



National
Qualifications
SPECIMEN ONLY

S804/76/11

Art and Design

Date — Not applicable

Duration — 2 hours

Total marks — 60

SECTION 1 — EXPRESSIVE ART STUDIES — 30 marks

Attempt Question 1 and TWO other questions.

SECTION 2 — DESIGN STUDIES — 30 marks

Attempt Question 7 and TWO other questions.

Write your answers clearly in the answer booklet provided. In 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.



SECTION 1 — EXPRESSIVE ART STUDIES — 30 marks

Attempt this question.

1. Select **one artwork** you have studied.

With reference to this one artwork, explain the:

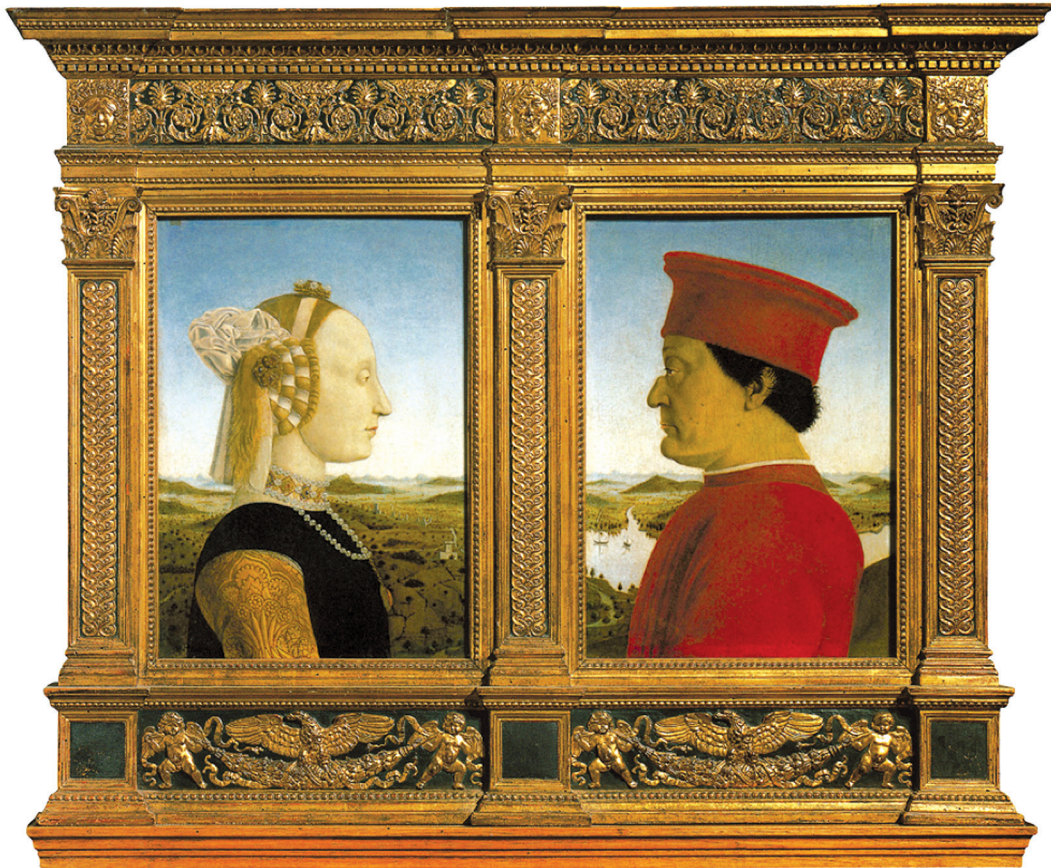
- *artist's use of materials/technology*
- *artist's consideration of style*
- *impact of social, cultural and/or other influences.*

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Attempt TWO questions from Q2, Q3, Q4, Q5 or Q6.

Image for Q2



Portraits of the Duke and Duchess of Urbino (1467-72) by Piero della Francesca
diptych¹ painting, tempera paint on panel (each portrait 47 x 33cm)

¹diptych — a painting in two parts

2. Analyse the following elements of this painting:

- *composition*
- *colour*
- *mood and atmosphere.*

You must fully justify each point you make.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q3



Istanbul (1959) by Ara Guler
black and white photograph

3. Analyse the following elements of this photograph:

- *perspective*
- *lighting*
- *shape.*

You must fully justify each point you make.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Images for Q4



Doughnuts, Coffee Cups and Comics (1962) by Jann Haworth
3D artwork with objects made from stitched fabric (life-size)

4. Analyse the following elements of this 3D artwork:

- *subject matter*
- *pattern*
- *techniques.*

You must fully justify each point you make.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Images for Q5



Family Group (1948-49) by Henry Moore
bronze sculpture (145 x 118 x 70cm)

5. Analyse the following elements of this sculpture:

- *pose*
- *form*
- *scale.*

You must fully justify each point you make.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q6



Summer Fields (1961) by Joan Eardley
oil paint and grass on hardboard (106 x 105cm)

6. Analyse the following elements of this artwork:

- *viewpoint*
- *texture*
- *mood and atmosphere.*

You must fully justify each point you make.

10

SECTION 2 — DESIGN STUDIES — 30 MARKS

Attempt this question.

7. Select **one design** you have studied.

With reference to this one design, explain the:

- *designer's working methods*
- *designer's use of **one** visual element*
- *impact of social, cultural and/or other influences.*

10

SECTION 2 — DESIGN STUDIES (continued)

Attempt TWO questions from Q8, Q9, Q10, Q11 or Q12.

Images for Q8



Packaging display box (1956-present) by an unknown designer
printed cardboard (25 x 19 x 13cm)

8. Analyse the following elements of this packaging design:

- *function*
- *imagery*
- *typography.*

You must fully justify each point you make.

10

SECTION 2 — DESIGN STUDIES (continued)

Images for Q9



Load Carrier for Labour (c.2013) by Vikram Dinubhai Panchal
cane, plastic and metal components

9. Analyse the following elements of this product design:

- *materials*
- *fitness for purpose*
- *target market.*

You must fully justify each point you make..

10

SECTION 2 — DESIGN STUDIES (continued)

Images for Q10



Casa Batlló (redesigned 1904) by Antoni Gaudí
sandstone, plaster, coloured glass, pottery,
ceramic mosaic, iron and stained glass

10. Analyse the following elements of this architectural design:

- *sources of inspiration*
- *pattern*
- *materials.*

You must fully justify each point you make.

