscape, welcoming the viewer in - a magical mood is suggested through the caravan. Caravans can transport you to new destinations, the warm landscape suggests an exciting possibility any other valid, fully justified points analysing the mood and atmosphere of this painting. </td></tr></table>	focal point	- the orange light shining from the sky in the interior of the caravan contrasts with the muted colours used in the rural landscape. This highlights the bright sun, leading your eye to this as the focal point - the white caravan creates a frame around the vibrant sunset. This separates it from the surrounding derelict environment, making it a focal point - softer mark making in the derelict building contrasts the highly realistic detail in the caravan, bringing attention to the caravan and interior view - the decorative stripes seen on the side of the caravan are replicated in the tropical landscape through the clouds and the horizon of the sea. These act as leading lines to frame the bright orange sky any other valid, fully justified points analysing focal point in this painting.	mood and atmosphere	- an eerie atmosphere is created, as part of the landscape is hidden and the ruins of the cottage loom out from the mist - the mist is blocking the sunlight in the rural environment and a cold mood is suggested through the limited colour palette of greys, browns and greens - an inviting atmosphere is created by the imagery within the caravan. The still water and warm sunset contrast with the cold, damp landscape, welcoming the viewer in - a magical mood is suggested through the caravan. Caravans can transport you to new destinations, the warm landscape suggests an exciting possibility any other valid, fully justified points analysing the mood and atmosphere of this painting.	10
focal point	- the orange light shining from the sky in the interior of the caravan contrasts with the muted colours used in the rural landscape. This highlights the bright sun, leading your eye to this as the focal point - the white caravan creates a frame around the vibrant sunset. This separates it from the surrounding derelict environment, making it a focal point - softer mark making in the derelict building contrasts the highly realistic detail in the caravan, bringing attention to the caravan and interior view - the decorative stripes seen on the side of the caravan are replicated in the tropical landscape through the clouds and the horizon of the sea. These act as leading lines to frame the bright orange sky any other valid, fully justified points analysing focal point in this painting.						
mood and atmosphere	- an eerie atmosphere is created, as part of the landscape is hidden and the ruins of the cottage loom out from the mist - the mist is blocking the sunlight in the rural environment and a cold mood is suggested through the limited colour palette of greys, browns and greens - an inviting atmosphere is created by the imagery within the caravan. The still water and warm sunset contrast with the cold, damp landscape, welcoming the viewer in - a magical mood is suggested through the caravan. Caravans can transport you to new destinations, the warm landscape suggests an exciting possibility any other valid, fully justified points analysing the mood and atmosphere of this painting.						

Question			Specific marking instructions	Max marks
			setting - the cold, foggy weather and stone ruin suggest a Highland setting due to the bleak weather and bothy style cottage - the landscape seen through the caravan creates a contrasting setting due to the subject matter of a tranquil sea and warm sunset. This is reinforced through the warm colour palette of oranges and browns - a deserted setting can be seen as the derelict, roofless cottage looks to be uninhabited - the setting within the caravan appears almost magical, promising an escape to a different place and time which relates well to the title any other valid, fully justified points analysing setting in this painting.	

