National
Qualifications
2019

2019 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 on unseen artworks and designs.

(h) To gain full marks, candidates must respond to all aspects of the question.

- Candidates who respond to only two question prompts can gain a maximum of 8 marks.
- Candidates who respond to only one question prompt can gain a maximum of 4 marks.
- Award a maximum of 4 marks for each question prompt up to the overall maximum of 10 marks for each question.

(i) Do not award marks for repetition of points that the candidate has not developed further in any way.

Mandatory questions (Q1 and Q7)

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

Examples of social and cultural influences include

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

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

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

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

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

Optional questions (Q2–6 and Q8–12)

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

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

Marking instructions for each question

Section 1 — Expressive art studies

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max mark</th></tr>
<tr><td colspan="5">All candidates answer this question</td></tr>
<tr><td>1.</td><td></td><td></td><td>Candidates select an artwork they have studied.

A maximum of 10 marks is available for explaining, with reference to the selected artwork

• artist’s working methods
• artist’s use of one visual element from line, tone, colour, texture, shape, form, pattern
• impact of social, cultural and/or other influences.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Candidates may refer to a diverse range of artworks. The table below gives examples of points which would gain marks.

<table>
<tr><td>Artist’s working methods
In his studio, Ralph Goings arranges various set ups of typical diner objects to photograph them from different angles. Keen to capture the play of light and reflective qualities of items, Goings works from the two-dimensional photographs to create rich artwork that has the illusion of three dimensions. This can be seen in his photorealistic oil painting, ‘Double Ketchup’.</td><td>1</td></tr>
<tr><td>Artist’s use of one visual element
In ‘Beasts of the Sea’, Henri Matisse explores shape through his use of painted paper cut-outs. Two columns of varied rectangular shapes of painted paper convey the tropical sea and a sense of its altering colours and depth, whilst the more organic shapes arranged on top indicate the marine flora and fauna. Visual interest and movement are created through echoing similar shapes and repetition within the two columns.</td><td>1</td></tr>
<tr><td>Impact of social, cultural and/or other influences
Cezanne was influenced by Impressionism in the 1870s. Camille Pissarro encouraged Cezanne to work ‘en plein air’, to quickly capture the essence of the outdoors using bright hues. This is evident within ‘Jas de Bouffan, the Pool’ with Cezanne’s use of a natural colour palette noticeable within the sky and plants, as well as visible broken brushstrokes upon the trees.</td><td>1</td></tr>
</table>
</td><td>10</td></tr>
</table>

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max mark</th></tr>
<tr><td colspan="5">Optional questions — candidates select two from questions 2, 3, 4, 5, 6</td></tr>
<tr><td>2.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this photograph: lighting; mood and atmosphere and viewpoint.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating to lighting; mood and atmosphere and viewpoint.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Lighting</td><td>• strong natural light hits the top of the soft chair and the armrests in the foreground casting shadow which helps frame the seated boy. This allows the viewer to focus upon the subject matter
• light coming from above and behind creates strong tonal variation. This strong contrast adds to the apathetic mood of the figures and their setting
• the strong directional light leads your eye across the composition from left to right starting from the arm rest of the chair on the left and leading your eye to the other figures
• light illuminates the background casting shadows to expose parts of the houses and emphasises the buildings in the lane above the child’s head
• any other valid, fully justified points analysing lighting in this photograph.</td></tr>
<tr><td>Mood and atmosphere</td><td>• the concentrated expression captured on the boy’s face and the positioning of his hands suggests a pensive mood
• the girl, with her eyes closed and head resting upon the top of the other chair, indicates she is sleeping or looking down, creating a feeling of boredom
• the rundown, partially derelict setting indicates the area is an abandoned waste ground with the dumped soft chairs, providing a sense of desolation and emptiness
• the pose of the young people slumped into the chairs suggests a depressing atmosphere of neglect with little hope
• the image evokes an air of nostalgia for the viewer due to the use of black and white
• any other valid, fully justified points analysing the mood and atmosphere of this photograph.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Viewpoint	• as the photograph is taken from a low angle, the viewer is eye level with the boy in the foreground and is drawn into his world • the girl in the middle ground is further back yet due to the low viewpoint of the boy, she is connected to him through the continuing top line of the chairs and through his boots that appear to cradle her face • the photographer must have been close to the subject matter to focus upon the young people, which creates an intimate relationship between the viewer and the subject matter • due to the angle the photo was taken, the child against the wall on the far right, although distant, is visually connected to the main scene which helps with perspective • **any other valid, fully justified points analysing viewpoint in this photograph.**	

