



National
Qualifications
2024

2024 Art and Design

National 5

Question Paper Finalised Marking Instructions

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General marking principles for National 5 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) It is possible that some candidates could have investigated artists and designers who are not known to the marker. In such cases, markers are expected to research the artists/designers before marking the response.
- (d) Markers should consider the extent to which the candidate's response demonstrates their knowledge and understanding of art and design practice.
- (e) Marks should not be awarded for mere descriptive comment. At this level, candidates are expected to justify their answers. To gain marks, candidates must develop points made.
For example, *'The painting has bright colours'* would not gain a mark as it is simply descriptive, but
'The painting has bright colours and the use of warm vivid colours on the flowers makes them stand out as they contrast with the cool colours in the background', would gain a mark, as this answer shows an understanding of colour theory.
- (f) No marks should be awarded for simply repeating information from the legend. Where candidates develop and use this information to justify their opinion or qualify their answer, credit can be given.
- (g) To gain full marks, candidates must have responded to all aspects of the question. **8 marks** are available for responding to the prompts relating to expressive art or design issues.
 - if the candidate responds to only two of the three prompts effectively, then **1 mark** cannot be accessed and a **maximum of 7 marks** can be gained by the candidate for this aspect of the question.
 - if the candidate responds to only one of the three prompts effectively, the candidate can gain a **maximum of 6 marks** for this aspect of the question.
- (h) The questions also require candidates to give an opinion with justified reasons which are worth **2 marks**. Candidates must make two valid and substantiated points relating to the question to gain both marks.

Overview

National 5 level candidates are required to demonstrate knowledge and understanding of key art and design issues, and knowledge and understanding of the work of at least two artists and two designers. The format of the questions reflects this emphasis. The paper is divided into Section 1: Expressive Art Studies and Section 2: Design Studies and each is equally demanding.

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

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

Mandatory questions (Q1 and Q7)

In these questions, candidates are required to demonstrate knowledge and understanding of key art and design issues and knowledge and understanding of the work of two artists and two designers. Candidates are expected to provide substantiated reasons to support their personal opinions.

The questions are divided into two parts

Part (a)

This part of the question assesses the candidates' ability to comment on the art and design works with explicit reference to the use of visual art/design elements and to express justified opinions on the identified examples of the work.

One mark should be awarded for each relevant, justified point, which responds to the question prompts up to a **maximum of 10 marks**.

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

Candidates who discuss only one artwork or design can only gain a **maximum of 6 marks**. Where this occurs, marks should be awarded as follows

- a **maximum of 4 marks** are available for discussing artwork with reference to one artist's use of the specific elements
- a **maximum of 2 marks** are available for giving an opinion on a specific aspect of the artist's or designer's work with two justified reasons.

Part (b)

This part of the question assesses the candidates' knowledge and understanding of the impact of social, cultural and other influences on the work and practice of a selected artist and designer from part (a).

One mark is awarded for each correct influence identified up to a **maximum of 2 marks**.

A **maximum of 3 marks** are available for describing how the influences can be seen in any of the selected artist's and designer's work.

Examples of social and cultural influences may include

- living conditions, including economic conditions
- influence of family and community
- influence of other artists/designers
- influence of art/design movements
- exposure to different cultures
- physical environment/geography
- 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, question 1 part (a), candidates will respond by commenting on two works of art with a common stimulus/theme. They will be asked about specific issues in relation to the works they have selected.

In question 1 part (b), candidates will select one artist from part (a) and explain the impact of social, cultural or other influences on their work and practice. It is acceptable for candidates to refer to the artwork discussed in part (a) or the artist's work in general.

In Expressive Art Studies questions, where the term 'artwork' is used it should be interpreted in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video.

Candidates may also refer to groups of artists rather than individuals (for example artists who work in pairs/groups such as the Boyle family), and this is acceptable.

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

In question 7 part (b), candidates will select one designer from part (a) and explain the impact of social, cultural or other influences on their work and practice. It is acceptable for candidates to refer to the design discussed in part (a) or to the designer's work in general.

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

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

Optional questions (Q2–6 and Q8–12)

Candidates are asked to choose and respond to **one** other question from each section of the paper.

In each section, there is a **choice of five** different questions for personalisation and choice. These questions require candidates to give a personal response to one selected image from the choice of supplied questions and images in each section. They will demonstrate their understanding of specialist art and design vocabulary when commenting on key aspects of art and design practice and justifying their answers and opinions.

