

2006 Art & Design

Intermediate 2

Finalised Marking Instructions

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Art and Design

Intermediate 2

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 – 25 marks** **Development – 25 marks** **Outcome – 50 marks**

Note: The assessment criteria for the Expressive Folio refers to work produced at all levels throughout the course. This guidance on standards should be read in conjunction with the minimum submission requirements issued in the letter of 4 December 2002 that refers to “External Evidence for Practical Folios”.		
Expected performance at mark range 80 – 100	Expected performance at mark range 64 – 79	Expected performance at mark range 48 – 63
<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to identify a suitable source of study, relevant to the theme competence in analytical drawing from direct observation skill in the 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 skill in the handling of materials. <p>For the Outcome stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate a personal idea/feeling through a finished piece of artwork competent use of visual elements skill in media handling. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to identify a source of study, relevant to the theme ability to produce analytical drawing from direct observation some skill in the 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. <p>For the Outcome the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate a personal idea through a finished piece of artwork some use of visual elements some skills in media handling. 	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to work to a theme and source of study evidence of analytical drawing from direct observation some competence in the use of two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to produce two visual ideas ability to select and modify one idea basic media handling skills. <p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none"> ability to communicate an idea through a finished piece of artwork basic use of visual elements basic skills in media handling.

<p>Paper 1 Practical Assignment: Expressive (50 marks available)</p>	<p>The purpose of the Practical Assignment is to allow the candidate to use expressive skills and processes acquired during the course to demonstrate further development or refinement of work done in the related unit. Work should be directly related to the theme identified in the Expressive Activity unit. Developments can be taken from any stage of the Expressive folio but further investigation work is not appropriate here. If drawing is used in the Practical Assignment it should be expressive/interpretative rather than observational in character.</p> <p>Marks will be allocated as follows:</p> <ul style="list-style-type: none"> clear integration with Expressive folio further creative/imaginative development of the theme up to 25 marks available creative and skilful use of the visual elements effectiveness of communication up to 25 marks available
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Art and Design

Intermediate 2

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 will be allocated as follows: Investigation and Research – 30 marks Development – 30 marks Design Solution – 30 marks Design Evaluations – 10 marks

Note: The assessment criteria for the Design Folio refers to work produced at all levels throughout the course. This guidance on standards should be read in conjunction with the minimum submission requirements issued in the letter of 4 December 2002 that refers to "External Evidence for Practical Folios".		
Expected performance at mark range 80 - 100	Expected performance at mark range 64 - 79	Expected performance at mark range 48 - 63
<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate a written design brief showing understanding and awareness of the problem to be solved show evidence 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 possibilities demonstrate skill in the use of materials and processes select and develop one idea. <p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> be complete and appropriate to the problem set by the brief. <p>The Design Evaluation should fully document the problem-solving process.</p>	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate a written design brief and show some understanding and awareness of the problem to be solved show some awareness of the design context show some 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 demonstrate some skill in the use of materials and processes select and develop one idea. <p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> be complete and appropriate to the problem set by the brief. <p>The Design Evaluation should document the problem-solving process.</p>	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate a written design brief showing awareness of the design task 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"> develop a minimum of two ideas show a competent use of materials and processes select and develop one idea <p>The Solution stage of the folio should:</p> <ul style="list-style-type: none"> be complete, competently produced and appropriate to the brief. <p>The Design Evaluation should outline the problem-solving process.</p>

<p>Paper 1 Practical Assignment: Expressive (50 marks available)</p>	<p>The purpose of the Practical Assignment is to allow the candidate demonstrate design skills related to the context and brief of the Design unit.</p> <p>Developments can be taken from any stage of the Design folio but further investigation work is not appropriate here.</p> <p>Marks will be allocated as follows:</p> <ul style="list-style-type: none"> clear links with the Design folio and the brief exploration of alternative possibilities and/or design solution arising from the brief up to 25 marks available the quality of flexible, creative problem-solving effectiveness of communication up to 25 marks available
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2006 Art and Design – Intermediate 2 Paper 2

OVERVIEW

The Art and Design Studies Examination Paper 2 has been set with the following principles in mind:

1. The examination set for Art and Design Studies at Intermediate 2 level should clearly articulate with the Higher level. The format of the Intermediate 2 examination paper is therefore similar to the Higher paper with respect to the reference materials used and the six headed questions in each of the two sections: Art Studies and Design Studies.
2. Intermediate 2 candidates are required to demonstrate knowledge and understanding of selected aspects of the visual arts and design and to formulate, explain and communicate personal opinions and conclusions. The format of the questions reflects this emphasis. Each question has three equally demanding parts.