10

SECTION 2 — DESIGN STUDIES (continued)

Images for Q11



Watch (2010) designed by Mathieu Lehanneur
plastic and silicon

11. Analyse the following elements of this watch design:

- *aesthetics*
- *wearability*
- *target market.*

You must fully justify each point you make.

10

SECTION 2 — DESIGN STUDIES (continued)

Images for Q12



French court suit (c.1810) by an unknown designer
silk velvet with silk thread embroidered detail

12. Analyse the following elements of this suit:

- *colour*
- *decoration*
- *function.*

You must fully justify each point you make.

10

[END OF SPECIMEN QUESTION PAPER]

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Art and Design

Marking Instructions

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General marking principles for Higher Art and Design

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) Some candidates could have studied artists and designers that you are unfamiliar with. In such cases, you must research the artists/designers before marking the response.
- (d) Consider the extent to which the candidate's response:
 - answers the specific elements of the question
 - demonstrates knowledge and understanding of art and design content and context.
- (e) Do not award marks for simply repeating information from the legend. If candidates develop this information in their answer, award marks for that development.
- (f) All questions require candidates to answer in an extended-response format. Full marks are available whether responses are provided in continuous prose, linked statements or a series of developed points.
- (g) Do not award marks for mere descriptive comment. To gain marks, candidates must develop and justify their points. Only award marks for a valid response to the question asked. For example, in response to questions that ask candidates to:
 - **Select** – they must decide which work to include and name the artist/designer and the artwork/design.
 - **Explain** – they must provide factually correct information showing an understanding of art and design practice. They must apply their knowledge and understanding of a specific artwork or design to relate cause and effect and/or make relationships between things clear. Explain is used in the mandatory questions where candidates have to explain the use/effect/consideration of art and design elements and the impact of social, cultural and other influences on an artist's/designer's work. For example, explaining the use of a technique in terms of its visual effect on the work, or explaining how a particular style makes a design appeal to a target market, as appropriate to the question.
 - **Analyse** – they must apply their knowledge and understanding of art and design practice to examine specific elements of the work in detail in order to explain the relationship between these elements and the relationship with the work as a whole. They must draw out and relate effects and implications supported by valid justification. Analyse is used in the optional questions where candidates are responding on unseen artworks and designs.

- (h) To gain full marks, candidates must respond to all aspects of the question.
- Candidates who respond to only two question prompts can gain a maximum of 8 marks.
 - Candidates who respond to only one question prompt can gain a maximum of 4 marks.
 - Award a maximum of 4 marks for each question prompt up to the overall maximum of 10 marks for each question.
- (i) Do not award marks for repetition of points that the candidate has not developed further in any way.

Mandatory questions (Q1 and Q7)

Candidates select an artwork and design work that they have previously studied. They must demonstrate their knowledge and understanding of the work, referring to three specific art and design issues, including the impact of social, cultural and/or other influences on the work.

Examples of social and cultural influences include:

- living conditions, including economic conditions
- influence of family, community and relationships
- influence of other artists/designers
- influence of art/design movements
- exposure to different cultures, including popular culture
- physical environment/geography/nature
- new and emerging technology
- politics
- gender
- religion/belief
- national/world events
- developments in other fields, for example science, literature
- personal circumstances
- health and wellbeing.

In Section 1 Expressive art studies, interpret the term ‘artwork’ in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video.

Candidates can select an artwork created by pairs/groups of artists rather than individuals (for example Boyle Family, Gilbert and George), or a series of works created to be viewed together (for example Waterlilies by Claude Monet, The War Triptych by Otto Dix).

In Section 2 Design studies, the term ‘design’ includes any form of design.

Candidates can select a design created by pairs/groups of designers (for example Alessi, Timorous Beasties) or a collection of designs, particularly in fashion/textiles answers (for example the Pirate Collection by Vivienne Westwood).

Optional questions (Q2-6 and Q8-12)

Candidates select and respond to two other questions from each section of the paper.

If a candidate answers more than two optional questions in either section, mark all the answers and the responses which have gained the highest marks will be recorded.

Marking instructions for each question

Section 1 – Expressive Art Studies

Question	Specific marking instructions		Max mark						
All candidates answer this question									
1.		<p>Candidates select an artwork they have studied.</p> <p>A maximum of 10 marks is available for explaining, with reference to the selected artwork:</p> <ul style="list-style-type: none">• artist’s use of materials/technology• artist’s consideration of style• impact of social, cultural and/or other influences. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.</p> <p>Candidates may refer to a diverse range of artworks. The table below gives examples of points which would gain marks.</p> <table><tr><td>Artist’s use of materials/technology Andy Warhol used photographic screen-printing to produce the Marilyn portrait. This technology allowed him to produce a montage of multiple images in different colourways which created a bold, multi-coloured image with great visual impact.</td><td>1</td></tr><tr><td>Artist’s consideration of style In ‘The Street Enters the House’, Boccioni created a number of fragmented, overlapping images suggesting movement and speed. This is typical of the Futurist style and communicates the hustle and bustle of the street scene.</td><td>1</td></tr><tr><td>Impact of social, cultural and/or other influences Degas was influenced by the development of photography. This can be seen in his use of cropped compositions which resemble naturalistic ‘snapshots’. This is evident in ‘The Dance Class’ (1874) where some of the dancers’ bodies are cropped by the frame of the painting.</td><td>1</td></tr></table>	Artist’s use of materials/technology Andy Warhol used photographic screen-printing to produce the Marilyn portrait. This technology allowed him to produce a montage of multiple images in different colourways which created a bold, multi-coloured image with great visual impact.	1	Artist’s consideration of style In ‘The Street Enters the House’, Boccioni created a number of fragmented, overlapping images suggesting movement and speed. This is typical of the Futurist style and communicates the hustle and bustle of the street scene.	1	Impact of social, cultural and/or other influences Degas was influenced by the development of photography. This can be seen in his use of cropped compositions which resemble naturalistic ‘snapshots’. This is evident in ‘The Dance Class’ (1874) where some of the dancers’ bodies are cropped by the frame of the painting.	1	10
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Question	Specific marking instructions		Max mark		
Optional questions – candidates select two from questions 2, 3, 4, 5, 6					
2.		<p>Candidates can gain marks 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">analyse the following elements of this painting: composition; colour; and mood and atmosphere. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to composition, colour and mood and atmosphere.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Composition</td><td><ul style="list-style-type: none">the figures are posed in side-profile, facing each other, like a mirror image. This is unconventional as most portraits have the subjects facing the viewerthe composition is well balanced as the proportions of each portrait are similar. This appears to give the male and female subjects equal statusthe setting of the figures in the foreground against the landscape background suggests a personal significance to the subjects and gives the impression that they have some dominance and are important people in this placethe composition is split by the central pillar that creates a barrier between the figures which may be symbolic of a barrier in their relationshipany other valid, fully justified points analysing the composition of this artwork.</td></tr></table>	Composition	<ul style="list-style-type: none">the figures are posed in side-profile, facing each other, like a mirror image. This is unconventional as most portraits have the subjects facing the viewerthe composition is well balanced as the proportions of each portrait are similar. This appears to give the male and female subjects equal statusthe setting of the figures in the foreground against the landscape background suggests a personal significance to the subjects and gives the impression that they have some dominance and are important people in this placethe composition is split by the central pillar that creates a barrier between the figures which may be symbolic of a barrier in their relationshipany other valid, fully justified points analysing the composition of this artwork.	10
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Question			Specific marking instructions	Max mark
			<p>Colour</p> <ul style="list-style-type: none"> the rich warm reds and golds used to depict the clothing have connotations of royalty and display the wealth of the subjects the strong vibrant red of the Duke's clothing, contrasting against the cooler background colours attracts attention, making him the focal point in the composition naturalistic, life-like colour is applied with a carefully blended technique which enhances the realism of the painting, giving a convincing representation of the two subjects the large amount of gold used in the frame shows their importance as gold is a colour associated with wealth and status the use of graduated blue (a receding colour) in the sky contrasts with the warm colours in the foreground. This creates a sense of distance and helps to give perspective to the painting any other valid, fully justified points analysing the colour in this artwork. 	
			<p>Mood and atmosphere</p> <ul style="list-style-type: none"> a formal mood is created by the rigid, upright pose of each subject and their neutral facial expressions the mood of the relationship between the two subjects could be interpreted as very close since they appear to be gazing only at one another, ignoring the world around them the mood of the relationship may be interpreted as strained, or dispassionate and distant. Although the subjects are facing each other, their expressions are cold the frame creates a physical barrier between the two which could symbolise an emotional divide and suggests a tense atmosphere any other valid, fully justified points analysing the mood and atmosphere of this artwork. 	