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

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

Each of these questions asks candidates to

- comment on the artist's/designer's methods or approach and/or their use of specific elements in the artwork/design shown
- give their opinion on a specific aspect of the work, justifying their opinions.

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

Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop or justify points made.

Substantiated comments and valid, justified personal opinions relating to the question should be rewarded. These opinions can be either positive or negative.

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

Marking instructions for each question

Section 1 – Expressive Art Studies

Question		Specific marking instructions	Max mark								
All candidates will answer this question.											
1.	(a)	<p>Candidates are expected to demonstrate their knowledge and understanding with reference to two specific artworks.</p> <p>The two selected examples of artwork should clearly contain similar subject matter or be based on the same theme, eg two portraits, two still life paintings with similar objects, two coastal landscapes, two works based on war, fantasy, dance, etc.</p> <p>Candidates' responses can be credited in a number of ways.</p> <p>Candidates are asked to identify and comment on two selected artworks referring to:</p> <ul style="list-style-type: none">• composition/arrangement• colour• mood and atmosphere. <p>Candidates' answers might include commenting on:</p> <ul style="list-style-type: none">• the composition/arrangement and the effect on the works• the artists' use of colour for expressive effect and how this has been achieved• the mood and atmosphere of the work and how this has been achieved any other justified comments. <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>Composition/arrangement The focal point is the blue bottle because it is the tallest object and the artist has placed it in the centre which draws the viewer's attention.</td><td>1</td></tr><tr><td>Colour Picasso has used unrealistic colours, including green, yellow and purple to paint her face which give an expressive effect.</td><td>1</td></tr><tr><td>Mood and atmosphere The painting has a happy mood because bright, vibrant colours have been used in the patterns in the background.</td><td>1</td></tr></table> <p>A maximum of 2 marks is available for which of the artworks is most appealing with two justified reasons.</p> <p>The table below gives an example of a point which would gain a mark.</p> <table><tr><td>Most appealing I think that the Ralph Goings painting is most appealing because of the attention to detail that makes it look like a photograph.</td><td>1</td></tr></table> <p>Marks should not be awarded for repeating earlier points if these points have not been developed in any way.</p>	Composition/arrangement The focal point is the blue bottle because it is the tallest object and the artist has placed it in the centre which draws the viewer's attention.	1	Colour Picasso has used unrealistic colours, including green, yellow and purple to paint her face which give an expressive effect.	1	Mood and atmosphere The painting has a happy mood because bright, vibrant colours have been used in the patterns in the background.	1	Most appealing I think that the Ralph Goings painting is most appealing because of the attention to detail that makes it look like a photograph.	1	8
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			2								

