



National  
Qualifications  
2025

---

**2025 Art and Design  
Higher  
Question Paper Finalised Marking Instructions**

© Scottish Qualifications Authority 2025

These marking instructions have been prepared by examination teams for use by SQA appointed markers when marking external course assessments.

The information in this document may be reproduced in support of SQA qualifications only on a non-commercial basis. If it is reproduced, SQA must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from [permissions@sqa.org.uk](mailto:permissions@sqa.org.uk).



## 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 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, *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 each section of the paper.

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

Marking instructions for each question

Section 1 – Expressive art studies

Question	Specific marking instructions	Max marks						
<b>All candidates answer this question.</b>								
1.	<p>Candidates select an artwork they have studied.</p> <p><b>A maximum of 10 marks</b> is available for explaining, with reference to the selected artwork, the:</p> <ul style="list-style-type: none"> <li>• <i>artist’s use of materials/technology</i></li> <li>• <i>artist’s consideration of style</i></li> <li>• <i>impact of social, cultural and/or other influences.</i></li> </ul> <p>For full marks candidates must answer all elements of the question. Award <b>a maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, justified point, up to <b>a maximum of 10 marks</b>.</p> <p>Candidates may refer to a diverse range of artworks. The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 994 1347 1644"> <tbody> <tr> <td data-bbox="352 994 1235 1189"> <p><b>Artist’s use of materials/technology</b> 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.</p> </td> <td data-bbox="1235 994 1347 1189" style="text-align: center;"><b>1</b></td> </tr> <tr> <td data-bbox="352 1189 1235 1384"> <p><b>Artist’s consideration of style</b> In ‘The Street Enters the House’, Boccioni created a number of fragmented, overlapping images suggesting movement and speed. This is typical of the Futurist style and communicates the hustle and bustle of the street scene.</p> </td> <td data-bbox="1235 1189 1347 1384" style="text-align: center;"><b>1</b></td> </tr> <tr> <td data-bbox="352 1384 1235 1644"> <p><b>Impact of social, cultural and/or other influences</b> 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.</p> </td> <td data-bbox="1235 1384 1347 1644" style="text-align: center;"><b>1</b></td> </tr> </tbody> </table>	<p><b>Artist’s use of materials/technology</b> 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.</p>	<b>1</b>	<p><b>Artist’s consideration of style</b> In ‘The Street Enters the House’, Boccioni created a number of fragmented, overlapping images suggesting movement and speed. This is typical of the Futurist style and communicates the hustle and bustle of the street scene.</p>	<b>1</b>	<p><b>Impact of social, cultural and/or other influences</b> 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.</p>	<b>1</b>	<b>10</b>
<p><b>Artist’s use of materials/technology</b> 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.</p>	<b>1</b>							
<p><b>Artist’s consideration of style</b> In ‘The Street Enters the House’, Boccioni created a number of fragmented, overlapping images suggesting movement and speed. This is typical of the Futurist style and communicates the hustle and bustle of the street scene.</p>	<b>1</b>							
<p><b>Impact of social, cultural and/or other influences</b> 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.</p>	<b>1</b>							

Question	Specific marking instructions	Max marks		
<b>Optional questions – candidates select two from questions 2, 3, 4, 5, 6</b>				
2.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to analyse the following elements of this painting:</p> <ul style="list-style-type: none"> <li>• <b>colour</b></li> <li>• <b>composition</b></li> <li>• <b>subject matter</b>.</li> </ul> <p>For full marks candidates must answer all elements of the question.</p> <p>Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>colour, composition and subject matter</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 1032 1350 1630"> <tbody> <tr> <td data-bbox="363 1032 587 1630"><b>colour</b></td> <td data-bbox="587 1032 1350 1630"> <ul style="list-style-type: none"> <li>• complementary colours are emphasised using opposite colours such as the blue ceramic jug and orange ribbon which draws attention to the centre of the still life</li> <li>• harmonious yellows, oranges and reds can be seen in the fruit, vegetables, and ribbon. This creates coherence between the items on the table bringing balance to the painting</li> <li>• the grey used in the background creates a neutral backdrop that contrasts the bright colour used on the tablecloth and still life, allowing the viewer to focus solely on the items</li> <li>• the saturated colour used in the yellow lemon and orange carrot suggest they are fresh; they look ripe and ready to be enjoyed</li> <li>• <b>any other valid, fully justified points analysing colour in this painting.</b></li> </ul> </td> </tr> </tbody> </table>	<b>colour</b>	<ul style="list-style-type: none"> <li>• complementary colours are emphasised using opposite colours such as the blue ceramic jug and orange ribbon which draws attention to the centre of the still life</li> <li>• harmonious yellows, oranges and reds can be seen in the fruit, vegetables, and ribbon. This creates coherence between the items on the table bringing balance to the painting</li> <li>• the grey used in the background creates a neutral backdrop that contrasts the bright colour used on the tablecloth and still life, allowing the viewer to focus solely on the items</li> <li>• the saturated colour used in the yellow lemon and orange carrot suggest they are fresh; they look ripe and ready to be enjoyed</li> <li>• <b>any other valid, fully justified points analysing colour in this painting.</b></li> </ul>	<b>10</b>
<b>colour</b>	<ul style="list-style-type: none"> <li>• complementary colours are emphasised using opposite colours such as the blue ceramic jug and orange ribbon which draws attention to the centre of the still life</li> <li>• harmonious yellows, oranges and reds can be seen in the fruit, vegetables, and ribbon. This creates coherence between the items on the table bringing balance to the painting</li> <li>• the grey used in the background creates a neutral backdrop that contrasts the bright colour used on the tablecloth and still life, allowing the viewer to focus solely on the items</li> <li>• the saturated colour used in the yellow lemon and orange carrot suggest they are fresh; they look ripe and ready to be enjoyed</li> <li>• <b>any other valid, fully justified points analysing colour in this painting.</b></li> </ul>			

