



National
Qualifications
2024

2024 Art and Design

Higher

Question Paper 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 and design work that they have previously studied. They must demonstrate their knowledge and understanding of the work, referring to three specific art and 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 each 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 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 scale</i> • <i>artist’s use of one visual element from line, tone, colour, texture, shape, form, pattern</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 scale Jenny Saville uses scale to reinforce imperfection; this can be seen in the artwork ‘Rosetta 2’ which is two and a half metres high and almost two metres wide. The portrait is of a woman who sits in an awkward pose looking down and out to the viewer. The large scale of the canvas and awkward pose force the viewer to take in the glazed eyes of the subject matter, drawing attention to her blindness. </td><td>1</td></tr><tr><td> Artist’s use of one visual element In ‘Beasts of the Sea’, Henri Matisse explores shape through his use of painted paper cut-outs. Two columns of varied rectangular shapes of painted paper convey the tropical sea and a sense of its altering colours and depth, whilst the more organic shapes arranged on top indicate the marine flora and fauna. </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, as well as visible broken brushstrokes on the trees. </td><td>1</td></tr></table>	Artist’s use of scale Jenny Saville uses scale to reinforce imperfection; this can be seen in the artwork ‘Rosetta 2’ which is two and a half metres high and almost two metres wide. The portrait is of a woman who sits in an awkward pose looking down and out to the viewer. The large scale of the canvas and awkward pose force the viewer to take in the glazed eyes of the subject matter, drawing attention to her blindness.	1	Artist’s use of one visual element In ‘Beasts of the Sea’, Henri Matisse explores shape through his use of painted paper cut-outs. Two columns of varied rectangular shapes of painted paper convey the tropical sea and a sense of its altering colours and depth, whilst the more organic shapes arranged on top indicate the marine flora and fauna.	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, as well as visible broken brushstrokes on the trees.	1	10
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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 painting: colour; line and pose. 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, line and pose. The table below gives examples of points which would gain marks. <table><tr><td>colour</td><td> - a range of harmonious browns has been used throughout this painting, particularly on the natural wooden flooring, conveying a warm and welcoming atmosphere within the scene - light blue, used as an accent colour on the cup and saucer, chair, footwear, and hair of the woman directs the focus of the viewer to the subject matter - the grey coloured book cover on the table, although noticeable, does not stand out suggesting it is not as important as the woman or the bold blue saucer - the white clothing creates a bold contrast against the black jacket and dark coloured chair making the woman the focal point any other valid, fully justified points analysing colour in this painting. </td></tr><tr><td>line</td><td> - repeated lines are used to indicate natural wooden floorboards with the lines closer together towards the background to show perspective - flowing lines have been used to indicate form and definition on the woman’s clothing, creating a stylised look, which contrasts with the angular, precise look of the furniture - the artist has used white diagonal lines on the windowpanes in the top right of the painting to indicate reflecting light on the glass, emphasising the interior setting - a series of pale lines on the floor indicates the light streaming into the room. These directional lines point towards the subject, further enhancing the importance of the woman any other valid, fully justified points analysing line in this painting. </td></tr></table>	colour	- a range of harmonious browns has been used throughout this painting, particularly on the natural wooden flooring, conveying a warm and welcoming atmosphere within the scene - light blue, used as an accent colour on the cup and saucer, chair, footwear, and hair of the woman directs the focus of the viewer to the subject matter - the grey coloured book cover on the table, although noticeable, does not stand out suggesting it is not as important as the woman or the bold blue saucer - the white clothing creates a bold contrast against the black jacket and dark coloured chair making the woman the focal point any other valid, fully justified points analysing colour in this painting.	line	- repeated lines are used to indicate natural wooden floorboards with the lines closer together towards the background to show perspective - flowing lines have been used to indicate form and definition on the woman’s clothing, creating a stylised look, which contrasts with the angular, precise look of the furniture - the artist has used white diagonal lines on the windowpanes in the top right of the painting to indicate reflecting light on the glass, emphasising the interior setting - a series of pale lines on the floor indicates the light streaming into the room. These directional lines point towards the subject, further enhancing the importance of the woman any other valid, fully justified points analysing line in this painting.	10
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			pose - the woman is drinking a coffee in a casual pose, as she is sitting with one foot on the seat and against the arm of her chair, suggesting this is a comfortable position - the woman has her full coffee cup raised to her mouth. She is looking towards her cup, as the angle of her head and sunglasses are slightly down, suggesting she is about to take a sip - both hands are holding the cup of coffee indicating this is a focused activity. This is further enhanced by the open book placed as if she has been interrupted whilst reading, but the coffee is more important - as there appears to be no one else around, the relaxed body language of the woman could warrant this pose as she is sitting in a quiet, empty environment any other valid, fully justified points analysing pose in this painting.	