Question	Specific marking instructions	Max mark		
Optional questions – candidates select two from questions 2, 3, 4, 5, 6				
3.	<p>Candidates can gain marks 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">analyse the following elements of this photograph: perspective; lighting; and shape. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to perspective, lighting and shape.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Perspective</td><td><ul style="list-style-type: none">the aerial perspective means that the buildings appear to gradually fade into the distance, creating a sense of depththe scale of the buildings getting progressively smaller towards the background, compared with the larger foreground objects, gives an impression of distancethe low harbour/quayside viewpoint means that the boat towers above the viewer, giving a sense of scale and making the viewer feel part of the scenethe camera angle results in a view along the bridge which creates a diagonal leading line. This gives perspective to the image and communicates an idea of distanceit looks as if a telephoto lens has been used which has compressed the perspective so that distant buildings appear closer to the viewerthe portrait orientation of the camera creates a narrow vertical perspective of the view which is unusual as many outdoor scenes are shot in landscape formatany other valid, fully justified points analysing perspective in this artwork.</td></tr></table>	Perspective	<ul style="list-style-type: none">the aerial perspective means that the buildings appear to gradually fade into the distance, creating a sense of depththe scale of the buildings getting progressively smaller towards the background, compared with the larger foreground objects, gives an impression of distancethe low harbour/quayside viewpoint means that the boat towers above the viewer, giving a sense of scale and making the viewer feel part of the scenethe camera angle results in a view along the bridge which creates a diagonal leading line. This gives perspective to the image and communicates an idea of distanceit looks as if a telephoto lens has been used which has compressed the perspective so that distant buildings appear closer to the viewerthe portrait orientation of the camera creates a narrow vertical perspective of the view which is unusual as many outdoor scenes are shot in landscape formatany other valid, fully justified points analysing perspective in this artwork.	10
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Question			Specific marking instructions	Max mark
			<p>Lighting</p> <ul style="list-style-type: none"> the cloudy day means that the light is diffused. This natural, soft lighting creates a tranquil mood and atmosphere the soft quality of the light suggests it is a misty early morning not long after sunrise, which makes it seem as if the figures in the photograph are just about to start their work the light seems to be coming from behind the objects, creating strong shadows and silhouettes. Details are lost in the shadows and this tonal contrasts gives a dramatic effect the contrast between the light overcast sky and the dark foreground objects creates contrast and produces a wide tonal range in the image, adding to the sense of distance created the hazy quality of the light which obscures many of the details suggests atmospheric pollution adding to the mysterious atmosphere of this city any other valid, fully justified points analysing lighting in this artwork. 	
			<p>Shape</p> <ul style="list-style-type: none"> the large shape of the boat in the foreground dominates the composition and obscures some of the view behind, making it the focal point of the image the silhouette effect of the boats and buildings creates a series of flat shapes which simplifies the image the silhouette shapes of the figures add interest to the scene. Their posture and positions suggest that they are sailors or working people the shape of the buildings with their minarets and domes gives the impression of an unfamiliar location abroad, and of different cultures the layered shapes of the large-scale buildings and the bridge over the wide river suggest a densely populated, built-up city environment. This contrasts with the overall quiet atmosphere of the image there is a contrast between the rounded domes of the buildings, the spiked minarets and the triangular shape of the boat which adds complexity and visual interest to the scene any other valid, fully justified points analysing shape in this artwork. 	