Question		Specific marking instructions	Max mark															
	(b)	<p>Candidates' responses can be credited up to a maximum of 5 marks. This question asks candidates to select one artist from part (a).</p> <p>Identify two influences on this artist and describe how these influences can be seen in any of their work.</p> <p>Marks should be allocated as follows:</p> <ul style="list-style-type: none">• 1 mark should be given for each specific correct influence identified, up to a maximum of 2 marks.• 1 mark should be given for each clear description of how the influences identified can be seen in any of the artist's work up to a maximum of 2 marks. <p>One additional mark should be given up to a maximum of 5 marks in total for:</p> <ul style="list-style-type: none">• a further developed point which gives additional detail on how one particular influence is seen in the artist's work. <p>OR</p> <ul style="list-style-type: none">• a further point describing another way one particular influence is seen in the artist's work. <p>The table below gives examples:</p> <table><tr><th>Response</th><th>Mark</th><th>Reason</th></tr><tr><td>Peploe was influenced by some French artists.</td><td>0</td><td>While correct, this is not specific enough and does not show the knowledge expected.</td></tr><tr><td>Peploe visited France and was influenced by the Fauves.</td><td>1</td><td>A specific and correct influence is identified.</td></tr><tr><td>Peploe visited France and was influenced by the Fauves. This made him use bright colours.</td><td>1</td><td>A specific and correct influence is identified, but the way in which the influence can be seen in the work is too vague.</td></tr><tr><td>Peploe visited France and was influenced by the Fauves. This made him use bright colours which can be seen in his still life paintings of tulips and roses from the 1920s.</td><td>2</td><td>A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in an aspect of the work (colour palette) is described with reference to a specific body of work. (1 mark)</td></tr></table>	Response	Mark	Reason	Peploe was influenced by some French artists.	0	While correct, this is not specific enough and does not show the knowledge expected.	Peploe visited France and was influenced by the Fauves.	1	A specific and correct influence is identified.	Peploe visited France and was influenced by the Fauves. This made him use bright colours.	1	A specific and correct influence is identified, but the way in which the influence can be seen in the work is too vague.	Peploe visited France and was influenced by the Fauves. This made him use bright colours which can be seen in his still life paintings of tulips and roses from the 1920s.	2	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in an aspect of the work (colour palette) is described with reference to a specific body of work. (1 mark)	5
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Question			Specific marking instructions			Max mark
			Response	Mark	Reason	
			Peploe visited France and was influenced by the Fauves. This made him use bright colours which can be seen in his still life paintings of tulips and roses from the 1920s. This was different from the style of his earlier work, which can be seen in 'The Black Bottle' which has realistic colours and a dark background.	3	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in an aspect of the work (colour palette) is described with reference to a specific body of work. (1 mark) The point is developed by describing the contrast with the style of the artist's earlier work. (1 mark)	
			Peploe visited France and was influenced by the Fauves. This made him use bright colours which can be seen in his still life paintings of tulips and roses from the 1920s. The influence of the Fauves can also be seen in his landscapes of Iona, as these have much more vibrant exaggerated colours than expected in Scottish landscape paintings.	3	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in an aspect of the work (colour palette) is described with reference to a specific body of work. (1 mark) A further point is made describing the effect of the Fauve influence on another body of work. (1 mark)	
			Otto Dix was influenced by World War I. This can be seen in the subject matter of dead soldiers in Trench Warfare which shows the horror of his experience.	2	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in the subject matter is described. (1 mark)	
			Otto Dix was influenced by World War I. This can be seen in the subject matter of dead soldiers in Trench Warfare which shows the horror of his experience. The painting features a battlefield and shows the death and decay caused by war.	3	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in the subject matter is described. (1 mark) A developed point is made describing the setting and what it communicates about the influence of war. (1 mark)	

Question			Specific marking instructions			Max mark
			Response	Mark	Reason	
			Joan Eardley was influenced by child poverty in the Gorbals. She often gave them snacks and drinks so that they would sit for her while she made sketches from life.	2	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in a particular body of work is described. (1 mark)	
			Joan Eardley was influenced by child poverty in the Gorbals. She often gave them snacks and drinks so that they would sit for her while she sketched them from life. The Samson sisters were among the children who visited, and they feature in a lot of her work from this time.	3	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen a particular body of work is described. (1 mark) A developed point describes how a particular family were used as subjects. (1 mark)	
			Picasso was influenced by Cezanne's use of distorted perspective. This can be seen in his Cubist paintings, which show multiple viewpoints.	2	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen a particular body of work is described. (1 mark)	
			Picasso was influenced by Cezanne's use of distorted perspective. This can be seen in his Cubist paintings, which show multiple viewpoints. In Picasso's work the effect is more exaggerated as he breaks up the objects into shapes.	3	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen a particular body of work is described. (1 mark) A developed point is made describing the difference in Picasso's approach. (1 mark)	
			Elizabeth Blackadder's work is influenced by her travels. This can be seen in the way she often includes objects, like Japanese fans and ceramic pots, that she has collected in her compositions.	2	A specific and correct influence is identified (1 mark) . A clear description is given of how the influence can be seen in the artist's work in general. (1 mark)	

