



2013 Art and Design

Higher

Finalised Marking Instructions

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Part One: General Marking Principles for Art and Design Higher

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.

- (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. If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader/Principal Assessor.
- (b) Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

GENERAL MARKING ADVICE: Art and Design Higher

The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer. The following notes are offered to support Markers in making judgements on candidates’ evidence, and apply to marking both end of unit assessments and course assessments.

Higher – Component 2 – Question Paper

Overview

The Art and Design Studies Examination Paper is set with the following principles in mind:

1. The questions relate to six major aspects of expressive work and six major areas of design reflecting the range of practical work currently engaged in by Art and Design departments.
2. The two parts of each question are set in order to cover critical evaluation (a) and historical knowledge and understanding (b).
3. Candidates are asked to attempt one full question (parts (a) and (b)) in both Art Studies and Design Studies to demonstrate their in-depth knowledge of areas selected for their practical work and related study.
4. In Art Studies, part (a) of each question will require candidates to analyse and respond to art works in such terms as the visual elements, media handling, communication and meaning, providing personal responses to the work.
5. In Design Studies, part (a) of each question will require candidates to comment effectively on aspects such as form, function and communication and the methods and materials used by the designer to achieve them. Personal opinions will also be sought.

In part (b) candidates will require to show an awareness of design issues appropriate to the area of design and demonstrate historical knowledge and understanding of it within the period 1750 to the present.

6. Part (b) of each question is intended to be sufficiently open-ended to invite candidates to convey their strengths and interests in their answers while providing enough factual information to convince the marker that their studies have been well researched and their arguments well justified.
7. Specialist knowledge of an identifiable area of the visual arts and of design is therefore a clear requirement in part (b) of any question.
8. In Art Studies, in questions where the term 'artist' is used it should be interpreted in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video, etc.
9. Similarly in Design Studies questions the term 'designer' should be inclusive of any form of design: graphic design, ceramics, textiles, animation, fashion, illustration, interior design or architecture.

Art and Design 2013

Higher

Assessment Criteria For Expressive Folio

The folio should identify a personal theme and show appropriate investigation, with the development of visual ideas/images leading to an expressive outcome which communicates ideas or feelings related to the theme.

Marks will be allocated as follows: Investigation – 20 marks Development – 20 marks Outcome – 40 marks

Expected performance at mark range 64 – 80	Expected performance at mark range 51 – 63	Expected performance at mark range 38 – 50
UNIT ASSESSMENT		
<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to identify fertile sources of study relevant to the theme high quality perceptive, analytical drawings from direct observation skill in at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to creatively explore a minimum of two visual ideas ability to select and refine images control and sensitivity in the handling of materials. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to identify suitable sources of study relevant to the theme ability to produce good quality informative analytical drawings from direct observation skill in at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to explore a minimum of two visual ideas ability to select and modify images skill in the handling of materials. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to identify a theme and sources of study ability to produce competent analytical drawings from direct observation use of at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to produce a minimum of two visual ideas ability to select and modify one image competence in the handling of materials.
ADDED VALUE FOR COURSE ASSESSMENT		
<p>For the Outcome stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate personal ideas/feelings through a finished piece of artwork confident and competent use of visual elements refined skills in media handling a clear awareness of aesthetic qualities. 	<p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate personal ideas/feelings through a finished piece of artwork competence in the use of visual elements skill in media handling awareness of aesthetic qualities. 	<p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate personal ideas/feelings through a finished piece of artwork competence in use of visual elements basic skills in media handling.

Art and Design 2013

Higher

Assessment Criteria For Design Folio

Evidence is required for each of the four stages of the design process. It should be noted that it is the candidate's understanding of, and response to, the brief and design process which will determine overall performance.

At all levels of performance, the folio should clearly identify a design problem, evidence of market research of solutions to the same problem, show a clear sense of direction and demonstrate a well integrated problem-solving design process. Irrelevant analytical drawing is not appropriate for the Research and Investigation sheets.


