



National
Qualifications
SPECIMEN ONLY

SQ02/N5/01

Art and Design

Date — Not applicable

Duration — 1 hour and 10 minutes

Total marks — 40

SECTION 1 — EXPRESSIVE ART STUDIES — 20 marks

Attempt Question 1 and ONE other question.

SECTION 2 — DESIGN STUDIES — 20 marks

Attempt Question 7 and ONE other question.

Before attempting the questions you must check that your answer booklet is for the same subject and level as this question paper.

On the answer booklet, you must clearly identify the question number you are attempting.

You may use sketches to illustrate your answers.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator.
If you do not, you may lose all the marks for this paper.



* S Q 0 2 N 5 0 1 *

SECTION 1 — EXPRESSIVE ART STUDIES — 20 marks

Attempt this question.

1. Artists communicate and express their ideas about their subject in a variety of ways. Identify two works by different artists that you have studied. These should be based on similar *subject matter* and/or the same *theme*.

With reference to these works in your answer, compare each artist's use of:

- *colour*
- *media handling and techniques*
- *mood and atmosphere*.

Which of the two works do you find most appealing? Give two reasons.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Attempt ONE question from Q2, Q3, Q4, Q5 or Q6.

Read your selected question and the notes on the illustration carefully.

Image for Q2



Goldfish and Palette (1914) by Henri Matisse

Oil on canvas (146 x 112 cm)

2. Many artists have tried to develop new and interesting ways of responding to everyday subject matter. Comment on how the artist has approached the subject matter in this painting. In your answer, refer to:

- *shape*
- *line*
- *colour.*

What is your opinion of this *approach* to still life painting? Give **two** reasons.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q3



The Assembled Animals Complain to the Raven about their Mistreatment at the Hands of Man (c.1600) by Miskin

Gouache¹ on paper (27 x 19.4 cm)

¹ Gouache is a type of water-based paint

3. Art from other cultures can differ in appearance to western art. Comment on the *methods* used to create this work. In your answer, refer to:

- *composition*
- *colour*
- *pattern.*

What is your opinion on this *style* of painting? Give **two** reasons.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q4



My Mother, Bolton Abbey, Yorkshire, Nov. 1982 (1982) by David Hockney

Photographic collage, edition of 20 (120.7 x 69.9 cm)

4. Many artists use interesting ways to communicate their ideas and feelings about their subject matter. Comment on the *methods* used to create this work. In your answer, refer to:

- *photographic technique*
- *viewpoint*
- *mood and atmosphere.*

Give your opinion on what you think of the artist's choice of *subject matter*. Give two reasons.

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q5



Frosty Morning, Trow Mill (1936) by Anne Redpath

Oil on plywood (81.3 x 91.4 cm)

5. Artists have always been inspired by the natural world and their surroundings. Comment on the artist's approach to the subject of this painting. In your answer, refer to:

- *composition*
- *colour*
- *technique.*

What is your opinion on the *mood and atmosphere* of the picture? Give two reasons.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q6



The Tourists II (1988) by Duane Hanson

This life-size sculpture is made of autobody filler, fibreglass and mixed media with real clothes and accessories.

6. Artists often show their interest in people and the human form in their work. Look at the above picture and comment on the artist's *approach*. In your answer, refer to:
- choice of *subject*
 - *materials*
 - *pose and facial expression*.

What is your opinion on this approach to creating a sculpture? Give **two** reasons.

10

SECTION 2 — DESIGN STUDIES

Attempt this question.

7. Designers have to show creativity in their approach to developing designs. Identify **two** designs by different designers that you have studied who have worked in the same design area.

With reference to these designs, in your answer compare both designs in terms of:

- *function*
- *style*
- *target market/audience.*

Which of these two designs is the most successful? Give **two** reasons why.

10

SECTION 2 — DESIGN STUDIES (continued)

Attempt **one** question from Q8, Q9, Q10, Q11 or Q12.

Read your selected question and the notes on the illustration carefully.

Image for Q8



Poster design (mid-1920s) by AM Cassandre

8. Graphic designers often have to create visual impact and communicate a message. Comment on the *methods* used by this designer in this poster for a railway company. In your answer, refer to:

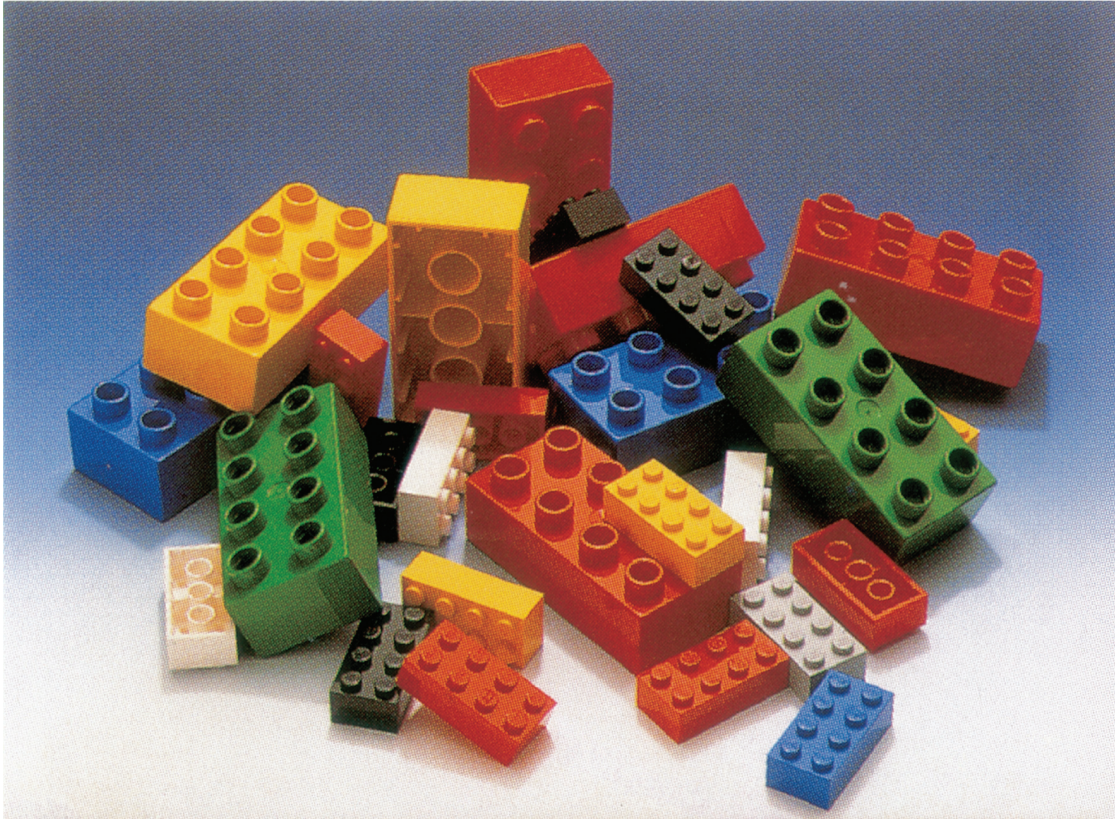
- *imagery*
- *lettering*
- *colour.*

How effective is this poster? Give **two** reasons.

10

SECTION 2 — DESIGN STUDIES (continued)

Image for Q9



Lego — plastic construction toy (1958),
designed by Ole Kirk and Godtfred Christiansen

Interlocking building bricks

9. Designers have to design products that will be fit for purpose and appeal to consumers. Comment on the issues the designers would have considered when developing this product. In your answer, refer to:

- *function*
- *materials*
- *target market.*

Why is this product still popular today? Give two reasons.

10

SECTION 2 — DESIGN STUDIES (continued)

Image for Q10



Millennium Bridge (2001), Gateshead,
by architects Wilkinson Eyre and structural engineers Gifford

The bridge pivots upwards to allow tall boats and ships to pass underneath

10. Designers often develop imaginative designs for familiar objects. Comment on the design of this bridge. In your answer, refer to:

- *form*
- *style*
- *fitness for purpose.*

What is your opinion of this *approach* to bridge design? Give **two** reasons.

10

SECTION 2 — DESIGN STUDIES (continued)

Image for Q11



Breastplate from Tahiti (c. 1753) by an unknown designer

Materials: coconut fibre with feathers, shark teeth and dog hair

(height 52 cm, width 59 cm)

11. Jewellery is made and worn for different reasons. Comment on this piece. In your answer, refer to:

- *function*
- *style*
- choice of *materials*.

Who might have worn this piece? Give **two** reasons.

10

SECTION 2 — DESIGN STUDIES (continued)

Image for Q12



Costume design for the film 'The Fall' (2006) by Eiko Ishioka

12. Designers are inspired by many different things. Comment on this design. In your answer, refer to:

- source of *inspiration*
- *colour*
- *pattern*.

What functional issues would have been considered when designing this costume? Give **two** reasons.

10

[END OF SPECIMEN QUESTION PAPER]

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- Section 1 Question 3 Painting 'The Assembled Animals Complain to the Raven about their Mistreatment at the Hands of Man' by Miskin (c.1600). © The Trustees of the British Museum.
- Section 1 Question 4 David Hockney, "My Mother, Bolton Abbey, Yorkshire, Nov. 1982," Photographic Collage, Edition of 20, 47 ½ x 27 ½ " © David Hockney.
- Section 1 Question 5 Painting, 'Frosty Morning, Trow Mill' (1936) by Anne Redpath is reproduced by permission of The Bridgeman Art Library Limited.
- Section 1 Question 6 **Duane Hanson** Tourists II 1988 fibreglass and mixed media, with accessories life size © Duane Hanson, 1988. Image Courtesy of the Saatchi Gallery, London.
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- Section 2 Question 9 Photograph of Lego – plastic construction toy (1958), designed by Ole Kirk and Godtfred Christiansen. © The LEGO Group, used with permission.
- Section 2 Question 11 Photograph of Breastplate from Tahiti (c.1753) by an unknown artist. © The Trustees of the British Museum.
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Art and Design

Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Specimen Question Paper.

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Part One: General Marking Principles for National 5 Art and Design

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the specific Marking Instructions for each question. The marking schemes are written to assist in determining the 'minimal acceptable answer' rather than listing every possible correct and incorrect answer.

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the specific Marking Instructions for the relevant question.
- (b) Marking should always be positive, ie marks should be awarded for what is correct and not deducted for errors or omissions.
- (c) It is possible that some candidates could have investigated artists and designers who are not known to the marker. In such cases, markers are expected to research the artists/designers before marking the response.
- (d) Markers should consider the extent to which the candidate's response demonstrates their knowledge and understanding of art and design practice.
- (e) Marks should not be awarded for mere descriptive comment. At this level, candidates are expected to justify their answers. To gain marks, candidates must develop points made. For example,
 'The artist has used a lot of red in the portrait' would not gain a mark as it is simply descriptive, but
 'The artist has used a lot of red in the background of this portrait. This suggests to me that the subject is angry as we tend to associate red with this emotion', would gain a mark, as this answer shows some understanding of the expressive potential and use of specific colour and a more analytical response.
- (f) No marks should be awarded for simply repeating information from the legend. Where candidates develop and use this information to justify their opinion or qualify their answer, credit can be given.

