National
Qualifications
RESOURCE

X804/76/11 Art and Design

Marking Instructions

Please note that these marking instructions have not been standardised based on candidate responses. You may therefore need to agree within your centre how to consistently mark an item if a candidate response is not covered by the 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

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max marks</th></tr>
<tr><td colspan="5">All candidates who have chosen Section 1 will 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, the

• artist’s use of materials and/or technology
• artist’s consideration of mood and atmosphere
• 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 use of materials and/or technology
Andy Warhol used photographic screen-printing to produce the Marilyn portrait. This technology allowed him to produce a montage of multiple images in different colourways which created a bold, multi-coloured image with great visual impact.</td><td>1</td></tr>
<tr><td>artist’s consideration of mood and atmosphere
Henry Anderton has shown consideration of mood and atmosphere when painting ‘Mountain Landscape with Dancing Shepherd’. Anderton uses an orange palette in the sky to show the evening sun setting. This creates a warm, hazy atmosphere reinforced through the soft reflections of orange throughout the composition.</td><td>1</td></tr>
<tr><td>impact of social, cultural and/or other influences
Walter Sickert abandoned his acting career to become an apprentice of painter James Whistler. Whistler often used a muted colour palette in his work, an example of which is ‘Portrait of Thomas Carlyle’. This influence can be seen in Sickert’s portrait ‘Aubrey Beardsley’. Sickert has used varying tones of tertiary browns and greys to create form and depth within the artwork.</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 marks</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 ceramic sculpture: form; materials; 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 form, materials, and subject matter.

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

<table><tr><td>form</td><td>• the form of all of the objects show their true size and scale, making the overall still life look very realistic as if the real objects are in front of you
• lack of colour allows you to focus on all the different forms with the black lines emphasizing the definition throughout the sculpture
• the bulging form of the bag helps us to visualise that the bag is full of equipment, which relates to the 'rummaging' part of the title
• the simplified organic forms of the butterflies contrast with the more geometric forms of the camera and the objects they rest on, drawing your eye to them
• any other valid, fully justified points analysing form in this sculpture.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			materials	• the choice of white porcelain gives the work a tactile and delicate feel which works well for the objects that the artist has chosen to portray, the thicker bag and thin wings of the butterfly demonstrate this • the use of porcelain to create a still life is unusual as traditionally still life is 2D and this approach allows you to see the work from more than one viewpoint • black ink has been used to add detail and tone to the porcelain, this helps the objects look comic-like and creates definition on the 3D forms • the use of materials on this small scale shows the craftsmanship of the artist as it must be very difficult to model the porcelain, especially where very small intricate details have been captured **any other valid, fully justified points analysing materials in this sculpture.**	
			subject matter	• the choice of butterflies and net as a subject matter suggest the objects belong to a nature enthusiast who is conducting research in the field • the title of the artwork and the use of the camera, notebook and pen implies these objects are used to document findings • the large scale of the bag in comparison to the other objects dominates the composition making it the focal point of the still life • the subject matter looks cartoonish giving the work a quirky feel, suggesting this as a fun activity for the owner of the bag • **any other valid, fully justified points analysing the subject matter in this sculpture.**	

<table>
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<tr><td colspan="5">Optional questions — candidates select two from questions 2, 3, 4, 5, 6</td></tr>
<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 in this artwork: composition; line; and techniques.

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 composition, line and techniques.

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

<table><tr><td>composition</td><td>• the artist has created a busy and vibrant composition through their use of space, this can be seen in the cluttered, overlapping buildings emphasised by the harmonious colour palette
• the black dribbles at the top of the composition help draw the viewer's eye downwards towards the utility pole, highlighting this as the focal point
• the use of hot and cold colours emphasise negative space. This can be seen in the green used in the sky contrasting against the orange buildings making them stand out
• the flat composition and lack of depth reinforce the height of the buildings, creating an imposing claustrophobic atmosphere
• any other valid, fully justified points analysing composition in this artwork.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			line	• the broad vertical and horizontal lines of the utility pole are dominating and bold therefore they catch the viewers' attention creating a focal point • thin diagonal and leading lines used to represent wires help guide the eye into the artwork and to the focal point, the utility pole • the variety of thick and thin lines applied to the buildings represent windows and add different pattern to the artwork making the buildings look tall and thin • black has been used to create the lines throughout to ensure they are visible and distinctive on top of the layered media beneath • **any other valid, fully justified points analysing line in this artwork.**	
			techniques	• the layered media creates subtle textures in the background. This creates a tactile effect and helps make the flat buildings stand out • the dribbled black media at the top suggests the environment is polluted which adds to the atmosphere of the cityscape • the transparent media emphasises the layers therefore giving the artwork depth, texture and visual interest • the repetition of pattern on the windows suggests they were applied by hand using a printing technique • **any other valid, fully justified points analysing techniques in this artwork.**	