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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 painting: composition; subject matter and tone. 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, subject matter and tone. The table below gives examples of points which would gain marks. <table><tr><td>composition</td><td> - the linear arrangement of the everyday objects conveys a sense of order, as the items are carefully placed with equal spacing - the artist has chosen a viewpoint from above for the subject matter, to allow the viewer to see each of the objects clearly and in detail as if they are on display - the composition has a plain background, which does not distract the viewer from the balanced arrangement of the objects - the negative space around the subject matter acts as a frame for the objects to give them a sense of importance - the eye is drawn horizontally across the composition, due to the varied and staggered heights of the objects, which creates an undulating layout any other valid, fully justified points analysing composition in this painting. </td></tr></table>	composition	- the linear arrangement of the everyday objects conveys a sense of order, as the items are carefully placed with equal spacing - the artist has chosen a viewpoint from above for the subject matter, to allow the viewer to see each of the objects clearly and in detail as if they are on display - the composition has a plain background, which does not distract the viewer from the balanced arrangement of the objects - the negative space around the subject matter acts as a frame for the objects to give them a sense of importance - the eye is drawn horizontally across the composition, due to the varied and staggered heights of the objects, which creates an undulating layout any other valid, fully justified points analysing composition in this painting.	10
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			subject matter - the choice of everyday items within this piece makes the viewer reconsider objects that are ordinary and would often be in a drawer, which gives them a sense of importance - the use of reflective surfaces on some of the objects, most noticeable on the large spoon within the piece, gives the viewer an intriguing, reflected view of the artist and the environment they work in - the use of vintage, well used, kitchen utensils creates a nostalgic atmosphere due to the old-fashioned style of the objects, rather than modern day versions - the subject matter is conventional for still life but the added tied material makes the objects more decorative and personalised - the egg, which has been placed in the centre of the composition, is the only natural object within the collection which contrasts with the man-made objects any other valid, fully justified points analysing subject matter in this painting.	
			tone - the tone within this piece has been carefully and smoothly blended which, at first glance, almost makes it photographic looking, which draws the viewer in - dark tones and bright highlights, evident in the metallic spoons, helps to create realism in the painting. This gives these objects form and emphasises their 3D qualities - the light background contrasts with the darker toned objects, particularly the scissors/pruners. This creates visual contrast and dramatic impact in the painting - soft tone used to create subtle shadows underneath the grater and ribbons helps to give these objects weight any other valid, fully justified points analysing tone in this painting.	