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<tr><td>3.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this painting: colour; composition and shape.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating to colour; composition and shape.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Colour</td><td>• the bright white on the plate stands out from the more limited colours used in the rest of the painting creating a strong focal point
• the use of natural dark olive green throughout the background landscape and within elements of the fruit helps to harmonise the artwork and project a feeling of calm
• the cool blue greys of the plate and fish connect with the evening sky and water to suggest a peaceful atmosphere
• the complementary orange on the fruit and base of the jug is an intense contrast to the blue/grey, allowing these items to advance, reinforcing the subject matter of the jug
• any other valid, fully justified points analysing colour in this painting.</td></tr>
<tr><td>Composition</td><td>• the dominant plate, as the main feature of the painting, suggests the background landscape is less significant with attention upon the plate’s content being of greater importance
• the eye is drawn around the curved solid lines of the large plate leading across to the subject matter of the jug and down towards the silvery fish
• the arrangement of the fruit on the plate leads the viewer’s eye up towards the horizon line and the edge of the small round moon at the top of the composition, providing perspective
• the composition has been cropped to focus upon the plate and its contents, this allows the artist to focus the viewer’s attention on the still life objects in the foreground without distraction.
• any other valid, fully justified points analysing the composition of this painting.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Shape	• the large circular shaped plate fills most of the painting eclipsing the scene behind to make it the dominant feature of the artwork • the squared bottom of the jug contrasts with the rounded shape at the top, which gives the impression that the artist has painted it from two different viewpoints • the repetition of the triangular shapes on the large plate point outwards, fan-like, mimicking the segments of fruit. This emphasises the simplified approach to the subject matter yet also highlighting the content of the plate • the more complicated pattern on the jug adds visual interest within a simple scene of mainly repetitive shapes, drawing the viewer to the jug • **any other valid, fully justified points analysing shape in this painting.**	

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<tr><td>4.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this painting: perspective; technique and tone.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating to perspective; technique and tone.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Perspective</td><td>• the wide angle perspective creates a sense of depth as the buildings appear to gradually fade into the distance
• linear perspective gives an impression of distance with the buildings becoming progressively smaller towards the background of the painting
• the sky is a dominant feature creating a low horizon leading the eye from the foreground and through the artwork into the distant background
• the buildings and boats have greater detail in the foreground emphasising their relative closeness, yet the more distant ones are smaller with less detail
• any other valid, fully justified points analysing perspective in this painting.</td></tr>
<tr><td>Techniques</td><td>• the atmospheric sky is created in a painterly expressive style to capture the movement and wisps of the cloud, layering colour underneath the pale whites as it fades into the distance
• the soft reflections of the buildings in the water are painted to appear subtle and hazy thus connecting the solid structures seamlessly to the water
• loose brush strokes are used to create the strong reflections emphasising the sunlight hitting the water
• delicate brushwork is used to capture detail within the boats, the figures and the buildings making the scene more realistic
• any other valid, fully justified points analysing technique in this painting.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Tone	• the paler tones used upon the buildings as they recede in the distance underpins depth within the artwork • the large building on the right appears impressive due to the use of tonal variation upon the columns and steps highlighting its significance • the ships and boats upon the water have varied tonal attributes indicating clear form which enhances their prominence within the scene • in the foreground realism is conveyed by using the dark tones under the boats in the water • **any other valid, fully justified points analysing tone in this painting.**	

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<tr><td colspan="5">Optional questions — candidates select two from questions 2, 3, 4, 5, 6</td></tr>
<tr><td>5.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this artwork: location; scale and subject matter.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating to location; scale and subject matter.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Location</td><td>• the large garden themed artwork is located within an urban environment which contrasts city living where garden space is limited
• the artwork has been created on the side of a block of flats and it can be easily viewed by people who live in the area
• the plant life within the piece is close to some trees thus from a distance the image could be seen to grow up out of its location
• the surroundings integrate with the figure as the blue behind the head near the top of the building merges into the sky, complementing the environment
• any other valid, fully justified points analysing the location in this artwork.</td></tr>
<tr><td>Scale</td><td>• the large dominant figure tending the plants fills most of the surface of the building, ensuring he is the focal point of the artwork
• the enormous scale of the artwork contrasts with the realistic scale of the urban surroundings
• the proportion of the man to the plant life is representative of realism
• the scale of the artwork is unconventional, it makes the man look like a giant with his head in the sky
• any other valid, fully justified points analysing scale in this artwork.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Subject matter	• the focus on gardening and a gardener conveys the idea of growing food and the link to tending nature in an urban area • the casual figure of the man appears ordinary yet purposeful allowing onlookers to have greater affinity with the subject matter • the cactus and tomato plants alongside the blue sky suggests the warmer climate found in Italy • the casual and comfortable pose of the gardener contrasts with the perception of a busy urban environment • **any other valid, fully justified points analysing subject matter in this artwork.**	

