



National
Qualifications
2022

2022 Art and Design
Higher
Finalised 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 to unseen artworks and designs.
- (h) To gain full marks, candidates must respond to all aspects of the question.
 - Candidates who respond to only two question prompts can gain a **maximum of 8 marks**.
 - Candidates who respond to only one question prompt can gain a **maximum of 4 marks**.
 - Award a **maximum of 4 marks** for each question prompt up to the overall **maximum of 10 marks** for each question.
- (i) Do not award marks for repetition of points that the candidate has not developed further in any way.

Mandatory questions (Q1 and Q7)

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

Examples of social and cultural influences include:

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

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

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

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

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

Optional questions (Q2–6 and Q8–12)

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

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

Marking instructions for each question

Section 1 – Expressive art studies

Question	Specific marking instructions	Max marks						
All candidates who have chosen Section 1 will 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, the:</p> <ul style="list-style-type: none"> • artist’s working methods • artist’s choice of subject matter • 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 border="1" data-bbox="352 891 1358 1644" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td data-bbox="352 891 1262 1153"> <p>Artist’s working methods ‘Still Life with Red Mat’ (1988) by Ralph Goings is a highly realistic painting of mundane everyday objects. Goings would use an airbrush to apply his media to reproduce the effect of a photo printed on glossy paper. This working method enabled Goings to achieve a photorealistic seamless outcome as no brush marks are evident.</p> </td> <td data-bbox="1262 891 1358 1153" style="text-align: center; vertical-align: middle;">1</td> </tr> <tr> <td data-bbox="352 1153 1262 1379"> <p>Artist’s choice of subject matter ‘Mechech’ (1997) by Peter Howson represents a masculine working-class man. The man stands side on with his fists clenched resembling a boxer. The boxer is a recurrent subject throughout his works as Howson himself was a boxer and for him this image signifies the triumph of the underdog.</p> </td> <td data-bbox="1262 1153 1358 1379" style="text-align: center; vertical-align: middle;">1</td> </tr> <tr> <td data-bbox="352 1379 1262 1644"> <p>Impact of social, cultural and/or other influences Samuel Peploe was influenced by his time spent living in France. This can be seen by his use of bright and vivid colours which are inspired by the French sunlight. This is evident in ‘Tulips and Cups’ (1912) as Peploe has applied a vibrant yellow in the background of his painting as well as using warm reds and oranges to represent the fruit and flowers within his still life.</p> </td> <td data-bbox="1262 1379 1358 1644" style="text-align: center; vertical-align: middle;">1</td> </tr> </tbody> </table>	<p>Artist’s working methods ‘Still Life with Red Mat’ (1988) by Ralph Goings is a highly realistic painting of mundane everyday objects. Goings would use an airbrush to apply his media to reproduce the effect of a photo printed on glossy paper. This working method enabled Goings to achieve a photorealistic seamless outcome as no brush marks are evident.</p>	1	<p>Artist’s choice of subject matter ‘Mechech’ (1997) by Peter Howson represents a masculine working-class man. The man stands side on with his fists clenched resembling a boxer. The boxer is a recurrent subject throughout his works as Howson himself was a boxer and for him this image signifies the triumph of the underdog.</p>	1	<p>Impact of social, cultural and/or other influences Samuel Peploe was influenced by his time spent living in France. This can be seen by his use of bright and vivid colours which are inspired by the French sunlight. This is evident in ‘Tulips and Cups’ (1912) as Peploe has applied a vibrant yellow in the background of his painting as well as using warm reds and oranges to represent the fruit and flowers within his still life.</p>	1	10
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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; subject matter and tone. <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, subject matter and tone.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1369 1579"> <tr> <td data-bbox="363 763 624 1579">composition</td> <td data-bbox="624 763 1369 1579"> <ul style="list-style-type: none"> a triangular composition structure has been created, the bowl of goldfish sitting at the highest point in the centre of the arrangement with the smaller fruits and roses sitting in the foreground along the table surface, this leads your eye around each of the objects the still life looks to be an informal arrangement, and this can be seen through the fruit and flowers scattered on the table, however it is likely to have been purposely composed by the artist allowing the viewer to see all the objects the compositional arrangement is split into three horizontal sections, the light tablecloth in the foreground and the dark background creates a contrast, allowing the colourful objects in the midground to be the focus for the viewer the composition has been carefully organised with the round goldfish bowl being central within the piece. This is echoed in the rounded forms of the fruits and flowers which creates rhythm throughout any other valid, fully justified points analysing composition in this painting. </td> </tr> </table>	composition	<ul style="list-style-type: none"> a triangular composition structure has been created, the bowl of goldfish sitting at the highest point in the centre of the arrangement with the smaller fruits and roses sitting in the foreground along the table surface, this leads your eye around each of the objects the still life looks to be an informal arrangement, and this can be seen through the fruit and flowers scattered on the table, however it is likely to have been purposely composed by the artist allowing the viewer to see all the objects the compositional arrangement is split into three horizontal sections, the light tablecloth in the foreground and the dark background creates a contrast, allowing the colourful objects in the midground to be the focus for the viewer the composition has been carefully organised with the round goldfish bowl being central within the piece. This is echoed in the rounded forms of the fruits and flowers which creates rhythm throughout any other valid, fully justified points analysing composition in this painting. 	10
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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 painting: colour; pattern and viewpoint. <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 colour, pattern and viewpoint.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1369 1948"> <tbody> <tr> <td data-bbox="363 763 624 1339">colour</td> <td data-bbox="624 763 1369 1339"> <ul style="list-style-type: none"> bold and vibrant colours, including warm yellows and pinks, suggest a warm, summer’s day because it looks like the sun is shining brightly harmonious blues through to purples create depth within the composition, as these cool colours recede, this can be seen through the fields, hills and skyline contrasting colours of red in the roof of the cottages against the green fields and bushes creates a focal point in the centre of the composition a happy mood and atmosphere is created by the simple blocks of multi-coloured fields as they are stylised in colour which adds a childlike feel any other valid, fully justified points analysing colour in this painting. </td> </tr> <tr> <td data-bbox="363 1339 624 1948">pattern</td> <td data-bbox="624 1339 1369 1948"> <ul style="list-style-type: none"> linear pattern across the fields creates the illusion of 3-dimensional form within the fields, allowing the viewer to understand the rolling form of the landscape natural pattern of the flowers in the foreground creates a frame as they contrast with the linear lines of the field, leading the viewer into the centre of the composition the combination of squares and stripes almost looks like a patchwork quilt spread across the landscape making the image seem homely small circular patterns in the distance suggest bushes and trees, adding textural interest and fine detail which contrasts with the flat areas in the fields behind the cottage any other valid, fully justified points analysing pattern in this painting. </td> </tr> </tbody> </table>	colour	<ul style="list-style-type: none"> bold and vibrant colours, including warm yellows and pinks, suggest a warm, summer’s day because it looks like the sun is shining brightly harmonious blues through to purples create depth within the composition, as these cool colours recede, this can be seen through the fields, hills and skyline contrasting colours of red in the roof of the cottages against the green fields and bushes creates a focal point in the centre of the composition a happy mood and atmosphere is created by the simple blocks of multi-coloured fields as they are stylised in colour which adds a childlike feel any other valid, fully justified points analysing colour in this painting. 	pattern	<ul style="list-style-type: none"> linear pattern across the fields creates the illusion of 3-dimensional form within the fields, allowing the viewer to understand the rolling form of the landscape natural pattern of the flowers in the foreground creates a frame as they contrast with the linear lines of the field, leading the viewer into the centre of the composition the combination of squares and stripes almost looks like a patchwork quilt spread across the landscape making the image seem homely small circular patterns in the distance suggest bushes and trees, adding textural interest and fine detail which contrasts with the flat areas in the fields behind the cottage any other valid, fully justified points analysing pattern in this painting. 	10
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			<p>viewpoint</p> <ul style="list-style-type: none"> • an elevated viewpoint allows the viewer to see down into and across the valley allowing the detail of the landscape to be seen • an elevated viewpoint uses perspective to create the illusion of distance and gives a sense of space, this can be seen as the hills get smaller towards the background • the elevated viewpoint allows the viewer to see the furrows in the fields in the foreground, leading to the focal point of the cottages • a lower viewpoint looking through the flowers gives the viewer the sense of looking out into the distance making them feel more connected to the composition • any other valid, fully justified points analysing viewpoint in this painting. 	