Question	Specific marking instructions	Max marks				
	<table border="1"> <tr> <td data-bbox="363 232 592 891"><b>composition</b></td> <td data-bbox="592 232 1350 891"> <ul style="list-style-type: none"> <li>• a triangular composition has been created. The jug being the tallest object placed centrally at the back and the carrot creating a solid base, gives balance to the composition</li> <li>• the curved line of the ribbon draped across the composition acts as a leading line, taking the viewer's eye around the subject matter on the table</li> <li>• the orderly and formal placement of the subject matter looks considered, as it is neat and tidy. This reinforces the title, as the objects are perfectly placed ready to be given as a gift</li> <li>• the vertical fold on the tablecloth acts as a leading line to the main composition of the objects on the table surface. This is effective as it adds detail to the green tablecloth and leads the viewer into the artwork</li> <li>• <b>any other valid, fully justified points analysing composition in this painting.</b></li> </ul> </td> </tr> <tr> <td data-bbox="363 891 592 1397"><b>subject matter</b></td> <td data-bbox="592 891 1350 1397"> <ul style="list-style-type: none"> <li>• food items such as the carrot and turnip and their placement on a plain tablecloth is suggestive of traditional home cooking</li> <li>• the ribbon wrapped around the everyday kitchen ingredients features a tied bow. This is associated with gift wrapping, which is reflected in the title</li> <li>• everyday objects are made to look important. This is conveyed by the cleanliness and bright colours of the items, making them appear special</li> <li>• the individual items could be seen as symbolic of a family. The different shapes and sizes fit together as a group, which is reinforced by the tied ribbon</li> <li>• <b>any other valid, fully justified points analysing the subject matter in this painting.</b></li> </ul> </td> </tr> </table>	<b>composition</b>	<ul style="list-style-type: none"> <li>• a triangular composition has been created. The jug being the tallest object placed centrally at the back and the carrot creating a solid base, gives balance to the composition</li> <li>• the curved line of the ribbon draped across the composition acts as a leading line, taking the viewer's eye around the subject matter on the table</li> <li>• the orderly and formal placement of the subject matter looks considered, as it is neat and tidy. This reinforces the title, as the objects are perfectly placed ready to be given as a gift</li> <li>• the vertical fold on the tablecloth acts as a leading line to the main composition of the objects on the table surface. This is effective as it adds detail to the green tablecloth and leads the viewer into the artwork</li> <li>• <b>any other valid, fully justified points analysing composition in this painting.</b></li> </ul>	<b>subject matter</b>	<ul style="list-style-type: none"> <li>• food items such as the carrot and turnip and their placement on a plain tablecloth is suggestive of traditional home cooking</li> <li>• the ribbon wrapped around the everyday kitchen ingredients features a tied bow. This is associated with gift wrapping, which is reflected in the title</li> <li>• everyday objects are made to look important. This is conveyed by the cleanliness and bright colours of the items, making them appear special</li> <li>• the individual items could be seen as symbolic of a family. The different shapes and sizes fit together as a group, which is reinforced by the tied ribbon</li> <li>• <b>any other valid, fully justified points analysing the subject matter in this painting.</b></li> </ul>	
<b>composition</b>	<ul style="list-style-type: none"> <li>• a triangular composition has been created. The jug being the tallest object placed centrally at the back and the carrot creating a solid base, gives balance to the composition</li> <li>• the curved line of the ribbon draped across the composition acts as a leading line, taking the viewer's eye around the subject matter on the table</li> <li>• the orderly and formal placement of the subject matter looks considered, as it is neat and tidy. This reinforces the title, as the objects are perfectly placed ready to be given as a gift</li> <li>• the vertical fold on the tablecloth acts as a leading line to the main composition of the objects on the table surface. This is effective as it adds detail to the green tablecloth and leads the viewer into the artwork</li> <li>• <b>any other valid, fully justified points analysing composition in this painting.</b></li> </ul>					
<b>subject matter</b>	<ul style="list-style-type: none"> <li>• food items such as the carrot and turnip and their placement on a plain tablecloth is suggestive of traditional home cooking</li> <li>• the ribbon wrapped around the everyday kitchen ingredients features a tied bow. This is associated with gift wrapping, which is reflected in the title</li> <li>• everyday objects are made to look important. This is conveyed by the cleanliness and bright colours of the items, making them appear special</li> <li>• the individual items could be seen as symbolic of a family. The different shapes and sizes fit together as a group, which is reinforced by the tied ribbon</li> <li>• <b>any other valid, fully justified points analysing the subject matter in this painting.</b></li> </ul>					

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 2, 3, 4, 5, 6</b>						
3.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to analyse the following elements of this painting:</p> <ul style="list-style-type: none"> <li>• <b>mood and atmosphere</b></li> <li>• <b>texture</b></li> <li>• <b>viewpoint.</b></li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>mood and atmosphere, texture and viewpoint</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 1003 1350 1966"> <tbody> <tr> <td data-bbox="363 1003 568 1491"><b>mood and atmosphere</b></td> <td data-bbox="568 1003 1350 1491"> <ul style="list-style-type: none"> <li>• drama is created, as seen through the pose of the figure. The arms in the air suggest that they are protecting themselves from the spray of the water</li> <li>• the figure’s pose conveys playfulness. The position of their arms and legs, having been sprayed by the water, suggests amusement at their situation</li> <li>• there is an element of danger as the figure is perched high up on the edge of the rock and could fall in the water</li> <li>• a warm, summery atmosphere is created through the high tonal contrast of the reflection of the light hitting their skin</li> <li>• <b>any other valid, fully justified points analysing the mood and atmosphere in this painting.</b></li> </ul> </td> </tr> <tr> <td data-bbox="363 1491 568 1966"><b>texture</b></td> <td data-bbox="568 1491 1350 1966"> <ul style="list-style-type: none"> <li>• a foamy texture can be seen in the rough white water, emphasising the force and power of the waves</li> <li>• a rippling texture has been created through the use of varying tones of blues, greys and whites. This creates the illusion of the fluidity of the water</li> <li>• dark line is used to create jagged crevices in the rocks. This suggests an uneven, bumpy surface highlighting the harsh terrain</li> <li>• there is a bumpy texture seen in the figure’s back. This represents the muscles and form of the figure emphasising their athletic physique</li> <li>• <b>any other valid, fully justified points analysing texture in this painting.</b></li> </ul> </td> </tr> </tbody> </table>	<b>mood and atmosphere</b>	<ul style="list-style-type: none"> <li>• drama is created, as seen through the pose of the figure. The arms in the air suggest that they are protecting themselves from the spray of the water</li> <li>• the figure’s pose conveys playfulness. The position of their arms and legs, having been sprayed by the water, suggests amusement at their situation</li> <li>• there is an element of danger as the figure is perched high up on the edge of the rock and could fall in the water</li> <li>• a warm, summery atmosphere is created through the high tonal contrast of the reflection of the light hitting their skin</li> <li>• <b>any other valid, fully justified points analysing the mood and atmosphere in this painting.</b></li> </ul>	<b>texture</b>	<ul style="list-style-type: none"> <li>• a foamy texture can be seen in the rough white water, emphasising the force and power of the waves</li> <li>• a rippling texture has been created through the use of varying tones of blues, greys and whites. This creates the illusion of the fluidity of the water</li> <li>• dark line is used to create jagged crevices in the rocks. This suggests an uneven, bumpy surface highlighting the harsh terrain</li> <li>• there is a bumpy texture seen in the figure’s back. This represents the muscles and form of the figure emphasising their athletic physique</li> <li>• <b>any other valid, fully justified points analysing texture in this painting.</b></li> </ul>	<b>10</b>
<b>mood and atmosphere</b>	<ul style="list-style-type: none"> <li>• drama is created, as seen through the pose of the figure. The arms in the air suggest that they are protecting themselves from the spray of the water</li> <li>• the figure’s pose conveys playfulness. The position of their arms and legs, having been sprayed by the water, suggests amusement at their situation</li> <li>• there is an element of danger as the figure is perched high up on the edge of the rock and could fall in the water</li> <li>• a warm, summery atmosphere is created through the high tonal contrast of the reflection of the light hitting their skin</li> <li>• <b>any other valid, fully justified points analysing the mood and atmosphere in this painting.</b></li> </ul>					
<b>texture</b>	<ul style="list-style-type: none"> <li>• a foamy texture can be seen in the rough white water, emphasising the force and power of the waves</li> <li>• a rippling texture has been created through the use of varying tones of blues, greys and whites. This creates the illusion of the fluidity of the water</li> <li>• dark line is used to create jagged crevices in the rocks. This suggests an uneven, bumpy surface highlighting the harsh terrain</li> <li>• there is a bumpy texture seen in the figure’s back. This represents the muscles and form of the figure emphasising their athletic physique</li> <li>• <b>any other valid, fully justified points analysing texture in this painting.</b></li> </ul>					