Question			Specific marking instructions			Max mark											
			<table><tr><th>Response</th><th>Mark</th><th>Reason</th></tr><tr><td>Elizabeth Blackadder’s work is influenced by her travels. This can be seen in the way she often includes objects, like Japanese fans and ceramic pots, that she has collected in her compositions. Her flattened perspective is typical of the Japanese prints that she saw while travelling.</td><td>3</td><td>A specific and correct influence is identified. (1 mark) A clear description is given of how the influence can be seen in her work in general. (1 mark) An additional point describes another way the influence can be seen in the artist’s work. (1 mark)</td></tr><tr><td>Monet was influenced by the Impressionist movement. This can be seen in The Cliffs at Étretat as he has captured the effect of the windy weather on the waves in his broken brushstrokes.</td><td>2</td><td>A specific and correct influence is identified. (1 mark) A clear description is given of how the influence can be seen a specific work. (1 mark)</td></tr><tr><td>Monet was influenced by the Impressionist movement. This can be seen in The Cliffs at Étretat as he has captured the effect of the weather in his broken brushstrokes. The Impressionists used optical mixing. Monet has used this technique in the painting as colours were applied in dashes next to each other and these ‘mix’ in the eye of the viewer.</td><td>3</td><td>A specific and correct influence is identified. (1 mark) A clear description is given of how the influence can be seen a specific work. (1 mark) An additional point describes another way the influence can be seen in the work. (1 mark)</td></tr></table>	Response	Mark	Reason	Elizabeth Blackadder’s work is influenced by her travels. This can be seen in the way she often includes objects, like Japanese fans and ceramic pots, that she has collected in her compositions. Her flattened perspective is typical of the Japanese prints that she saw while travelling.	3	A specific and correct influence is identified. (1 mark) A clear description is given of how the influence can be seen in her work in general. (1 mark) An additional point describes another way the influence can be seen in the artist’s work. (1 mark)	Monet was influenced by the Impressionist movement. This can be seen in The Cliffs at Étretat as he has captured the effect of the windy weather on the waves in his broken brushstrokes.	2	A specific and correct influence is identified. (1 mark) A clear description is given of how the influence can be seen a specific work. (1 mark)	Monet was influenced by the Impressionist movement. This can be seen in The Cliffs at Étretat as he has captured the effect of the weather in his broken brushstrokes. The Impressionists used optical mixing. Monet has used this technique in the painting as colours were applied in dashes next to each other and these ‘mix’ in the eye of the viewer.	3	A specific and correct influence is identified. (1 mark) A clear description is given of how the influence can be seen a specific work. (1 mark) An additional point describes another way the influence can be seen in the work. (1 mark)		
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						15											