Parts (a), (b) and (c) are designed to test the candidates' ability to respond critically to a range of visual arts imagery and design products and to form and substantiate judgements about identified aspects of art practice and design issues. The questions also require candidates to demonstrate knowledge and understanding gained through their Art and Design Studies as follows:

Part (a)

This part of the question requires candidates to give a descriptive response to a selected illustration from the supplied reference materials using appropriate terminology and making reference to identified aspects of Art and Design practice.

Part (b)

This part of the question requires candidates to make a personal critical response to identified visual elements and art practice in Section 1 of the paper and to identified visual aspects and design issues in Section 2 of the paper. Candidates are expected to substantiate reasons to support judgements and personal opinions expressed in their responses to this part of the question.

Part (c)

In this part of the question, candidates should demonstrate knowledge and understanding acquired in their Art and Design Studies unit. A range of open-ended questions are set to reflect key areas in Art Studies and Design Studies in which candidates will normally be developing their practical work and related Art and Design Studies. This is intended to reflect a range of possible learning and teaching approaches to Art and Design Studies. Thus, the range of questions should not exclude any legitimate approach to Art and Design Studies.

3. All questions are of equal demand. The questions should be suitable for candidates with a relatively detailed knowledge as well as those whose knowledge is more wide ranging.

4. Overall, the examination paper makes certain demands on markers, particularly with regard to part (c) of each question. It is possible that candidates will have studied artists and designers of whom little is known to the marker. In such cases, the marker would have to use his or her professional experience and consider how likely it is that an apparently detailed, informative and thoughtful answer is the spontaneous invention of some ill-informed candidate.

The overriding advice to markers would be to consider if the answer is evidence of any specialist knowledge and understanding of an identifiable area of the visual arts or design. If a candidate who had not followed an Art or Design course or unit of Art and Design Studies and demonstrated no specialist knowledge and understanding could have written the answer, then very little credit could be given.

It is important to consider however, that candidates can and will respond with answers, to this part of the question, that contain a depth of knowledge and understanding of their specialist area of the visual arts and design. In these instances, candidates should be well rewarded.

5. In 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.
6. Similarly in the Design Studies questions, the term "designer" should be inclusive of any form of design.

Art Studies

1. Portraiture

- (a) The description should include references to the choice of pose, the age and character of the sitter/smoking/tattoos/dress to indicate the working man image of the portrait and should be rewarded. Pride, dignity, sympathy and closeness to the artist by holding his work are valid responses to the father son relationship in the painting.
- (b) This part of the question requires candidates to link the use of the three identified visual element to parts of the painting. Credit should be given to comments of the success of: impasto to build up *texture* of the face and hands, the bold use of *colour* throughout the painting and the powerful use of *shape* in the overalls and sweater in the figure of the father.
- (c) Any significant portraiture in any medium, 2D or 3D is acceptable. Knowledge and understanding of the chosen artists approaches should be evident in a very good answer. Personal and justified responses should demonstrate that the candidate can identify aspects of the works which they found impressive eg subject/style/media handling. Credit should be given to candidates who clearly identify features that personally impressed them in their selected works.

2. Figure Composition

- (a) The description should show that the candidate is aware of the confrontation and contrast in the work. A good answer will deal with the question of the influence by associating the moment captured by the photographer with the isolation of the single military officer with the unarmed worker. The physical strength as apposed to military strength or general comments about conflict are also appropriate.
- (b) References to the use of *light* in creating the atmosphere/expression should be well rewarded. A very good response will attempt to link the below eye level *camera angle* chosen by Salgado with the dramatic impact of the photograph as would awareness of the *composition* and/or focal point.
- (c) Candidates should demonstrate knowledge and understanding of two figure compositions. They should be able to give personal opinion of the artists' work and be able to give clear reasoned judgement on how well the chosen artists have used the visual elements and media. Comments on particular and personal ideas of the artists studied will be evident in a very good answer.

3. Still Life

- (a) The first part of this question requires a straightforward description using art and design terminology. Candidates should be credited with well justified opinions about the artist's approach. In a very good answer there may be references to Matisse's treatment: the semi-abstract and flat simplicity of *shape*/use of the fish as a focal point and other compositional elements which makes a well balanced still life. Any reference to the construction of the painting as *linear*, *zigzag* and *geometric* should be very well rewarded. *Colour* should be identified as bold and flat by many candidates.
- (b) As *line*, *shape* and *colour* are the dominant visual elements, the candidate is required to identify where they have been used to good visual effect eg the iron balcony grill and lines framing the various parts of the composition/the intensity of colour in the still life arrangement and the artist's use of strong simple semi-abstract shape. The candidate may offer any well-justified opinion as to how these combine to make the work appealing and interesting for the viewer.
- (c) This part of the question may generate a wide range of responses from a wide variety of interpretations of the still-life theme. In a good response to this part of the question there will be evidence that the candidate has selected still-lives that are contrasting in terms of working methods/style/materials and media used/abstract/realistic, flat/solid etc. Well justified personal preferences are expected in a very good answer.