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max marks</th></tr>
<tr><td colspan="5">Optional questions — candidates select two from questions 2, 3, 4, 5, 6</td></tr>
<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: focal point; setting; 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 focal point, setting and tone.

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

<table><tr><td>focal point</td><td>• the large dominating scale and bright light highlighting the rounded piece of machinery creates a focal point in the painting
• the machinery the woman is touching and leaning towards creates a focal point as the viewer is intrigued as to what she is closely looking at
• Ruby is the focal point as she is large in scale and is in the foreground of the composition. Her clothing and hair are detailed therefore giving her importance within the piece
• the woman's face is highlighted from the bright lamp. This is visibly striking as it is illuminated against the dark background drawing the viewers' attention
• any other valid, fully justified points analysing focal point in this painting.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			setting	• the painting captures a busy working environment which is evident due to the rows of female workers in the background who are all bent over involved in their practical work • the close up viewpoint within the factory setting allows the viewer to focus on Ruby and create their own narrative highlighting the skilled work that she is undertaking. This is reinforced through the concentration on her face and the spotlight on the machinery • the industrial setting and the year the painting was created highlights the importance of female workers in industry during the time of the war • a female subject in a manufacturing environment symbolises the positive change in industry which was traditionally a male dominated workplace • **any other valid, fully justified points analysing the setting in this painting.**	
			tone	• dark tones and highlights are applied to the work overalls to represent the folds of the fabric, this creates realism in the painting • the dark background contrasts with the light reflecting on her face from the lamp, this creates a dramatic impact and reinforces her as the main subject of the painting • the contrast between the bright highlights and darker tones on the woman's face and neck created by the lamp suggests the environment in which she works is dark and poorly lit due to wartime restrictions • curved brushstrokes of varying tones applied to the large metal disc emphasise the circular form. The range of tone and highlights suggest this is a highly reflective and polished surface • **any other valid, fully justified points analysing tone in this painting.**	

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max marks</th></tr>
<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 painting: imagery; mood and atmosphere; and texture.

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, mood and atmosphere and texture.

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

<table><tr><td>imagery</td><td>• the large building resembles a castle therefore signifies importance and grandeur of the subject
• the warm orange colours in the trees and the white evident in the distant mountains suggest the landscape was captured during the seasonal change between autumn and winter
• the realistic portrayal of the environment suggest a peaceful secluded location, this is reinforced by the mountains and the lake surrounding the château
• the small sailing boat indicates some human presence and movement. The moving boat contrasts with the stillness of the environment
• any other valid, fully justified points analysing imagery in this painting.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			mood and atmosphere	• the delicate ripples in the water and sailing boat suggests movement and conveys a light wind is present in a calm atmosphere • the cool deep blue-grey water and dark mountains suggests an overcast environment creating a dreary mood and atmosphere • the vast mountains and water which surround the building suggest isolation and a peaceful atmosphere • the de-saturated colour palette of tertiary greys and browns emits a tranquil and cold atmosphere • **any other valid, fully justified points analysing mood and atmosphere of this painting.**	
			texture	• oil paint is applied to the mountains in an impasto-like technique, creating an uneven texture and signifying the rough terrain • white paint has been applied to the water using a stippling technique. This emphasises the ripples in the water and where the water meets the rocks in the foreground, creating a frothy texture • paint has been applied to the building in layers using short brushstrokes which depicts the rough texture of the stone walls • to achieve the illusion of moving grey clouds paint has been applied over the blue sky with a dry brush. This creates a realistic and somewhat transparent appearance to the sky • **any other valid, fully justified points analysing texture in this painting.**	