Overview

National 5 level candidates are required to demonstrate knowledge and understanding of key art and design issues, and knowledge and understanding of the work of at least two artists and two designers. The format of the questions reflects this emphasis. Each section has two equally demanding parts.

The questions are designed to test candidates' ability to respond critically to images of visual arts and design products and to form and substantiate judgements about identified aspects of art practice and design issues.

The questions require candidates to demonstrate their understanding of art and design issues in an **extended response format**.

Mandatory questions (Q1 and Q7)

In these questions, candidates are required to demonstrate knowledge and understanding of key art and design issues and knowledge and understanding of the work of two artists and two designers. This question assesses the candidates' ability to identify similarities and differences in artists'/designers' approaches with explicit reference to their use of visual/design elements and to make direct comparisons between identified examples of their work.

In these questions, candidates are expected to provide substantiated reasons to support their personal opinions. One mark should be awarded for each relevant, justified point, which answers the question up to a maximum of 10 marks. Markers should follow the specific marking guidance for each aspect of these questions in the marking instructions table.

Candidates who discuss only one artist/designer in their answer have not fully answered the question and may only gain a maximum of 5 marks. Should this occur, answers should be marked according to the specific marking instructions for these questions.

Candidates are expected to demonstrate their knowledge and understanding with reference to specific artworks/designs.

In SECTION 1, Expressive Art Studies, question 1, candidates will respond to the question by comparing two works of art with a common stimulus/theme.

In Expressive Art Studies questions, where the term 'artist' is used it should be interpreted in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video. They may also refer to groups of artists rather than individuals (eg artists who work in pairs/groups such as Jake and Dinos Chapman, the Boyle family), and this is acceptable.

In SECTION 2, Design Studies, question 7, candidates will respond to the question by referring to two specific examples of designers' work. They will be asked about visual aspects and functional design issues in relation to the works they have selected.

In the Design Studies questions, the term 'designer' should also be inclusive of any form of design. Occasionally candidates may refer to collections of designs (particularly in fashion/textiles answers), and this is acceptable.

Candidates may also refer to groups of designers rather than individuals (eg Alessi or Timorous Beasties), and this is acceptable.

Optional questions (Q2–6 and Q8–12)

These questions require candidates to give a personal response to one selected image from a choice of supplied images. They will demonstrate their understanding of specialist art and design vocabulary when commenting on key aspects of art and design practice and justifying their answers and opinions.

One mark should be awarded for each relevant, justified point, which answers the question up to a maximum of 10 marks. Markers should follow the specific marking guidance for each aspect of the questions provided in the table.

If a candidate answers more than one optional question in either section of the question paper, the answers should be marked and the response that gains the highest marks should be recorded.

In SECTION 1, Expressive Art Studies, they will comment on an unfamiliar image, demonstrating an understanding of important aspects of the artist's work.

In SECTION 2, Design Studies, they will comment on an unfamiliar image, demonstrating understanding of specific design issues.

Part Two: Marking Instructions

Section 1	Maximum marks available	General marking instructions	Specific marking instructions
Question 1	10	<p>All candidates will answer this question. Candidates are expected to demonstrate their knowledge and understanding with reference to two specific artworks.</p> <p>The two selected examples of artwork should clearly contain similar subject matter or be based on the same theme, eg two portraits, two still life paintings with similar objects, two coastal landscapes, two works based on war, fantasy, dance, etc.</p> <p>This question allows candidates to compare artists' approaches with explicit reference to specific elements. In the extended response, candidates will make direct comparisons between selected examples of artwork and identify which one appeals most to them, explaining reasons why.</p> <p>Candidates who discuss only one artist can only gain a maximum of 5 marks.</p>	<p>The maximum marks available for this question is 10 marks. Candidates' responses can be credited in a number of ways.</p> <p>Candidates are asked to compare both artists' use of:</p> <p style="padding-left: 40px;"><i>colour</i></p> <p style="padding-left: 40px;"><i>media handling and techniques</i></p> <p style="padding-left: 40px;"><i>mood and atmosphere.</i></p> <p>This will include a comparison of how the artist has used the selected elements. Candidates will also identify which of the two works they find most appealing, and explain the reasons why.</p> <p>A maximum of 8 marks are available for comparing the two selected artworks. Appropriate answers here would include commenting on:</p> <ul style="list-style-type: none"> • the artists' use of colour for expressive effect and how this has been achieved • the media handling skills, processes and techniques the artists have used to produce the work and their effect • the mood and atmosphere of the work and how this has been achieved • any other well justified comment relating to colour, media handling and techniques and mood and atmosphere. <p>A total of 2 marks are available for identifying which of the artworks is most appealing to the candidate, giving two reasons. Marks should not be awarded for repeating earlier points, if these points have not been developed in any way.</p>

Section 1	Maximum marks available	General marking instructions	Specific marking instructions
Question 1 (continued)		Answers should be marked according to the specific marking instructions should this occur.	<p>Where candidates' answers only discuss one artist in their answer, marks should be awarded as follows:</p> <ul style="list-style-type: none"> • A maximum of 3 marks are available for discussing artwork with reference to one artist's use of the specific elements. • A maximum of 2 marks are available for explaining why they find the artist's work appealing, giving reasons.