Marks should be allocated as follows: Investigation and Research – 24 marks Development – 24 marks Design Solution – 24 marks

Design Evaluations – 8 marks


Expected performance at mark range 64 – 80	Expected performance at mark range 51 – 63	Expected performance at mark range 38 – 50
UNIT ASSESSMENT		
<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate and research a written design brief showing understanding and awareness, depth and insight show evidence of exploration of the design context and any related sources show understanding of design issues. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> develop a minimum of two possibilities show creative use of materials, processes and concepts select and develop one idea. 	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate from a design brief showing understanding and awareness of the problem to be solved show evidence of exploration of the design context show understanding of design issues. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> develop a minimum of two potential ideas show some skillful use of materials and good understanding of processes select and develop one idea. 	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate from a design brief showing some understanding and awareness of the problem to be solved show investigation of the design context show awareness of a design issue. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> show competence in the use of materials and processes develop a minimum of two ideas select and develop one idea.
ADDED VALUE FOR COURSE ASSESSMENT		
<p>The Solution stage of the folio should be complete, skillfully executed, effective and appropriate to the brief.</p> <p>The Design Evaluation should fully document the problem-solving process.</p>	<p>The Solution should be complete, well executed and appropriate to the brief.</p> <p>The Design Evaluation should document the problem-solving process.</p>	<p>The Solution stage of the folio should be complete, competently produced and appropriate to the brief.</p> <p>The Design Evaluation should outline the problem-solving process.</p>

Part Two: Marking Instructions for each Question

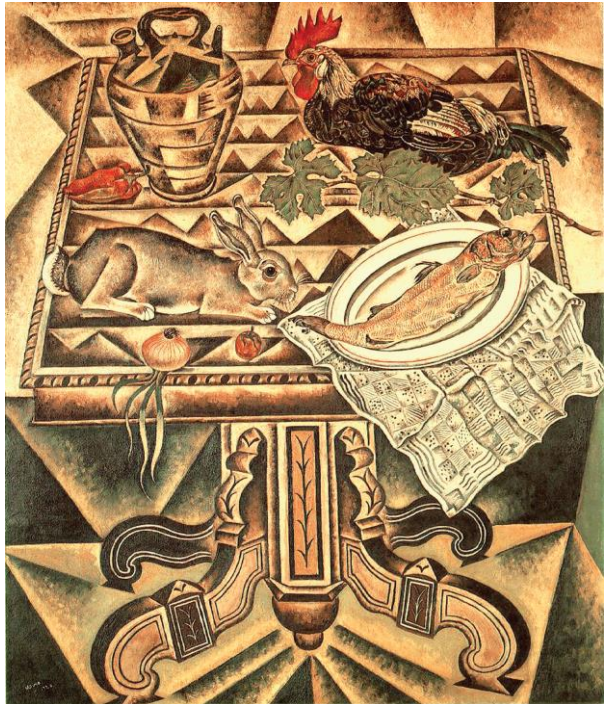
Section 1 – Art Studies

Question	Expected Answer/s	Max Mark	Additional Guidance
1	<p>Instructions Read your selected question and notes on the illustration carefully. Answer ONE full question from this section: parts (a) and (b).</p> <p>Portraiture</p>  <p><i>Self-portrait in a Flowered Jacket</i> (1971-73) by John Patrick Byrne oil on board (147 x 91 cm)</p>		
a	<p>Comment on the mood created in this artwork. In your answer refer to the composition of the painting and the artist's use of visual elements. What does this portrait tell us about the character of the artist?</p> <p>Justified personal responses about what the artist is communicating to us should be rewarded. A detailed analysis of the painting should include a reference to Byrne's composition and use of the visual elements within the work, eg the dramatic effect of the use of perspective created by the low view point, the rich use of colour and the artist's detailed media handling technique.</p>	10	