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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 sculpture: form; location and subject matter. <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 form, location and subject matter.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1369 1984"> <tbody> <tr> <td data-bbox="363 763 624 1373">form</td> <td data-bbox="624 763 1369 1373"> <ul style="list-style-type: none"> the form of the figures has been stylised, this is due to the simplified detail seen in both figures, for example, neither figure has obvious facial features the form of the figures makes them look very regal, this is due to the straight upper back, elongated necks and considered placement of the feet within each figure the form has been considered to suggest male and female, this can be seen through the scale, the figure on the left is broader and taller than the figure on the right when viewed from the side the form looks elongated and organic, making them look less human and more other worldly any other valid, fully justified points analysing form within this sculpture. </td> </tr> <tr> <td data-bbox="363 1373 624 1984">location</td> <td data-bbox="624 1373 1369 1984"> <ul style="list-style-type: none"> the sculpture sits on a raised bed of rocks, this elevates the figures and suggests that the figures are to be looked up to and worshipped the figures sit at the top of a hill, as if looking across the landscape watching over the people and land they are ruling due to the patination of the bronze, the green tones within the figures echo the surrounding landscape, this could have been a deliberate choice by the artist to complement its environment the location is open and allows the figures to be viewed close-up and from a distance without obstruction, allowing the viewer to interact with the piece any other valid, fully justified points analysing location within this sculpture. </td> </tr> </tbody> </table>	form	<ul style="list-style-type: none"> the form of the figures has been stylised, this is due to the simplified detail seen in both figures, for example, neither figure has obvious facial features the form of the figures makes them look very regal, this is due to the straight upper back, elongated necks and considered placement of the feet within each figure the form has been considered to suggest male and female, this can be seen through the scale, the figure on the left is broader and taller than the figure on the right when viewed from the side the form looks elongated and organic, making them look less human and more other worldly any other valid, fully justified points analysing form within this sculpture. 	location	<ul style="list-style-type: none"> the sculpture sits on a raised bed of rocks, this elevates the figures and suggests that the figures are to be looked up to and worshipped the figures sit at the top of a hill, as if looking across the landscape watching over the people and land they are ruling due to the patination of the bronze, the green tones within the figures echo the surrounding landscape, this could have been a deliberate choice by the artist to complement its environment the location is open and allows the figures to be viewed close-up and from a distance without obstruction, allowing the viewer to interact with the piece any other valid, fully justified points analysing location within this sculpture. 	10
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			<p>subject matter</p> <ul style="list-style-type: none"> • the figures sitting side by side suggests that they are equal and working together in their role as king and queen • the pose of the subject matter suggests openness and approachability, this can be seen as the hands are placed on the lap or to the side of the figure, they are not hiding or protecting the body • both figures look to be wearing similar outfits, these are suggestive of robes and possibly a crown worn by the monarchy, reinforcing their titles • the simplicity of the bench suggests that the king and queen are rulers of the people, there is no requirement for grand thrones to elevate their status • any other valid, fully justified points analysing subject matter within this sculpture. 	