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max marks</th></tr>
<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 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 blue shutters in the background link to the blue cushions the men are sitting upon. This leads the viewer's eye into the artwork and towards the men who are the focal point
• the warm yellow applied to the fruit are positioned centrally, this creates visual impact as they contrast against the muted colours on the table and wall
• rich greens and greys are applied to the men's shirts to emphasise the folds and creases on the fabric, this contrasts against the flat block colours surrounding the men
• harmonious dark purple and red colours are visible along the foreground of the composition, this repetition of colour helps connect the various objects in the painting to create a cohesive atmosphere
• any other valid, fully justified points analysing colour in this painting.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			composition	• the diagonal leading lines of the large table direct the viewer towards the two men, this highlights them as the focal point of the artwork • the composition is well balanced as the two central characters are sitting on either side of the coffee table with an even stack of books placed in front of them, providing a subtle sense of symmetry to the work • the man on the right looks towards the man on the left, this is emphasised by his body position as his elbow and knee point towards him also, this breaks up the symmetry and brings your attention back to the figures • the artist has painted a controlled, staged composition using single point perspective creating a spacious and uncluttered environment • **any other valid, fully justified points analysing composition of this painting.**	
			shape	• the repetition of geometric, rectangular shapes in the blue shutters and chairs creates balance and unity throughout the composition • limited organic shapes are visible in the painting. The men's clothing is flowing and curved, this adds contrast to the painting and helps make them stand out • the shapes are clearly defined throughout the composition giving the work a graphic minimalistic feel. You can see this in the clean edges of the books stacked on the table • the curved, circular shapes of the fruit bowl stand out as they are positioned centrally and contrast against the repetitive linear forms in the painting • **any other valid, fully justified points analysing shape in this painting.**	

SECTION 2 — Design studies

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max marks</th></tr>
<tr><td colspan="5">All candidates who have chosen Section 2 will answer this question.</td></tr>
<tr><td>7.</td><td></td><td></td><td>Candidates select a design they have studied.

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

• designer’s consideration of function
• designer’s consideration of target market/audience
• 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 designs. The table below gives examples of points which would gain marks.

<table>
<tr><td>designer’s consideration of function
Arne Jacobsen created ‘The Egg’ chair for the SAS Royal Hotel, Copenhagen. Jacobsen pioneered the use of a new technique of placing a strong foam inner shell underneath the upholstery within ‘The Egg’. This provided a padded and comfortable surface for visitors to sit upon in the hotel’s reception area.</td><td>1</td></tr>
<tr><td>designer’s consideration of target market/audience
The ‘Handpresso Auto’ is a compact espresso coffee machine for the car. The device uses coffee pods and is ready in two minutes. The target market for this machine would be people who may have a busy lifestyle and are keen to have coffee ‘on the go’ without having to stop off at a shop or vending machine.</td><td>1</td></tr>
<tr><td>impact of social, cultural and/or other influences
The Art Deco designer, Raymond Templier, was influenced by the geometric imagery of the industrial age of the 1920s and 30s to create his most innovative pieces. These strong, simple forms can clearly be seen within his Brooch (c. 1930), particularly the three coral domes spread diagonally across the brooch encircled in two lengths of black enamel.</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 marks</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 poster design: imagery; layout; and target audience.

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 target audience.