Question			Specific marking instructions	Max marks
			<p><b>viewpoint</b></p> <ul style="list-style-type: none"> <li>• an elevated viewpoint is seen, as if the viewer is standing above the figure. This gives a sense of depth and reinforces the distance to the water below</li> <li>• as the figure faces out to the water, the viewer is unable to see their face. This creates a sense of intrigue and curiosity</li> <li>• the elevated viewpoint is framed by the rocks. These create a sense of perspective as they taper off into the distance</li> <li>• the proximity of the viewer to the figure gives a sense of connection to the scene, and creates a shared sense of danger</li> <li>• <b>any other valid, fully justified points analysing viewpoint in this painting.</b></li> </ul>	

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 2, 3, 4, 5, 6</b>						
4.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to analyse the following elements of this painting:</p> <ul style="list-style-type: none"> <li>• <b>setting</b></li> <li>• <b>shape</b></li> <li>• <b>tone.</b></li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>setting, shape and tone</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 976 1350 2056"> <tbody> <tr> <td data-bbox="363 976 571 1496"><b>setting</b></td> <td data-bbox="571 976 1350 1496"> <ul style="list-style-type: none"> <li>• the silhouette of the castle in the background, high above the city, creates a familiar and recognisable Edinburgh skyline</li> <li>• the viewer is placed in a natural setting away from the urban environment. The use of colour highlights the contrast between the two areas</li> <li>• the hills in the far background implies that the dense, built-up city is surrounded by dramatic, natural landscape and open space</li> <li>• the city appears sunny and bright, although the buildings and castle appear naturally dark. The use of sunlight illuminates the setting, which draws in the viewer</li> <li>• <b>any other valid, fully justified points analysing setting in the painting.</b></li> </ul> </td> </tr> <tr> <td data-bbox="363 1496 571 2056"><b>shape</b></td> <td data-bbox="571 1496 1350 2056"> <ul style="list-style-type: none"> <li>• geometric shapes have been used throughout the buildings, as seen in the rectangular roofs and walls. These reinforce the solid form of the buildings</li> <li>• the suggested organic shape of the natural landscape in the foreground contrasts with the harsh edges of the buildings, creating interest within the composition</li> <li>• soft shapes can be seen in the clouds. These suggest a calm day, adding to the tranquil mood and atmosphere</li> <li>• linear, rectangular shapes suggesting windows can be seen in some of the buildings. The small scale of these shapes draws the viewer into the detail of the composition</li> <li>• <b>any other valid, fully justified points analysing shape in the painting.</b></li> </ul> </td> </tr> </tbody> </table>	<b>setting</b>	<ul style="list-style-type: none"> <li>• the silhouette of the castle in the background, high above the city, creates a familiar and recognisable Edinburgh skyline</li> <li>• the viewer is placed in a natural setting away from the urban environment. The use of colour highlights the contrast between the two areas</li> <li>• the hills in the far background implies that the dense, built-up city is surrounded by dramatic, natural landscape and open space</li> <li>• the city appears sunny and bright, although the buildings and castle appear naturally dark. The use of sunlight illuminates the setting, which draws in the viewer</li> <li>• <b>any other valid, fully justified points analysing setting in the painting.</b></li> </ul>	<b>shape</b>	<ul style="list-style-type: none"> <li>• geometric shapes have been used throughout the buildings, as seen in the rectangular roofs and walls. These reinforce the solid form of the buildings</li> <li>• the suggested organic shape of the natural landscape in the foreground contrasts with the harsh edges of the buildings, creating interest within the composition</li> <li>• soft shapes can be seen in the clouds. These suggest a calm day, adding to the tranquil mood and atmosphere</li> <li>• linear, rectangular shapes suggesting windows can be seen in some of the buildings. The small scale of these shapes draws the viewer into the detail of the composition</li> <li>• <b>any other valid, fully justified points analysing shape in the painting.</b></li> </ul>	<b>10</b>
<b>setting</b>	<ul style="list-style-type: none"> <li>• the silhouette of the castle in the background, high above the city, creates a familiar and recognisable Edinburgh skyline</li> <li>• the viewer is placed in a natural setting away from the urban environment. The use of colour highlights the contrast between the two areas</li> <li>• the hills in the far background implies that the dense, built-up city is surrounded by dramatic, natural landscape and open space</li> <li>• the city appears sunny and bright, although the buildings and castle appear naturally dark. The use of sunlight illuminates the setting, which draws in the viewer</li> <li>• <b>any other valid, fully justified points analysing setting in the painting.</b></li> </ul>					
<b>shape</b>	<ul style="list-style-type: none"> <li>• geometric shapes have been used throughout the buildings, as seen in the rectangular roofs and walls. These reinforce the solid form of the buildings</li> <li>• the suggested organic shape of the natural landscape in the foreground contrasts with the harsh edges of the buildings, creating interest within the composition</li> <li>• soft shapes can be seen in the clouds. These suggest a calm day, adding to the tranquil mood and atmosphere</li> <li>• linear, rectangular shapes suggesting windows can be seen in some of the buildings. The small scale of these shapes draws the viewer into the detail of the composition</li> <li>• <b>any other valid, fully justified points analysing shape in the painting.</b></li> </ul>					