Question	Specific marking instructions		Max marks				
Optional question – candidates select one from questions 2, 3, 4, 5, 6							
2.		<p>Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none">comment on this painting, referring to line, colour and media handling and/or techniquesgive their opinion on the mood and atmosphere in this painting, with two justified reasons. <p>Marks can be awarded for relevant substantiated comments or points relating to the artist’s use of line, colour and media handling and/or techniques.</p> <p>1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Line</td><td><ul style="list-style-type: none">the lines on the path disappear as they go into the background which creates a sense of depthlines are used on the trees to show simplified branchesthe repeated lines on the fence create a patternthicker lines are used to separate the different layers of snow on the rightblue lines are used on the trees to create shadowsany other justified comments regarding line.</td></tr><tr><td>Colour</td><td><ul style="list-style-type: none">mostly cold colours have been used to show the scene is wintrywarm colours are used to show where the sun is shining on the snowthe colours used are true to life, which makes the landscape look realisticdarker colours are used in the foreground to show it is in shadowthe trees and the sky are muted in the background which adds depth to the paintingthe contrasting colours of blue and orange creates visual impactany other justified comments regarding colour.</td></tr></table>	Line	<ul style="list-style-type: none">the lines on the path disappear as they go into the background which creates a sense of depthlines are used on the trees to show simplified branchesthe repeated lines on the fence create a patternthicker lines are used to separate the different layers of snow on the rightblue lines are used on the trees to create shadowsany other justified comments regarding line.	Colour	<ul style="list-style-type: none">mostly cold colours have been used to show the scene is wintrywarm colours are used to show where the sun is shining on the snowthe colours used are true to life, which makes the landscape look realisticdarker colours are used in the foreground to show it is in shadowthe trees and the sky are muted in the background which adds depth to the paintingthe contrasting colours of blue and orange creates visual impactany other justified comments regarding colour.	8
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Question	Specific marking instructions		Max marks				
Optional question – candidates select one from questions 2, 3, 4, 5, 6							
3.		<p>Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none">comment on this photograph referring to subject matter, composition and tonegive their opinion on what this photograph communicates to them, with two justified reasons. <p>Marks can be awarded for relevant substantiated comments or points relating to the artist’s use of subject matter, composition and tone.</p> <p>1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</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 lane looks run down and dirty, suggesting the children may not live in a wealthy areathey are playing with sticks, suggesting they don’t have money for toysthe children are not posed, implying the photographer has discovered them playing which creates a natural feelthe children have relaxed body language, which suggests they know each other wellthe children are smiling, suggesting they are friends and are outside playingany other justified comments regarding subject matter.</td></tr><tr><td>Composition</td><td><ul style="list-style-type: none">the central boy is the focal point as he is the closest figure to the viewerthe children in the foreground are bigger than the children in the background, which creates a sense of perspectivethe tall buildings frame the children, which draws attention to themthe sky in the background acts as negative space, which balances the busy foregroundthe photograph has been taken from the children’s viewpoint, so we are seeing the scene as they would have seen itleading lines are created by the edges of the pavement, drawing our attention backwards so we see all the childrenany other justified comments regarding composition.</td></tr></table>	Subject matter	<ul style="list-style-type: none">the lane looks run down and dirty, suggesting the children may not live in a wealthy areathey are playing with sticks, suggesting they don’t have money for toysthe children are not posed, implying the photographer has discovered them playing which creates a natural feelthe children have relaxed body language, which suggests they know each other wellthe children are smiling, suggesting they are friends and are outside playingany other justified comments regarding subject matter.	Composition	<ul style="list-style-type: none">the central boy is the focal point as he is the closest figure to the viewerthe children in the foreground are bigger than the children in the background, which creates a sense of perspectivethe tall buildings frame the children, which draws attention to themthe sky in the background acts as negative space, which balances the busy foregroundthe photograph has been taken from the children’s viewpoint, so we are seeing the scene as they would have seen itleading lines are created by the edges of the pavement, drawing our attention backwards so we see all the childrenany other justified comments regarding composition.	8
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Optional question – candidates select one from questions 2, 3, 4, 5, 6							
6.		<p>Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none">comment on this sculpture, referring to subject matter, materials and/or techniques and pose and facial expressiongive their opinion on the success of this sculpture, with two justified reasons. <p>Marks can be awarded for relevant substantiated comments or points relating to the artist’s use of subject matter, materials and/or techniques and pose and facial expression.</p> <p>1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</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 scale of the subject matter is life-size, making them look like real peoplethe subject matter is two couples in conversation, giving a snapshot of life in the parkthe clothing, such as the tucked-in shirts and jeans and boots, shows the fashion of the time when the sculptures were createdthe subject matter is realistic, as seen in the detail of the clothing and shoesthe subject matter relates to the title with two couples in a relaxed everyday environmentany other justified comments regarding subject matter.</td></tr><tr><td>Materials and/or techniques</td><td><ul style="list-style-type: none">the use of white paint against the natural setting draws attention to the sculpturesthe use of bronze will make the sculptures heavy and hard to removebronze is a traditional material for public sculptures, but this is different due to the white paintit is difficult to cast bronze which makes the smaller details such as eyes, ears and hair texture harder to achievethe white paint may need to be reapplied to maintain the sculptures as they can become discolouredany other justified comments regarding materials and/or techniques</td></tr></table>	Subject matter	<ul style="list-style-type: none">the scale of the subject matter is life-size, making them look like real peoplethe subject matter is two couples in conversation, giving a snapshot of life in the parkthe clothing, such as the tucked-in shirts and jeans and boots, shows the fashion of the time when the sculptures were createdthe subject matter is realistic, as seen in the detail of the clothing and shoesthe subject matter relates to the title with two couples in a relaxed everyday environmentany other justified comments regarding subject matter.	Materials and/or techniques	<ul style="list-style-type: none">the use of white paint against the natural setting draws attention to the sculpturesthe use of bronze will make the sculptures heavy and hard to removebronze is a traditional material for public sculptures, but this is different due to the white paintit is difficult to cast bronze which makes the smaller details such as eyes, ears and hair texture harder to achievethe white paint may need to be reapplied to maintain the sculptures as they can become discolouredany other justified comments regarding materials and/or techniques	8
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SECTION 2 – Design studies