Question		Expected Answer/s	Max Mark	Additional Guidance
1	a	<p>(Cont.)</p> <p>Candidates should also comment on how Byrne has chosen to represent himself in this self-portrait. All justified personal opinions should be well rewarded.</p>		
1	b	<p>Compare examples of work by two artists from different movements or periods whose approaches to portraiture are contrasting. How have they portrayed the personality of their subjects? Explain why you consider the artists to be important in the development of portraiture.</p> <p>Knowledge and understanding of portraiture by two artists from different movements or periods should be evident in responses to this question. Comparisons of examples should refer to elements such as subjects, composition, media handling and use of visual elements. Relevant comments on the personalities of their subjects should be rewarded. Full marks are only possible when candidates explain the importance of the artists in the development of portraiture. Four marks should be reserved for that part of their answer.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
2	<p>Figure Composition</p>  <p><i>The Seaside</i> (1966) by William Roberts oil on canvas (61 x 76 cm)</p> <p>Discuss the composition of this painting with reference to the relationship between the figures and the space. How has the artist's use of tone, colour and form contributed to the outcome? What is your opinion of this painting?</p> <p>Candidates should be rewarded for comments on the cramped rectangular composition of the painting, with reference to the complex relationship of the overlapping, stylised figures and the space created. Relevant comments by the candidates on the use of form; tone and colour should be rewarded. Well justified personal opinions about the overall success of this artwork should also gain marks.</p>	10	

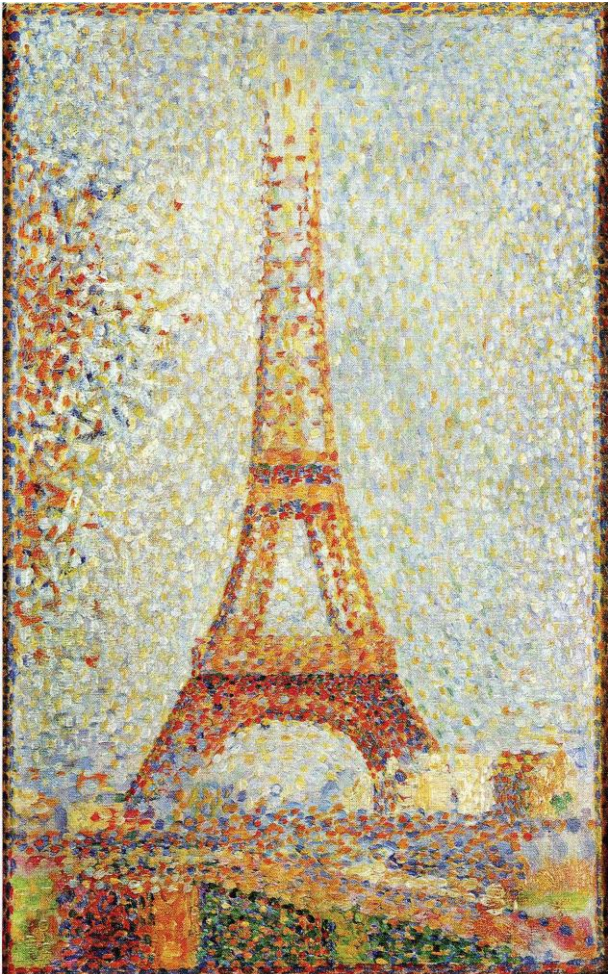
Question		Expected Answer/s	Max Mark	Additional Guidance
2	b	<p>“Every picture tells a story.” Select two artists from different movements or periods and discuss this statement in relation to their work. Explain why they are considered to be important artists in the development of figure composition.</p> <p>An in depth study of figure compositions by two artists from different movements or periods should be revealed in candidates’ answers. In their discussions of the work candidates should refer to the narrative and also composition, style, media handling and use of visual elements and comment on difference and/or similarities in style. Full marks are only possible when candidates explain the importance of the artists. Four marks should be reserved for that part of their answer.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
3	<p data-bbox="347 253 467 286">Still Life</p>  <p data-bbox="347 992 895 1059"><i>The Table (Still life with Rabbit) (1920) by Joan Miro oil on canvas (130 x 110 cm)</i></p> <p data-bbox="347 1093 943 1261">Discuss the artist's choice of subject matter. In addition, comment on at least two of the following: <i>line</i>; <i>colour</i>; <i>perspective</i>; <i>pattern</i>. What is your opinion of this painting?</p> <p data-bbox="347 1294 943 1563">Candidates should be rewarded for justified observations of subject matter, such as the two live animals, the multiple viewpoints, and strong use of line and pattern. Also, the predominance of a single colour, punctuated with limited complementary colours. All justified relevant comments and opinions should be rewarded.</p>	10	