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<tr><td colspan="5">Optional questions — candidates select two from questions 2, 3, 4, 5, 6</td></tr>
<tr><td>6.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this sculptural work: form; pose and symbolism.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating to form; pose and symbolism.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Form</td><td>• life size sculptures emerge from the ground 3-dimensionally formed as if they are real people
• the different and varied male and female figures are indicated through clothing and body shape which emphasises their form
• the highly detailed work on the faces, clothing and objects the figures hold support realism although they are made of bronze
• the proportions appear accurate throughout, including the less emergent figures conveying the true-to-life sculptural figures
• any other valid, fully justified points analysing form in this sculptural work.</td></tr>
<tr><td>Pose</td><td>• the woman with the glasses is upright, clutching her briefcase. The pose is purposeful and serious with the figure ready for the daily grind
• the broken paving stones under the upright figures secure them in place yet provides movement as the paving is raised as if it has been pushed up from below
• the largest figure has a slightly drooped pose which emphasises hardship or weariness. The open bag and hand grasping the stick tightly further clarifies this
• the figures, facing the same way, look like ordinary people on their way to work, a snapshot of their commute across the city has captured ordinary poses of different people
• any other valid, fully justified points analysing pose in this sculptural work.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Symbolism	• as the figures, holding everyday objects, look like ordinary people going about their daily lives, the emergence from underground could symbolise that commuters are anonymous within cities and only appear during the working day • the figures may symbolise refugees because they look down-trodden, exhausted and moving forward • the sculptural work could symbolise that there has been an event or tragedy involving ordinary workers that the artist does not wish the city to forget • the clothing upon the figures is not current, this makes the viewer think that the figures are from the past • **any other valid, fully justified points analysing symbolism in this sculptural work.**	

Section 2 — Design studies

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max mark</th></tr>
<tr><td colspan="5">All candidates answer this question</td></tr>
<tr><td>7.</td><td></td><td></td><td>A maximum of 10 marks is available for explaining, with reference to the selected design, the

• designer’s use of techniques
• designer’s consideration of aesthetics
• impact of social, cultural and/or other influences.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, justified point, up to a maximum of 10 marks.

Candidates may refer to a diverse range of designs. The table below gives examples of points which would gain marks.

<table>
<tr><td>Designer’s use of techniques
Peter Chang developed his own unique techniques when creating designs such as ‘Merry-Go-Round Bracelet’. Chang heated and moulded multiple layers of acrylic and PVC, using tweezers to insert coloured shapes, beads and recycled plastics into the hot layers. This technique allowed Chang to create a design that uses a wide range of plastics to create colourful, detailed surface patterns.</td><td>1</td></tr>
<tr><td>Designer’s consideration of aesthetics
Saul Bass considered aesthetics when designing ‘Vertigo’, the spiral and central figures are detailed in black and white against an orange background. This allows the viewer to clearly understand the concept of the figures spinning out of control as the contrast in colour and circular shapes draw your eye to the figures in the centre of the design.</td><td>1</td></tr>
<tr><td>Impact of social, cultural and/or other influences
Alexander McQueen was influenced by Darwin’s Theories of Evolution, this can be seen in his ‘Plato Atlantis Collection’. McQueen uses surface prints based on reptile skin and translucent panels of net within his designs. When worn, the surface print and net panels bring together human and reptile skin suggesting an alien lifeform.</td><td>1</td></tr>
</table>
</td><td>10</td></tr>
</table>