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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 painting colour; mood and atmosphere 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, fully justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to colour, mood and atmosphere and shape.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1367 2011"> <tbody> <tr> <td data-bbox="363 763 624 1402">colour</td> <td data-bbox="624 763 1367 1402"> <ul style="list-style-type: none"> the painting has a limited colour palette, the majority of which are dark oranges and browns. This emphasises the smoggy, industrial environment and the traditional brick buildings tertiary blues and greys used in the rooftops gradually get lighter in colour. This gives a sense of depth within the composition, suggesting light in the distance secondary colours of purple and orange create points of interest highlighting details such as the roof tiles and crane, drawing the viewers eye to these areas muted yellows in the foreground and the background create a visual balance between the water and the sky, this helps to frame the buildings in the middle any other valid, fully justified points analysing colour within this painting. </td> </tr> <tr> <td data-bbox="363 1402 624 2011">mood and atmosphere</td> <td data-bbox="624 1402 1367 2011"> <ul style="list-style-type: none"> there is an industrial atmosphere in the painting created by the dirty greys and browns and the smoke coming out of the chimneys low light in the foreground combined with strong shadows in the midground suggest an evening in summer, creating a calm atmosphere despite work still going on in the factory the painting suggests a claustrophobic atmosphere, this is reinforced by the closeness of the buildings and the smoke being emitted from the chimneys creating a smoggy haze the lack of human presence outside suggests an empty atmosphere, however this contrasts with the smoke from the chimneys suggesting production and busy workers in the factory any other valid, fully justified points analysing mood and atmosphere within this painting. </td> </tr> </tbody> </table>	colour	<ul style="list-style-type: none"> the painting has a limited colour palette, the majority of which are dark oranges and browns. This emphasises the smoggy, industrial environment and the traditional brick buildings tertiary blues and greys used in the rooftops gradually get lighter in colour. This gives a sense of depth within the composition, suggesting light in the distance secondary colours of purple and orange create points of interest highlighting details such as the roof tiles and crane, drawing the viewers eye to these areas muted yellows in the foreground and the background create a visual balance between the water and the sky, this helps to frame the buildings in the middle any other valid, fully justified points analysing colour within this painting. 	mood and atmosphere	<ul style="list-style-type: none"> there is an industrial atmosphere in the painting created by the dirty greys and browns and the smoke coming out of the chimneys low light in the foreground combined with strong shadows in the midground suggest an evening in summer, creating a calm atmosphere despite work still going on in the factory the painting suggests a claustrophobic atmosphere, this is reinforced by the closeness of the buildings and the smoke being emitted from the chimneys creating a smoggy haze the lack of human presence outside suggests an empty atmosphere, however this contrasts with the smoke from the chimneys suggesting production and busy workers in the factory any other valid, fully justified points analysing mood and atmosphere within this painting. 	10
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Question			Specific marking instructions	Max marks
			<p>shape</p> <ul style="list-style-type: none"> • the repeated rectangular shapes of the chimneys contrast against the irregular shapes of the clouds, creating interest in the skyline • geometric shapes of the rooftops within the midground give the impression of many buildings crammed into a small space creating a busy composition • the softer, natural shape of the industrial smoke moving across the composition contrasts with the simplified geometric shape of the buildings. This leads the eye across the composition from right to left • the smaller repetition of geometric shapes that can be seen in the roof tiles, windows and brickwork break up the larger shapes of the buildings, this makes the scene more realistic • any other valid, fully justified points analysing shape within this painting. 	