4. Natural Environment

- (a) Markers should expect and credit speculative responses to the work arising from the footnote information. Descriptions which link thoughts and feelings to the power of natural forces and speculate on the visual impact of the work in its setting should be marked highly.
- (b) Positive and negative responses to this part of the question should be equally rewarded. Any well-reasoned response which offers critical opinion based on the three elements which make up the work should be credited with good marks. Good responses should clearly point out to unusual/unconventional use of *large scale* areas and forces to create the work. Speculation about the viewer's response to the *siting* of the work may be evident in very good answers. References to scale may involve comparisons with the two figures included in the photograph of the work. Expect candidates to identify the use of fabric changing the look of the coastline.
- (c) This part of the question is open to a variety of responses including straightforward compare and contrast of familiar landscape artists such as Turner and Constable to more site-specific contemporary work. Valid comparison and contrasting based on knowledge of the individual approaches of the selected artist should be apparent in a good answer. Style, working methods, materials, media handling/use of visual elements, 2D with 3D approaches represent the range of possible comment which could form the basis of a well-constructed candidate response.

5. Built Environment

- (a) The text notes accompanying this illustration are intended to provide appropriate prompt for candidates at Intermediate 2.

Candidates should make use of the supporting illustrations to formulate an informative description of the work and its unusual setting.

Responses may refer to the validity and effectiveness of using newspapers as opposed to more traditional art materials. References to the difficulty of interpreting the installation should be anticipated and rewarded when valid, reasoned comments are given.

- (b) A range of valid opinions will be appropriate. They may include a wide range of references based on personal interpretation linked to the illustration and the accompanying text and include comments about scale/space and the illusion of permanent structure created by the artist's *method of construction*.
- (c) Different approaches to the theme of Built Environment are required. Some explanation of how the identified artists' work fits into the theme should be rewarded as well as attempts to identify differences in approaches clearly in terms of approaches used. Methods and materials could lead to a wide range of equally valid approaches to this part of the question. Where a candidate clearly identifies important differences in the artists work and/or approaches: this should be well rewarded.

6. Fantasy and Imagination

- (a) Descriptions of the painting which link the fleeing people and animals to ideas and feeling of war, destruction, horror, terror, power, supernatural forces, fantasy and imagination would all represent valid attempts to describe the painting and the ideas and feelings behind Goya's work.
- (b) This part of the question requires a general response to the three elements identified. Credit should be given to those candidates who can link the use of tone to the dark atmosphere of the work and shape to the dramatic contrast in scale. Comments on the effective use of colour may link to the sense of horror and fear in the work. In all cases well-justified personal opinions on the use of elements should be marked highly.
- (c) In candidate responses, there should be reference to two of the features of fantasy and imagination identified in the question. Although this part of the question is set to encourage a wide range of responses, markers should anticipate responses based on well known surrealist/fantasy artists. Those candidates who can support their discussion with identified examples of work and who show understanding of the artist's methods/styles should be marked highly.

7. Graphic Design

- a) Descriptions of the poster should refer to the image of the idealised female figure, perhaps discussing the way the figure is posed, the style of dress and flowers in her hair. Good answers will include comment on the simplified and stylised forms and the way the figure is integrated with the stylised birds, plant-forms and floral motifs. Comment may be made on the patterned circular motifs framing the figure and the curvilinear quality of the images. Some candidates may recognise the imagery as being typical of the Art Nouveau style and make references to this. The way the images are superimposed against the landscape in the background should be noted. Opinions may be given on how colour is balanced within the layout. The simple, hand-drawn lettering and its position on the poster should be discussed.
- b) Candidates should comment on the fact that the poster contains no direct reference to railway imagery. Whether the poster effectively communicates rail travel may elicit positive and negative responses. Candidates may look for connections and see the idea of travel suggested by the text which states the names of destinations. The background of a sunny coastline may also suggest travel, but not rail travel in particular. The style and imagery used may suggest an exotic and sophisticated destination. Some answers may suggest that rail travel is communicated in a very abstract way, movement being suggested by the repeating patterns and the idea of train wheels by the interlinked circular motifs, perhaps reminiscent of the cogs and wheels of machinery. Of course, many candidates will have the opinion that the poster does not effectively communicate rail travel at all, and valid well justified reasons for this should be awarded marks.
- c) Answers should demonstrate knowledge and understanding of the work of two different graphic designers. Reference should be made to examples of their work to allow the candidate to comment on the methods used by the designers to create visual impact and communication. Good answers will compare and contrast these examples. Answers may focus on two design movements or styles of graphic design and this is perfectly acceptable.