Question			Specific marking instructions	Max marks
			<p><b>tone</b></p> <ul style="list-style-type: none"> <li>• a high tonal contrast can be seen on the side of the buildings. The light facades, along with the dark walls, suggest sunlight breaking through the clouds</li> <li>• the artist has used a full tonal range throughout the buildings. The use of light, mid and dark tones reinforce the multiple angles of the walls and roofs, creating the illusion of 3D form within the artwork</li> <li>• subtle, light tone can be seen in the background through the hills and sky, which creates contrast with the dramatic, dark tone used in the castle, reinforcing this as the focal point</li> <li>• a darker tone has been used around the perimeter of the city creating a circular frame within the composition. This draws the viewer to the varied tonal range/detail contained within the city walls</li> <li>• <b>any other valid, fully justified points analysing tone in the painting.</b></li> </ul>	

Question	Specific marking instructions	Max marks		
<b>Optional questions – candidates select two from questions 2, 3, 4, 5, 6</b>				
5.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to analyse the following elements of this sculpture:</p> <ul style="list-style-type: none"> <li>• <b>form</b></li> <li>• <b>pose</b></li> <li>• <b>subject matter</b>.</li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>form, pose</b> and <b>subject matter</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 994 1347 1570"> <tr> <td data-bbox="363 994 568 1570"><b>form</b></td> <td data-bbox="568 994 1347 1570"> <ul style="list-style-type: none"> <li>• the illusion of draped fabric can be seen in the figure on the right of the group. The folds of fabric on the sleeves and trousers create a sense of realism to the clothing</li> <li>• a smooth form can be seen in the figures' faces. This represents the soft texture of skin, making the figures more realistic</li> <li>• all figures are placed on a solid, geometric plinth as seen at the base of each figure. This elevates both their status and physicality, and gives them a sense of importance</li> <li>• the sculptor has created the folds in the apron to appear sharp and angular. This implies that the apron is new and just out of the packet</li> <li>• <b>any other valid, fully justified points analysing form within this sculpture.</b></li> </ul> </td> </tr> </table>	<b>form</b>	<ul style="list-style-type: none"> <li>• the illusion of draped fabric can be seen in the figure on the right of the group. The folds of fabric on the sleeves and trousers create a sense of realism to the clothing</li> <li>• a smooth form can be seen in the figures' faces. This represents the soft texture of skin, making the figures more realistic</li> <li>• all figures are placed on a solid, geometric plinth as seen at the base of each figure. This elevates both their status and physicality, and gives them a sense of importance</li> <li>• the sculptor has created the folds in the apron to appear sharp and angular. This implies that the apron is new and just out of the packet</li> <li>• <b>any other valid, fully justified points analysing form within this sculpture.</b></li> </ul>	<b>10</b>
<b>form</b>	<ul style="list-style-type: none"> <li>• the illusion of draped fabric can be seen in the figure on the right of the group. The folds of fabric on the sleeves and trousers create a sense of realism to the clothing</li> <li>• a smooth form can be seen in the figures' faces. This represents the soft texture of skin, making the figures more realistic</li> <li>• all figures are placed on a solid, geometric plinth as seen at the base of each figure. This elevates both their status and physicality, and gives them a sense of importance</li> <li>• the sculptor has created the folds in the apron to appear sharp and angular. This implies that the apron is new and just out of the packet</li> <li>• <b>any other valid, fully justified points analysing form within this sculpture.</b></li> </ul>			

Question	Specific marking instructions		Max marks
	<p><b>pose</b></p>	<ul style="list-style-type: none"> <li>• the figure on the far left of the group looks particularly tired. The open arms and upward palms have a deflated feel to them as if they are exhausted</li> <li>• the figure at the front is looking downward pulling at the edge of a PPE glove to remove/put on the item. The person has an emotionless expression implying this is a repeated action with no thought required</li> <li>• the figure towards the back of the sculpture has a mask in one hand with the other raised to the goggles as if they are removing/putting on PPE. It appears as if they are in motion to either start or complete their shift</li> <li>• the figure at the front right of the group has a solid stance, arms by their side, and feet apart. This gives an air of readiness and determination as their head is up looking straight ahead</li> <li>• <b>any other valid, fully justified points analysing pose within this sculpture.</b></li> </ul>	
	<p><b>subject matter</b></p>	<ul style="list-style-type: none"> <li>• all staff are wearing PPE. This is seen through the masks around their necks, rubber gloves and plastic aprons. This suggests that staff are prepped and read to serve the public.</li> <li>• each figure is wearing a slightly different outfit. The figures at the back of the grouping have head protection and goggles, the figures at the front an apron and surgical gown. This suggests that each figure has their own role within the team</li> <li>• the expression of the figures appear drained as if they are at the end of a long shift. They have serious facial expressions, giving a solemn atmosphere to the sculpture</li> <li>• the use of green for the sculpture is symbolic of the medical profession reinforcing the environment the figures are working in</li> <li>• <b>any other valid, fully justified points analysing subject matter in this sculpture.</b></li> </ul>	