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max mark</th></tr>
<tr><td colspan="5">Optional questions — candidates select two from questions 8, 9, 10, 11, 12</td></tr>
<tr><td>8.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this graphic design: imagery; layout and typography.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating to imagery; layout and typography.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Imagery</td><td>• the pointed finger and scale of the hand show that the figure is being singled out and accused of talking
• the male figure looks like an everyday business man due to his black suit and bowler hat. The imagery reinforces that the man on the street is not exempt, everyone has to be careful as careless chat costs lives
• the figure is walking away, this could suggest that he has made a comment that he didn’t consider important and is not aware of the impact of his actions
• the large hand cut out from a newspaper of the time highlights the consequences of ‘someone talking’ during war time
• any other valid, fully justified points analysing imagery in this design.</td></tr>
<tr><td>Layout</td><td>• placement of the hand and pointed finger create a diagonal drawing the eye across the page to focus on the figure
• the simple layout with the red title at the top communicates the message clearly, implying danger
• the diagonal placement of the newspaper uses the widest part of the hand allowing the viewer to clearly understand the key headline
• the position of the horizontal cast shadow suggests the man is under a spotlight
• any other valid, fully justified points analysing layout in this design.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Typography	• the sans serif font used for 'Someone Talked!' keeps the font simple and clear to read, making it accessible to all readers • there is a contrast of typography between the headline and the text used on the hand. It allows the reader to identify that it has come from a newspaper • capital letters on the newspaper reinforce the importance of the news and the impact that careless talk has had on the lives of those at war • the small scale of the text at the bottom of the poster shows that this is less important but is still relevant information • **any other valid, fully justified points analysing typography in this design.**	

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max mark</th></tr>
<tr><td colspan="5">Optional questions — candidates select two from questions 8, 9, 10, 11, 12</td></tr>
<tr><td>9.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this jewellery design: decoration; materials and target market.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating to decoration; materials and target market.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Decoration</td><td>• the fussiness of the decoration could limit the type of outfit that can be worn with it
• filigree detail frames the bracelet band and the watch face. This adds 3D detail and gives the bracelet impact without being too heavy
• black and white enamel contrast with the colourful enamel painting of the flowers in the centre of the design, creating strong visual impact and a focal point
• every surface is highly decorated with floral detail which makes the design look feminine and traditional
• any other valid, fully justified points analysing decoration in this design.</td></tr>
<tr><td>Materials</td><td>• gold is an expensive material so the bracelet would have been expensive to make as every part of the design has been made from it
• enamel has been used to add colour and give a glossy shine to the gold bracelet. This has been effective as it has created highly detailed floral motifs with a glass finish that catches the light and draws attention to the design
• the hand painted enamel used to create the floral focal point of this design adds to the uniqueness of the piece
• the bracelet would be very heavy because of the amount of gold and enamel used on every part of the design. The watch would add additional weight
• any other valid, fully justified points analysing materials in this design.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Target market	• the choice of materials would make this design very expensive and would limit the target market • the floral decorations would more likely appeal to women as it looks very feminine • this would be suitable for someone attending a special occasion because it is very ornate for everyday use • this design is more likely to appeal to an older target market as the design looks very traditional and old fashioned • **any other valid, fully justified points analysing the target market of this design.**	

<table>
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<tr><td colspan="5">Optional questions — candidates select two from questions 8, 9, 10, 11, 12</td></tr>
<tr><td>10.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this architectural design: function; materials and scale.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating function; materials and scale.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Function</td><td>• this building is designed as a glass house. It is effective in meeting the requirements of the function due to the use of cast iron to support the number of windows contained in the building
• the large size and height of the building means that a wide range of tropical trees and plants can be grown within the glass house
• the windows and glass roof help to create a greenhouse environment letting light in but retaining heat, creating a hot, tropical environment appropriate for the trees and plants being grown
• the use of so much glass within the building would be difficult to maintain especially cleaning the glass roof
• any other valid, fully justified points analysing the function of this design.</td></tr>
<tr><td>Materials</td><td>• sandstone has been used to give the building structure and support. This is effective due to the durability and robustness of the stone which supports the framework of the glass windows and tiered roof
• cast iron has been used to create a framework for the window panes. This material has been selected as it can be heated and cast into any shape required
• glass has been used to let a large amount of light into the building. This allows the trees and plants inside to grow as they would in their native habitat
• the choice of materials are very attractive due to the warm tone of the sandstone and the reflective surface of the glass
• any other valid, fully justified points analysing the materials in this design.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Scale	• the large scale of the buildings allows for tall trees and plants to be grown indoors, allowing visitors to see exotic plants that they may not otherwise have an opportunity to experience • the large windows and double height roof allows a lot of light to enter into the building. This helps to ensure that no area of the building is in darkness allowing trees and plants to flourish • the large scale of the building allows the public to move around the space easily to experience the temperatures and environment similar to those in the tropics • the grand scale of the building looks very impressive in the garden setting almost like a stately home • **any other valid, fully justified points analysing the scale of this design.**	