Question		Expected Answer/s	Max Mark	Additional Guidance
3	b	<p>Discuss examples of still life by two artists from different movements or periods. Comment on their choice of subject matter, working methods and style. Explain why you consider them to be influential artists.</p> <p>This is a straightforward question and should reveal a study of the work of two artists from different movements or periods. A good knowledge and understanding of the artists' choice of subject matter, media handling and use of visual elements should be evident in responses. Up to 16 marks may be awarded for this part of the question and a further 4 marks may be awarded for very good explanations of the influence the artists have or had on the development of still life.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
4	<p data-bbox="347 293 643 322">Natural Environment</p>  <p data-bbox="347 913 959 1014"><i>Conjoined</i>¹ – Madison Square Gardens New York City (2007) by Roxy Paine stainless steel (12 m 19 cm x 13 m 72 cm)</p> <p data-bbox="347 1048 959 1081">¹Conjoined – <i>to join or become joined together</i></p> <p data-bbox="252 1122 272 1144">a</p> <p data-bbox="347 1122 943 1283">Discuss the material used by the artist to create this public sculpture. In your answer, comment on at least two of the following: <i>form; structure; scale; location</i>. What is your opinion of this artwork?</p> <p data-bbox="347 1323 959 1653">Justified opinions on the success of the artist's use of materials should be rewarded. Candidates should mention the use of form, structure, scale and location, and draw conclusions about the juxtaposition of the natural and man-made environments of New York City eg location of the site and the use of a man made material to produce a natural object. Well justified personal opinions about this artwork should also be rewarded.</p>	10	

Question		Expected Answer/s	Max Mark	Additional Guidance
4	b	<p>Select two artists from different movements or periods and discuss how they have taken inspiration from the natural environment. Referring to examples of their work, comment on their different approaches and styles. Explain why you consider them to be important artists.</p> <p>A study of the work of two artists from different movements or periods should be evident in responses. Answers should reveal a good knowledge and understanding of the working methods of the artists. Differences in style and approach to work based on the natural environment should be commented upon. Up to 16 marks are available for this part of the question and a further 4 marks for an explanation of the importance of the artists in the development of this type of work.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
5	<p>Built Environment</p>  <p><i>Eiffel Tower</i> (1889) by Georges Seurat Oil on panel (24 x 15 cm)</p> <p>Discuss the style of this painting. Comment on the use of colour, tone and texture. In your opinion, how successfully has the artist communicated the importance of this famous landmark?</p> <p>This question should allow the candidate to reflect upon the style, colour, tone and texture. Some may comment on the border which 'frames' the piece. Fully justified responses on these areas by candidates should be fully rewarded. To gain full marks, the candidate should include reasoned opinions on how this work communicates the importance of this famous landmark.</p>	10	

Question		Expected Answer/s	Max Mark	Additional Guidance
5	b	<p>Discuss examples of work inspired by the built environment by two artists from different movements or periods. Comment on their choice of subject, working methods and style. Explain why you consider the artists to be important.</p> <p>An in depth study of the work within this theme by two artists from different movements or periods should be evident in answers. Candidates are required to comment on choice of subject, working methods and style.</p> <p>An explanation of the importance of the artists is required before full marks are awarded. Four marks should be reserved for that part of the question.</p>	20	