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 2, 3, 4, 5, 6</b>						
6.	<p>Candidates can gain marks in a number of ways, up to a maximum of 10 marks.</p> <p>This question asks candidates to analyse the following elements of this painting:</p> <ul style="list-style-type: none"> <li>• focal point</li> <li>• pattern</li> <li>• techniques.</li> </ul> <p>You must fully justify each point you make. For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt.</p> <p>Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks.</p> <p>Award marks for fully justified analytical points relating to <b>focal point, pattern and techniques.</b></p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="363 994 1347 1904"> <tbody> <tr> <td data-bbox="363 994 568 1464"><b>focal point</b></td> <td data-bbox="568 994 1347 1464"> <ul style="list-style-type: none"> <li>• the zip in the centre of the painting acts as a point of interest due to its exaggerated scale</li> <li>• the pink fabric next to the zip acts as a focal point due to its intensity compared to the surrounding colours</li> <li>• the position of the sitter’s face at the top of the composition, against the plain background, acts as a centre of interest</li> <li>• the lighter tones of the sitter’s beard against the darker skin tone act as a focal point attracting the viewer’s attention</li> <li>• <b>any other valid, fully justified points analysing focal point in this painting.</b></li> </ul> </td> </tr> <tr> <td data-bbox="363 1464 568 1904"><b>pattern</b></td> <td data-bbox="568 1464 1347 1904"> <ul style="list-style-type: none"> <li>• the large scale of the repeat pattern of bold shapes on the jacket draws attention to the sitter</li> <li>• the linear repeat pattern of the teeth of the zipper on the sitter’s jacket leads the viewer’s eye to the sitter’s face</li> <li>• the dynamic, abstract pattern of the sitter’s jacket might suggest an outgoing personality</li> <li>• tiny marks within the yellow teardrop shapes in the sitter’s jacket adds complexity to the pattern, creating visual interest</li> <li>• <b>any other valid, fully justified points analysing pattern in this painting.</b></li> </ul> </td> </tr> </tbody> </table>	<b>focal point</b>	<ul style="list-style-type: none"> <li>• the zip in the centre of the painting acts as a point of interest due to its exaggerated scale</li> <li>• the pink fabric next to the zip acts as a focal point due to its intensity compared to the surrounding colours</li> <li>• the position of the sitter’s face at the top of the composition, against the plain background, acts as a centre of interest</li> <li>• the lighter tones of the sitter’s beard against the darker skin tone act as a focal point attracting the viewer’s attention</li> <li>• <b>any other valid, fully justified points analysing focal point in this painting.</b></li> </ul>	<b>pattern</b>	<ul style="list-style-type: none"> <li>• the large scale of the repeat pattern of bold shapes on the jacket draws attention to the sitter</li> <li>• the linear repeat pattern of the teeth of the zipper on the sitter’s jacket leads the viewer’s eye to the sitter’s face</li> <li>• the dynamic, abstract pattern of the sitter’s jacket might suggest an outgoing personality</li> <li>• tiny marks within the yellow teardrop shapes in the sitter’s jacket adds complexity to the pattern, creating visual interest</li> <li>• <b>any other valid, fully justified points analysing pattern in this painting.</b></li> </ul>	10
<b>focal point</b>	<ul style="list-style-type: none"> <li>• the zip in the centre of the painting acts as a point of interest due to its exaggerated scale</li> <li>• the pink fabric next to the zip acts as a focal point due to its intensity compared to the surrounding colours</li> <li>• the position of the sitter’s face at the top of the composition, against the plain background, acts as a centre of interest</li> <li>• the lighter tones of the sitter’s beard against the darker skin tone act as a focal point attracting the viewer’s attention</li> <li>• <b>any other valid, fully justified points analysing focal point in this painting.</b></li> </ul>					
<b>pattern</b>	<ul style="list-style-type: none"> <li>• the large scale of the repeat pattern of bold shapes on the jacket draws attention to the sitter</li> <li>• the linear repeat pattern of the teeth of the zipper on the sitter’s jacket leads the viewer’s eye to the sitter’s face</li> <li>• the dynamic, abstract pattern of the sitter’s jacket might suggest an outgoing personality</li> <li>• tiny marks within the yellow teardrop shapes in the sitter’s jacket adds complexity to the pattern, creating visual interest</li> <li>• <b>any other valid, fully justified points analysing pattern in this painting.</b></li> </ul>					

Question			Specific marking instructions	Max marks
			<p><b>techniques</b></p> <ul style="list-style-type: none"> <li>• broad brushstrokes have been used to create tonal variation in the sitter's skin. This is clearly visible in the light area of reflective tone on their forehead</li> <li>• a layering technique has been used to apply different colours of paint to create the distressed effect of the background</li> <li>• the artist has carefully and smoothly applied block areas of acrylic paint to create the bold and colourful pattern of the sitter's jacket</li> <li>• a small brush has been used to apply thin lines of light toned paint to represent the hairs of the sitter's beard, making it appear more realistic</li> <li>• <b>any other valid, fully justified points analysing techniques in this painting.</b></li> </ul>	

Section 2 – Design studies

Question	Specific marking instructions	Max marks						
<b>All candidates will answer this question.</b>								
7.	<p>Candidates select a design they have studied.</p> <p><b>A maximum of 10 marks</b> is available for explaining, with reference to the selected design, the:</p> <ul style="list-style-type: none"> <li>• <i>designer’s use of techniques</i></li> <li>• <i>designer’s consideration of target market/audience</i></li> <li>• <i>impact of social, cultural and/or other influences.</i></li> </ul> <p>For full marks candidates must answer all elements of the question.</p> <p>Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Candidates may refer to a diverse range of designs. The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 994 1347 1713"> <tbody> <tr> <td data-bbox="352 994 1235 1290"> <p><b>Designer’s use of techniques</b> 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.</p> </td> <td data-bbox="1235 994 1347 1290" style="text-align: center;">1</td> </tr> <tr> <td data-bbox="352 1290 1235 1518"> <p><b>Designer’s consideration of target market/audience</b> 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.</p> </td> <td data-bbox="1235 1290 1347 1518" style="text-align: center;">1</td> </tr> <tr> <td data-bbox="352 1518 1235 1713"> <p><b>Impact of social, cultural and/or other influences</b> Van Alen was influenced by medieval architecture when he designed the Chrysler building. The building has Art Deco-style gargoyles placed in the corners. Gargoyles were a common feature of medieval cathedrals.</p> </td> <td data-bbox="1235 1518 1347 1713" style="text-align: center;">1</td> </tr> </tbody> </table>	<p><b>Designer’s use of techniques</b> 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.</p>	1	<p><b>Designer’s consideration of target market/audience</b> 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.</p>	1	<p><b>Impact of social, cultural and/or other influences</b> Van Alen was influenced by medieval architecture when he designed the Chrysler building. The building has Art Deco-style gargoyles placed in the corners. Gargoyles were a common feature of medieval cathedrals.</p>	1	<b>10</b>
<p><b>Designer’s use of techniques</b> 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.</p>	1							
<p><b>Designer’s consideration of target market/audience</b> 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.</p>	1							
<p><b>Impact of social, cultural and/or other influences</b> Van Alen was influenced by medieval architecture when he designed the Chrysler building. The building has Art Deco-style gargoyles placed in the corners. Gargoyles were a common feature of medieval cathedrals.</p>	1							