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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 sculpture: form; location and scale. 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, location and scale. The table below gives examples of points which would gain marks. <table><tr><td>form</td><td> - the folded metal creates a variety of tones, which helps give the sculpture a strong, angular form - the use of thin steel mimics the angular form of folded paper, giving the sculpture the illusion of delicate, paper origami - the geometric, jagged legs and head make it look aggressive, like it is ready to pounce, which grabs the viewer’s attention and gives the sculpture visual impact - the simplified and stylised form of the sculpture is still identifiable as an animal/coyote despite the lack of intricate detail any other valid, fully justified points analysing form in this sculpture. </td></tr><tr><td>location</td><td> - the artist has decided to use weatherproof, colour coated steel to protect the sculpture from the outdoor elements. This ensures it retains its colour - the sculpture sits in a city location, which contrasts with the usual habitat for a wild animal. This gives the sculpture more visual impact - to help elevate the sculpture and give it status, it has been raised slightly off the ground with a plinth to separate it from the pavement - the unusual bright blue jumps out from the buildings surrounding it, which helps give it a sense of importance and makes it a landmark any other valid, fully justified points analysing location of this sculpture. </td></tr></table>	form	- the folded metal creates a variety of tones, which helps give the sculpture a strong, angular form - the use of thin steel mimics the angular form of folded paper, giving the sculpture the illusion of delicate, paper origami - the geometric, jagged legs and head make it look aggressive, like it is ready to pounce, which grabs the viewer’s attention and gives the sculpture visual impact - the simplified and stylised form of the sculpture is still identifiable as an animal/coyote despite the lack of intricate detail any other valid, fully justified points analysing form in this sculpture.	location	- the artist has decided to use weatherproof, colour coated steel to protect the sculpture from the outdoor elements. This ensures it retains its colour - the sculpture sits in a city location, which contrasts with the usual habitat for a wild animal. This gives the sculpture more visual impact - to help elevate the sculpture and give it status, it has been raised slightly off the ground with a plinth to separate it from the pavement - the unusual bright blue jumps out from the buildings surrounding it, which helps give it a sense of importance and makes it a landmark any other valid, fully justified points analysing location of this sculpture.	10
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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: mood and atmosphere; perspective and subject matter. 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 mood and atmosphere, perspective and subject matter. The table below gives examples of points which would gain marks. <table><tr><td>mood and atmosphere</td><td> - the mood in this artwork looks joyful, due to the large number of adults and children out skating and playing games on the ice - the snow and ice in this painting brings a peaceful feel to the atmosphere by blanketing the whole landscape and unifying the muted colours - the bird trap, as seen in the painting and used in the title of the piece, adds a sinister aspect to the painting, when at first glance it looks like a happy and joyful image - the bare trees and the pale winter sky indicate the time of year the scene may be set, and conveys a feeling of a cold and chilly atmosphere any other valid, fully justified points analysing mood and atmosphere in this painting. </td></tr><tr><td>perspective</td><td> - the large tree in the foreground helps to provide depth and distance and gives the painting a sense of perspective with the smaller trees and buildings in the background - the stream/river starts off quite wide in the foreground, and then narrows to the midground, which helps show the painting’s perspective - linear perspective gives an impression of distance. This can be seen with the buildings on the right-hand side that become progressively smaller towards the midground of the painting - the buildings and trees have greater detail and colour in the foreground in comparison to those in the background, making them appear further away on the horizon any other valid, fully justified points analysing perspective in this painting. </td></tr></table>	mood and atmosphere	- the mood in this artwork looks joyful, due to the large number of adults and children out skating and playing games on the ice - the snow and ice in this painting brings a peaceful feel to the atmosphere by blanketing the whole landscape and unifying the muted colours - the bird trap, as seen in the painting and used in the title of the piece, adds a sinister aspect to the painting, when at first glance it looks like a happy and joyful image - the bare trees and the pale winter sky indicate the time of year the scene may be set, and conveys a feeling of a cold and chilly atmosphere any other valid, fully justified points analysing mood and atmosphere in this painting.	perspective	- the large tree in the foreground helps to provide depth and distance and gives the painting a sense of perspective with the smaller trees and buildings in the background - the stream/river starts off quite wide in the foreground, and then narrows to the midground, which helps show the painting’s perspective - linear perspective gives an impression of distance. This can be seen with the buildings on the right-hand side that become progressively smaller towards the midground of the painting - the buildings and trees have greater detail and colour in the foreground in comparison to those in the background, making them appear further away on the horizon any other valid, fully justified points analysing perspective in this painting.	10
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			subject matter - the bird trap is at first not obvious within the painting. The large tree and the branches in the foreground help to frame and draw our attention to the bird trap, and the birds around it - the frosty/cold scene is effectively conveyed with the inclusion of freshly fallen snow and the frozen river, which communicates the subject matter of winter - people have been used in the painting to bring joy and fun to the image and balance the darker element of the bird trap - the artist creates a sense of an old-fashioned village community with the amount of people gathering to skate and play, as if they are having a day off/snow day - any other valid, fully justified points analysing subject matter in this painting.	