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 2, 3, 4, 5, 6							
6.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - analyse the following elements of this photograph: lighting; subject matter and viewpoint. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. - Award marks for fully justified analytical points relating to lighting, subject matter and viewpoint. The table below gives examples of points which would gain marks. <table><tr><td>lighting</td><td> - natural lighting creates a strong tonal contrast, highlighting the farmer and his sheep as the key subject matter of the composition - due to the cloudy weather, the light is muted in the distance. This creates a neutral background, reinforcing the contrast of the subject matter in the foreground - the natural lighting creates repeating dark areas on the boat and the peninsula, which brings balance to the composition - a diagonal bright line can be seen on the inside edge of the boat where the light hits strongly. This leads your eye to the farmer who is in shadow and creates contrast any other valid, fully justified points analysing lighting in this photograph. </td></tr><tr><td>subject matter</td><td> - the farmer is seen using a boat to ferry his sheep from one destination to another. The sheep are standing freely on the boat which seems to suggest a more unusual mode of transport for livestock - an island seascape can be seen and is further suggested through the subject matter of the water, open boat and the farmer standing. This suggests a short boat trip between one island and another, with the island being seen in the distance - larger waves and movement in the water give the impression of an exposed location that isn't protected from the elements. The farmer is dressed in full waterproofs suggesting the need to be dressed for all weathers - the remote location and open boat suggest a harsh working environment through the vast area of water and solitary figure of the farmer. This creates a bleak and sombre mood any other valid, fully justified points analysing subject matter in this photograph. </td></tr></table>	lighting	- natural lighting creates a strong tonal contrast, highlighting the farmer and his sheep as the key subject matter of the composition - due to the cloudy weather, the light is muted in the distance. This creates a neutral background, reinforcing the contrast of the subject matter in the foreground - the natural lighting creates repeating dark areas on the boat and the peninsula, which brings balance to the composition - a diagonal bright line can be seen on the inside edge of the boat where the light hits strongly. This leads your eye to the farmer who is in shadow and creates contrast any other valid, fully justified points analysing lighting in this photograph.	subject matter	- the farmer is seen using a boat to ferry his sheep from one destination to another. The sheep are standing freely on the boat which seems to suggest a more unusual mode of transport for livestock - an island seascape can be seen and is further suggested through the subject matter of the water, open boat and the farmer standing. This suggests a short boat trip between one island and another, with the island being seen in the distance - larger waves and movement in the water give the impression of an exposed location that isn't protected from the elements. The farmer is dressed in full waterproofs suggesting the need to be dressed for all weathers - the remote location and open boat suggest a harsh working environment through the vast area of water and solitary figure of the farmer. This creates a bleak and sombre mood any other valid, fully justified points analysing subject matter in this photograph.	10
lighting	- natural lighting creates a strong tonal contrast, highlighting the farmer and his sheep as the key subject matter of the composition - due to the cloudy weather, the light is muted in the distance. This creates a neutral background, reinforcing the contrast of the subject matter in the foreground - the natural lighting creates repeating dark areas on the boat and the peninsula, which brings balance to the composition - a diagonal bright line can be seen on the inside edge of the boat where the light hits strongly. This leads your eye to the farmer who is in shadow and creates contrast any other valid, fully justified points analysing lighting in this photograph.						
subject matter	- the farmer is seen using a boat to ferry his sheep from one destination to another. The sheep are standing freely on the boat which seems to suggest a more unusual mode of transport for livestock - an island seascape can be seen and is further suggested through the subject matter of the water, open boat and the farmer standing. This suggests a short boat trip between one island and another, with the island being seen in the distance - larger waves and movement in the water give the impression of an exposed location that isn't protected from the elements. The farmer is dressed in full waterproofs suggesting the need to be dressed for all weathers - the remote location and open boat suggest a harsh working environment through the vast area of water and solitary figure of the farmer. This creates a bleak and sombre mood any other valid, fully justified points analysing subject matter in this photograph.						

Question			Specific marking instructions	Max marks
			viewpoint • an elevated viewpoint is used as the photographer is standing at the front of the boat. This allows the edge of the boat to act as a frame for the detail of the sheep • the farmer's body is facing the viewer, but he is looking away into the distance. His gaze over the water reinforces a laid-back atmosphere • the expanse of water creates a wide viewpoint, reinforcing distance and the remoteness of the neighbouring island • the photographer's viewpoint is off balance, which can be seen in the angled horizon line. This suggests movement in the water and the boat • any other valid, fully justified points analysing viewpoint in this photograph.	