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 8, 9, 10, 11, 12</b>						
8.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to analyse the following elements of this architectural design:</p> <ul style="list-style-type: none"> <li>• <b>aesthetics</b></li> <li>• <b>form</b></li> <li>• <b>location.</b></li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>aesthetics, form and location</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 958 1347 2013"> <tbody> <tr> <td data-bbox="352 958 533 1469"><b>aesthetics</b></td> <td data-bbox="533 958 1347 1469"> <ul style="list-style-type: none"> <li>• the colourful lighting displayed on the buildings allows them to constantly change, which gives the design greater visual impact, particularly at night</li> <li>• the flat, horizontal roof between the rounded forms contrasts with the vertical, upright nature of the architectural design, creating aesthetic appeal</li> <li>• the overall aesthetic of the surrounding area creates a tranquil experience due to the large areas of natural greenery and openness next to the water</li> <li>• the buildings appear to have been designed to look like scallop shells. The linear patterns are reminiscent of the surface of a shell creating visual interest</li> <li>• <b>any other valid, fully justified points analysing aesthetics in this architectural design.</b></li> </ul> </td> </tr> <tr> <td data-bbox="352 1469 533 2013"><b>form</b></td> <td data-bbox="533 1469 1347 2013"> <ul style="list-style-type: none"> <li>• the form of the two buildings looks like scallop shells protruding from the ground. This links the design to the sea/beach environment around it</li> <li>• the form of the larger building coming out of the ground when lit up, makes it look like a large moon coming up over the horizon. With the fairly flat environment around the building, this creates a dramatic effect</li> <li>• the aerial view shows the curved form of the buildings, which is in keeping with the flowing walkways around the design, providing continuity and movement</li> <li>• the negative space running down the middle of the two central forms, creates an inviting opening which helps draw and entice visitors into the building</li> <li>• <b>any other valid, fully justified points analysing form in this architectural design.</b></li> </ul> </td> </tr> </tbody> </table>	<b>aesthetics</b>	<ul style="list-style-type: none"> <li>• the colourful lighting displayed on the buildings allows them to constantly change, which gives the design greater visual impact, particularly at night</li> <li>• the flat, horizontal roof between the rounded forms contrasts with the vertical, upright nature of the architectural design, creating aesthetic appeal</li> <li>• the overall aesthetic of the surrounding area creates a tranquil experience due to the large areas of natural greenery and openness next to the water</li> <li>• the buildings appear to have been designed to look like scallop shells. The linear patterns are reminiscent of the surface of a shell creating visual interest</li> <li>• <b>any other valid, fully justified points analysing aesthetics in this architectural design.</b></li> </ul>	<b>form</b>	<ul style="list-style-type: none"> <li>• the form of the two buildings looks like scallop shells protruding from the ground. This links the design to the sea/beach environment around it</li> <li>• the form of the larger building coming out of the ground when lit up, makes it look like a large moon coming up over the horizon. With the fairly flat environment around the building, this creates a dramatic effect</li> <li>• the aerial view shows the curved form of the buildings, which is in keeping with the flowing walkways around the design, providing continuity and movement</li> <li>• the negative space running down the middle of the two central forms, creates an inviting opening which helps draw and entice visitors into the building</li> <li>• <b>any other valid, fully justified points analysing form in this architectural design.</b></li> </ul>	<b>10</b>
<b>aesthetics</b>	<ul style="list-style-type: none"> <li>• the colourful lighting displayed on the buildings allows them to constantly change, which gives the design greater visual impact, particularly at night</li> <li>• the flat, horizontal roof between the rounded forms contrasts with the vertical, upright nature of the architectural design, creating aesthetic appeal</li> <li>• the overall aesthetic of the surrounding area creates a tranquil experience due to the large areas of natural greenery and openness next to the water</li> <li>• the buildings appear to have been designed to look like scallop shells. The linear patterns are reminiscent of the surface of a shell creating visual interest</li> <li>• <b>any other valid, fully justified points analysing aesthetics in this architectural design.</b></li> </ul>					
<b>form</b>	<ul style="list-style-type: none"> <li>• the form of the two buildings looks like scallop shells protruding from the ground. This links the design to the sea/beach environment around it</li> <li>• the form of the larger building coming out of the ground when lit up, makes it look like a large moon coming up over the horizon. With the fairly flat environment around the building, this creates a dramatic effect</li> <li>• the aerial view shows the curved form of the buildings, which is in keeping with the flowing walkways around the design, providing continuity and movement</li> <li>• the negative space running down the middle of the two central forms, creates an inviting opening which helps draw and entice visitors into the building</li> <li>• <b>any other valid, fully justified points analysing form in this architectural design.</b></li> </ul>					

Question			Specific marking instructions	Max marks
			<p><b>location</b></p> <ul style="list-style-type: none"> <li>• the location of the opera house is nearby a large city centre. This provides many city dwellers the opportunity to visit a more peaceful recreational/entertainment area and escape the bustling city centre</li> <li>• the location has been built away from the proximity of busy city roads, which makes this location more attractive because there will be less pollution and noise from traffic</li> <li>• the contemporary curved design contrasts with the vertical tower blocks of the nearby city making it a landmark feature within its surroundings</li> <li>• its proximity to the sea could be viewed as a bad choice due to the planet's rising sea levels which could result in future flooding</li> <li>• <b>any other valid, fully justified points analysing location in this architectural design.</b></li> </ul>	