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setting	- the tightly packed buildings in front of the cliffs and set close to the edge of the water suggest a traditional coastal village - the use of a limited palette, particularly the blue, gives the impression of a cool and fresh atmosphere due to the location of the village by the sea, which is further emphasised by the movement of the clouds in the sky - the imposing cliffs behind the village rise high above the main buildings, suggesting they serve to protect the community below - the lack of people suggests early morning, emphasised by the long shadows on the water and the bright areas in between the buildings, indicating a rising sun any other valid, fully justified points analysing setting in this artwork.						

Question			Specific marking instructions	Max marks
			techniques - the directional, flowing, white lines and long shapes created in the sky at the top of the artwork suggests wispy clouds moving above the village - the technique of leaving flat areas of black is particularly noticeable on the cliffs, and gives a stylised appearance to the scene - the regular lines created on the path in front of the houses leads the viewer's eye along the row towards the cluster of buildings in the background - the expressive mark making on the top of the cliffs provides a textured, organic, grass-like surface, which contrasts with the man-made structures of the buildings any other valid, fully justified points analysing techniques in this artwork.	

Section 2 – Design studies

Question	Specific marking instructions	Max marks						
All candidates 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, the: • <i>designer’s consideration of function</i> • <i>designer’s consideration of aesthetics</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 consideration of function Arne Jacobsen created ‘The Egg’ chair for the SAS Royal Hotel, Copenhagen. Jacobsen pioneered the use of a new technique of placing a strong foam inner shell underneath the upholstery within ‘The Egg’. This provided a padded and comfortable surface for visitors to sit on in the hotel’s reception area.</td><td>1</td></tr><tr><td>Designer’s consideration of aesthetics Saul Bass considered aesthetics when designing ‘Vertigo’; the spiral and central figures are detailed in black and white against an orange/red background. This allows the viewer to clearly understand the concept of the figures spinning out of control, as the contrast in colour and circular shapes draw your eye to the figures in the centre of the design.</td><td>1</td></tr><tr><td>Impact of social, cultural and/or other influences The Art Deco designer, Raymond Templier, was influenced by the geometric imagery of the industrial age of the 1920s and 30s to create his most innovative pieces. These strong, simple forms can clearly be seen within his Brooch (c.1930), particularly the three coral domes spread diagonally across the brooch encircled in two lengths of black enamel.</td><td>1</td></tr></table>	Designer’s consideration of function Arne Jacobsen created ‘The Egg’ chair for the SAS Royal Hotel, Copenhagen. Jacobsen pioneered the use of a new technique of placing a strong foam inner shell underneath the upholstery within ‘The Egg’. This provided a padded and comfortable surface for visitors to sit on in the hotel’s reception area.	1	Designer’s consideration of aesthetics Saul Bass considered aesthetics when designing ‘Vertigo’; the spiral and central figures are detailed in black and white against an orange/red background. This allows the viewer to clearly understand the concept of the figures spinning out of control, as the contrast in colour and circular shapes draw your eye to the figures in the centre of the design.	1	Impact of social, cultural and/or other influences The Art Deco designer, Raymond Templier, was influenced by the geometric imagery of the industrial age of the 1920s and 30s to create his most innovative pieces. These strong, simple forms can clearly be seen within his Brooch (c.1930), particularly the three coral domes spread diagonally across the brooch encircled in two lengths of black enamel.	1	10
Designer’s consideration of function Arne Jacobsen created ‘The Egg’ chair for the SAS Royal Hotel, Copenhagen. Jacobsen pioneered the use of a new technique of placing a strong foam inner shell underneath the upholstery within ‘The Egg’. This provided a padded and comfortable surface for visitors to sit on in the hotel’s reception area.	1							