Question	Specific marking instructions		Max mark		
Optional questions – candidates select two from questions 2, 3, 4, 5, 6					
4.		<p>Candidates can gain marks 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">analyse the following elements of this 3D artwork: subject matter; pattern; and techniques. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to subject matter, pattern and techniques.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Subject matter</td><td><ul style="list-style-type: none">the choice of the doughnuts and the comic as subject matter creates a fun, cheerful mood as these objects are associated with having a treat and a good timethe use of the dainty cups and saucers makes the scene look old-fashioned and gives the artwork a nostalgic moodthe full cups of tea and unopened newspaper suggest something has yet to happen and gives the scene a mood of anticipationthe choice of objects suggests a narrative - two people are having tea and cakes and the newspaper indicates that it is a Sunday afternoon. This makes this a familiar, everyday scene that many people would connect withthe arrangement of the everyday objects on the table, with the newspaper deliberately hanging from the edge, depicts an informal, naturalistic scene and conveys a relaxed atmospherethe subject matter is conventional for still life but the unconventional treatment as a fabric sculpture makes the viewer look at the scene in a new wayany other valid, fully justified points analysing subject matter in this artwork.</td></tr></table>	Subject matter	<ul style="list-style-type: none">the choice of the doughnuts and the comic as subject matter creates a fun, cheerful mood as these objects are associated with having a treat and a good timethe use of the dainty cups and saucers makes the scene look old-fashioned and gives the artwork a nostalgic moodthe full cups of tea and unopened newspaper suggest something has yet to happen and gives the scene a mood of anticipationthe choice of objects suggests a narrative - two people are having tea and cakes and the newspaper indicates that it is a Sunday afternoon. This makes this a familiar, everyday scene that many people would connect withthe arrangement of the everyday objects on the table, with the newspaper deliberately hanging from the edge, depicts an informal, naturalistic scene and conveys a relaxed atmospherethe subject matter is conventional for still life but the unconventional treatment as a fabric sculpture makes the viewer look at the scene in a new wayany other valid, fully justified points analysing subject matter in this artwork.	10
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Question			Specific marking instructions	Max mark
			<p>Pattern</p> <ul style="list-style-type: none"> the patterned fabric used on the tea cups suggests traditional blue and white china. This contrasts with the floral and striped patterns on the other objects and adds to the nostalgic mood the clashing patterns on the doughnuts create the appearance of brightly coloured sugary icing, accentuating them and making them a focal point in the arrangement the variety of patterned fabrics used on the doughnuts makes them look unrealistic and cartoon-like, expressing a light-hearted mood the repetition of the doughnut forms creates an informal pattern of irregular rings arranged within a circular plate. Together with the cups and saucers, this emphasises the circular forms within the artwork the use of colourful 2D pattern on 3D artwork is unorthodox as most sculpture is made of monochromatic materials like bronze or stone. This use of pattern adds to the fun, comic-like look of the piece any other valid, fully justified points analysing pattern in this artwork. 	
			<p>Techniques</p> <ul style="list-style-type: none"> the use of fabric to create soft sculpture is unusual in still life, and creates a quirky piece of artwork which is intriguing and captures the viewer's attention the objects have been stuffed and padded to give them 3D form and this soft sculpture technique makes the objects tactile with unexpected textures it appears as if the objects have been placed on a real table which creates a contrast in texture between the soft sculptures and the hard table top, making these stand out it would have required a high level of skill and a lot of planning to construct these fabric forms into a convincingly realistic still life a few imperfections and irregularities in the construction add to the eccentricity of the piece stitching has been used to 'draw' the images on the comic strip, adding interesting detail to the scene. This gives some sense of realism any other valid, fully justified points analysing techniques in this artwork. 	

Question	Specific marking instructions		Max mark		
Optional questions – candidates select two from questions 2, 3, 4, 5, 6					
5.		<p>Candidates can gain marks 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">analyse the following elements of this sculpture: pose; form; and scale. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to pose, form and scale.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Pose</td><td><ul style="list-style-type: none">the figures are posed seated on a bench on top of a platform which provides stability to the sculpture and gives it a sense of soliditythe interlinked figures with both parents supporting the child conveys a close family relationship and implies love and protection towards the childthe position of the arms creates a curved line which leads the eye to the child in the middle, making the child the focal point of the arrangementthe figures’ knees lean inwards leading the eye towards the child, helping to make this the focal point of the sculpturethe male figure is posed with his hand on the shoulder of the female figure. This links the two figures visually and emphasises the protective relationship between themany other valid, fully justified points analysing pose in this artwork.</td></tr></table>	Pose	<ul style="list-style-type: none">the figures are posed seated on a bench on top of a platform which provides stability to the sculpture and gives it a sense of soliditythe interlinked figures with both parents supporting the child conveys a close family relationship and implies love and protection towards the childthe position of the arms creates a curved line which leads the eye to the child in the middle, making the child the focal point of the arrangementthe figures’ knees lean inwards leading the eye towards the child, helping to make this the focal point of the sculpturethe male figure is posed with his hand on the shoulder of the female figure. This links the two figures visually and emphasises the protective relationship between themany other valid, fully justified points analysing pose in this artwork.	10
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Question			Specific marking instructions	Max mark
			<p>Form</p> <ul style="list-style-type: none"> the distorted proportions of the forms with the smaller heads, elongated arms and solid torsos present an unconventional approach to depicting the human figure the rounded organic forms evoke a harmonious family relationship with no disagreement or conflict these solid and stable forms suggest a strong family relationship the simplified and stylised forms and lack of detail in the facial features create a distinctive style of sculpture which is different from classical examples, which tend to be in true-to-life proportion and contain detail both male and female forms are shown. This is indicated by the simplified folds which suggest a skirt and the female figure has been given longer hair the influence of Cézanne and Cubism is evident in the treatment of the human figure, with the distorted proportions and the solidity of the forms any other valid, fully justified points analysing form in this artwork. <p>Scale</p> <ul style="list-style-type: none"> the male and female figures are of a similar scale which symbolises that they have equal importance within the family the smaller scale of the child implies vulnerability and adds to the idea that the child is being protected by the parents the bench is small in proportion to the figures, making the figures appear large and dominant in comparison the proportions of the figures' heads are small compared with their bodies. This may have been influenced by other artists' styles, for example Cézanne, Picasso and Matisse any other valid, fully justified points analysing scale in this artwork. 	