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

<table><tr><td>imagery</td><td>• the imagery has been stylised in this poster. An example of this would be the use of simplified shapes and flat colour to represent the buildings giving it a stronger visual impact
• the images that are in the foreground under the bridge look flat in comparison to the more detailed structure of the bridge. This helps bring the bridge alive and gives it a more realistic look
• the designer has made the bridge very large in comparison to the small village homes below. This helps to show off its importance and structural beauty, which many people would like to come and see
• the designer has included figures in the foreground who look like tourists who have come to look at the bridge, making it seem like an area you would want to visit
• any other valid, fully justified points analysing imagery in this poster.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			layout	• the layout of the poster is clearly split into 2 sections. The larger top section focuses on the imagery which is the more important area as it shows the travel location. The lower section focuses on text alone and the key information. • the main focal point is the large structure of the Forth Bridge, which is in the centre of the design catching the viewers' attention, which emphasises its importance and draws the viewer into the design • the designer has used a diagonal layout with the angle of the Forth Bridge. This helps lead your eye into the poster and also gives you the sense of a journey happening • the border around the main image helps emphasise the imagery and separates it from the text. This helps to show its purpose as a poster, rather than viewers considering it as a piece of art • **any other valid, fully justified points analysing layout in this poster.**	
			target audience	• the poster would attract train-spotters to the area who are interested in seeing the famous Flying Scotsman train crossing the Forth Bridge • the poster helps attract people to the area due to it showcasing the idyllic setting of a small Scottish village with breath-taking views • the poster is trying to target tourists who are looking for a break away in a peaceful quiet area. The text in the poster helps supports the idea of an easy link between different areas of the country • the sophisticated/upper class clothing of the people in the poster helps identify and target the type of audience that the poster is trying to reach and bring to the area • **any other valid, fully justified points analysing target audience in this poster.**	

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max marks</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 wooden baby walker: 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>• all of the baby walker surfaces have a curved form, this makes it much safer for young children to play with
• the fact that the product grows with the child due to its adjustable settings, makes this design piece versatile and more appealing to its potential buyers
• the design piece is multi-functional. This would attract potential buyers due to the possibilities of play and walking support being offered in just one product
• the product is proportionate in size and uses lightweight materials. This allows the product to be moved around easily by the young child
• any other valid, fully justified points analysing fitness for purpose in this design.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			style	• the style of the walker is very minimalistic and uses gender neutral colours, which would appeal to parents who do not like gender stereotypes • the design has a fun, friendly looking style, due to the smiling face, simplified shapes and bright colours. This will help draw children towards the product • the product would be suitable for the mass market as its simplistic low-tech style makes it easier to mass-produce, keeping the cost low for the consumer • the style of the design looks timeless due to the use of traditional materials rather than environmentally destructive plastics which are damaging to the environment • **any other valid, fully justified points analysing style in this design.**	
			target market	• the design would be appealing to environmentally conscious parents as it is made from ethically sourced and safe materials suitable for young children to play with • the building blocks would appeal to parents as they help develop their child's colour and shape recognition skills and coordination • the product would appeal to parents as it helps develops their child's balance and confidence in walking due to the adjustable handle providing support • the baby walker can be used both indoors and outdoors due to the sturdy materials and wheels, which would appeal to its target market • **any other valid, fully justified points analysing target market in this design.**	

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max marks</th></tr>
<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 bench design: function; location; 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 to function, location, and scale.

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

<table><tr><td>function</td><td>• due to the varied shapes of the structure a function of this bench is to give users the opportunity to sit/lie/relax in a way that is most comfortable to them
• the root bench allows the user the opportunity to cover/shade from the sun if they decide to relax under one of its raised platforms
• the circular design of the bench allows users the opportunity to face one another bringing a social aspect to the function
• the bench can be used into the evening due to the lighting feature, this allows a range of people to use this bench at different times of the day
• any other valid, fully justified points analysing the function of this design.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			location	• the location of the root bench is just outside a large city centre. This provides many city workers the opportunity to visit a recreational/green space to sit and relax for a short period of time, which is often lacking in a bustling city centre • the design fits right in with its location. The overall look of the design looks like tree roots sprouting out from the ground. Due to its proximity with nature and the trees, the design reflects its outdoor location • the design complements its park environment, due to the natural looking colours of the wooden slats and their arrangement • the close proximity of a busy road may make this location less attractive because of the pollution and noise from traffic • **any other valid, fully justified points analysing the location of this design.**	
			scale	• the enormous scale of the root bench allows large numbers of people to gather/meet in an open public environment • the circular shape of the design allows it to take up a smaller area in the park while still providing a large number of seating making good use of the available space • the large circumference of the design allows users some privacy due to its expansive layout. Users can use the seating area while still being a distance away from others around them • due to the sheer scale of this design, the designer has chosen strong robust materials such as metal, concrete and wood, to help support its structure across the whole design • **any other valid, fully justified points analysing the scale 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>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 jewellery design: colour; materials; and sources of inspiration.