Section 2 – Design studies

Question	Specific marking instructions		Max marks						
All candidates who have chosen Section 2 will answer this question.									
7.		Candidates select a design they have studied. A maximum of 10 marks is available for explaining, with reference to the selected design. • <i>designer's working methods</i> • <i>designer's consideration of style</i> • <i>impact of social, cultural and/or other influences.</i> For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, justified point, up to a maximum of 10 marks. Candidates may refer to a diverse range of designs. The table below gives examples of points which would gain marks. <table><tr><td>Designer's working methods Zandra Rhodes constantly records the world around her in her sketchbooks which she takes on her travels. On a visit to the United States, she made many drawings of cacti which she later developed into her print designs for the Cactus Cowboy collection.</td><td>1</td></tr><tr><td>Designer's consideration of style The 'Anglepoise' Lamp (1932) by George Carwardine has an industrial style due to the structure of visible springs, joints, and metal pivoting arms. As a vehicle suspension engineer, Carwardine invented a spring, crank and lever mechanism using materials he was accustomed to working with which were ideal for the flexibility he wanted in his lamp design.</td><td>1</td></tr><tr><td>Impact of social, cultural and/or other influences 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.</td><td>1</td></tr></table>	Designer's working methods Zandra Rhodes constantly records the world around her in her sketchbooks which she takes on her travels. On a visit to the United States, she made many drawings of cacti which she later developed into her print designs for the Cactus Cowboy collection.	1	Designer's consideration of style The 'Anglepoise' Lamp (1932) by George Carwardine has an industrial style due to the structure of visible springs, joints, and metal pivoting arms. As a vehicle suspension engineer, Carwardine invented a spring, crank and lever mechanism using materials he was accustomed to working with which were ideal for the flexibility he wanted in his lamp design.	1	Impact of social, cultural and/or other influences 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.	1	10
Designer's working methods Zandra Rhodes constantly records the world around her in her sketchbooks which she takes on her travels. On a visit to the United States, she made many drawings of cacti which she later developed into her print designs for the Cactus Cowboy collection.	1								
Designer's consideration of style The 'Anglepoise' Lamp (1932) by George Carwardine has an industrial style due to the structure of visible springs, joints, and metal pivoting arms. As a vehicle suspension engineer, Carwardine invented a spring, crank and lever mechanism using materials he was accustomed to working with which were ideal for the flexibility he wanted in his lamp design.	1								
Impact of social, cultural and/or other influences 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.	1								

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
8.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - analyse the following elements of this fashion design: style; target market and wearability. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. Award marks for fully justified analytical points relating to style, target market and wearability. The table below gives examples of points which would gain marks. <table><tr><td>style</td><td> - the jumpsuit has a flamboyant style due to the curved and full nature of the torso and sleeve area - the design has a theatrical style as the long and extended drapes of material down the legs and feet would not appear out of place upon a stage - the coloured stripes throughout the jumpsuit gives it a geometric, contemporary style - the design has a futuristic style with the mix of curved forms, and long flowing legs which is not usually associated with a traditional jumpsuit any other valid, fully justified points analysing style in this design. </td></tr><tr><td>target market</td><td> - the target market for this jumpsuit is out-going people keen to make a statement due to its unconventional appearance - this could be a one-off design for a bespoke client for a particular event because of the exaggerated theatrical style which would make them stand out - this design would appeal to fashion-forward people who enjoy wearing contemporary styled clothing due to its flamboyant nature - this would have a limited target market due to the potentially unflattering clingy fabric and loud, stripey pattern any other valid, fully justified points analysing target market for this design. </td></tr></table>	style	- the jumpsuit has a flamboyant style due to the curved and full nature of the torso and sleeve area - the design has a theatrical style as the long and extended drapes of material down the legs and feet would not appear out of place upon a stage - the coloured stripes throughout the jumpsuit gives it a geometric, contemporary style - the design has a futuristic style with the mix of curved forms, and long flowing legs which is not usually associated with a traditional jumpsuit any other valid, fully justified points analysing style in this design.	target market	- the target market for this jumpsuit is out-going people keen to make a statement due to its unconventional appearance - this could be a one-off design for a bespoke client for a particular event because of the exaggerated theatrical style which would make them stand out - this design would appeal to fashion-forward people who enjoy wearing contemporary styled clothing due to its flamboyant nature - this would have a limited target market due to the potentially unflattering clingy fabric and loud, stripey pattern any other valid, fully justified points analysing target market for this design.	10
style	- the jumpsuit has a flamboyant style due to the curved and full nature of the torso and sleeve area - the design has a theatrical style as the long and extended drapes of material down the legs and feet would not appear out of place upon a stage - the coloured stripes throughout the jumpsuit gives it a geometric, contemporary style - the design has a futuristic style with the mix of curved forms, and long flowing legs which is not usually associated with a traditional jumpsuit any other valid, fully justified points analysing style in this design.						
target market	- the target market for this jumpsuit is out-going people keen to make a statement due to its unconventional appearance - this could be a one-off design for a bespoke client for a particular event because of the exaggerated theatrical style which would make them stand out - this design would appeal to fashion-forward people who enjoy wearing contemporary styled clothing due to its flamboyant nature - this would have a limited target market due to the potentially unflattering clingy fabric and loud, stripey pattern any other valid, fully justified points analysing target market for this design.						