Question	Specific marking instructions	Max marks				
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 in this painting: focal point; style and symbolism. <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 focal point, style and symbolism.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 763 1369 2022"> <tbody> <tr> <td data-bbox="363 763 624 1373">focal point</td> <td data-bbox="624 763 1369 1373"> <ul style="list-style-type: none"> the focal point of the composition is the figure's face, this is due to the detail of the features contrasting against the large ruff framing the face drawing the viewers' attention directly to her the use of red in the headpiece and shoulder decoration draws attention to the face, the bold colour contrasts with the white face making this stand out the use of gold in the main figure's costume reinforces her as the focal point because it is the largest shape and most dominant colour in the painting the jester glove in the foreground acts as a focal point due to its central position, bold colour and pattern used compared to the other gloves any other valid, fully justified points analysing focal point within this painting. </td> </tr> <tr> <td data-bbox="363 1373 624 2022">style</td> <td data-bbox="624 1373 1369 2022"> <ul style="list-style-type: none"> the artist's style looks traditional, they may have taken influence from Renaissance painters due to the use of perspective in the background to create depth the subject of the work suggests a Surrealist style, this can be seen as the gloves have been painted to suggest people acting out a play the work has a realistic style due to the soft, blended brush strokes allowing us to understand the form and detail of the subject matter, an example of this would be the realistic draped cloth on the figure there is a theatrical style suggested through the castle backdrop, elaborate costume and use of spotlight on the right-hand side which makes it look like a stage any other valid, fully justified points analysing style within this painting. </td> </tr> </tbody> </table>	focal point	<ul style="list-style-type: none"> the focal point of the composition is the figure's face, this is due to the detail of the features contrasting against the large ruff framing the face drawing the viewers' attention directly to her the use of red in the headpiece and shoulder decoration draws attention to the face, the bold colour contrasts with the white face making this stand out the use of gold in the main figure's costume reinforces her as the focal point because it is the largest shape and most dominant colour in the painting the jester glove in the foreground acts as a focal point due to its central position, bold colour and pattern used compared to the other gloves any other valid, fully justified points analysing focal point within this painting. 	style	<ul style="list-style-type: none"> the artist's style looks traditional, they may have taken influence from Renaissance painters due to the use of perspective in the background to create depth the subject of the work suggests a Surrealist style, this can be seen as the gloves have been painted to suggest people acting out a play the work has a realistic style due to the soft, blended brush strokes allowing us to understand the form and detail of the subject matter, an example of this would be the realistic draped cloth on the figure there is a theatrical style suggested through the castle backdrop, elaborate costume and use of spotlight on the right-hand side which makes it look like a stage any other valid, fully justified points analysing style within this painting. 	10
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Question			Specific marking instructions	Max marks
			<p>symbolism</p> <ul style="list-style-type: none"> • the castle and the woods are symbolic of a fairy-tale, this is reinforced by the reclining female figure who could be waiting for a spell to be broken • the gloves are like puppets staging a performance which are being controlled by the woman, symbolising her dominant status • the dress worn by the woman has a pattern on the fabric that looks like eyes, this may symbolise an audience watching the performance • the theatrical narrative created by the combination of the masked figure, dancing hands and outdoor scene, symbolise a dream that the artist may have had • any other valid, fully justified points analysing symbolism within this painting. 	