8. Product Design

- a) Descriptions will focus on the fact that this is a folding wheelchair which has a different appearance from a conventional wheelchair. Candidates may note that the product has a 'sporty' appearance with its bright colour scheme. The use of tubular metal as a material may be noted, as well as the fact that certain areas have been padded. Candidates may mention details such as the small wheels at the front and bigger wheels at the back, as well as positioning of the brakes, the footrest and handle for pushing the chair. This question also requires candidates to make reference to the function of this wheelchair. The primary function of the chair as a means of providing portable and collapsible transport for people with mobility problems should be highlighted, as well as the unusual feature of handles which are used for steering and moving the chair using a rowing action.
- b) The candidate may note that as the wheelchair folds, it would be more compact for transportation and storage. They may speculate on how complex it would be to fold and unfold. The lightweight structure means that it would require less effort to propel along, or to carry when folded. The smaller, more streamlined structure would make it less cumbersome and more mobile than the average wheelchair. Candidates may comment on ergonomic issues: steering may be easier due to the handle mechanism; the design of the handles and the rowing action mean the user's hands would not get dirty through pushing the wheels; the brakes on the handle would allow the user to operate them relatively easily; the padding on the seat would provide extra comfort. Candidates may speculate on situations when this wheel chair design could be put to good use. Advantages may be discussed which refer to styling and aesthetics. Any other relevant benefits pointed out by the candidate should be rewarded.
- c) This question requires a demonstration of knowledge and understanding of the work of two different designers. Good answers will discuss and compare two products by the designers, referring to design issues which were successfully considered. Answers may focus on two design movements or styles and this is perfectly acceptable.

9. Interior Design

- a) Descriptions of the main features may include reference to the large space which has been subdivided into areas, including the circular raised dance floor, partly enclosed by curved partitions with integrated lighting panels. Candidates may comment on the industrial looking, austere, minimal style, noting the exposed beams on the high ceiling and lack of decoration. The seating area behind the dance floor and positioning of the fire exits may be mentioned.

In terms of suitability, comment will be made on the designated areas for sitting and dancing, as well as the abundance of empty space. Health and safety issues may be discussed, such as the easy access to fire exits. There may be some speculation regarding the appeal of the space to a particular market. Any relevant, well reasoned points should be credited.

- b) Candidates should discuss the atmosphere they might expect to find in this dance club, as well as commenting specifically on two of the following: colour; lighting; use of materials; use of space. Candidates should comment on the choice of colour scheme and the effect on the atmosphere.

The lighting around the dance floor and the downlighters around the seating area should be noted, and their effect on atmosphere should be discussed.

Candidates may speculate on the materials used, their properties and how they add to the atmosphere.

There should be discussion on how the space has been divided up and opinions as to how effective this would be in contributing to the atmosphere.

Candidates may give positive or negative opinions, so long as they are valid and well justified.

- c) This requires a demonstration of knowledge and understanding of the work of two interior designers. Answers should discuss and compare the methods and styles used by the designers to make their interior designs interesting. Good answers will refer to specific interiors. Answers may focus on two design movements or styles and this is perfectly acceptable.

10. Environmental/Architectural Design

- a) Descriptions should include comment on the unusual and interesting architectural details on this building, such as cantilevered balconies and curved stairways. The height and structure of the building may be mentioned. A good answer should include comment on the feature made of the visible steel structure and the exposed services, such as the visible pipes and ducts.

When discussing the use of materials, candidates should comment on the use of metal, perhaps highlighting the shiny, reflective appearance given. Opinions on style may include comments on the building's futuristic, industrial, linear qualities and the contrast with its surroundings.

- b) Candidates may discuss the advantages of the external services in terms of the extra flexibility and space given to the arrangement of the interior. Easier access to the electrics, utilities or air conditioning may also be discussed. The interesting views afforded by the lifts and stairways being positioned on the outside of the building could be mentioned. Aesthetically, it may be noted that the visible piping and ducting helps to give the building its unique, industrial look. There may be speculation on the purpose and advantages of some of the features, such as the cranes on top of the structure. Of course, candidates may see little advantage in this arrangement at all and, in this case, opinions backed up by valid well reasoned argument should be rewarded.