Question			Specific marking instructions	Max marks
			wearability - the extra material over the feet has the potential for tripping up the wearer, thus may not be suitable for walking any distance - the fabric used to create the jumpsuit, acrylic, is a durable and stretchy material which would allow the wearer easy movement when worn - the plastic wire within the curved, voluminous torso and sleeve areas will help retain the intended form of the jumpsuit whilst being worn - with no obvious fastenings, the design is a one-piece jumpsuit, which could potentially be problematic when taking on and off as there is a physical amount of material to be concerned with any other valid, fully justified points analysing wearability of this design.	

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
9.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - analyse the following elements of this architectural design: fitness for purpose; form and materials. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. Award marks for fully justified analytical points relating to fitness for purpose, form and materials. The table below gives examples of points which would gain marks. <table><tr><td>fitness for purpose</td><td> - the large roof protrusions could create shelter from the weather for the children and act like the canopy of a tent or marquee when playing outside - large windows have been used extensively throughout the building to provide large amounts of natural light to stream indoors, as well as improved ventilation through opening the windows - the open steps outside the building lead up to another floor allowing for more teaching space within the school and can help reduce internal congestion - the height of the wall at the side of the steps could be tempting for children to climb on and injure themselves, causing a health and safety risk any other valid, fully justified points analysing fitness for purpose of this design. </td></tr><tr><td>form</td><td> - the angular, star-like form of the roof structure acts like a crown to emphasise the importance of the school and education - the three protrusions have been constructed as triangular forms pointing up and out, which have an open and inviting manner about them providing further height - from above, the form of the building has a zig-zag structure, almost like furrows, which is in keeping with the landscape surrounding the school - the school has a stylish and contemporary form due to the geometric structure of the roof creating strong visual impact any other valid, fully justified points analysing form in this design. </td></tr></table>	fitness for purpose	- the large roof protrusions could create shelter from the weather for the children and act like the canopy of a tent or marquee when playing outside - large windows have been used extensively throughout the building to provide large amounts of natural light to stream indoors, as well as improved ventilation through opening the windows - the open steps outside the building lead up to another floor allowing for more teaching space within the school and can help reduce internal congestion - the height of the wall at the side of the steps could be tempting for children to climb on and injure themselves, causing a health and safety risk any other valid, fully justified points analysing fitness for purpose of this design.	form	- the angular, star-like form of the roof structure acts like a crown to emphasise the importance of the school and education - the three protrusions have been constructed as triangular forms pointing up and out, which have an open and inviting manner about them providing further height - from above, the form of the building has a zig-zag structure, almost like furrows, which is in keeping with the landscape surrounding the school - the school has a stylish and contemporary form due to the geometric structure of the roof creating strong visual impact any other valid, fully justified points analysing form in this design.	10
fitness for purpose	- the large roof protrusions could create shelter from the weather for the children and act like the canopy of a tent or marquee when playing outside - large windows have been used extensively throughout the building to provide large amounts of natural light to stream indoors, as well as improved ventilation through opening the windows - the open steps outside the building lead up to another floor allowing for more teaching space within the school and can help reduce internal congestion - the height of the wall at the side of the steps could be tempting for children to climb on and injure themselves, causing a health and safety risk any other valid, fully justified points analysing fitness for purpose of this design.						
form	- the angular, star-like form of the roof structure acts like a crown to emphasise the importance of the school and education - the three protrusions have been constructed as triangular forms pointing up and out, which have an open and inviting manner about them providing further height - from above, the form of the building has a zig-zag structure, almost like furrows, which is in keeping with the landscape surrounding the school - the school has a stylish and contemporary form due to the geometric structure of the roof creating strong visual impact any other valid, fully justified points analysing form in this design.						