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<tr><td colspan="5">Optional questions — candidates select two from questions 8, 9, 10, 11, 12</td></tr>
<tr><td>11.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this product design: fitness for purpose; style and target market.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.

Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating to fitness for purpose; style and target market.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Fitness for purpose</td><td>• the bike can be folded down into a compact size and the lightweight carbon fibre and aluminium allows the user to easily move it around when not in use
• the handlebars, foot rest and small wheel at the back of the bike allow the user to balance when travelling at speed
• the bike is powered by electricity, this allows the user to travel at a faster pace than a pedal bike, making more effective use of the users time
• the fitness for purpose is limited as it can only be used on flat or smooth ground
• any other valid, fully justified points analysing fitness for purpose in this design.</td></tr>
<tr><td>Style</td><td>• this design has a sleek style due to the circular form of the wheels and aerodynamic shape of the frame
• the black and gold finish give this design a futuristic style that is not usually associated with commuter bikes
• the proportions of the wheels is reminiscent of a Victorian Penny-farthing
• the bike has been designed using modular component parts, these create a modern, minimalist style due to the lack of intricate detail
• the chunky bold shapes and dark colours give this a masculine style
• any other valid, fully justified points analysing the style of this design.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Target market	• the bike is designed for both men and women, the style of the bike allows ease of use as there is no crossbar or restrictive elements allowing users to sit easily on the bike • this design is a contemporary version of a pedal bike, this may be suited to a young, contemporary target market due to the use of technology to power the bike • this design may appeal to city commuters who live and work in busy environments with limited space available. This is due to the fact that the bike can fold down to a relatively small size • this would not be suitable for older people who might find it difficult to balance on the bike • **any other valid, fully justified points analysing the target market for this design.**	

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max mark</th></tr>
<tr><td colspan="5">Optional questions — candidates select two from questions 8, 9, 10, 11, 12</td></tr>
<tr><td>12.</td><td></td><td></td><td>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.

This question asks candidates to

• analyse the following elements of this fashion design: form; sources of inspiration; and wearability.

For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.

Award marks for fully justified, analytical points relating to form; sources of inspiration and wearability.

The table below gives examples of points which would gain marks.

<table>
<tr><td>Form</td><td>• the form of the skirt looks soft and organic as the round forms seem to grow from the bodice
• the structure of the garment gives form to the female figure, creating wide shoulders and a narrow waist creating a very sculptural and feminine design
• the solid, smooth form of the black dress creates a contrast for the translucent surface layer. This allows the viewer to clearly see the organic form and individual details of the surface embellishment
• the form of the bodice is rigid and solid as if cast from an exaggerated female form and has the appearance of armour
• any other valid, fully justified points analysing form in this design.</td></tr>
<tr><td>Sources of inspiration</td><td>• the designer may have been inspired by technology, this influence can be seen through the laser cut component parts that create a uniform detail to the garment
• the translucent detail has an organic form to it, this suggests that the designer sought inspiration from nature such as cacti and/or sea life
• the circular form of the surface detail along with the selection of transparent material look like bubbles as they appear weightless
• the bodice might have been inspired by snowflakes, with the skirt similar to drifting snow
• the ordered pattern on the bodice might have been inspired by science as they remind the viewer of drawings of atoms
• any other valid, fully justified points analysing sources of inspiration for this design.</td></tr>
</table>
</td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max mark
			Wearability	• the design would be difficult to sit down in due to the rounded forms of the skirt which could be flattened • the stiffness of the bodice could be uncomfortable and restrict the wearers ability to move with ease • the flexible tubing allows a degree of movement for the wearer • this could be worn to an evening function as it is a modern version of a little black dress and looks striking • the bottom section of the dress looks quite delicate and could easily get caught up and damaged • **any other valid, fully justified points analysing wearability in this design.**	

[END OF MARKING INSTRUCTIONS]