Question	Specific marking instructions		Max mark		
Optional questions – candidates select two from questions 2, 3, 4, 5, 6					
6.		<p>Candidates can gain marks 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">analyse the following elements of this artwork: viewpoint; texture; and mood and atmosphere. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to viewpoint, texture and mood and atmosphere.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Viewpoint</td><td><ul style="list-style-type: none">the viewpoint flattens the perspective but the artist has created a foreground, middle-ground and background which gives the painting some illusion of depththe low viewpoint means that the field dominates the image with a smaller strip of sky abovethe viewpoint means that the composition conforms to the rule of thirds, creating a harmonious, visually pleasing imageit appears to the viewer as if they are looking through the long grass to the field beyond, which gives a sense of distance and makes the viewer feel part of the scenethe image is quite abstract as it lacks detail but the viewpoint helps us to interpret it. For example, there appears to be a stone wall in the left of the foreground which helps to create perspectivethe haystack in the distance appears just off centre on the horizon, drawing the viewer’s attention and making it the focal pointany other valid, fully justified points analysing viewpoint in this artwork.</td></tr></table>	Viewpoint	<ul style="list-style-type: none">the viewpoint flattens the perspective but the artist has created a foreground, middle-ground and background which gives the painting some illusion of depththe low viewpoint means that the field dominates the image with a smaller strip of sky abovethe viewpoint means that the composition conforms to the rule of thirds, creating a harmonious, visually pleasing imageit appears to the viewer as if they are looking through the long grass to the field beyond, which gives a sense of distance and makes the viewer feel part of the scenethe image is quite abstract as it lacks detail but the viewpoint helps us to interpret it. For example, there appears to be a stone wall in the left of the foreground which helps to create perspectivethe haystack in the distance appears just off centre on the horizon, drawing the viewer’s attention and making it the focal pointany other valid, fully justified points analysing viewpoint in this artwork.	10
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Question			Specific marking instructions	Max mark				
			<table><tr><td>Texture</td><td><ul style="list-style-type: none">the oil paint is applied in a textural, impasto technique creating a dynamic and energetic approach in this landscape paintingreal grass has been added to the surface which creates texture in an unusual way, giving a tactile effect in certain areas. This works from a distance and will be captivating when viewed close upthe paint has been applied with a dry brush in places which gives rough, textural lines. This depicts the movement of the rough grass in the field and suggests a wild and natural environmenttexture appears to have been built up in layers of colour and this scumbled effect contributes to the abstract appearance of the paintingany other valid, fully justified points analysing texture in this artwork.</td></tr><tr><td>Mood and atmosphere</td><td><ul style="list-style-type: none">the warm golden colours used to depict the field suggest a late summer atmosphere and that it is harvest timethe cool deep blue-grey sky in contrast with the warm yellow field may signify that the weather is about to change for the worse and that rain is coming creating a stormy atmospherethe rough, energetic, directional brushstrokes suggest movement through the grass and in the clouds, and convey a windswept atmospherethe emptiness of the scene implies that this is a remote, wild place. This conveys a desolate mood and atmosphereany other valid, fully justified points analysing the mood and atmosphere of this artwork.</td></tr></table>	Texture	<ul style="list-style-type: none">the oil paint is applied in a textural, impasto technique creating a dynamic and energetic approach in this landscape paintingreal grass has been added to the surface which creates texture in an unusual way, giving a tactile effect in certain areas. This works from a distance and will be captivating when viewed close upthe paint has been applied with a dry brush in places which gives rough, textural lines. This depicts the movement of the rough grass in the field and suggests a wild and natural environmenttexture appears to have been built up in layers of colour and this scumbled effect contributes to the abstract appearance of the paintingany other valid, fully justified points analysing texture in this artwork.	Mood and atmosphere	<ul style="list-style-type: none">the warm golden colours used to depict the field suggest a late summer atmosphere and that it is harvest timethe cool deep blue-grey sky in contrast with the warm yellow field may signify that the weather is about to change for the worse and that rain is coming creating a stormy atmospherethe rough, energetic, directional brushstrokes suggest movement through the grass and in the clouds, and convey a windswept atmospherethe emptiness of the scene implies that this is a remote, wild place. This conveys a desolate mood and atmosphereany other valid, fully justified points analysing the mood and atmosphere of this artwork.	
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Section 2 – Design Studies

Question	Specific marking instructions		Max mark						
All candidates answer this question									
7.		<p>Candidates select a design they have studied.</p> <p>A maximum of 10 marks is available for explaining, with reference to the selected design, the:</p> <ul style="list-style-type: none">• designer’s working methods• designer’s use of one visual element• impact of social, cultural and/or other influences. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Candidates may refer to a diverse range of designs. The table below gives examples of points which would gain marks.</p> <table><tr><td>Designer’s working methods Zandra Rhodes constantly records the world around her in her sketchbooks which she takes on her travels. On a visit to the United States, she made many drawings of cacti which she later developed into her print designs for the Cactus Cowboy collection.</td><td>1</td></tr><tr><td>Designer’s use of one visual element Form is an important element in Philippe Starck’s Juicy Salif. The ridged form of the lemon squeezer has a functional purpose, creating grooves which allow the juice to be directed into the container placed below.</td><td>1</td></tr><tr><td>Impact of social, cultural and/or other influences Van Allen was influenced by medieval architecture when he designed the Chrysler building. The building has Art Deco-style gargoyles placed in the corners. Gargoyles were a common feature of medieval cathedrals.</td><td>1</td></tr></table>	Designer’s working methods Zandra Rhodes constantly records the world around her in her sketchbooks which she takes on her travels. On a visit to the United States, she made many drawings of cacti which she later developed into her print designs for the Cactus Cowboy collection.	1	Designer’s use of one visual element Form is an important element in Philippe Starck’s Juicy Salif. The ridged form of the lemon squeezer has a functional purpose, creating grooves which allow the juice to be directed into the container placed below.	1	Impact of social, cultural and/or other influences Van Allen was influenced by medieval architecture when he designed the Chrysler building. The building has Art Deco-style gargoyles placed in the corners. Gargoyles were a common feature of medieval cathedrals.	1	10
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Question	Specific marking instructions		Max mark		
Optional questions – candidates select two from questions 8, 9, 10, 11, 12					
8.		<p>Candidates can gain marks 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">analyse the following elements of this packaging design: function; imagery; and typography. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to function, imagery and typography.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Function</td><td><ul style="list-style-type: none">the design has a promotional function as the lid creates an advertising space by cleverly folding back to show the image of the cake and boyit is designed to display the contents. It does this effectively using a simple box shape and the yellow interior shows off the cakes in a bright appealing waythe packaging has a protective function as the cakes are fragile. The depth of the box will hold several layers of cakes securely and the sturdy cardboard means they can be transported easily and safelythe lid has a double function - protection and advertising. When closed, it covers and protects the cakes. When open, it folds back to create a pop-up image which advertises the contents of the boxthe design has a storage function and the simple cuboid shape of box makes it easy to store, stack and be displayed in a variety of placesany other valid, fully justified points analysing the function of this design.</td></tr></table>	Function	<ul style="list-style-type: none">the design has a promotional function as the lid creates an advertising space by cleverly folding back to show the image of the cake and boyit is designed to display the contents. It does this effectively using a simple box shape and the yellow interior shows off the cakes in a bright appealing waythe packaging has a protective function as the cakes are fragile. The depth of the box will hold several layers of cakes securely and the sturdy cardboard means they can be transported easily and safelythe lid has a double function - protection and advertising. When closed, it covers and protects the cakes. When open, it folds back to create a pop-up image which advertises the contents of the boxthe design has a storage function and the simple cuboid shape of box makes it easy to store, stack and be displayed in a variety of placesany other valid, fully justified points analysing the function of this design.	10
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Question			Specific marking instructions	Max mark
			<p>Imagery</p> <ul style="list-style-type: none"> the placement of the imagery on the bold, yellow background creates contrast and visual impact and draws the consumer's attention to the packaging design the imagery has an old-fashioned, vintage illustration look. This style could appeal to young people who like the retro style the vintage illustrative style should also appeal to older people who will have a sense of nostalgia when they see the familiar design the imagery of the boy has connotations of health and happiness because of his rosy cheeks and expression – he is smiling and looking expectantly at the cakes the image of the inside of the cake will be appealing to the consumer. The illustration shows the detail of the chocolate coating and the marshmallow filling clearly the inclusion of the logo with the lion rampant image placed against blue tartan on the front of the box emphasises the Scottish theme of the product. It will appeal to consumers who like to buy Scottish products, and perhaps tourists too any other valid, fully justified points analysing imagery in this design. <p>Typography</p> <ul style="list-style-type: none"> the company logo is emphasised as the lettering is contained within a red banner which contrasts effectively with the yellow background the vertical placement of the company name on the edges of interior of the box is unusual and ensures that the name is seen from all angles the use of red for some of the typography harmonises with the teacake wrapping and contributes to the bold, limited colour scheme which helps give the product a clear identity the combination of different 'old-fashioned' fonts creates a vintage look. This is very different from contemporary examples of packaging which tend to be more limited in their use of different fonts the design has good readability. All the important information is clear and easy to read because of the choice of simple fonts and the varied scale of the lettering any other valid, fully justified points analysing typography in this design. 	