Question	Expected Answer/s	Max Mark	Additional Guidance
6	<p data-bbox="347 255 699 288">Fantasy and Imagination</p>  <p data-bbox="347 1160 932 1294"><i>The Heroes of Suikoden: Tameijiro dan Shogo grapples with his enemy under water (1828-29) by Kuniyoshi woodblock colour print (36 x 25 cm)</i></p> <p data-bbox="252 1328 935 1491">a Discuss the subject and composition of this print. In your answer, refer to at least two of the following: <i>line; colour; shape; detail</i>. Comment on the visual impact of this artwork.</p> <p data-bbox="347 1529 951 1933">Justified personal responses about the artist's composition and discussion of the subject of this artwork should be rewarded, eg the almost comic book like representation of the superhero like figures (reference to manga) and the diagonal format of the composition. Comment is also expected on the artist's use of line, colour, shape and detail, eg the use of bold black printed lines and limited primary colours. Justified personal interpretation of the piece should be well rewarded.</p>	10	

Question		Expected Answer/s	Max Mark	Additional Guidance
6	b	<p>Discuss two artists from different movements or periods whose work within this theme interests you. Referring to examples, discuss the methods used by the artists to communicate their ideas. Explain why you consider them to be influential artists in the area of fantasy and imagination.</p> <p>Answers should reveal a good knowledge and understanding of the work of two artists from different movements or periods. By referring to examples of work candidates should explain the methods used by the artists to communicate their ideas. Up to 16 marks are available for candidates as they do so and a further 4 marks may be awarded when candidates explain why they consider the artists to be influential in the development of this type of work.</p>	20	

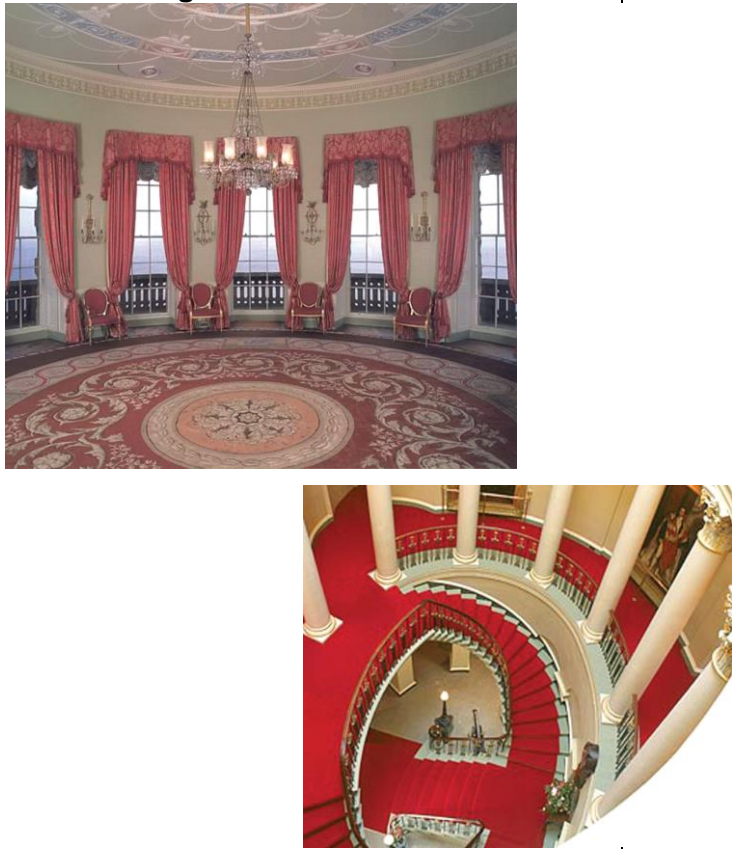
Section 2 – Design Studies

Question	Expected Answer/s	Max Mark	Additional Guidance
7	<p>Instructions Read your selected question and notes on the illustration carefully. Answer ONE full question from this section: parts (a) and (b).</p> <p>Graphic Design</p>  <p><i>Sgt Pepper's Lonely Hearts Club Band</i> album cover (1967) by Peter Blake and Jann Haworth (cover dimensions 31 x 31 cm)</p> <p>a Discuss the ways in which colour, photography and text have been used to make this an iconic design. What does the design communicate about the band and the target market?</p> <p>Colour – brilliant colours are very eye-catching and have even more impact as they are used with black and white photographs. Photography – the montage of past and present images of the band and other iconic figures posing for a group photo is visually compelling. Text – red lettering formed by the flowers has strong impact against the black background as it is so unexpected. The album title in the circular drum has a bold 3D appearance.</p>	10	