Section 2 – Design studies

Question	Specific marking instructions	Max marks						
All candidates who have chosen Section 2 will 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 use of materials and/or technology • designer’s use of one visual element from line, tone, colour, texture, shape, form, pattern • 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 designs. The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 853 1348 1503"> <tbody> <tr> <td data-bbox="352 853 1254 1115"> <p>Designer’s use of materials and/or technology Incorporating technology into fashion is one way that forward-thinking fashion designer Iris Van Herpen pushes the boundaries of fashion. Technological advances in laser cutting are used in collections such as the Syntopia Collection. This allows her to create intricate and complex designs which would be difficult and time consuming to undertake by hand.</p> </td> <td data-bbox="1254 853 1348 1115" style="text-align: center;">1</td> </tr> <tr> <td data-bbox="352 1115 1254 1308"> <p>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.</p> </td> <td data-bbox="1254 1115 1348 1308" style="text-align: center;">1</td> </tr> <tr> <td data-bbox="352 1308 1254 1503"> <p>Impact of social, cultural and/or other influences Van Alen 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.</p> </td> <td data-bbox="1254 1308 1348 1503" style="text-align: center;">1</td> </tr> </tbody> </table>	<p>Designer’s use of materials and/or technology Incorporating technology into fashion is one way that forward-thinking fashion designer Iris Van Herpen pushes the boundaries of fashion. Technological advances in laser cutting are used in collections such as the Syntopia Collection. This allows her to create intricate and complex designs which would be difficult and time consuming to undertake by hand.</p>	1	<p>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.</p>	1	<p>Impact of social, cultural and/or other influences Van Alen 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.</p>	1	10
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Question	Specific marking instructions	Max marks				
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 architectural design: construction; function 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, fully justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified analytical points relating to construction, function and target market.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="331 763 1331 1982"> <tbody> <tr> <td data-bbox="331 763 552 1406">construction</td> <td data-bbox="552 763 1331 1406"> <ul style="list-style-type: none"> glass has been used from floor to ceiling around each storey of the building. Although this would let in a lot of light it also means people could see into the building easily, causing a lack of privacy the ribbed concrete cylindrical base embedded in the ground mimics the trunk of a tree that travels up through the metal frame, which works well because the house is surrounded by trees the skeletal form of metal tubing and bars is exposed which contributes to the industrial, contemporary look of the building and adds extra floorspace inside the construction of the building is unusual in design as the house is raised above ground level compared to most homes. However, this would add extra security to the building any other valid, fully justified points analysing the construction of this architectural design. </td> </tr> <tr> <td data-bbox="331 1406 552 1982">function</td> <td data-bbox="552 1406 1331 1982"> <ul style="list-style-type: none"> the building is designed to be a home. This is effectively indicated by the different storeys and balconies, as well as the occasional metal panels to provide privacy the house has an environmental function as the solar panels attached to the roof space will absorb energy from the sun to generate power the house provides a view of the surrounding area to give a pleasant outlook for the occupants indicated by the array of windows and balconies encompassing the structure the rotating house will maximise the use of the solar panels as it follows the light and will reduce costs for the owner any other valid, fully justified points analysing the function of this architectural design. </td> </tr> </tbody> </table>	construction	<ul style="list-style-type: none"> glass has been used from floor to ceiling around each storey of the building. Although this would let in a lot of light it also means people could see into the building easily, causing a lack of privacy the ribbed concrete cylindrical base embedded in the ground mimics the trunk of a tree that travels up through the metal frame, which works well because the house is surrounded by trees the skeletal form of metal tubing and bars is exposed which contributes to the industrial, contemporary look of the building and adds extra floorspace inside the construction of the building is unusual in design as the house is raised above ground level compared to most homes. However, this would add extra security to the building any other valid, fully justified points analysing the construction of this architectural design. 	function	<ul style="list-style-type: none"> the building is designed to be a home. This is effectively indicated by the different storeys and balconies, as well as the occasional metal panels to provide privacy the house has an environmental function as the solar panels attached to the roof space will absorb energy from the sun to generate power the house provides a view of the surrounding area to give a pleasant outlook for the occupants indicated by the array of windows and balconies encompassing the structure the rotating house will maximise the use of the solar panels as it follows the light and will reduce costs for the owner any other valid, fully justified points analysing the function of this architectural design. 	10
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Question			Specific marking instructions	Max marks
			<p>target market</p> <ul style="list-style-type: none"> • the design would appeal to people who are keen to live in a house that is more environmentally friendly due to the solar panels • the house would be suitable for those who wish to reduce their energy costs as there is less need for electric lighting due to the large windows that let in an abundance of natural light • the house would interest people who appreciate unique, industrial design and could afford this one-off design • people who are keen to 'live off the grid' would be keen to have the ability to generate their own power through solar energy and thus reduce costs greatly • any other valid, fully justified points analysing the target market for this design. 	