Question	Specific marking instructions		Max mark		
Optional questions – candidates select two from questions 8, 9, 10, 11, 12					
9.		<p>Candidates can gain marks 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">analyse the following elements of this product design: materials; fitness for purpose; and target market. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to materials, fitness for purpose and target market.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Materials</td><td><ul style="list-style-type: none">the use of inexpensive materials which may be readily available in many areas of the world means that the product could be manufactured in developing countriesthe cane is a sustainable material so its use will not impact on the environment in a negative waythe use of strong, but light-weight materials makes the product easier to carry and transportthe design appears to be simply constructed from basic materials with few components. This will make it possible to manufacture in areas with limited facilities as the materials allow the product to be constructed using only basic technology/equipmentthe addition of plastic padding will make the design more comfortable for the user to carry on their shoulders or to push with their handsany other valid, fully justified points analysing materials in this design.</td></tr></table>	Materials	<ul style="list-style-type: none">the use of inexpensive materials which may be readily available in many areas of the world means that the product could be manufactured in developing countriesthe cane is a sustainable material so its use will not impact on the environment in a negative waythe use of strong, but light-weight materials makes the product easier to carry and transportthe design appears to be simply constructed from basic materials with few components. This will make it possible to manufacture in areas with limited facilities as the materials allow the product to be constructed using only basic technology/equipmentthe addition of plastic padding will make the design more comfortable for the user to carry on their shoulders or to push with their handsany other valid, fully justified points analysing materials in this design.	10
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Question			Specific marking instructions	Max mark				
			<table><tr><td>Fitness for purpose</td><td><ul style="list-style-type: none">the curved form of the handles is ergonomic. It fits to the shape of the body and makes it more comfortable for the user to carrythe padding on the handles makes it more comfortable to push or to place on the shoulders, which will make it possible to use the product for more prolonged periodshealth and safety has been considered well. The padding on the handles will protect the user from injury when carrying heavy loadsthe design is multi-functional. It looks easy and quick to change its function making it versatile for the user as loads can be carried in different waysthis design provides a low-cost solution to transporting goods which will make it very useful in poorer, developing countriesthe fact that the product can be carried by one person will mean it can be used in areas which are inaccessible to other forms of transportthe form of the product means that it could be stacked for storage, giving it a useful space-saving functionany other valid, fully justified points analysing the fitness for purpose of this design.</td></tr><tr><td>Target market</td><td><ul style="list-style-type: none">the inexpensive materials and simple manufacturing methods will reduce the cost and make this design suitable for use in developing countries where people have lower incomesthe product is suitable for the mass market as the readily available materials and the low-tech approach make it easy to mass-produce, keeping the cost low for the consumerthe design is not gender or age specific. It could be adjusted for use by different heights of males and females and for children, who also often have to work in developing countriesthe multi-functional aspect makes it adaptable for different types of loads. This will widen the target market and make it suitable for domestic use, traders and workersit is ergonomically designed as the load can be distributed on the shoulders and at the back, supported by softer material, which means it is suitable for people who otherwise might not be able to lift heavy loadsany other valid, fully justified points analysing the target market for this design.</td></tr></table>	Fitness for purpose	<ul style="list-style-type: none">the curved form of the handles is ergonomic. It fits to the shape of the body and makes it more comfortable for the user to carrythe padding on the handles makes it more comfortable to push or to place on the shoulders, which will make it possible to use the product for more prolonged periodshealth and safety has been considered well. The padding on the handles will protect the user from injury when carrying heavy loadsthe design is multi-functional. It looks easy and quick to change its function making it versatile for the user as loads can be carried in different waysthis design provides a low-cost solution to transporting goods which will make it very useful in poorer, developing countriesthe fact that the product can be carried by one person will mean it can be used in areas which are inaccessible to other forms of transportthe form of the product means that it could be stacked for storage, giving it a useful space-saving functionany other valid, fully justified points analysing the fitness for purpose of this design.	Target market	<ul style="list-style-type: none">the inexpensive materials and simple manufacturing methods will reduce the cost and make this design suitable for use in developing countries where people have lower incomesthe product is suitable for the mass market as the readily available materials and the low-tech approach make it easy to mass-produce, keeping the cost low for the consumerthe design is not gender or age specific. It could be adjusted for use by different heights of males and females and for children, who also often have to work in developing countriesthe multi-functional aspect makes it adaptable for different types of loads. This will widen the target market and make it suitable for domestic use, traders and workersit is ergonomically designed as the load can be distributed on the shoulders and at the back, supported by softer material, which means it is suitable for people who otherwise might not be able to lift heavy loadsany other valid, fully justified points analysing the target market for this design.	
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Question	Specific marking instructions		Max mark		
Optional questions – candidates select two from questions 8, 9, 10, 11, 12					
10.		<p>Candidates can gain marks 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">analyse the following elements of this architectural design: sources of inspiration; pattern; and materials. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to sources of inspiration, pattern and materials.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Sources of inspiration</td><td><ul style="list-style-type: none">the curves on the façade and roofline of the building appear to be inspired by the Art Nouveau style which is influenced by nature and organic forms, making it appear as if it has grown from the spot where it has been builtthe form of the building appears to be inspired by nature and organic, natural forms. This can be seen in the curvilinear forms of the windows, balconies and rooftopsthe surface decoration appears to be inspired by snake or reptile skin as it resembles overlapping scalesthe balconies and window structures are reminiscent of bones as they resemble parts of animal skulls and skeletonsthe onion-domed turret and use of tiled decoration may be influenced by Islamic art or architecture as these features are often seen in art and design from this culturethe use of stained glass may be inspired by church windows as most people associate stained glass with churches and cathedralsany other valid, fully justified points analysing sources of inspiration for this design.</td></tr></table>	Sources of inspiration	<ul style="list-style-type: none">the curves on the façade and roofline of the building appear to be inspired by the Art Nouveau style which is influenced by nature and organic forms, making it appear as if it has grown from the spot where it has been builtthe form of the building appears to be inspired by nature and organic, natural forms. This can be seen in the curvilinear forms of the windows, balconies and rooftopsthe surface decoration appears to be inspired by snake or reptile skin as it resembles overlapping scalesthe balconies and window structures are reminiscent of bones as they resemble parts of animal skulls and skeletonsthe onion-domed turret and use of tiled decoration may be influenced by Islamic art or architecture as these features are often seen in art and design from this culturethe use of stained glass may be inspired by church windows as most people associate stained glass with churches and cathedralsany other valid, fully justified points analysing sources of inspiration for this design.	10
Sources of inspiration	<ul style="list-style-type: none">the curves on the façade and roofline of the building appear to be inspired by the Art Nouveau style which is influenced by nature and organic forms, making it appear as if it has grown from the spot where it has been builtthe form of the building appears to be inspired by nature and organic, natural forms. This can be seen in the curvilinear forms of the windows, balconies and rooftopsthe surface decoration appears to be inspired by snake or reptile skin as it resembles overlapping scalesthe balconies and window structures are reminiscent of bones as they resemble parts of animal skulls and skeletonsthe onion-domed turret and use of tiled decoration may be influenced by Islamic art or architecture as these features are often seen in art and design from this culturethe use of stained glass may be inspired by church windows as most people associate stained glass with churches and cathedralsany other valid, fully justified points analysing sources of inspiration for this design.				