Section 1	Maximum marks available	General marking instructions	Specific marking instructions				
Question 2	10	<p>Candidates are asked to choose and respond to one other question from this section of the paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q2–6).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> • comment on the artist’s methods or approach to the subject and their use of specific elements • give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments or simply repeating information from the legend. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> • comment on the artist’s use of shape, line and colour • give their opinion of the artist’s approach, and two reasons. <p>Marks can be awarded for relevant substantiated comments or points relating to the artist’s use of shape, line and colour. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for giving reasons for their personal opinion of the artist’s approach. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 863 2056 1458"> <tbody> <tr> <td data-bbox="981 863 1182 1334">Shape</td> <td data-bbox="1182 863 2056 1334"> <ul style="list-style-type: none"> • simplification/stylisation of shapes • contrast between angular and organic shapes • flattening of the perspective through the use of shape • contribution and use of shape to create a focal point • dividing up of the picture plane through shape • use of shape leading the viewer’s eye to certain areas of the composition, eg the dark rectangular shape in the centre of the work • fragmentation of the background using angular shapes • any other well justified comments regarding use of shape </td> </tr> <tr> <td data-bbox="981 1334 1182 1458">Line</td> <td data-bbox="1182 1334 2056 1458"> <ul style="list-style-type: none"> • use of dark outlines to add definition/aid the viewer’s understanding of the subject • contrast of straight lines with curvilinear lines </td> </tr> </tbody> </table>	Shape	<ul style="list-style-type: none"> • simplification/stylisation of shapes • contrast between angular and organic shapes • flattening of the perspective through the use of shape • contribution and use of shape to create a focal point • dividing up of the picture plane through shape • use of shape leading the viewer’s eye to certain areas of the composition, eg the dark rectangular shape in the centre of the work • fragmentation of the background using angular shapes • any other well justified comments regarding use of shape 	Line	<ul style="list-style-type: none"> • use of dark outlines to add definition/aid the viewer’s understanding of the subject • contrast of straight lines with curvilinear lines
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Section 1	Maximum marks available	General marking instructions	Specific marking instructions	
Question 2 (continued)				<ul style="list-style-type: none"> • line being used to break up certain shapes • direction of line — horizontal, vertical, diagonal • line leading the viewer’s eye around the composition • any other well justified comments regarding use of line
			Colour	<ul style="list-style-type: none"> • use of colour to create a focal point — goldfish and lemon • contrast between warm and cold colours • reference to limited colour palette • effect of the use of black and white • application of flat areas of colour and/or textural brushwork in places • any other well justified comments regarding use of colour
			Personal opinion	<ul style="list-style-type: none"> • comments and opinions on the style of the painting • opinions justifying the difference between this approach and others with which the candidate is familiar • opinions justifying the similarities between this approach and others with which the candidate is familiar • any other justified reasons — either positive or negative

Section 1	Maximum marks available	General marking instructions	Specific marking instructions				
Question 3	10	<p>Candidates are asked to choose and respond to one other question from this section of the paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q2–Q6).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> comment on the artist’s methods or approach to the subject and their use of specific elements give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> comment on the methods used by the artist, referring to composition, colour and pattern give their own opinion of the artist’s style of painting, justifying their comments. <p>Marks can be awarded for relevant substantiated comments or points relating to the artist’s use of composition, colour and pattern. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for the personal opinion of the artist’s style. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 938 2056 1471"> <thead> <tr> <th data-bbox="981 938 1182 978">Composition</th> <th data-bbox="1182 938 2056 1471"></th> </tr> </thead> <tbody> <tr> <td data-bbox="981 978 1182 1471"></td> <td data-bbox="1182 978 2056 1471"> <ul style="list-style-type: none"> the dominant triangular shape of the mountain perspective shape ‘unrealistic’ proportions the busy, cluttered scene the arrangement leading lines how the viewer’s eye is led around the painting the focal point any other well justified comments regarding use of composition </td> </tr> </tbody> </table>	Composition			<ul style="list-style-type: none"> the dominant triangular shape of the mountain perspective shape ‘unrealistic’ proportions the busy, cluttered scene the arrangement leading lines how the viewer’s eye is led around the painting the focal point any other well justified comments regarding use of composition
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Section 1	Maximum marks available	General marking instructions	Specific marking instructions	
Question 3 (continued)			Colour	<ul style="list-style-type: none"> • the vibrant colour palette • the blue background • use of secondary and tertiary colours • warm and cold colours and their effect • any other well justified opinion on the use of colour
			Pattern	<ul style="list-style-type: none"> • the use of pattern to show the different markings on the animals • pattern used to depict the trees and flowers • the decorative nature of the work • any other well justified opinion on the use of pattern
			Personal opinion (style)	<ul style="list-style-type: none"> • opinions and comments on the attention to detail in the work and the level of technical control needed • opinions on the use and creation of mythical animals • the stylisation of the scene • the illustrative style of the painting • any other well justified opinion on the artists' use of style