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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 body adornment: 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 design could only be worn for a limited time, because the large wooden form is built off the shoulder and down the back, resulting in restricted movement for the wearer - the sculptural style and impractical, layered, wooden form could be heavy for the wearer, therefore the design would be best suited to display purposes rather than being worn - larger batons of wood hold the main sculptural form in place over the shoulders. This prevents the design from slipping off when being worn - the rigid strips of wood which go over the shoulders appear to not be adjustable, therefore making it difficult to take on and off any other valid, fully justified points analysing the fitness for purpose of this body adornment. </td></tr><tr><td>form</td><td> - the jagged, geometric forms overlap throughout the piece and are clustered together, creating depth and visual impact - multiple triangular shapes are joined to create the forms. These structures give a skeletal appearance to the design - lengths of wood are constructed to create the same geometric form in varying scales, resulting in an interesting design which connects and flows - the layered forms are weighted more on one side, creating an asymmetrical and unbalanced design - the wooden structures are built off the body, resembling the form of a ruffled Tudor collar any other valid, fully justified points analysing the form of this body adornment. </td></tr></table>	fitness for purpose	- the design could only be worn for a limited time, because the large wooden form is built off the shoulder and down the back, resulting in restricted movement for the wearer - the sculptural style and impractical, layered, wooden form could be heavy for the wearer, therefore the design would be best suited to display purposes rather than being worn - larger batons of wood hold the main sculptural form in place over the shoulders. This prevents the design from slipping off when being worn - the rigid strips of wood which go over the shoulders appear to not be adjustable, therefore making it difficult to take on and off any other valid, fully justified points analysing the fitness for purpose of this body adornment.	form	- the jagged, geometric forms overlap throughout the piece and are clustered together, creating depth and visual impact - multiple triangular shapes are joined to create the forms. These structures give a skeletal appearance to the design - lengths of wood are constructed to create the same geometric form in varying scales, resulting in an interesting design which connects and flows - the layered forms are weighted more on one side, creating an asymmetrical and unbalanced design - the wooden structures are built off the body, resembling the form of a ruffled Tudor collar any other valid, fully justified points analysing the form of this body adornment.	10
fitness for purpose	- the design could only be worn for a limited time, because the large wooden form is built off the shoulder and down the back, resulting in restricted movement for the wearer - the sculptural style and impractical, layered, wooden form could be heavy for the wearer, therefore the design would be best suited to display purposes rather than being worn - larger batons of wood hold the main sculptural form in place over the shoulders. This prevents the design from slipping off when being worn - the rigid strips of wood which go over the shoulders appear to not be adjustable, therefore making it difficult to take on and off any other valid, fully justified points analysing the fitness for purpose of this body adornment.						
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Question			Specific marking instructions	Max marks
			materials - the use of inexpensive and readily available materials would impact the overall cost of the design, and would therefore appeal to a wider target market - the design is held together by string, nails and glue. This helps to maintain the 3D shapes and to strengthen the overall structure - the bare wood and the jagged forms create a natural appearance and style, which makes it look more like a prototype rather than a finished piece - the construction of the forms in varying lengths of wood has resulted in sides and corners not meeting, creating an untidy and hand-made appearance any other valid, fully justified points analysing the materials of this body adornment.	