Question			Specific marking instructions	Max mark				
			<table><tr><td>Pattern</td><td><ul style="list-style-type: none">the use of a range of patterns across most surfaces of the building is unconventional in architecture and gives visual impact to the buildingthe exaggerated scaly, reptilian pattern of the slates on the roof follows the organic form and serve a functional, as well as a decorative, purposethere is a juxtaposition of patterns on the stone balconies and the mosaic walls. These large- and smaller-scale patterns create contrast and visual interestthe use of regular and irregular patterns creates contrast and this variety of patterns creates tactile surfaces across the whole building, contributing to the extremely decorative appearance of the buildingthe limited colour palette of blues, greens and russets gives the range of patterns a unified appearance and creates a harmonious effectany other valid, fully justified points analysing pattern in this design.</td></tr><tr><td>Materials</td><td><ul style="list-style-type: none">carved stone is a traditional material for architecture but in this building it has been treated in an unconventional way, giving a distinctive organic stylethe stonework is used to create balconies and to frame the windows with organic shapes which gives the building its own individual style and great visual impactthe application of mosaic and tiling would have been time-consuming and require a high level of skill to achieve this highly decorative and colourful façadethe stained glass adds further decorative elements to the exterior and interior of the building. It adds colour to the exterior and will create patterns of coloured light within the roomsany other valid, fully justified points analysing materials in this design.</td></tr></table>	Pattern	<ul style="list-style-type: none">the use of a range of patterns across most surfaces of the building is unconventional in architecture and gives visual impact to the buildingthe exaggerated scaly, reptilian pattern of the slates on the roof follows the organic form and serve a functional, as well as a decorative, purposethere is a juxtaposition of patterns on the stone balconies and the mosaic walls. These large- and smaller-scale patterns create contrast and visual interestthe use of regular and irregular patterns creates contrast and this variety of patterns creates tactile surfaces across the whole building, contributing to the extremely decorative appearance of the buildingthe limited colour palette of blues, greens and russets gives the range of patterns a unified appearance and creates a harmonious effectany other valid, fully justified points analysing pattern in this design.	Materials	<ul style="list-style-type: none">carved stone is a traditional material for architecture but in this building it has been treated in an unconventional way, giving a distinctive organic stylethe stonework is used to create balconies and to frame the windows with organic shapes which gives the building its own individual style and great visual impactthe application of mosaic and tiling would have been time-consuming and require a high level of skill to achieve this highly decorative and colourful façadethe stained glass adds further decorative elements to the exterior and interior of the building. It adds colour to the exterior and will create patterns of coloured light within the roomsany other valid, fully justified points analysing materials in this design.	
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Optional questions – candidates select two from questions 8, 9, 10, 11, 12					
11.		<p>Candidates can gain marks 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">analyse the following elements of this watch design: aesthetics; wearability; and target market. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to aesthetics, wearability and target market.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Aesthetics</td><td><ul style="list-style-type: none">the watch contains no decorative elements and this creates a minimalist aesthetic with a simple, streamlined lookthe bold flat colour and simple, organic form combine to give the watch a contemporary aestheticthe choice of simplified number style gives an uncluttered look and readability is enhanced for the user when checking the timethe use of white numbers and hands on the black background of the watch face helps with visibility and readability and enhances functionalitythe elegant, understated and subtle aesthetics of the watch are based on its functionality so it could be said that ‘form follows function’the range of colours available increases choice and allows a more personalised aesthetic for the consumerthe silicon material will have an attractive soft, tactile quality which will make the watch pleasant to useany other valid, fully justified points analysing the aesthetics of this design.</td></tr></table>	Aesthetics	<ul style="list-style-type: none">the watch contains no decorative elements and this creates a minimalist aesthetic with a simple, streamlined lookthe bold flat colour and simple, organic form combine to give the watch a contemporary aestheticthe choice of simplified number style gives an uncluttered look and readability is enhanced for the user when checking the timethe use of white numbers and hands on the black background of the watch face helps with visibility and readability and enhances functionalitythe elegant, understated and subtle aesthetics of the watch are based on its functionality so it could be said that ‘form follows function’the range of colours available increases choice and allows a more personalised aesthetic for the consumerthe silicon material will have an attractive soft, tactile quality which will make the watch pleasant to useany other valid, fully justified points analysing the aesthetics of this design.	10
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			<table><tr><td>Wearability</td><td><ul style="list-style-type: none">the multi-functional design means that it can be worn as a pocket watch or a wrist watch, making the design versatile and increasing its wearabilitysilicon is a soft and pliable material and will make the strap comfortable to wear for the user as it will not irritate the skinthe strap material has some flexibility, so it should stretch to fit different sizes of wrist enhancing the wearability of the designthe loop design allows the strap to be attached securely to clothing. This adaptability increases the wearability of the watch in different situationsthe simple, rounded form means that there are no protruding elements which would catch on clothing or objects, making it a safe and wearable designany other valid, fully justified points analysing the wearability of this design.