- c) This part of the question requires a demonstration of knowledge and understanding of the work of two environmental/architectural designers. Good answers should discuss and compare how the designers have used form and materials to combine function with style with reference to specific works. Answers may focus on two design movements or styles and this is perfectly acceptable.

11. Jewellery Design

- a) Descriptions should note that the two rings, of a similar style, appear to be inspired by natural forms and candidates may speculate on the initial source of inspiration. Comment should be made on the spherical forms made from woven/knitted nylon. The method of construction and the resulting open structures may elicit comment. Reference should be made to the large scale of the rings and the protruding nylon threads. There should be some comment on the use of materials. The colour of the material may also provoke a response.
- b) Candidates should discuss the issue of practicality. Most will comment on potential problems with scale, protruding parts, and perhaps speculate on the fragile nature of the construction. Candidates should comment on possible target markets in terms of the age group and type of person these pieces would appeal to. Perhaps collectors of unusual jewellery would find them appealing. Candidates may discuss whether these are pieces intended only for catwalk, or whether they are aimed at extroverts, or perhaps people with an unusual sense of fashion who like to wear outrageous jewellery. Any relevant, well reasoned opinion is acceptable and should be awarded marks.
- c) This part of the question requires a discussion of examples of work by two jewellery designers. Good answers will compare and contrast specific examples with reference to the use of materials and sources of inspiration. Answers may focus on two design movements or styles and this is perfectly acceptable.

12. Textile Design

- a) The description of the features of the theatrical costume should mention the fitted bodice and flared skirt. The short sleeves and scooped neckline should also be noted. Candidates should refer to pattern and colour as important features and attempt to describe the geometric patterns and textures. When commenting on suitability, positive and negative responses may be elicited. Candidates may speculate on weight of fabric. It may be noted that the bodice appears quite fitted and stiff and there may be discussion as to whether this would restrict movement. There should be reference to the flared skirt, which would allow freedom of movement and enhance the visual effect of movement on stage. Candidates may note that the dramatic pattern would be noticed from a distance. Any well justified, relevant comments are acceptable and should be credited with marks.
- b) Aesthetic issues will be discussed, such as the need for the costume to have dramatic impact on stage. The requirement for colours/fabrics to look effective in stage lighting may be noted. Suitability for the character and production should be discussed. The important design issues discussed should also relate to function, practicality and wearability. Comments may be made on the need for flexibility and ease of movement. It may be noted that the costume should be lightweight and easy for the dancer to change in and out of. Fastenings and fixings should be secure and ergonomically designed. The need for the costume to be durable and easily cleaned may be mentioned. Health and safety issues may be highlighted.

- c) Answers should compare the work of two textile/fashion designers. Candidates should refer to specific examples of fashion/textile design in their comparison. Particular attention should be paid to the different ways in which the designers have used materials and decoration. Answers may focus on two design movements or styles and this is perfectly acceptable.

Notes for Markers' Meeting

Problem Areas

1.	Problem	The candidate has made a single, general response covering all parts of questions (a), (b) and (c).
	Action	In such instances the marker should attempt to credit the candidate for any part of the response which is clearly relevant to the individual parts of the question.
2.	Problem	The candidate has attempted to answer more than one full question from each section.
	Action	The marker should credit the candidate's best response.
3.	Problem	The candidate answers all parts but from across two questions.
	Action	Only the two parts from the same question should be added and the other discarded as a penalty.
4.	Problem	The candidate answers all parts (a), (b) and (c) but from across three questions.
	Action	The best two parts should be added and the other discarded as a penalty.
5.	Problem	The candidate's response in part (c) has some comment of an evaluative nature.
	Action	This is acceptable provided that reference is made to the work of other artists and designers obviously studied in candidate's coursework for Art and Design Studies. If, however, the response consists solely of evaluative comment on the candidate's own practical work, no marks can be awarded.
6.	Problem	The candidate fails to meet the requirement of the part (c) question to make reference to more than one artist or designer.
	Action	A maximum of 7 marks can be awarded.
7.	Problem	The candidate uses the image as part of their answer in part (c).
	Action	If it is clear from the response that the candidate has studied the work of the artist/designer, or movement/style exemplified in the illustration (ie there is other information available that has not just been gleaned from the illustration and accompanying text) then it can be given full credit. If, on the other hand, it has been used as a filler without additional information – the candidate repeating that already used in response to parts (a) and (b), no credit can be given and only the part of the answer not referring to the illustration can be given credit (see action for problem 6).
8.	Problem	The candidate offers information in the answer to part (b) already given in part (a).
	Action	If information given is new and extended, then this is acceptable.

[END OF MARKING INSTRUCTIONS]