Question		Expected Answer/s	Max Mark	Additional Guidance
7	a	<p>(Cont.)</p> <p>Placing the band at the centre of a gallery of iconic figures suggests they are the greatest stars. It is as if the others are acknowledging this fact. This was an innovative and influential design which set trends in album design but candidates should be rewarded for noting that the style is a reflection of the time. The target market would have included the hippy generation of the 60s who would be attracted to the psychedelic colours and 'flower power' imagery.</p>		
7	b	<p>Select two graphic designers whose work is from different periods or in different styles. With reference to examples of their work, show how they have communicated successfully with their target market. Explain why they are considered to be important graphic designers.</p> <p>Knowledge and understanding of the work of two designers from different periods or styles is expected. Reference should be made to specific examples of their work.</p> <p>Key aspects such as layout, lettering, imagery and an awareness of how designers communicate their ideas with their target audience should be identified. There should be a clear indication of the importance of the designers in this area. Four marks should be reserved for that part of the question.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
8	<p data-bbox="347 241 571 280">Product Design</p>  <p data-bbox="347 1010 853 1077">Wii home video games console (2006) designed by Nintendo</p> <p data-bbox="252 1104 272 1133">a</p> <p data-bbox="347 1104 954 1301">Comment on the success of this games console. In your answer refer to at least two of the following: <i>cultural trends; function; target market; use of technology.</i> Why do you think the Wii is such a popular product?</p> <p data-bbox="347 1330 963 1429">Cultural trends – the Wii addresses concerns that home video consoles encourage solitary and inactive lifestyles.</p> <p data-bbox="347 1435 963 1630">Function – multi-functional, appealing to a very large target market, user friendly, not requiring a high level of skill. This is an entertaining, interactive, educational toy which can stimulate and improve coordination skills in the home environment.</p> <p data-bbox="347 1637 963 1736">Target market – wide target market, mainly young people but with appeal for all ages and people with varied interests.</p> <p data-bbox="347 1742 963 1937">Use of technology – compact and streamlined with state of the art electronics and computing technology. This has enabled a very complex product which is quite simple to use and allows players to enjoy more physical activity than other games consoles.</p> <p data-bbox="347 1944 858 2011">Any justified opinions on why the Wii is popular should be rewarded.</p>	10	

Question		Expected Answer/s	Max Mark	Additional Guidance
8	b	<p>Select two product designers who have worked in different periods or in contrasting styles. By referring to their work, show how they have responded to the changing needs of society. Why are they regarded as significant designers?</p> <p>Once again the candidate's choice of product designers will determine their specific response to this question. The candidate must, however, demonstrate how each designer was aware of his/her target market, its needs, and the availability of appropriate materials and resources and, in a good answer, how the products improved matters for the consumer.</p> <p>To gain additional marks, the candidate should explain why the two product designers are important figures in this field. Use of new materials, technologies, innovation, value for money, influencing others and versatility in working methods might feature in a good response.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
<p>9</p>	<p>Interior Design</p>  <p>Saloon and oval staircase in Culzean Castle (1772–1792), designed by Robert Adam</p> <p>a What are the most distinctive features of this interior? Comment on the designer's main considerations in creating this room for entertaining guests and the staircase leading up to it.</p> <p>In discussing the most distinctive features of this interior, candidates may note the curvilinear form of the room and staircase, the sense of space and grandeur, the decoration, the various classical features and the colour scheme.</p> <p>Candidates are also required to identify the designer's main considerations and relate these to the function of entertaining guests. They may discuss use of space, allowing movement around the space, placement of the windows - use of natural light, making the most of the location/views, use of decoration/pattern, creating visual impact, conveying status etc.</p> <p>Any relevant, well justified points should gain marks.</p>	<p>10</p>	