Question			Specific marking instructions	Max marks
			materials • steel used to construct the school is a strong, durable material that can be moulded easily, as seen on the roof with the undulating grooves created to provide rain channels, as well as dissipating potential heat build-up from the sun • with such large expanses of glass, this helps to create the illusion of space and connects the building with its surrounding environment • the use of wood as cladding within the inner roof protrusions provides a warm and friendly aesthetic as well as promoting the use of natural materials • stone has been used as support structures and barriers beside the steps and playground. Stone is a traditional material which means the building would last a long time as it is durable and strong • any other valid, fully justified points analysing materials in this design.	

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
10.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - analyse the following elements of this product design: function; materials and target market. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. Award marks for fully justified analytical points relating to function, materials and target market. The table below gives examples of points which would gain marks. <table><tr><td>function</td><td> - the function of this design is as an emergency torch due to the large LED light at the front of the design which can be shone for the user to see - there is a hand cranking mechanism on one side of the design which will charge the internal battery, thus there is no sole reliance upon separate batteries for this device to work - there is a radio to listen to, as indicated by the controls and panel at the side of the design. This will allow the user to have a source of entertainment, if required - the additional ports at one end of the design will allow the user to plug in items such as phones, which can be charged in emergencies any other valid, fully justified points analysing function of this design. </td></tr><tr><td>materials</td><td> - the design has been made with moulded plastic, which is a strong and durable material perfect for this item as it will make it long-lasting - the use of red plastic will make the product stand out, which is ideal if the user needs to quickly find it in an emergency - the fabric for the hand strap will be lightweight and provide comfort when held or wrapped around the wrist, but will be strong enough to support the weight of the emergency light/radio - the metal aerial will allow for a strong connection with radio frequencies, as it is a sturdy material, especially as it can be extended and will not bend or warp any other valid, fully justified points analysing materials in this design. </td></tr></table>	function	- the function of this design is as an emergency torch due to the large LED light at the front of the design which can be shone for the user to see - there is a hand cranking mechanism on one side of the design which will charge the internal battery, thus there is no sole reliance upon separate batteries for this device to work - there is a radio to listen to, as indicated by the controls and panel at the side of the design. This will allow the user to have a source of entertainment, if required - the additional ports at one end of the design will allow the user to plug in items such as phones, which can be charged in emergencies any other valid, fully justified points analysing function of this design.	materials	- the design has been made with moulded plastic, which is a strong and durable material perfect for this item as it will make it long-lasting - the use of red plastic will make the product stand out, which is ideal if the user needs to quickly find it in an emergency - the fabric for the hand strap will be lightweight and provide comfort when held or wrapped around the wrist, but will be strong enough to support the weight of the emergency light/radio - the metal aerial will allow for a strong connection with radio frequencies, as it is a sturdy material, especially as it can be extended and will not bend or warp any other valid, fully justified points analysing materials in this design.	10
function	- the function of this design is as an emergency torch due to the large LED light at the front of the design which can be shone for the user to see - there is a hand cranking mechanism on one side of the design which will charge the internal battery, thus there is no sole reliance upon separate batteries for this device to work - there is a radio to listen to, as indicated by the controls and panel at the side of the design. This will allow the user to have a source of entertainment, if required - the additional ports at one end of the design will allow the user to plug in items such as phones, which can be charged in emergencies any other valid, fully justified points analysing function of this design.						
materials	- the design has been made with moulded plastic, which is a strong and durable material perfect for this item as it will make it long-lasting - the use of red plastic will make the product stand out, which is ideal if the user needs to quickly find it in an emergency - the fabric for the hand strap will be lightweight and provide comfort when held or wrapped around the wrist, but will be strong enough to support the weight of the emergency light/radio - the metal aerial will allow for a strong connection with radio frequencies, as it is a sturdy material, especially as it can be extended and will not bend or warp any other valid, fully justified points analysing materials in this design.						