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 poster design: colour; imagery and layout 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, imagery and layout. The table below gives examples of points which would gain marks. <table><tr><td>colour</td><td> - the pale blue green of the sky creates contrast against the warm orange landscape bringing the mountain forward - the use of an off-white for the main lettering helps prevent the text from overpowering the image whilst harmonising with the pale blue green sky - warm reds and oranges of the mountain and overall landscape help create the sense of a barren and other-worldly environment - the streaks of orange and yellow in the capsule indicate reflected light and give the impression of a glass and metallic surface any other valid, fully justified points analysing colour in this poster design. </td></tr><tr><td>imagery</td><td> - there is a sense of discovery with the figures in the nearest capsule looking upwards and pointing to the top of the mountain - the capsules seem to be suspended from a cable and disappearing into the distance which gives a sense of the vast scale of the landscape - a sense of scale is created by the two tiny figures climbing the mountain, the summit of which is out of view, helping to reinforce the subheading of ‘The solar system’s highest peak’ - the science fiction appearance of the capsule and the bodysuits of the figures help create the idea that this is on another planet any other valid, fully justified points analysing imagery in this poster design. </td></tr></table>	colour	- the pale blue green of the sky creates contrast against the warm orange landscape bringing the mountain forward - the use of an off-white for the main lettering helps prevent the text from overpowering the image whilst harmonising with the pale blue green sky - warm reds and oranges of the mountain and overall landscape help create the sense of a barren and other-worldly environment - the streaks of orange and yellow in the capsule indicate reflected light and give the impression of a glass and metallic surface any other valid, fully justified points analysing colour in this poster design.	imagery	- there is a sense of discovery with the figures in the nearest capsule looking upwards and pointing to the top of the mountain - the capsules seem to be suspended from a cable and disappearing into the distance which gives a sense of the vast scale of the landscape - a sense of scale is created by the two tiny figures climbing the mountain, the summit of which is out of view, helping to reinforce the subheading of ‘The solar system’s highest peak’ - the science fiction appearance of the capsule and the bodysuits of the figures help create the idea that this is on another planet any other valid, fully justified points analysing imagery in this poster design.	10
colour	- the pale blue green of the sky creates contrast against the warm orange landscape bringing the mountain forward - the use of an off-white for the main lettering helps prevent the text from overpowering the image whilst harmonising with the pale blue green sky - warm reds and oranges of the mountain and overall landscape help create the sense of a barren and other-worldly environment - the streaks of orange and yellow in the capsule indicate reflected light and give the impression of a glass and metallic surface any other valid, fully justified points analysing colour in this poster design.						
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Question			Specific marking instructions	Max marks
			layout - the outline of the mountain and the cable of the capsules point to the main title of the poster emphasising its importance - the circular form of the capsule is bisected by the angular mountain which helps to unify the layout and lead the viewer's eye through the work - the simplistic layout with the main image in the lower part of the poster and the title at the top makes the poster clear and easy to understand - a balanced layout is created by the diagonal split of the mountain and the sky. This is offset by the sheer size of the capsule in the foreground giving an asymmetrical appearance any other valid, fully justified points analysing layout in this poster 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 costume design: materials; 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 materials, sources of inspiration and wearability. The table below gives examples of points which would gain marks. <table><tr><td>materials</td><td> - the gold fabrics incorporated throughout the design have a shiny appearance. This will catch the light and glisten when worn on stage, creating visual impact - there are a variety of textured and patterned fabrics incorporated throughout the costume. This adds variation to the design and allows the highly patterned areas to stand out, for example, the central panel - the flags are made using lightweight and flowing fabric. This would create subtle movement within the design which contrasts with the rigid appearance of the dress - the materials look rich and luxurious, as seen through the large amount of gold and red. This gives the costume a bold and regal style any other valid, fully justified points analysing materials in this costume design. </td></tr><tr><td>sources of inspiration</td><td> - the layered gold and black scale-like pattern on the front of the design resembles armour, creating a powerful and strong aesthetic - the white and blue wave pattern on the lower skirt of the design resembles choppy water. This