</td></tr><tr><td>Target market</td><td><ul style="list-style-type: none">the materials are low cost and can be used in mass production, so the design could be produced at a reasonable price for the mass marketthe novelty dual-function design may add value and increase the cost, so it may appeal to people who like ‘designer’ items and are prepared to pay morethe streamlined, contemporary, non-gender specific ‘unisex’ design would appeal to a wide marketthe pocket watch function may appeal to people who do not like to wear a wrist watch all the time, or who remove their watch to play sports or take part in other activitiesthe range of colours will make the watch more appealing to a wider target market as the buyer can make a choice based on personal preferencethe design may appeal to younger fashion-conscious buyers because of the uncluttered, contemporary style and the bold range of colours availableany other valid, fully justified points analysing the target market for this design.</td></tr></table>	Wearability	<ul style="list-style-type: none">the multi-functional design means that it can be worn as a pocket watch or a wrist watch, making the design versatile and increasing its wearabilitysilicon is a soft and pliable material and will make the strap comfortable to wear for the user as it will not irritate the skinthe strap material has some flexibility, so it should stretch to fit different sizes of wrist enhancing the wearability of the designthe loop design allows the strap to be attached securely to clothing. This adaptability increases the wearability of the watch in different situationsthe simple, rounded form means that there are no protruding elements which would catch on clothing or objects, making it a safe and wearable designany other valid, fully justified points analysing the wearability of this design.	Target market	<ul style="list-style-type: none">the materials are low cost and can be used in mass production, so the design could be produced at a reasonable price for the mass marketthe novelty dual-function design may add value and increase the cost, so it may appeal to people who like ‘designer’ items and are prepared to pay morethe streamlined, contemporary, non-gender specific ‘unisex’ design would appeal to a wide marketthe pocket watch function may appeal to people who do not like to wear a wrist watch all the time, or who remove their watch to play sports or take part in other activitiesthe range of colours will make the watch more appealing to a wider target market as the buyer can make a choice based on personal preferencethe design may appeal to younger fashion-conscious buyers because of the uncluttered, contemporary style and the bold range of colours availableany other valid, fully justified points analysing the target market for this design.	
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12.		<p>Candidates can gain marks 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">analyse the following elements of this suit design: colour; decoration; and function. <p>For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to colour, decoration and function.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Colour</td><td><ul style="list-style-type: none">the warm rich purple colour has connotations of royalty and suggests that this is an expensive and exclusive outfit suitable for wearing at courtthe gold lining of the jacket and gold colour in the embroidery also give an impression of luxury and wealth as this is a colour which is associated with precious metal and expensive itemsthe use of white and pink contrasting with the strong purple makes the suit romantic and flamboyant in style and would make the wearer stand out in a crowdthe embroidered flower detail is done in naturalistic colours – warm reds, golden yellows and pinks. This attention to detail increases the realism of the floral elementsthe purple of the jacket contrasts with the cream base colour of the waistcoat, focusing attention on the centre of the outfit and creating visual impactany other valid, fully justified points analysing colour in this design.</td></tr></table>	Colour	<ul style="list-style-type: none">the warm rich purple colour has connotations of royalty and suggests that this is an expensive and exclusive outfit suitable for wearing at courtthe gold lining of the jacket and gold colour in the embroidery also give an impression of luxury and wealth as this is a colour which is associated with precious metal and expensive itemsthe use of white and pink contrasting with the strong purple makes the suit romantic and flamboyant in style and would make the wearer stand out in a crowdthe embroidered flower detail is done in naturalistic colours – warm reds, golden yellows and pinks. This attention to detail increases the realism of the floral elementsthe purple of the jacket contrasts with the cream base colour of the waistcoat, focusing attention on the centre of the outfit and creating visual impactany other valid, fully justified points analysing colour in this design.	10
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			<p>Decoration</p> <ul style="list-style-type: none"> floral decoration is repeated in the jacket and waistcoat reinforcing the idea that this outfit is a specially designed, coordinating suit with the pieces intended to be worn together the silk embroidery is intricate and would have taken a lot of time and skill, making the suit expensive and only affordable to the wealthy the decorative embroidery emphasises the central part of the jacket leading your eye up to the wearer's face, helping to make them the centre of attention floral decoration might be seen as feminine in contrast to less decorative menswear worn today but would have been the height of fashion at the time this suit was designed there is a lot of decoration in parts of the suit that might not be easily seen, such as the waistcoat and back, showing attention to detail and meaning this would have been a very expensive outfit any other valid, fully justified points analysing decoration in this design. <p>Function</p> <ul style="list-style-type: none"> one function is to show the social status of the wearer. The regal style suggested by the rich purple and the intricate colourful embroidery implies it would be worn by an important person it is designed to be worn for special occasions. It would allow the wearer to create visual impact because of the flamboyant style, and the colour and detail of the materials it is designed to draw attention to the wearer. The decorative trim and the colourful detailed embroidery leads the onlooker's eye to the face of the wearer, giving them presence and impact the suit would show that the wearer is part of fashionable society. The style of the long jacket and knee-length trousers would have been considered to be at the cutting-edge of fashion it functions to ensure that the wearer can sit comfortably on a horse, as the long jacket is cut away at the front and split at the back the pockets provide a decorative yet practical function, allowing the wearer to carry small, personal items securely any other valid, fully justified points analysing the function of this design. 	

[END OF SPECIMEN MARKING INSTRUCTIONS]