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 8, 9, 10, 11, 12</b>						
9.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to analyse the following elements of this product design:</p> <ul style="list-style-type: none"> <li>• <b>fitness for purpose</b></li> <li>• <b>materials</b></li> <li>• <b>target market.</b></li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>fitness for purpose, materials and target market</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="331 958 1327 2011"> <tbody> <tr> <td data-bbox="331 958 512 1503"><b>fitness for purpose</b></td> <td data-bbox="512 958 1327 1503"> <ul style="list-style-type: none"> <li>• the designer has chosen a material for the kayak, which can be easily folded down into a compact size allowing the user to easily store it when not in use</li> <li>• the black straps at the front and back of the kayak are perfectly placed to help the user manoeuvre the kayak in and out of water</li> <li>• the fact that the product can be carried by one person means it can be taken to areas that are inaccessible to other forms of transport, which allows the user to reach more remote areas</li> <li>• the paddle can be broken down and split in two which makes it easier for the user to carry it when it is not in the water</li> <li>• <b>any other valid, fully justified points analysing fitness for purpose of this product design.</b></li> </ul> </td> </tr> <tr> <td data-bbox="331 1503 512 2011"><b>materials</b></td> <td data-bbox="512 1503 1327 2011"> <ul style="list-style-type: none"> <li>• the double layered, corrugated thermoplastic polymer is an appropriate material for this design, due to its inbuilt structure providing strength</li> <li>• the use of thermoplastic polymer is an excellent material choice. It is lightweight due to its hollow construction making it easier to lift and transport</li> <li>• the black material/neoprene at the front and back of the kayak offers an extra layer of protection to the vulnerable areas that could easily be damaged</li> <li>• due to the use of thermoplastic polymer and neoprene, the kayak will be waterproof and therefore more practical on water</li> <li>• <b>any other valid, fully justified points analysing materials in this product design.</b></li> </ul> </td> </tr> </tbody> </table>	<b>fitness for purpose</b>	<ul style="list-style-type: none"> <li>• the designer has chosen a material for the kayak, which can be easily folded down into a compact size allowing the user to easily store it when not in use</li> <li>• the black straps at the front and back of the kayak are perfectly placed to help the user manoeuvre the kayak in and out of water</li> <li>• the fact that the product can be carried by one person means it can be taken to areas that are inaccessible to other forms of transport, which allows the user to reach more remote areas</li> <li>• the paddle can be broken down and split in two which makes it easier for the user to carry it when it is not in the water</li> <li>• <b>any other valid, fully justified points analysing fitness for purpose of this product design.</b></li> </ul>	<b>materials</b>	<ul style="list-style-type: none"> <li>• the double layered, corrugated thermoplastic polymer is an appropriate material for this design, due to its inbuilt structure providing strength</li> <li>• the use of thermoplastic polymer is an excellent material choice. It is lightweight due to its hollow construction making it easier to lift and transport</li> <li>• the black material/neoprene at the front and back of the kayak offers an extra layer of protection to the vulnerable areas that could easily be damaged</li> <li>• due to the use of thermoplastic polymer and neoprene, the kayak will be waterproof and therefore more practical on water</li> <li>• <b>any other valid, fully justified points analysing materials in this product design.</b></li> </ul>	<b>10</b>
<b>fitness for purpose</b>	<ul style="list-style-type: none"> <li>• the designer has chosen a material for the kayak, which can be easily folded down into a compact size allowing the user to easily store it when not in use</li> <li>• the black straps at the front and back of the kayak are perfectly placed to help the user manoeuvre the kayak in and out of water</li> <li>• the fact that the product can be carried by one person means it can be taken to areas that are inaccessible to other forms of transport, which allows the user to reach more remote areas</li> <li>• the paddle can be broken down and split in two which makes it easier for the user to carry it when it is not in the water</li> <li>• <b>any other valid, fully justified points analysing fitness for purpose of this product design.</b></li> </ul>					
<b>materials</b>	<ul style="list-style-type: none"> <li>• the double layered, corrugated thermoplastic polymer is an appropriate material for this design, due to its inbuilt structure providing strength</li> <li>• the use of thermoplastic polymer is an excellent material choice. It is lightweight due to its hollow construction making it easier to lift and transport</li> <li>• the black material/neoprene at the front and back of the kayak offers an extra layer of protection to the vulnerable areas that could easily be damaged</li> <li>• due to the use of thermoplastic polymer and neoprene, the kayak will be waterproof and therefore more practical on water</li> <li>• <b>any other valid, fully justified points analysing materials in this product design.</b></li> </ul>					

Question			Specific marking instructions	Max marks
			<p><b>target market</b></p> <ul style="list-style-type: none"> <li>• this design may appeal to city homeowners who live and work in busy environments with limited space available. This is due to the fact that the kayak can fold down to a relatively small size</li> <li>• the inexpensive materials and simple working mechanisms will no doubt reduce the cost compared to a traditional kayak, which will make it more accessible to occasional users</li> <li>• the design is not gender or age specific. The designer has used neutral colours which will make it appeal to a wider target market</li> <li>• the kayak can be folded up into a backpack form which allows it to be more easily carried, appealing to a broader target group</li> <li>• <b>any other valid, fully justified points analysing the target market of this product design.</b></li> </ul>	

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 8, 9, 10, 11, 12</b>						
10.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to analyse the following elements of this jewellery design:</p> <ul style="list-style-type: none"> <li>• <b>colour</b></li> <li>• <b>materials</b></li> <li>• <b>scale.</b></li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>colour, materials and scale</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 958 1347 1935"> <tbody> <tr> <td data-bbox="352 958 531 1397"><b>colour</b></td> <td data-bbox="531 958 1347 1397"> <ul style="list-style-type: none"> <li>• the cool blue colours complement the warmth of the gold and help make this design seem luxurious and expensive</li> <li>• the clever use of a limited palette by using a variety of shades of blue makes the piece attractive and unusual</li> <li>• the prominent use of blue, gold and white across the pair of earrings helps unify the set</li> <li>• the subtle pink oval and red rose at the top, helps create points of interest and intrigue, which draws the viewer in to look at the piece in more detail</li> <li>• <b>any other valid, fully justified points analysing colour in this jewellery design.</b></li> </ul> </td> </tr> <tr> <td data-bbox="352 1397 531 1935"><b>materials</b></td> <td data-bbox="531 1397 1347 1935"> <ul style="list-style-type: none"> <li>• the large variety of materials used within this piece brings intrigue as no two items are the same, which makes it a unique statement piece</li> <li>• the designer has considered sustainability in this design by using recycled objects, such as the antique enamel button in the design, which is much better for the environment</li> <li>• the gold rods allow the materials to have their own space. This approach to setting the materials allows each one to be appreciated individually</li> <li>• the gold and some of the semi-precious stones look highly polished and reflective, which bounces light off them and gives them a strong visual impact</li> <li>• <b>any other valid, fully justified points analysing materials in this jewellery design.</b></li> </ul> </td> </tr> </tbody> </table>	<b>colour</b>	<ul style="list-style-type: none"> <li>• the cool blue colours complement the warmth of the gold and help make this design seem luxurious and expensive</li> <li>• the clever use of a limited palette by using a variety of shades of blue makes the piece attractive and unusual</li> <li>• the prominent use of blue, gold and white across the pair of earrings helps unify the set</li> <li>• the subtle pink oval and red rose at the top, helps create points of interest and intrigue, which draws the viewer in to look at the piece in more detail</li> <li>• <b>any other valid, fully justified points analysing colour in this jewellery design.</b></li> </ul>	<b>materials</b>	<ul style="list-style-type: none"> <li>• the large variety of materials used within this piece brings intrigue as no two items are the same, which makes it a unique statement piece</li> <li>• the designer has considered sustainability in this design by using recycled objects, such as the antique enamel button in the design, which is much better for the environment</li> <li>• the gold rods allow the materials to have their own space. This approach to setting the materials allows each one to be appreciated individually</li> <li>• the gold and some of the semi-precious stones look highly polished and reflective, which bounces light off them and gives them a strong visual impact</li> <li>• <b>any other valid, fully justified points analysing materials in this jewellery design.</b></li> </ul>	<b>10</b>
<b>colour</b>	<ul style="list-style-type: none"> <li>• the cool blue colours complement the warmth of the gold and help make this design seem luxurious and expensive</li> <li>• the clever use of a limited palette by using a variety of shades of blue makes the piece attractive and unusual</li> <li>• the prominent use of blue, gold and white across the pair of earrings helps unify the set</li> <li>• the subtle pink oval and red rose at the top, helps create points of interest and intrigue, which draws the viewer in to look at the piece in more detail</li> <li>• <b>any other valid, fully justified points analysing colour in this jewellery design.</b></li> </ul>					
<b>materials</b>	<ul style="list-style-type: none"> <li>• the large variety of materials used within this piece brings intrigue as no two items are the same, which makes it a unique statement piece</li> <li>• the designer has considered sustainability in this design by using recycled objects, such as the antique enamel button in the design, which is much better for the environment</li> <li>• the gold rods allow the materials to have their own space. This approach to setting the materials allows each one to be appreciated individually</li> <li>• the gold and some of the semi-precious stones look highly polished and reflective, which bounces light off them and gives them a strong visual impact</li> <li>• <b>any other valid, fully justified points analysing materials in this jewellery design.</b></li> </ul>					