links well to the fish scale pattern in the middle of the costume, creating a natural and marine themed aesthetic - the overall design may have been influenced by Eastern Asian cultures. Examples of this can be seen in the large, Kimono-like sleeves and the red circles on the flags - the layered headpiece resembles fire due to the warm colours and flame-like shapes. This creates contrast with the cool blue water and waves at the bottom of the dress any other valid, fully justified points analysing the sources of inspiration of this costume design. </td></tr></table>	materials	- the gold fabrics incorporated throughout the design have a shiny appearance. This will catch the light and glisten when worn on stage, creating visual impact - there are a variety of textured and patterned fabrics incorporated throughout the costume. This adds variation to the design and allows the highly patterned areas to stand out, for example, the central panel - the flags are made using lightweight and flowing fabric. This would create subtle movement within the design which contrasts with the rigid appearance of the dress - the materials look rich and luxurious, as seen through the large amount of gold and red. This gives the costume a bold and regal style any other valid, fully justified points analysing materials in this costume design.	sources of inspiration	- the layered gold and black scale-like pattern on the front of the design resembles armour, creating a powerful and strong aesthetic - the white and blue wave pattern on the lower skirt of the design resembles choppy water. This links well to the fish scale pattern in the middle of the costume, creating a natural and marine themed aesthetic - the overall design may have been influenced by Eastern Asian cultures. Examples of this can be seen in the large, Kimono-like sleeves and the red circles on the flags - the layered headpiece resembles fire due to the warm colours and flame-like shapes. This creates contrast with the cool blue water and waves at the bottom of the dress any other valid, fully justified points analysing the sources of inspiration of this costume design.	10
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Question			Specific marking instructions	Max marks
			wearability - the exaggerated wide skirt looks rigid and oversized. This would impact the wearability as the performer would find it difficult to bend and move - the rigid flag poles on the back of the design protrude away from the body, which would restrict movement for the wearer - the wide sleeves would be comfortable to wear as they would not be restrictive, therefore the wearer could move their arms with ease - the headpiece is very tall and wide. This would make it difficult for the wearer to move freely as it would be challenging to keep the headpiece balanced any other valid, fully justified points analysing the wearability of this costume 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 architectural design: function; scale and style. 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, scale and style. The table below gives examples of points which would gain marks. <table><tr><td>function</td><td> - the bridge is designed to support the transport of vehicles and pedestrians. The strong and robust stone and metal materials would be hard-wearing and long lasting - the bridge is multifunctional (bascule) because the road splits and lifts in the middle. This would allow boats of varying heights to pass safely underneath - the bridge has thick cabling connecting the bank to each tower. This provides additional support and strength to the bridge whilst in use - when the bridge is open to allow boats through, this prevents traffic from crossing the bridge which would lead to traffic congestion any other valid, fully justified points analysing the function of this architectural design. </td></tr><tr><td>scale</td><td> - the large, broad scale of the towers and their footings made from stone, support the road for transporting vehicles safely - an imposing scale is created by the addition of the turrets, which add even more height and importance to the already large structure - the large, dominating scale of the bridge structure creates a prominent feature and focal point within the London skyline - the space created by the opening section is narrower in scale compared to the river and rest of the bridge. This limits the number and height of boats that can pass through any other valid, fully justified points analysing the scale of this architectural design. </td></tr></table>	function	- the bridge is designed to support the transport of vehicles and pedestrians. The strong and robust stone and metal materials would be hard-wearing and long lasting - the bridge is multifunctional (bascule) because the road splits and lifts in the middle. This would allow boats of varying heights to pass safely underneath - the bridge has thick cabling connecting the bank to each tower. This provides additional support and strength to the bridge whilst in use - when the bridge is open to allow boats through, this prevents traffic from crossing the bridge which would lead to traffic congestion any other valid, fully justified points analysing the function of this architectural design.	scale	- the large, broad scale of the towers and their footings made from stone, support the road for transporting vehicles safely - an imposing scale is created by the addition of the turrets, which add even more height and importance to the already large structure - the large, dominating scale of the bridge structure creates a prominent feature and focal point within the London skyline - the space created by the opening section is narrower in scale compared to the river and rest of the bridge. This limits the number and height of boats that can pass through any other valid, fully justified points analysing the scale of this architectural design.	10