Section 1	Maximum marks available	General marking instructions	Specific marking instructions		
Question 4	10	<p>Candidates are asked to choose and respond to one other question from this section of the paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q2–Q6).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> comment on the artist’s methods or approach to the subject and their use of specific visual elements give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> comment on the artist’s use of photographic technique, viewpoint and mood/atmosphere give two reasons for their opinion of the artist’s choice of subject matter. <p>Marks can be awarded for relevant substantiated comments or points relating to the artist’s use of photographic technique, viewpoint and mood/atmosphere. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for justified personal opinions on the artist’s choice of subject matter. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 938 2056 1455"> <tr> <td data-bbox="981 938 1182 1455">Photographic technique</td> <td data-bbox="1182 938 2056 1455"> <ul style="list-style-type: none"> the fact that the picture is made from several overlapping, smaller images the slight changes in tone and colour in the smaller photographs the fragmentation of some parts of the image the uneven edge of the image and the artist’s choice of background colour difference between this approach and others with which they might be familiar, eg painting the capturing of a ‘moment in time’ with the camera any other well justified comments regarding use of photographic technique </td> </tr> </table>	Photographic technique	<ul style="list-style-type: none"> the fact that the picture is made from several overlapping, smaller images the slight changes in tone and colour in the smaller photographs the fragmentation of some parts of the image the uneven edge of the image and the artist’s choice of background colour difference between this approach and others with which they might be familiar, eg painting the capturing of a ‘moment in time’ with the camera any other well justified comments regarding use of photographic technique
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Section 1	Maximum marks available	General marking instructions	Specific marking instructions	
Question 4 (continued)			Viewpoint	<ul style="list-style-type: none"> • the way the image has been captured — from one viewpoint, with the artist moving the camera • the angle of view (the artist standing) — looking down on the subject (who is seated) • the distorted perspective • the distorted proportions of the subject • the fact that the artist’s feet are included in the image • the inclusion of the background in the image • any other well justified point on the use of viewpoint
			Mood and atmosphere	<ul style="list-style-type: none"> • the depressing, gloomy mood caused by the lighting/weather/cold colours • the significance of the ruined abbey in the background • the mother’s facial expression • speculation on what the subject may be thinking/her emotions, with justification • any other valid justified point relating to mood and atmosphere
			Personal opinion (the artist’s choice of subject matter)	<p>Candidates may have different personal interpretations of the subject matter and this is acceptable. The personal opinions and justification should relate to the artists’ choice of <i>subject matter</i>.</p> <p>Answers given may include commenting on:</p> <ul style="list-style-type: none"> • the age of the subject together with the graveyard setting and its significance • the relationship between the artist and his mother • why the artist’s feet have been included in the image • any other well justified opinion

Section 1	Maximum marks available	General marking instructions	Specific marking instructions				
Question 5	10	<p>Candidates are asked to choose and respond to one other question from this section of the paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q2–Q6).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> comment on the artist’s methods or approach to the subject and their use of specific visual elements give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> comment on the artist’s use of colour, technique and composition give their own opinion on the mood of the painting and to justify their comments. <p>Marks can be awarded for relevant substantiated comments or points relating to the artist’s use of colour, technique and composition. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for the personal opinion of the mood of the painting. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 900 2056 1437"> <tbody> <tr> <td data-bbox="981 900 1182 1246">Colour</td> <td data-bbox="1182 900 2056 1246"> <ul style="list-style-type: none"> the muted colour palette the soft colours the harmonious colours balance of warm and cold colours tints secondary and tertiary colours any other well justified comments regarding use of colour </td> </tr> <tr> <td data-bbox="981 1246 1182 1437">Technique</td> <td data-bbox="1182 1246 2056 1437"> <ul style="list-style-type: none"> the application of paint visible brushstrokes textural brushwork impasto effects </td> </tr> </tbody> </table>	Colour	<ul style="list-style-type: none"> the muted colour palette the soft colours the harmonious colours balance of warm and cold colours tints secondary and tertiary colours any other well justified comments regarding use of colour 	Technique	<ul style="list-style-type: none"> the application of paint visible brushstrokes textural brushwork impasto effects
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Technique	<ul style="list-style-type: none"> the application of paint visible brushstrokes textural brushwork impasto effects 						

Section 1	Maximum marks available	General marking instructions	Specific marking instructions	
Question 5 (continued)				<ul style="list-style-type: none"> • any other well justified comments regarding use of technique
			Composition	<ul style="list-style-type: none"> • perspective • s-curve • how the eye is led into the picture • focal point • overlapping shapes • arrangement of trees and houses • background and foreground • shape • sense of distance • any other well justified comments regarding use of composition
			Personal opinion (mood and atmosphere)	<ul style="list-style-type: none"> • the emptiness of the scene • peacefulness • tranquillity • capturing of the light and weather • effectiveness of showing the cold and frost • any other well justified opinion on the mood and atmosphere of the painting

Section 1	Maximum marks available	General marking instructions	Specific marking instructions				
Question 6	10	<p>Candidates are asked to choose and respond to one other question from this section of the question paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q2–Q6).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> comment on the artist’s methods or approach to the subject and their use of specific visual elements give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> comment on the artist’s choice of subject matter and their use of materials, pose and facial expression give their own opinion of the artist’s approach to creating this sculpture and to justify their comments. <p>Marks can be awarded for relevant substantiated comments or points relating to the artist’s choice of subject matter and use of materials, pose and facial expression. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for the personal opinion of the artist’s approach. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 970 2056 1465"> <tbody> <tr> <td data-bbox="981 970 1182 1305">Choice of subject matter</td> <td data-bbox="1182 970 2056 1305"> <ul style="list-style-type: none"> the ‘everyday’ nature of the subject the unusual choice of this ordinary subject the humour the tourist stereotype the fact that the couple are not particularly ‘aesthetic’ any other well justified comments on the choice of subject matter </td> </tr> <tr> <td data-bbox="981 1305 1182 1465">Materials</td> <td data-bbox="1182 1305 2056 1465"> <p>Marks should not be awarded for information already given in the legend. Candidates need to expand on this in order to gain marks.</p> <p>Appropriate answers here would include:</p> </td> </tr> </tbody> </table>	Choice of subject matter	<ul style="list-style-type: none"> the ‘everyday’ nature of the subject the unusual choice of this ordinary subject the humour the tourist stereotype the fact that the couple are not particularly ‘aesthetic’ any other well justified comments on the choice of subject matter 	Materials	<p>Marks should not be awarded for information already given in the legend. Candidates need to expand on this in order to gain marks.</p> <p>Appropriate answers here would include:</p>
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Materials	<p>Marks should not be awarded for information already given in the legend. Candidates need to expand on this in order to gain marks.</p> <p>Appropriate answers here would include:</p>						