Question			Specific marking instructions	Max marks		
			<table><tr><td>target market</td><td> - the target market for this emergency light/radio will be those who enjoy camping as, not only will it serve to provide entertainment, it will also be of use if a light is required at night - hillwalkers will find this design useful as they will have a lightweight and compact emergency light/radio that does not require the need to bring additional batteries - this device is ideal for homeowners as, in the event of a power cut, people could rely upon a hand-cranked light source at any time to help them see - families on camping or caravanning trips will find the additional charging ports for mobile phones and/or iPads useful to ensure everyone has charge when needed any other valid, fully justified points analysing target market for this design. </td></tr></table>	target market	- the target market for this emergency light/radio will be those who enjoy camping as, not only will it serve to provide entertainment, it will also be of use if a light is required at night - hillwalkers will find this design useful as they will have a lightweight and compact emergency light/radio that does not require the need to bring additional batteries - this device is ideal for homeowners as, in the event of a power cut, people could rely upon a hand-cranked light source at any time to help them see - families on camping or caravanning trips will find the additional charging ports for mobile phones and/or iPads useful to ensure everyone has charge when needed any other valid, fully justified points analysing target market for this design.	
target market	- the target market for this emergency light/radio will be those who enjoy camping as, not only will it serve to provide entertainment, it will also be of use if a light is required at night - hillwalkers will find this design useful as they will have a lightweight and compact emergency light/radio that does not require the need to bring additional batteries - this device is ideal for homeowners as, in the event of a power cut, people could rely upon a hand-cranked light source at any time to help them see - families on camping or caravanning trips will find the additional charging ports for mobile phones and/or iPads useful to ensure everyone has charge when needed any other valid, fully justified points analysing target market for this design.					