Question		Expected Answer/s	Max Mark	Additional Guidance
9	b	<p>Select two designers working in different periods or whose approaches to design are contrasting. By referring to examples of their work, explain how they have met the challenges of creating innovative spaces. Why are they regarded as exciting and influential designers?</p> <p>A comparison of two interior designers from different periods or styles is required. Ideas, methods and materials should be discussed along with the intended use of the interiors and how they meet the needs of the client.</p> <p>Four additional marks would be gained for a clear indication of the designers' importance and influence in interior design.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
<p>10</p>	<p>Environmental/ Architectural Design</p>  <p><i>Chrysler Building</i>, New York (1930), designed by William Van Alen Steel supported brick construction, stainless steel cladding on crown. Height: 318.9 metres, 77 floors.</p> <p>a Designing aesthetically pleasing buildings for crowded city centre spaces has always been a challenge for architects. Give your view on how well form, function and aesthetics are combined in this building to achieve this objective.</p> <p>Candidates should relate their comments to the challenge of designing an aesthetically pleasing building for a crowded city centre space and whether this building achieves this. It will probably be concluded that forms, function and aesthetics have been combined well, but negative, well-reasoned responses are also acceptable.</p>	<p>10</p>	

Question		Expected Answer/s	Max Mark	Additional Guidance
10	a	<p>(Cont.)</p> <p>In discussing form, it may be observed that the stepped structure gives a distinctive silhouette but also allows more light to reach the streets below. The function of the building will invite speculation, typically offices or apartments. In either case, it should be concluded that by building upwards, the architect has created more units on a small footprint than would be possible otherwise. The form gives a characteristic aesthetic and the Art Deco styling will be recognised by many. The other decorative aspects should also be discussed, such as the metal cladding, the stylised eagle/gargoyles and the use of pattern and lighting. Some candidates may comment on the influence of car parts from the era.</p>		
10	b	<p>Discuss the work of two architectural/environmental designers working in different periods or in contrasting styles. With reference to materials, form and function explain why these designers are important.</p> <p>A comparison of the work of two architects/environmental designers from different periods or styles is required. Candidates should discuss materials, the aesthetic qualities and the function of their chosen examples. There should be a clear indication of the standing and importance of the designers in this area which would gain four marks.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
11	<p data-bbox="347 255 592 286">Jewellery Design</p> <div data-bbox="347 286 778 857">  </div> <div data-bbox="799 286 1078 633">  </div> <p data-bbox="347 857 954 958">Neckpiece from her Catwalk Collection (2006) designed by Elizabeth Galton Materials: sterling silver and cut glass crystal.</p> <p data-bbox="347 992 935 1193">Jewellery designed for the catwalk has to make a strong visual statement. What design issues have been taken into account in developing this piece? How might the designer translate the idea into more commercial pieces?</p> <p data-bbox="347 1227 938 1597">Candidates are asked to identify design issues which have been taken into account when developing this catwalk statement piece. Aesthetic issues are important (visual impact/style/form/sources of inspiration/influences/scale). Handling of materials could also be discussed. It is likely to be concluded that practicality (ergonomics/wearability/comfort) and health and safety is less important in designing a catwalk piece.</p> <p data-bbox="347 1597 954 1933">In making suggestions as to how the idea could be made more commercial, candidates may consider reducing the scale considerably, ways of improving the health and safety aspects, using less materials to make the jewellery more affordable and developing a range of items based on the same theme, etc. A variety of responses is possible and any relevant, well justified points relating to the question should be awarded marks.</p>	10	