Question	Specific marking instructions	Max marks				
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 outfit: colour; pattern 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, fully justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified, analytical points relating to colour, pattern and target market.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="331 766 1321 2024"> <tbody> <tr> <td data-bbox="331 766 536 1379">colour</td> <td data-bbox="536 766 1321 1379"> <ul style="list-style-type: none"> contrasting green patches of colour upon the fiery orange base fabric along with the shocking pink shapes clash, which provides a visually striking, contemporary dress the silver-lined slashes with black inserts catch the light adding a reflective element that draws attention to the central area of the dress the white patterned tights create a break in the outfit as the colours are more neutral, therefore the eye is not drawn so immediately to this part of the outfit, retaining the focus upon the dress the use of thick red and black socks contrast with the other colours within the outfit and initially appear out of place beside the tights and heels, yet are in keeping with the multi-coloured, bold ensemble any other valid, fully justified points analysing colour in this outfit. </td> </tr> <tr> <td data-bbox="331 1379 536 2024">pattern</td> <td data-bbox="536 1379 1321 2024"> <ul style="list-style-type: none"> the repetition of pattern across the entire dress is a mix of lettering and abstract motifs that create a bold statement piece, as the combination of patterns and large blocks of colour creates a busy appearance the pattern of slashes across the dress forms a triangular shape that direct the eye towards the waist area to emphasise the shape of the wearer pattern has been considered throughout the outfit, this can be seen with the geometric shapes upon the shoes and socks. The designer has even included pattern upon the rings the model is wearing to create an eclectic style some areas of pattern in both the dress and tights look like they are based on text, however, you are unable to read parts of the text clearly which draws the viewer in and adds intrigue to the design any other valid, fully justified points analysing pattern in this outfit. </td> </tr> </tbody> </table>	colour	<ul style="list-style-type: none"> contrasting green patches of colour upon the fiery orange base fabric along with the shocking pink shapes clash, which provides a visually striking, contemporary dress the silver-lined slashes with black inserts catch the light adding a reflective element that draws attention to the central area of the dress the white patterned tights create a break in the outfit as the colours are more neutral, therefore the eye is not drawn so immediately to this part of the outfit, retaining the focus upon the dress the use of thick red and black socks contrast with the other colours within the outfit and initially appear out of place beside the tights and heels, yet are in keeping with the multi-coloured, bold ensemble any other valid, fully justified points analysing colour in this outfit. 	pattern	<ul style="list-style-type: none"> the repetition of pattern across the entire dress is a mix of lettering and abstract motifs that create a bold statement piece, as the combination of patterns and large blocks of colour creates a busy appearance the pattern of slashes across the dress forms a triangular shape that direct the eye towards the waist area to emphasise the shape of the wearer pattern has been considered throughout the outfit, this can be seen with the geometric shapes upon the shoes and socks. The designer has even included pattern upon the rings the model is wearing to create an eclectic style some areas of pattern in both the dress and tights look like they are based on text, however, you are unable to read parts of the text clearly which draws the viewer in and adds intrigue to the design any other valid, fully justified points analysing pattern in this outfit. 	10
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Question			Specific marking instructions	Max marks
			<p>target market</p> <ul style="list-style-type: none"> • the target market would be consumers who are keen on contemporary fashion as the outfit is an eclectic mix of colour and pattern. The silver slashes and patterned tights provide a futuristic element to the design • the design would appeal to those who wish to make a statement with their clothing, as it has a bold look to it due to the varied use of colour and pattern in this outfit • there would be a limited target market, as it would only appeal to confident and outgoing people due to the mismatching features of the outfit, which would draw attention to the wearer • young, affluent people, such as influencers and celebrities who are high profile enough to attend a catwalk/fashion show, would be interested in this outfit as they could afford it • any other valid, fully justified points analysing the target market for this outfit. 	