Section 1	Maximum marks available	General marking instructions	Specific marking instructions	
Question 6 (continued)				<ul style="list-style-type: none"> the skilful use of art materials and the sense of realism achieved the real clothes and props used in the sculpture and their effect the choice of clothing in terms of its colour and pattern and the effect of this choice the high level of detail achieved in the 3D sculpture any other well justified opinion on the artists' use of materials
			Pose/facial expression	<ul style="list-style-type: none"> the fact that the couple appear to be looking at something and speculation as to what that might be the body language the slightly bored stance of the wife and the more captivated expression of the husband the fact that they look weighed down with bags where they are standing in relation to each other the realism any other well justified opinion on the use of pose/facial expression
			Personal opinion (approach to sculpture)	<ul style="list-style-type: none"> the everyday nature of the subject the humour the unusual combination and use of materials hyperrealism any other well justified opinion on the artist's approach to sculpture

Section 2	Maximum marks available	General marking instructions	Specific marking instructions
Question 7	10	<p>All candidates will respond to this question. Candidates are expected to demonstrate their knowledge and understanding with reference to two specific designs.</p> <p>This question allows candidates to compare similarities and differences in designers' approaches/ use of specific elements.</p> <p>In the extended response, candidates will make direct comparisons between identified examples of design work and identify which design they prefer, giving reasons.</p> <p>Depending on the specifics of the question, comments could include:</p> <ul style="list-style-type: none"> • the techniques used to achieve a particular look • the materials used in relation to the appearance achieved • aesthetic considerations • the style of the designs • style — the sources of inspiration 	<p>The maximum marks available for this question is 10 marks. Candidates' responses can be credited in a number of ways.</p> <p>Candidates are asked to compare both designs in terms of:</p> <p style="padding-left: 40px;"><i>function</i></p> <p style="padding-left: 40px;"><i>style</i></p> <p style="padding-left: 40px;"><i>target market/audience.</i></p> <p>This will include a comparison of how the designers have used the selected elements. Candidates will also identify which of the two designs they feel is most successful and explain the reasons why.</p> <p>Candidates' answers might include commenting on:</p> <ul style="list-style-type: none"> • the designers' consideration of function and how this has affected the designs • the style of the designs and the influences on the style • how the design style has affected the appearance of the design • the influence of the target market/audience on the designs • any other well justified comment relating to function, style and target market and audience. <p>A maximum of 8 marks are available for comparing the designs. Where candidates only discuss one designer in their answer, marks should be awarded as follows.</p> <ul style="list-style-type: none"> • A maximum of 3 marks are available for discussing a selected design with reference to the designer's use of design elements. • A maximum of 2 marks are available for identifying which of the designs is most successful, giving reasons.

Section 2	Maximum marks available	General marking instructions	Specific marking instructions
Question 7 (continued)		<ul style="list-style-type: none"> • style — eg the use of colour, line, texture, form, etc, in the designs • reference to design elements and the use of descriptive design vocabulary (eg in graphics: lettering, imagery, layout; in jewellery: construction techniques, statement jewellery, application of finishes, interpretation of a source of inspiration, etc) <p>Candidates who discuss only one designer can only gain a maximum of 5 marks. Answers should be marked according to the specific marking instructions should this occur.</p>	

Section 2	Maximum marks available	General marking instructions	Specific marking instructions		
Question 8	10	<p>Candidates are asked to choose and respond to one other question in this section 2 of the question paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q8–Q12).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> comment on the designers’ use of specific design elements give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> comment on the designer’s use of imagery, lettering and colour give their own opinion on the effectiveness of the poster and to justify their comments. <p>Marks can be awarded for relevant substantiated comments or points relating to the designer’s use of imagery, lettering and colour. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for personal opinions and justification. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 890 2056 1414"> <tr> <td data-bbox="981 890 1182 1414">Use of imagery</td> <td data-bbox="1182 890 2056 1414"> <ul style="list-style-type: none"> the cropping of part of the train and track only and the effect of this the stylisation of the imagery to suggest modernity the multiple image technique used on the pistons to suggest movement the lines which suggest movement blur with its connotations of speed the idea of machinery and technology the suggestion that this company will get you to your destination quickly any other well justified comments on the choice of use of imagery </td> </tr> </table>	Use of imagery	<ul style="list-style-type: none"> the cropping of part of the train and track only and the effect of this the stylisation of the imagery to suggest modernity the multiple image technique used on the pistons to suggest movement the lines which suggest movement blur with its connotations of speed the idea of machinery and technology the suggestion that this company will get you to your destination quickly any other well justified comments on the choice of use of imagery
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Section 2	Maximum marks available	General marking instructions	Specific marking instructions	
Question 8 (continued)			Lettering	<ul style="list-style-type: none"> • the design of the lettering • the stylisation and simplicity of the fonts • the two different fonts used • the highlights used on LMS to make them distinct from the background • the unusual design of the letter S • the incorporation of ‘bestway’ into the arc of the wheel • the placement of the lettering and its effect • the minimal lettering and lack of information given • any other well justified comments on the use of lettering
			Colour	<ul style="list-style-type: none"> • the limited colour scheme and its effect • the warm colours used in the background against the colder greys • the different shade of grey used to suggest the appearance of metal • the orange highlights suggesting heat/sparks and the train moving quickly • any other well justified comments and opinions on the designers’ use of colour
			Personal opinion — effectiveness of the poster	<ul style="list-style-type: none"> • the style and ease of readability of the lettering • the abstract and stylised nature of the picture — train wheels, etc • the visual effect/its suggestion of speed • the lettering is not very clear or prominent • not initially very clear that the poster is about a railway • any other well justified comments and opinions on the effectiveness of the poster, either positive or negative