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Question			Specific marking instructions	Max marks
			style - the two imposing towers look like the turrets of a castle, creating a gothic style - the use of gold on the top of the towers and central crest creates a regal style, as gold is commonly associated with wealth, status, and royalty - the tower bridge has a very decorative style due to the repeated criss-cross lines, turrets and repeated shapes seen throughout - the red, white and blue creates a British appearance, as these colours are used in the British flag. This reflects the location in which it is set and would appeal to tourists who are visiting London any other valid, fully justified points analysing the style of this architectural 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 product design: ergonomics; fitness for purpose 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 ergonomics, fitness for purpose and target market. The table below gives examples of points which would gain marks. <table><tr><td>ergonomics</td><td> - the height of the base raises the child which allows a car seat belt to be worn comfortably and safely - the base of the car seat is curved and smooth at the front to ensure a child’s legs can hang over comfortably - the shape of the green plastic parts will help the seat belt stay in the correct position safely across the child’s lap, whilst also acting as arm rests - the design is small and compact when folded into a backpack, suitable for children to wear on their back comfortably any other valid, fully justified points analysing the ergonomics of this product design. </td></tr><tr><td>fitness for purpose</td><td> - the child’s car seat can be cleaned easily due to the wipeable and removable cover. This makes it more practical for day-to-day use - the backpack has a large, main storage compartment and small, additional pockets which is effective for holding toys and clothes securely - the multifunctional design would be easy to change from one use to another, due to the straightforward design and instructions printed onto the car seat fabric - the padded straps of the backpack would make it comfortable for a child to carry for prolonged periods any other valid, fully justified points analysing the fitness for purpose of this product design. </td></tr></table>	ergonomics	- the height of the base raises the child which allows a car seat belt to be worn comfortably and safely - the base of the car seat is curved and smooth at the front to ensure a child’s legs can hang over comfortably - the shape of the green plastic parts will help the seat belt stay in the correct position safely across the child’s lap, whilst also acting as arm rests - the design is small and compact when folded into a backpack, suitable for children to wear on their back comfortably any other valid, fully justified points analysing the ergonomics of this product design.	fitness for purpose	- the child’s car seat can be cleaned easily due to the wipeable and removable cover. This makes it more practical for day-to-day use - the backpack has a large, main storage compartment and small, additional pockets which is effective for holding toys and clothes securely - the multifunctional design would be easy to change from one use to another, due to the straightforward design and instructions printed onto the car seat fabric - the padded straps of the backpack would make it comfortable for a child to carry for prolonged periods any other valid, fully justified points analysing the fitness for purpose of this product design.	10
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Question			Specific marking instructions	Max marks		
			<table><tr><td>target market</td><td> - the design can be used as a child's car seat and backpack, resulting in a cost effective and versatile design, therefore increasing its appeal to the target market of parents and young children - the design is lightweight and portable, which would appeal to parents who travel with their child on public transport - the multi-use of the child's car seat and backpack would appeal to holidaymakers when travelling with small children - the coloured triangle detailing on the front of the backpack and back of the seat resemble animal ears, therefore it would appeal to young children any other valid, fully justified points analysing the target market for this product design. </td></tr></table>	target market	- the design can be used as a child's car seat and backpack, resulting in a cost effective and versatile design, therefore increasing its appeal to the target market of parents and young children - the design is lightweight and portable, which would appeal to parents who travel with their child on public transport - the multi-use of the child's car seat and backpack would appeal to holidaymakers when travelling with small children - the coloured triangle detailing on the front of the backpack and back of the seat resemble animal ears, therefore it would appeal to young children any other valid, fully justified points analysing the target market for this product design.	
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[END OF MARKING INSTRUCTIONS]