Question		Specific marking instructions		Max mark							
All candidates will answer this question.											
7.	(a)	<p>Candidates are expected to demonstrate their knowledge and understanding with reference to two specific designs.</p> <p>The two selected designs should be from the same design area, for example two posters, two products with similar functions, two buildings, two neckpieces, two theatrical costumes etc.</p> <p>Candidates' responses can be credited in a number of ways.</p> <p>Candidates are asked to identify and comment on two selected designs referring to:</p> <ul style="list-style-type: none">• function• materials and/or techniques• visual impact. <p>Candidates' answers might include commenting on:</p> <ul style="list-style-type: none">• what way the designers' consideration of function has affected the designs' purpose• materials and/or techniques and their effect on the designs'• visual impact and how it has been considered by the designer• any other justified comments. <p>Candidates may refer to a diverse range of design works. The table below gives examples of points which would gain marks.</p> <table><tr><td>Function Nord Express is designed to encourage people to travel as the imagery creates a sense of speed through the use of leading lines.</td><td>1</td></tr><tr><td>Materials and/or techniques Mucha used colour lithography which was a print process, as this allowed multiple copies of the poster to be made to reach a wide audience.</td><td>1</td></tr><tr><td>Visual impact The Riverside Museum has great visual impact because it has an unusual geometric form. This can be seen in the jagged roof which makes it stand out.</td><td>1</td></tr></table> <p>A maximum of 2 marks is available for giving an opinion on which of the designs is most successful with two justified reasons.</p> <p>The table below gives an example of a point which would gain a mark.</p> <table><tr><td>Most successful The Cassandre poster is most successful because it communicates a clear message that it is about travel because of the large image of the ship.</td><td>1</td></tr></table> <p>Marks should not be awarded for repeating earlier points if these points have not been developed in any way.</p>	Function Nord Express is designed to encourage people to travel as the imagery creates a sense of speed through the use of leading lines.	1	Materials and/or techniques Mucha used colour lithography which was a print process, as this allowed multiple copies of the poster to be made to reach a wide audience.	1	Visual impact The Riverside Museum has great visual impact because it has an unusual geometric form. This can be seen in the jagged roof which makes it stand out.	1	Most successful The Cassandre poster is most successful because it communicates a clear message that it is about travel because of the large image of the ship.	1	8
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		<p>A maximum of 2 marks is available for giving an opinion on which of the designs is most successful with two justified reasons.</p> <p>The table below gives an example of a point which would gain a mark.</p> <table><tr><td>Most successful The Cassandre poster is most successful because it communicates a clear message that it is about travel because of the large image of the ship.</td><td>1</td></tr></table> <p>Marks should not be awarded for repeating earlier points if these points have not been developed in any way.</p>	Most successful The Cassandre poster is most successful because it communicates a clear message that it is about travel because of the large image of the ship.	1	2						
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Question		Specific marking instructions	Max mark																		
	(b)	<p>Candidates' responses can be credited up to a maximum of 5 marks. This question asks candidates to select one designer from part (a).</p> <p>Identify two influences on this designer and describe how these influences can be seen in any of their work.</p> <p>Marks should be allocated as follows:</p> <p>1 mark should be given for each specific correct influence identified, up to a maximum of 2 marks.</p> <p>1 mark should be given for each clear description of how the influences identified can be seen in any of the designer's work up to a maximum of 2 marks.</p> <p>One additional mark should be given up to a maximum of 5 marks in total for:</p> <ul style="list-style-type: none">• a further developed point which gives additional detail on how one particular influence is seen in the designer's work. <p>OR</p> <ul style="list-style-type: none">• a further point describing another way one particular influence is seen in the designer's work. <p>The table below gives examples of points which would gain marks.</p> <table><tr><th>Response</th><th>Mark</th><th>Reason</th></tr><tr><td>William Morris was influenced by events that were happening at the time he lived.</td><td>0</td><td>This is not specific enough and does not show the level of knowledge expected.</td></tr><tr><td>William Morris was influenced by the Industrial Revolution</td><td>1</td><td>A specific and correct influence is identified.</td></tr><tr><td>William Morris was influenced by the Industrial Revolution. This led him to do mass-production so he was able to make lots of products cheaply, as he wanted them to be affordable to everyone.</td><td>1</td><td>A specific and correct influence is identified, but the way in which the influence can be seen in the work is factually incorrect.</td></tr><tr><td>William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by using hand-crafted techniques to produce his own textile designs.</td><td>2</td><td>A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in the designer's work (the production method) is given. (1 mark)</td></tr><tr><td>William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by using hand-crafted techniques to produce his own textile designs. He used older techniques, such as using traditional vegetable dyes in his textiles.</td><td>3</td><td>A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in the designer's work (the production method) is given. (1 mark) An additional point gives further detail on the techniques Morris used. (1 mark)</td></tr></table>	Response	Mark	Reason	William Morris was influenced by events that were happening at the time he lived.	0	This is not specific enough and does not show the level of knowledge expected.	William Morris was influenced by the Industrial Revolution	1	A specific and correct influence is identified.	William Morris was influenced by the Industrial Revolution. This led him to do mass-production so he was able to make lots of products cheaply, as he wanted them to be affordable to everyone.	1	A specific and correct influence is identified, but the way in which the influence can be seen in the work is factually incorrect.	William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by using hand-crafted techniques to produce his own textile designs.	2	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in the designer's work (the production method) is given. (1 mark)	William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by using hand-crafted techniques to produce his own textile designs. He used older techniques, such as using traditional vegetable dyes in his textiles.	3	A specific and correct influence is identified. (1 mark) A clear description of how the influence can be seen in the designer's work (the production method) is given. (1 mark) An additional point gives further detail on the techniques Morris used. (1 mark)	5
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Question	Specific marking instructions		Max marks		
Optional question – candidates select one from questions 8, 9, 10, 11, 12					
8.		<p>Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none">comment on this book cover design, referring to imagery, lettering and layoutgive your opinion on who might be the target audience for this book cover design, with two justified reasons. <p>Marks can be awarded for relevant substantiated comments or points relating to the designer’s use of imagery, lettering and layout.</p> <p>1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Imagery</td><td><ul style="list-style-type: none">the imagery is a random group of objects such as a wind-up fox, clock, key, blimp, children etc which creates a busy looking book coverthe imagery looks like a mixture of photographic (key/clock) and hand drawn (fox/house) imagery which creates a contrast in stylethe imagery used for the houses/town is effective in suggesting a setting for the storythe airship/rocket with the dotted travel line is effective as it links with the idea of adventure mentioned in the tag linethe images all have drop shadows which makes the book cover appear 3 dimensional even though the imagery is flat and cartoon likethe orange fox contrasts with the complementary blue background creating a point of interestthe imagery is mainly subdued colours apart from the pop of warm orange/red in the fox, girl’s hair, woman’s blouse, and house’s roof which connects the imagery togetherthe imagery is inspired by Victorian and/or steampunk influences as seen in the old-fashioned clockwork, buildings and costumesany other justified comments regarding imagery.</td></tr></table>	Imagery	<ul style="list-style-type: none">the imagery is a random group of objects such as a wind-up fox, clock, key, blimp, children etc which creates a busy looking book coverthe imagery looks like a mixture of photographic (key/clock) and hand drawn (fox/house) imagery which creates a contrast in stylethe imagery used for the houses/town is effective in suggesting a setting for the storythe airship/rocket with the dotted travel line is effective as it links with the idea of adventure mentioned in the tag linethe images all have drop shadows which makes the book cover appear 3 dimensional even though the imagery is flat and cartoon likethe orange fox contrasts with the complementary blue background creating a point of interestthe imagery is mainly subdued colours apart from the pop of warm orange/red in the fox, girl’s hair, woman’s blouse, and house’s roof which connects the imagery togetherthe imagery is inspired by Victorian and/or steampunk influences as seen in the old-fashioned clockwork, buildings and costumesany other justified comments regarding imagery.	8
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Question			Specific marking instructions	Max marks
			Lettering <ul style="list-style-type: none">the main title is large and in capital letters which makes it easy to readthe main title is in a simple, serif font making it easy to readthe main lettering is coloured black which contrasts with the white background, allowing it to stand outall lettering on the book cover is in the same font, unifying the designthe author’s name is the only lettering to not be inside a banner, separating it from the title and tag line of the bookthe author’s name is in yellow which stands out against the blue backgroundthe font has a hand-written feel to it, as it is imperfect which makes the book seem more personal, like a diaryany other justified comments regarding lettering.	
			Layout <ul style="list-style-type: none">the lettering is centrally aligned giving an orderly appearance amongst the busy imagerythe number of images layered on top of one another and tightly placed in the centre creates a busy layoutthe main imagery circles the main title in the middle, creating a focal pointthe title, tag line and series name are all enclosed in banners, creating a frame which draws your attention to the wordsthe imagery and lettering are all layered which adds depth and makes it look like a collagethe central clock is a circle, which acts as a leading line connecting all the imagery togetherthere is a border of lines around the perimeter of the cover which frames the imageryany other well justified comments layout.	