Question	Specific marking instructions	Max marks				
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 graphic design: imagery; layout 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, fully justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified analytical points relating to imagery, layout and typography.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 763 1342 1933"> <tbody> <tr> <td data-bbox="352 763 544 1294">imagery</td> <td data-bbox="544 763 1342 1294"> <ul style="list-style-type: none"> the imagery of the large mixing bowl indicating the baking aspect of the product would appeal to those keen to make biscuits this idea of baking is further emphasised with simple images of a wooden spoon and rolling pin either side of the large bowl the imagery of overflowing splashes of white and yellow mixture creates movement which projects an idea of making the gingerbread as a fun activity, which is an exciting prospect for consumers the photographs of the real iced biscuits indicating cute facial expressions appeals to younger children who the baking product is targeted at any other valid, fully justified points analysing the imagery of this graphic design. </td> </tr> <tr> <td data-bbox="352 1294 544 1933">layout</td> <td data-bbox="544 1294 1342 1933"> <ul style="list-style-type: none"> the main feature of the large mixing bowl and utensils placed at a jaunty angle in the centre of the graphic is surrounded by an array of imagery indicating a busy activity the biscuits, taking up about a third of the graphic, are laid out in a curve upon a yellow background to provide a clear indication of the type of appetising biscuits that can be created placing the bowl with the splashes of mixture and utensils upon a light background allows this area to come forward and stand out emphasising the activity the green and yellow curved band at the top supports the company logos hanging down, this band compliments the other curved features throughout the graphic, for example, the curve of the biscuits and the bowl, creating balance any other valid, fully justified points analysing the layout of this graphic design. </td> </tr> </tbody> </table>	imagery	<ul style="list-style-type: none"> the imagery of the large mixing bowl indicating the baking aspect of the product would appeal to those keen to make biscuits this idea of baking is further emphasised with simple images of a wooden spoon and rolling pin either side of the large bowl the imagery of overflowing splashes of white and yellow mixture creates movement which projects an idea of making the gingerbread as a fun activity, which is an exciting prospect for consumers the photographs of the real iced biscuits indicating cute facial expressions appeals to younger children who the baking product is targeted at any other valid, fully justified points analysing the imagery of this graphic design. 	layout	<ul style="list-style-type: none"> the main feature of the large mixing bowl and utensils placed at a jaunty angle in the centre of the graphic is surrounded by an array of imagery indicating a busy activity the biscuits, taking up about a third of the graphic, are laid out in a curve upon a yellow background to provide a clear indication of the type of appetising biscuits that can be created placing the bowl with the splashes of mixture and utensils upon a light background allows this area to come forward and stand out emphasising the activity the green and yellow curved band at the top supports the company logos hanging down, this band compliments the other curved features throughout the graphic, for example, the curve of the biscuits and the bowl, creating balance any other valid, fully justified points analysing the layout of this graphic design. 	10
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	<table border="1"> <tr> <td data-bbox="331 181 544 898"> <p>typography</p> </td> <td data-bbox="544 181 1331 898"> <ul style="list-style-type: none"> • the 'Cake Angels' company logo and specific baking range stands out as the white lettering against the pink background ribbon contrasts effectively • the placement of the main product description in large, upper-case lettering across the bowl is clearly emphasised against the background of the bowl, making it the most prominent information on the graphic • additional information placed within coloured speech bubbles suggests the biscuit 'characters' are providing the consumer with information which would appeal to children as it is easy to read due to being in capitals • the typography used for the 'Crayola' company logo stands out because it is green and is underlined by the rainbow smile. This emphasises the 'Crayola' brand, which may appeal to consumers as a trusted product • any other valid, fully justified points analysing the typography of this graphic design. </td> </tr> </table>	<p>typography</p>	<ul style="list-style-type: none"> • the 'Cake Angels' company logo and specific baking range stands out as the white lettering against the pink background ribbon contrasts effectively • the placement of the main product description in large, upper-case lettering across the bowl is clearly emphasised against the background of the bowl, making it the most prominent information on the graphic • additional information placed within coloured speech bubbles suggests the biscuit 'characters' are providing the consumer with information which would appeal to children as it is easy to read due to being in capitals • the typography used for the 'Crayola' company logo stands out because it is green and is underlined by the rainbow smile. This emphasises the 'Crayola' brand, which may appeal to consumers as a trusted product • any other valid, fully justified points analysing the typography of this graphic design. 	
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Question	Specific marking instructions	Max marks				
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 bracelet design: decoration; materials and wearability. <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 decoration, materials and wearability.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 763 1350 1912"> <tbody> <tr> <td data-bbox="352 763 552 1368">decoration</td> <td data-bbox="552 763 1350 1368"> <ul style="list-style-type: none"> a large portion of the decoration is gold in colour which contrasts with the different colours of enamel, pulling the whole design together the decoration is extremely intricate and repeats around the circular form of the bracelet. This indicates that the designer has spent a great deal of time working on this piece, increasing its value the symmetry of the fantasy creatures meeting at the top adds drama as they are highly decorated, for example, the diamonds encrusting the heads and the many enamelled teeth makes them the focal point of the design the use of the stylised creatures and repeated natural forms reflect the cultural heritage of this piece as they represent mythological creatures any other valid, fully justified points analysing the decoration of this bracelet design. </td> </tr> <tr> <td data-bbox="352 1368 552 1912">materials</td> <td data-bbox="552 1368 1350 1912"> <ul style="list-style-type: none"> gold, enamel and diamonds have been chosen because they are hard wearing and scratch resistant which helps make the bracelet more durable the use of expensive materials such as gold and diamonds would make the design more valuable and attract a wealthy target market the highly polished enamel allows the designer to create the bright, bold patterns and colours. This allows the jewellery piece to stand out and be noticed by people the number and size of diamonds used would mean it would catch the light and sparkle, drawing attention to the wearer any other valid, fully justified points analysing the materials of this bracelet design. </td> </tr> </tbody> </table>	decoration	<ul style="list-style-type: none"> a large portion of the decoration is gold in colour which contrasts with the different colours of enamel, pulling the whole design together the decoration is extremely intricate and repeats around the circular form of the bracelet. This indicates that the designer has spent a great deal of time working on this piece, increasing its value the symmetry of the fantasy creatures meeting at the top adds drama as they are highly decorated, for example, the diamonds encrusting the heads and the many enamelled teeth makes them the focal point of the design the use of the stylised creatures and repeated natural forms reflect the cultural heritage of this piece as they represent mythological creatures any other valid, fully justified points analysing the decoration of this bracelet design. 	materials	<ul style="list-style-type: none"> gold, enamel and diamonds have been chosen because they are hard wearing and scratch resistant which helps make the bracelet more durable the use of expensive materials such as gold and diamonds would make the design more valuable and attract a wealthy target market the highly polished enamel allows the designer to create the bright, bold patterns and colours. This allows the jewellery piece to stand out and be noticed by people the number and size of diamonds used would mean it would catch the light and sparkle, drawing attention to the wearer any other valid, fully justified points analysing the materials of this bracelet design. 	10
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Question			Specific marking instructions	Max marks
			<p>wearability</p> <ul style="list-style-type: none"> • the design could be worn to an important event due to its luxurious appearance, which would demonstrate the wearer's status • the design looks like it would be comfortable to wear due to the fact that almost all of the inner surface of the design is smooth and would not irritate the user's skin • the designer has included a removable pin near the top, so the wearer can put it on and take it off easily. This ensures a secure fit when closed • although the design is small in size and would sit comfortably on the wrist, it could be heavy to wear for long periods of time due to the types of materials used • any other valid, fully justified points analysing the wearability of this bracelet design. 	