Question		Expected Answer/s	Max Mark	Additional Guidance
11	b	<p>Choose two jewellery designers from different periods or of different styles. Refer to examples of their work and discuss how influences and use of materials have inspired them. Explain why these designers are highly regarded.</p> <p>This question allows the candidate ample scope to develop his/her answers and demonstrates their knowledge and awareness of important issues in this area of design. Choice of designers will determine the candidate's response to the key aspects of the question:</p> <ul style="list-style-type: none"> • Influences – the natural world, man-made world, people, other designers, the built environment, recycling, ethnic, etc. • Materials – creativity in the use of materials, new materials, traditional materials, etc. <p>Reference to specific examples of the work of each designer is vitally important to gain good marks.</p> <p>To gain additional marks, candidates should explain why these two designers are important in this area of design.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
12	<p data-bbox="347 253 675 286">Textile/Fashion Design</p> <div data-bbox="347 286 1078 1055">  </div> <p data-bbox="347 1061 951 1160">Outfit (1911) designed by Paul Poiret Materials: silk decorated with blue metallic foil and beaded embroidery.</p> <p data-bbox="252 1196 272 1223">a</p> <p data-bbox="347 1196 938 1361">What influences do you think inspired Poiret to create this design? In your view, what is the purpose of this outfit and which target market is it aimed at? Justify your answer.</p> <p data-bbox="347 1397 959 1962">Candidates are asked to consider Poiret's influences in creating the outfit and to state their opinions on the purpose of the outfit and target market. The actual purpose of the outfit was to be worn as a costume at an Arabian Nights themed fancy dress party although candidates are not expected to know this. Many will guess at this influence, but logical alternatives are acceptable. Candidates should relate their conclusions to the style and form of the outfit and the application of decoration. In commenting on the purpose of the outfit, some may think it is for fancy dress, but many may deduce that it is for special occasion wear, evening wear or that it is a theatrical or dance costume and this is also acceptable as long as justification is given.</p>	10	

Question		Expected Answer/s	Max Mark	Additional Guidance
12	a	<p>(Cont.)</p> <p>The supposed purpose will inevitably relate to the candidate's opinion on target market. Very good responses will note that this is an expensive outfit with a high level of detail and hand finishing. Well-reasoned points should be awarded marks.</p>		
12	b	<p>Choose two textile and/or fashion designers from different periods or of contrasting styles. Select examples of their work and discuss how they have created successful designs. Why are they regarded as important in this area of design?</p> <p>As with all part (b) questions, the candidate's choice of designers will influence his/her answer. This question should give the candidate a real opportunity to demonstrate his/her depth of knowledge of two fashion/textile designers. Specific examples of their work must be used to illustrate how they have approached the making of successful designs (materials, techniques, influences, colour, etc might be considered), and help explain why they are regarded as important designers in the industry.</p>	20	

What to do ifadditional information

This information should be used in conjunction with the Marking Instructions.

'B' Question 20 marks		
	Problem	Action
1	Candidate has enough points to merit 20 marks, but has not fully answered the question.	The last part of the question has 4 marks allotted to it. The candidate must have answered this part fully in order to gain full marks.
2	Candidate has only discussed one artist or designer.	Award a maximum of 10 marks.
3	Candidate has discussed two artists or designers, but one is pre 1750.	Award a maximum of 14 marks.
4	Candidate has discussed two artists or designers, but they are both from the same movement/period/style.	Award a maximum of 14 marks.
5	Candidate has discussed two artists or designers, but they do not link with the 'a' question.	Mark both questions and award the higher mark. Be aware that some images might fit in with more than one area of study eg Munch's <i>Scream</i> could be discussed in portraiture or fantasy and imagination.
6	Candidate has discussed two artists, but strays into another area of study eg Candidate starts with a still life by Cezanne, but ends with a description of one of his landscapes.	Mark all relevant parts of the answer in line with the Marking Instructions.
7	Candidate has discussed two artists or designers, but both are pre 1750.	Irrelevant answer – max 8 marks.
8	Candidate has given all historical information with minimal discussion of work.	Award a maximum of 8 marks. Be aware however, that some candidates will also comment on working methods and style and should be rewarded accordingly.

'A' Question 10 marks		
	Problem	Action
9	Candidate gives a description only of the work with no personal comments or opinion.	Maximum 5 marks.
10	Candidate has not answered one part of the question.	It is possible to divide the question into approximately equal marks. Flexibility and good judgement should be applied by the marker.
11	The candidate has repeated the information given in the legend under each image.	No marks are awarded for this alone, but they may be accompanied by a comment/observation which should be rewarded appropriately.

[END OF MARKING INSTRUCTIONS]