Question			Specific marking instructions	Max marks		
			<p>A maximum of 2 marks may be awarded for justified personal opinions on who might be the target audience for this book cover design.</p> <p>1 mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Personal opinion on who might be the target audience for this book cover design</td><td><ul style="list-style-type: none">• children with an interest in adventure novels could be the target audience as the two children look like they are running from danger which suggests a fast-paced, thrilling book• children could be a target audience, due to the illustrated drawings/cartoon styled imagery on the cover• the book cover could appeal to readers of mystery novels as the imagery of the key suggests unlocking a secret• the author's name stands out on the cover so fans of the author could be the target audience• a parent could be attracted to reading this book to their children because of the exciting imagery• schools and libraries could be the target audience because the cover has visual impact and could attract those that don't like to read• any other justified opinions on who might be the target audience for this book cover design.</td></tr></table>	Personal opinion on who might be the target audience for this book cover design	<ul style="list-style-type: none">• children with an interest in adventure novels could be the target audience as the two children look like they are running from danger which suggests a fast-paced, thrilling book• children could be a target audience, due to the illustrated drawings/cartoon styled imagery on the cover• the book cover could appeal to readers of mystery novels as the imagery of the key suggests unlocking a secret• the author's name stands out on the cover so fans of the author could be the target audience• a parent could be attracted to reading this book to their children because of the exciting imagery• schools and libraries could be the target audience because the cover has visual impact and could attract those that don't like to read• any other justified opinions on who might be the target audience for this book cover design.	2
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				10		