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
11.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - analyse the following elements of this graphic design: imagery; layout and typography. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. Award marks for fully justified analytical points relating to imagery, layout and typography. The table below gives examples of points which would gain marks. <table><tr><td>imagery</td><td> - there is a charge of excitement and anticipation due to the pose of the runners who have just started the race, particularly as they are placed at eye-level with the viewer - the blur of the runners' feet near the bottom of the poster indicates the energetic movement of the athletes - the athletes are running towards a light source on the right-hand side implying the light of the finishing line, this idea is further enhanced by placing the athletes against a dark background - the edge of the track along the bottom of the image acts as a leading line across the poster, implying the athletes are running towards the finish line out of view - the focused facial expressions and the outstretched arms on all athletes, show a desire and focus to win any other valid, fully justified points analysing imagery in this design. </td></tr><tr><td>layout</td><td> - the runners have been captured in a low action pose as if they have just left the starting blocks. The tightly bunched and overlapping athletes further emphasise this - with one runner slightly ahead, the triangular shape of the athletes pointing towards the right fills most of the image. This suggests a directed, focused approach towards the finish line out of view - the lead runner's head is almost touching the edge of the poster, implying the speed of the race - the closeness of the athletes that fill the image is further enhanced by the cropped runner reaching out as he enters the image on the left, drawing the viewer into the action of the race any other valid, fully justified points analysing layout in this design. </td></tr></table>	imagery	- there is a charge of excitement and anticipation due to the pose of the runners who have just started the race, particularly as they are placed at eye-level with the viewer - the blur of the runners' feet near the bottom of the poster indicates the energetic movement of the athletes - the athletes are running towards a light source on the right-hand side implying the light of the finishing line, this idea is further enhanced by placing the athletes against a dark background - the edge of the track along the bottom of the image acts as a leading line across the poster, implying the athletes are running towards the finish line out of view - the focused facial expressions and the outstretched arms on all athletes, show a desire and focus to win any other valid, fully justified points analysing imagery in this design.	layout	- the runners have been captured in a low action pose as if they have just left the starting blocks. The tightly bunched and overlapping athletes further emphasise this - with one runner slightly ahead, the triangular shape of the athletes pointing towards the right fills most of the image. This suggests a directed, focused approach towards the finish line out of view - the lead runner's head is almost touching the edge of the poster, implying the speed of the race - the closeness of the athletes that fill the image is further enhanced by the cropped runner reaching out as he enters the image on the left, drawing the viewer into the action of the race any other valid, fully justified points analysing layout in this design.	10
imagery	- there is a charge of excitement and anticipation due to the pose of the runners who have just started the race, particularly as they are placed at eye-level with the viewer - the blur of the runners' feet near the bottom of the poster indicates the energetic movement of the athletes - the athletes are running towards a light source on the right-hand side implying the light of the finishing line, this idea is further enhanced by placing the athletes against a dark background - the edge of the track along the bottom of the image acts as a leading line across the poster, implying the athletes are running towards the finish line out of view - the focused facial expressions and the outstretched arms on all athletes, show a desire and focus to win any other valid, fully justified points analysing imagery in this design.						
layout	- the runners have been captured in a low action pose as if they have just left the starting blocks. The tightly bunched and overlapping athletes further emphasise this - with one runner slightly ahead, the triangular shape of the athletes pointing towards the right fills most of the image. This suggests a directed, focused approach towards the finish line out of view - the lead runner's head is almost touching the edge of the poster, implying the speed of the race - the closeness of the athletes that fill the image is further enhanced by the cropped runner reaching out as he enters the image on the left, drawing the viewer into the action of the race any other valid, fully justified points analysing layout in this design.						

Question			Specific marking instructions	Max marks		
			<table><tr><td>typography</td><td> - the sans serif title 'Tokyo 1964' in bold, upper-case lettering on a white background is clear, easy to read and accessible for all, which is important for the world event of an Olympic Games - the use of gold for the typeface and Olympic Games symbol of five interlinking rings is striking as it directly connects with the gold medals received at the Olympics and is associated with winning - the use of the red circle, relating to the Japanese flag acts as punctuation and separates the location and the year - the title is placed at the bottom and takes up about a fifth of the poster which serves to emphasise the importance of the imagery yet imparting clear and simple information any other valid, fully justified points analysing typography in this design. </td></tr></table>	typography	- the sans serif title 'Tokyo 1964' in bold, upper-case lettering on a white background is clear, easy to read and accessible for all, which is important for the world event of an Olympic Games - the use of gold for the typeface and Olympic Games symbol of five interlinking rings is striking as it directly connects with the gold medals received at the Olympics and is associated with winning - the use of the red circle, relating to the Japanese flag acts as punctuation and separates the location and the year - the title is placed at the bottom and takes up about a fifth of the poster which serves to emphasise the importance of the imagery yet imparting clear and simple information any other valid, fully justified points analysing typography in this design.	
typography	- the sans serif title 'Tokyo 1964' in bold, upper-case lettering on a white background is clear, easy to read and accessible for all, which is important for the world event of an Olympic Games - the use of gold for the typeface and Olympic Games symbol of five interlinking rings is striking as it directly connects with the gold medals received at the Olympics and is associated with winning - the use of the red circle, relating to the Japanese flag acts as punctuation and separates the location and the year - the title is placed at the bottom and takes up about a fifth of the poster which serves to emphasise the importance of the imagery yet imparting clear and simple information any other valid, fully justified points analysing typography in this design.					