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, materials and sources of inspiration.

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

<table><tr><td>colour</td><td>• the eye is drawn immediately towards the plant shape at the top left of the piece due to the use of the complementary colours of red and green
• the natural wood colour of the ruler that the plant and fish are attached to brings an element of warmth to the piece
• the shell's harmonious natural creamy grey colour is similar to sections within the fish helping to balance the piece and link these areas together
• the red trail along the edge of the ruler, probably left during its original usage, creates a level of connection with the plant and the red within the fish
• any other valid, fully justified points analysing colour in this design.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			materials	• the found object of the wooden ruler is not only a natural element and is thus in keeping with the theme of the piece, but has also been used to provide a straight edge to mount the other pieces on to • the use of the shell, which has been inlaid in a silver surround, has been highly polished making an ordinary material look more expensive • the use of plastic objects like the plant and fish indicate a connection to the sea; however, this also highlights that plastic is the enemy of the oceans and thus its use is ironic • by using a traditional jewellery-making material to set the different objects and connect them to the ruler, the silver raises the piece's status and reinforces the idea that found objects and precious metals can be used together for aesthetic quality • **any other valid, fully justified points analysing materials in this design.**	
			sources of inspiration	• the key source of inspiration comes from the sea, this can be seen by incorporating the fish and the shell, as well as connecting to the title of the piece, 'Great Barrier' • the natural world can also be regarded as a source of inspiration as the designer has included a plant as well as a section of a wooden ruler, which is made from a natural resource • the designer has been inspired to convey a message through his work using the fish with, what appears to be Japanese symbols upon it. Japan has a long history and connection with the sea • the use of the wooden ruler with the visible measurement that is cut off inspired the designer to convey that time is running out for life within the oceans and specifically the Great Barrier Reef • **any other valid, fully justified points analysing sources of inspiration in this design.**	

<table>
<tr><th colspan="3">Question</th><th>Specific marking instructions</th><th>Max marks</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 shoe design: form; materials; and sources of inspiration.

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, materials and sources of inspiration.

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

<table><tr><td>form</td><td>• an angel-like figure looks like it has been carved into the heel of the shoe. The form of the angel works extremely well, as the point of the heel is the smallest part of the angel (feet) and as you move up the body of the angel, it becomes wider to support the heel of the foot
• the form of the shoe looks organic due to the fact that the platform and the heel look as if they are constantly moving and have no flat surfaces. This helps provide an unusual 3D form
• the sculptural form of the angel on the heel of the shoe looks like the figurehead of a ship taking centre stage and giving the back of the shoe a more decorative appeal
• the form of the silver wings at the front of the shoe look very organic as if they are folding around the front of the foot to offer protection
• any other valid, fully justified points analysing form in this design.</td></tr></table></td><td>10</td></tr>
</table>

Question			Specific marking instructions		Max marks
			materials	• the use of leather in the upper part of the shoe will make the design more comfortable on the top part of the foot. This is an area where there will be constant friction between the shoe and the foot, so it needs to be soft and comfortable • despite being chunky and metallic in appearance the shoe would probably be lightweight due to the use of resin which would make it easier to walk in • the resin that has been chosen for the bottom part of the shoe is a sculptural material which can be easily shaped to create surface texture and detail giving the shoe the wow factor • the silver thread material is a good choice for this design. It allows the designer to add fine details and decoration to the shoe making it more glamorous and expensive to produce • **any other valid, fully justified points analysing materials in this design.**	
			sources of inspiration	• a source of inspiration appears to be death and the afterlife due to the angel shape on the heel of the shoe. Many people believe angels are associated with death and the afterlife • the front leather section looks like a large set of bird's wings which are just about to take flight. This silver thread emphasises each feather on the wings and make them look realistic • on many areas of the lower resin section, it looks like the texture of feathers have been carved into it. This links in with the idea of flight and angels • the designer may have been influenced by mythology as wings have featured in the footwear of classical figures such as Mercury and Hermes • **any other valid, fully justified points analysing sources of inspiration in this design.**	

[END OF MARKING INSTRUCTIONS]