Question	Specific marking instructions		Max marks				
Optional question – candidates select one from questions 8, 9, 10, 11, 12							
9.		<p>Candidates’ responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none">comment on this scooter design, referring to fitness for purpose, style and materialsgive your opinion on who might be the target market for this scooter design, with two justified reasons. <p>Marks can be awarded for relevant substantiated comments or points relating to the designer’s use of fitness for purpose, style and materials.</p> <p>1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td>Fitness for purpose</td><td><ul style="list-style-type: none">the seat is cushioned which will provide more comfort to the user when driving itthe seat has a dip where the user sits, this is more ergonomic which makes the Vespa fit for purposethe scooter has a light between the handlebars making it suitable to be used at nightthe handlebars provide balance making it stable for the userthe handlebar display provides easily accessible information on speed and battery life for the rider when they are using the scooterthere are footrests at the side of the scooter for the user to put their feet on whilst drivingat the back of the seat is a chrome bar, this provides a place for the passenger to hold on to aiding balance and safetythe scooter is electric making it more economical and environmentally friendlythere is an integrated stand to keep it stable when it is parkedthe charging cable is extendable allowing it to be charged from a distanceany other justified comments regarding fitness for purpose.</td></tr><tr><td>Style</td><td><ul style="list-style-type: none">the Vespa has a sleek, modern style due to the shiny, metallic finish of the bodythe cool silver/blue tones and metallic finish create a contemporary stylethe limited colour palette of black, silver and blue create a minimalist stylethe shiny silver body and repeated curves create a space age/futuristic stylethe strips of blue on the wheels, body and seat look like ‘go faster’ stripes, creating a racing stylethe computer display on the handlebar creates a high-tech styleany other justified comments regarding style.</td></tr></table>	Fitness for purpose	<ul style="list-style-type: none">the seat is cushioned which will provide more comfort to the user when driving itthe seat has a dip where the user sits, this is more ergonomic which makes the Vespa fit for purposethe scooter has a light between the handlebars making it suitable to be used at nightthe handlebars provide balance making it stable for the userthe handlebar display provides easily accessible information on speed and battery life for the rider when they are using the scooterthere are footrests at the side of the scooter for the user to put their feet on whilst drivingat the back of the seat is a chrome bar, this provides a place for the passenger to hold on to aiding balance and safetythe scooter is electric making it more economical and environmentally friendlythere is an integrated stand to keep it stable when it is parkedthe charging cable is extendable allowing it to be charged from a distanceany other justified comments regarding fitness for purpose.	Style	<ul style="list-style-type: none">the Vespa has a sleek, modern style due to the shiny, metallic finish of the bodythe cool silver/blue tones and metallic finish create a contemporary stylethe limited colour palette of black, silver and blue create a minimalist stylethe shiny silver body and repeated curves create a space age/futuristic stylethe strips of blue on the wheels, body and seat look like ‘go faster’ stripes, creating a racing stylethe computer display on the handlebar creates a high-tech styleany other justified comments regarding style.	8
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[END OF MARKING INSTRUCTIONS]