Section 2	Maximum marks available	General marking instructions	Specific marking instructions				
Question 9	10	<p>Candidates are asked to choose and respond to one other question in this section 2 of the question paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q8–Q12).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> • comment on the designers’ use of specific design elements • give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> • comment on the product’s function, the designer’s choice and use of materials and the target market for the design • give their own opinion of the continued popularity of the product and to justify their comments. <p>Marks can be awarded for relevant substantiated comments or points relating to the product’s function, use of materials and target market. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for personal opinions and justification of the popularity of the product with reference to fitness for purpose. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 963 2056 1414"> <thead> <tr> <th data-bbox="981 963 1182 1002">Function</th> <th data-bbox="1182 963 2056 1414"></th> </tr> </thead> <tbody> <tr> <td data-bbox="981 1002 1182 1414"></td> <td data-bbox="1182 1002 2056 1414"> <ul style="list-style-type: none"> • the product’s purpose as a toy • to provide interest and entertainment • the versatility of the product — allowing creativity • the way the product can be used to construct different objects • the fact that it can be taken apart and reconstructed countless times • the educational purpose of the product • any other well justified comments and opinions on the function of the design </td> </tr> </tbody> </table>	Function			<ul style="list-style-type: none"> • the product’s purpose as a toy • to provide interest and entertainment • the versatility of the product — allowing creativity • the way the product can be used to construct different objects • the fact that it can be taken apart and reconstructed countless times • the educational purpose of the product • any other well justified comments and opinions on the function of the design
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Section 2	Maximum marks available	General marking instructions	Specific marking instructions	
Question 9 (continued)			Materials	<ul style="list-style-type: none"> • the brightly coloured plastic • the properties of plastic — robust, durable • easy to clean • the way plastic can be formed • the low-cost nature of the material • any other well justified comments on the materials used to create the toy
			Target market	<ul style="list-style-type: none"> • unisex toy for children • not suitable for very young children (choke hazard) • appeals to parents — educational/creative value • modular system — can grow with the child • any other well justified comments on the target market for the toy
			Personal response (success)	<p>Many candidates will be aware of updates and additions that have been made to this product range. It is acceptable to comment on this.</p> <ul style="list-style-type: none"> • the fact that children like to be creative and construct things • the way that the collection can be added to • the appeal for parents because of the educational/creative aspect • their own experience of this toy • any other well justified comments and opinions on the continued success of this toy

Section 2	Maximum marks available	General marking instructions	Specific marking instructions		
Question 10	10	<p>Candidates are asked to choose and respond to one other question in this section 2 of the question paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q8–Q12).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> • comment on the designers’ use of specific design elements • give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> • comment on the designer’s use of form and style and the fitness for purpose of the design • give their own opinion of this approach to bridge design and to justify their comments. <p>Candidates are not expected to have knowledge of bridge construction, but some may display this knowledge in their answer. As long as their points relate to form, they should be awarded marks.</p> <p>Marks can be awarded for relevant substantiated comments or points relating to the designer’s use of form and style. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for personal opinions and justification of the function of the design. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>Do not award marks for simply repeating information given in the legend. Candidates must expand on this in order to gain marks.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 1134 2056 1437"> <tr> <td data-bbox="981 1134 1182 1437">Form</td> <td data-bbox="1182 1134 2056 1437"> <ul style="list-style-type: none"> • the curved form of the bridge in contrast to more conventional rectilinear forms • the two curved elements of the bridge • attempts to describe the form of the bridge, eg curvilinear, fluid, sweeping curves, etc • the changing form of the bridge as it is lifted to allow boats through </td> </tr> </table>	Form	<ul style="list-style-type: none"> • the curved form of the bridge in contrast to more conventional rectilinear forms • the two curved elements of the bridge • attempts to describe the form of the bridge, eg curvilinear, fluid, sweeping curves, etc • the changing form of the bridge as it is lifted to allow boats through
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Section 2	Maximum marks available	General marking instructions	Specific marking instructions	
Question 10 (continued)				<ul style="list-style-type: none"> • comparison with other types of bridges, such as suspension, cantilever, drawbridges, etc • any other well justified comments and opinions on the form of the bridge
			Style	<ul style="list-style-type: none"> • the contrast between the bridge and its surroundings in terms of style • the modern, futuristic appearance of the bridge • their own opinions as to whether the bridge enhances its surroundings or is out of place • the fact that the bridge may become a well-known landmark, standing out from its surroundings • any other well justified comments on the style and surroundings of the bridge
			Fitness for purpose	<ul style="list-style-type: none"> • how the bridge appears to operate using a series of pulleys/ wires to raise the footbridge and the effectiveness of this system • the fact that pedestrians have to walk further going up and around the curve, instead of straight across the river • the splitting of the walkway into two, presumably so that there is a one-way system on each side • the engineering that would have been necessary to make this bridge function effectively • any other well justified comments and opinions on the fitness for purpose of the bridge
			Personal opinion (approach)	<ul style="list-style-type: none"> • that it provides an elegant and clever solution to the problem of allowing pedestrians to cross the river, while allowing access to tall ships and boats

Section 2	Maximum marks available	General marking instructions	Specific marking instructions	
Question 10 (continued)				<ul style="list-style-type: none"> • that there are simpler ways to solve this problem, so style is clearly important and the intention may have been to create an architecturally interesting bridge • any other well justified comments and opinions on the design approach