Question	Specific marking instructions	Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12						
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 lighting design: aesthetics; materials 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, fully justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified analytical points relating to aesthetics, materials and scale.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="331 763 1329 1845"> <tbody> <tr> <td data-bbox="331 763 536 1339">aesthetics</td> <td data-bbox="536 763 1329 1339"> <ul style="list-style-type: none"> aesthetically, the disco ball shaped chandelier is a contemporary take on a traditional chandelier and will appeal to consumers who like to have a statement piece the light refracting through the lenses and bouncing off other surfaces provides an array of shapes and lighting effects that adds to the impact of the design when lit the simple ball shape is moon-like with a soft, diffused glow that provides an ambient atmosphere within the large space the design has a sculptural quality with a textured and reflective surface which would look effective, regardless of whether the light is on or off any other valid, fully justified points analysing the aesthetics of this lighting design. </td> </tr> <tr> <td data-bbox="331 1339 536 1845">materials</td> <td data-bbox="536 1339 1329 1845"> <ul style="list-style-type: none"> the upcycled material of the used spectacle lenses gives a new purpose to an otherwise disposable item making it environmentally friendly although the individual glass lenses are quite lightweight, the designer has used 4500 lenses, which would potentially make the light quite heavy MDF is a good choice of material for the ceiling structure as it is strong and durable and can easily support the weight of the chandelier using the glass lenses is a clever idea because glass is a reflective and clear material and provides a modern take on a more traditional lighting style any other valid, fully justified points analysing materials in this lighting design. </td> </tr> </tbody> </table>	aesthetics	<ul style="list-style-type: none"> aesthetically, the disco ball shaped chandelier is a contemporary take on a traditional chandelier and will appeal to consumers who like to have a statement piece the light refracting through the lenses and bouncing off other surfaces provides an array of shapes and lighting effects that adds to the impact of the design when lit the simple ball shape is moon-like with a soft, diffused glow that provides an ambient atmosphere within the large space the design has a sculptural quality with a textured and reflective surface which would look effective, regardless of whether the light is on or off any other valid, fully justified points analysing the aesthetics of this lighting design. 	materials	<ul style="list-style-type: none"> the upcycled material of the used spectacle lenses gives a new purpose to an otherwise disposable item making it environmentally friendly although the individual glass lenses are quite lightweight, the designer has used 4500 lenses, which would potentially make the light quite heavy MDF is a good choice of material for the ceiling structure as it is strong and durable and can easily support the weight of the chandelier using the glass lenses is a clever idea because glass is a reflective and clear material and provides a modern take on a more traditional lighting style any other valid, fully justified points analysing materials in this lighting design. 	10
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			<p>scale</p> <ul style="list-style-type: none"> • due to the scale of the piece at 1.5m diameter, a large room to hang the chandelier would be the most suitable, for example, in an hotel or large public space, limiting the target market • the scale of the piece is large so the entire fitting must be taken into consideration along with the height of the drop down from the ceiling. The space above the chandelier is crucial to show the full visual impact of this design, limiting the areas it could be hung • the large scale of the design is essential to allow for the vast array of 4500 lenses used to fully convey the qualities of refraction, which creates a sense of drama in a large space • the large scale of the design contrasts with the small scale of the individual delicate lenses making a more intriguing and dramatic impact • any other valid, fully justified points analysing scale in this lighting design. 	

[END OF MARKING INSTRUCTIONS]