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
12.		Candidates can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to: - analyse the following elements of this headpiece design: decoration; sources of inspiration and wearability. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. Award marks for fully justified analytical points relating to decoration, sources of inspiration and wearability. The table below gives examples of points which would gain marks. <table><tr><td>decoration</td><td> - the headpiece is highly decorated throughout. The intricate embellishments, such as the crown at the top, give the design a regal look - the 3D decoration is raised across the design, creating texture and shadow. The shadows give more definition to the form, making a more dramatic and powerful impact - the turquoise beadwork running around the base of the headpiece is used as detail at the front and sides and contrasts with the gold of the crown - the metal has been formed to create lavish, floral details to encircle a series of small buddha figures, which serves to highlight the figures and emphasise their importance any other valid, fully justified points analysing decoration in this design. </td></tr><tr><td>sources of inspiration</td><td> - religious symbols are a source of inspiration due to the inclusion of several buddha figures displayed around the entire crown - nature is a source of inspiration as there are repeating leaf, flower, and animal shapes around the buddha motifs, which add further decoration - royalty and high status are an inspiration for this headpiece due to the crown on the top and the use of gold and turquoise - the shape of the piece is similar to a helmet included in suits of armour, as it is made of metal and would protect the wearer's head any other valid, fully justified points analysing sources of inspiration for this design. </td></tr></table>	decoration	- the headpiece is highly decorated throughout. The intricate embellishments, such as the crown at the top, give the design a regal look - the 3D decoration is raised across the design, creating texture and shadow. The shadows give more definition to the form, making a more dramatic and powerful impact - the turquoise beadwork running around the base of the headpiece is used as detail at the front and sides and contrasts with the gold of the crown - the metal has been formed to create lavish, floral details to encircle a series of small buddha figures, which serves to highlight the figures and emphasise their importance any other valid, fully justified points analysing decoration in this design.	sources of inspiration	- religious symbols are a source of inspiration due to the inclusion of several buddha figures displayed around the entire crown - nature is a source of inspiration as there are repeating leaf, flower, and animal shapes around the buddha motifs, which add further decoration - royalty and high status are an inspiration for this headpiece due to the crown on the top and the use of gold and turquoise - the shape of the piece is similar to a helmet included in suits of armour, as it is made of metal and would protect the wearer's head any other valid, fully justified points analysing sources of inspiration for this design.	10
decoration	- the headpiece is highly decorated throughout. The intricate embellishments, such as the crown at the top, give the design a regal look - the 3D decoration is raised across the design, creating texture and shadow. The shadows give more definition to the form, making a more dramatic and powerful impact - the turquoise beadwork running around the base of the headpiece is used as detail at the front and sides and contrasts with the gold of the crown - the metal has been formed to create lavish, floral details to encircle a series of small buddha figures, which serves to highlight the figures and emphasise their importance any other valid, fully justified points analysing decoration in this design.						
sources of inspiration	- religious symbols are a source of inspiration due to the inclusion of several buddha figures displayed around the entire crown - nature is a source of inspiration as there are repeating leaf, flower, and animal shapes around the buddha motifs, which add further decoration - royalty and high status are an inspiration for this headpiece due to the crown on the top and the use of gold and turquoise - the shape of the piece is similar to a helmet included in suits of armour, as it is made of metal and would protect the wearer's head any other valid, fully justified points analysing sources of inspiration for this design.						

Question			Specific marking instructions	Max marks
			wearability • due to the high, domed form of the crown, it will sit high up on the head, thus the wearer will need to move carefully when wearing it to keep it balanced on their head • the crown will be difficult to wear for long periods of time as it is quite heavy due to the use of materials such as gold, copper, and semi-precious stones • due to the detailed embellishments, the priest's crown will be worn on important occasions such as ceremonies and religious celebrations • the bottom of the crown is curved around the side and back which would help it fit more tightly around the wearer's head as there are no obvious fastenings • any other valid, fully justified points analysing wearability of this design.	

[END OF MARKING INSTRUCTIONS]