Section 2	Maximum marks available	General marking instructions	Specific marking instructions				
Question 11	10	<p>Candidates are asked to choose and respond to one other question in this section 2 of the question paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q8–Q12).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> • comment on the designers’ use of specific design elements • give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> • comment on the function of the design, its style and use of materials • give their own opinion on who might have worn this design and to justify their comments. <p>Marks can be awarded for relevant substantiated comments or points relating to the purpose of the design and who might have worn it and its style. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for personal opinions and justification of the designer’s use of materials. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 927 2056 1437"> <tbody> <tr> <td data-bbox="981 927 1182 1193">Function</td> <td data-bbox="1182 927 2056 1193"> <ul style="list-style-type: none"> • the tribal nature of the design — worn by a member of a tribe • for body adornment or decoration • identity — this piece marks out the wearer as having a particular status or belonging to a particular group • any other well justified comments and opinions on the purpose of the design </td> </tr> <tr> <td data-bbox="981 1193 1182 1437">Style</td> <td data-bbox="1182 1193 2056 1437"> <ul style="list-style-type: none"> • primitive style • tribal style • ethnic styles • other cultures • symmetry </td> </tr> </tbody> </table>	Function	<ul style="list-style-type: none"> • the tribal nature of the design — worn by a member of a tribe • for body adornment or decoration • identity — this piece marks out the wearer as having a particular status or belonging to a particular group • any other well justified comments and opinions on the purpose of the design 	Style	<ul style="list-style-type: none"> • primitive style • tribal style • ethnic styles • other cultures • symmetry
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Style	<ul style="list-style-type: none"> • primitive style • tribal style • ethnic styles • other cultures • symmetry 						

Section 2	Maximum marks available	General marking instructions	Specific marking instructions	
Question 11 (continued)				<ul style="list-style-type: none"> • scale • colour • texture • inspiration, eg birds' wings, animals • any other well justified comments on the style of the design
			Choice of materials	<ul style="list-style-type: none"> • the unusual materials • natural materials • the colour and texture of the materials • their own reaction to these materials being used in jewellery • the ethics of using materials derived from animals • the effect given by the materials • how the materials have been combined • how the piece has been constructed • any other well justified comments and opinions on the use of materials in the design
			Personal opinion (who might have worn this)	<ul style="list-style-type: none"> • the importance or status of the person who would have worn this • the fact that they may have been a warrior and worn the piece when going into battle — to intimidate others • the piece being ceremonial in nature, maybe worn for special ceremonies • any other well justified comments and opinions on who might have worn this

Section 2	Maximum marks available	General marking instructions	Specific marking instructions				
Question 12	10	<p>Candidates are asked to choose and respond to one other question in this section 2 of the question paper.</p> <p>There is a choice of five different questions for personalisation and choice (Q8–Q12).</p> <p>Each of these questions asks candidates to:</p> <ul style="list-style-type: none"> comment on the designers’ use of specific design elements give their opinion on the work, justifying their opinions. <p>Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop points made.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>The maximum marks available for this question is 10 marks. Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"> comment on the designer’s inspiration for the design and the use of colour and pattern give their own opinion of the functional issues that might have been considered when developing the costume and to justify their comments. <p>Marks can be awarded for relevant substantiated comments or points relating to the design inspiration/theme for the work and its use of colour and pattern. One mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>A maximum of 2 marks may be awarded for personal opinions and justification of valid design issues. One mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="981 963 2056 1455"> <tbody> <tr> <td data-bbox="981 963 1182 1315">Source of inspiration</td> <td data-bbox="1182 963 2056 1315"> <ul style="list-style-type: none"> the obvious floral inspiration in the form of the headpiece and decoration the idea of flowers opening suggesting the opening and closing mask oriental culture — the kimono-style costume medieval style — the long dress and wide sleeves any other well justified comments on the possible design inspiration/theme </td> </tr> <tr> <td data-bbox="981 1315 1182 1455">Colour</td> <td data-bbox="1182 1315 2056 1455"> <ul style="list-style-type: none"> the connotations of the red and gold colour scheme the graduated colour on the headpiece oriental colours </td> </tr> </tbody> </table>	Source of inspiration	<ul style="list-style-type: none"> the obvious floral inspiration in the form of the headpiece and decoration the idea of flowers opening suggesting the opening and closing mask oriental culture — the kimono-style costume medieval style — the long dress and wide sleeves any other well justified comments on the possible design inspiration/theme 	Colour	<ul style="list-style-type: none"> the connotations of the red and gold colour scheme the graduated colour on the headpiece oriental colours
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Section 2	Maximum marks available	General marking instructions	Specific marking instructions	
Question 12 (continued)				<ul style="list-style-type: none"> • cultural associations with the colour • any other well justified comments on the costumes' use of colour
			Pattern	<ul style="list-style-type: none"> • the floral border designs on the sleeves • the attention to detail • how the pieces co-ordinate • how the floral motifs echo the form of the headpiece • the placement of the floral motif on the front of the dress • any other well justified comments on the costumes' use of pattern
			Personal opinion (functional issues)	<ul style="list-style-type: none"> • the ease of getting the costume on and off • how comfortable it would be for the actress • how easy it would be to move in • the weight of the costume • the time the costume would need to be worn • trip hazards if the costume has long trailing parts • the materials — perhaps need to be flameproof • the need for the mask to be translucent so the actress can see where she is going • any other well justified comments and opinions on possible valid functional issues

[END OF SPECIMEN MARKING INSTRUCTIONS]