Question			Specific marking instructions	Max marks
			<p><b>scale</b></p> <ul style="list-style-type: none"> <li>• the large scale of the earrings could cause the wearer problems as they may catch on clothing or hair, which could make them impractical</li> <li>• the varying scale of the forms requires them to be carefully placed to ensure the earrings are balanced physically and aesthetically</li> <li>• throughout the large-scale design, the variety of materials could result in it being heavy and only suitable for wearing for short periods of time</li> <li>• the large-scale earrings have multiple small links holding the design together. This makes the design fragile</li> <li>• <b>any other valid, fully justified points analysing scale in this jewellery design.</b></li> </ul>	

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 8, 9, 10, 11, 12</b>						
11.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to analyse the following elements of this book cover design</p> <ul style="list-style-type: none"> <li>• <b>imagery</b></li> <li>• <b>layout</b></li> <li>• <b>typography.</b></li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>imagery, layout and typography</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="352 909 1350 2042"> <tbody> <tr> <td data-bbox="352 909 531 1480"><b>imagery</b></td> <td data-bbox="531 909 1350 1480"> <ul style="list-style-type: none"> <li>• the main character, Amelia Fang, has been placed directly in the middle of the front cover and is large scale so that the reader starts to interact with her straight away</li> <li>• there are smaller characters included on the front and back of the design. Their scale, and the restricted view we have of them, suggests that they may be of lesser importance</li> <li>• the main character is holding what looks like a map. This helps to build up the excitement of the character perhaps going on an adventure</li> <li>• the use of cobwebs and a spider in the design gives it an eerie look. Some people may find this scary, which helps build up a sense of anticipation</li> <li>• <b>any other valid, fully justified points analysing imagery in this book design.</b></li> </ul> </td> </tr> <tr> <td data-bbox="352 1480 531 2042"><b>layout</b></td> <td data-bbox="531 1480 1350 2042"> <ul style="list-style-type: none"> <li>• the illustrator has placed the large title at the top of the front cover to allow the reader to clearly see it and spark interest in the book straight away</li> <li>• mysterious symbols have been used down both sides of the front and back cover. These intriguing images create a frame on the front and back cover and add a decorative feature to the design</li> <li>• the symmetrical mountains placed either side of the front cover help frame the main character and show the reader the journey they are about to embark upon</li> <li>• the barcode has been carefully placed in a non-obtrusive area of the design and has been kept small enough that it does not distract from the book cover's aesthetics</li> <li>• <b>any other valid, fully justified points analysing layout in this book design.</b></li> </ul> </td> </tr> </tbody> </table>	<b>imagery</b>	<ul style="list-style-type: none"> <li>• the main character, Amelia Fang, has been placed directly in the middle of the front cover and is large scale so that the reader starts to interact with her straight away</li> <li>• there are smaller characters included on the front and back of the design. Their scale, and the restricted view we have of them, suggests that they may be of lesser importance</li> <li>• the main character is holding what looks like a map. This helps to build up the excitement of the character perhaps going on an adventure</li> <li>• the use of cobwebs and a spider in the design gives it an eerie look. Some people may find this scary, which helps build up a sense of anticipation</li> <li>• <b>any other valid, fully justified points analysing imagery in this book design.</b></li> </ul>	<b>layout</b>	<ul style="list-style-type: none"> <li>• the illustrator has placed the large title at the top of the front cover to allow the reader to clearly see it and spark interest in the book straight away</li> <li>• mysterious symbols have been used down both sides of the front and back cover. These intriguing images create a frame on the front and back cover and add a decorative feature to the design</li> <li>• the symmetrical mountains placed either side of the front cover help frame the main character and show the reader the journey they are about to embark upon</li> <li>• the barcode has been carefully placed in a non-obtrusive area of the design and has been kept small enough that it does not distract from the book cover's aesthetics</li> <li>• <b>any other valid, fully justified points analysing layout in this book design.</b></li> </ul>	<b>10</b>
<b>imagery</b>	<ul style="list-style-type: none"> <li>• the main character, Amelia Fang, has been placed directly in the middle of the front cover and is large scale so that the reader starts to interact with her straight away</li> <li>• there are smaller characters included on the front and back of the design. Their scale, and the restricted view we have of them, suggests that they may be of lesser importance</li> <li>• the main character is holding what looks like a map. This helps to build up the excitement of the character perhaps going on an adventure</li> <li>• the use of cobwebs and a spider in the design gives it an eerie look. Some people may find this scary, which helps build up a sense of anticipation</li> <li>• <b>any other valid, fully justified points analysing imagery in this book design.</b></li> </ul>					
<b>layout</b>	<ul style="list-style-type: none"> <li>• the illustrator has placed the large title at the top of the front cover to allow the reader to clearly see it and spark interest in the book straight away</li> <li>• mysterious symbols have been used down both sides of the front and back cover. These intriguing images create a frame on the front and back cover and add a decorative feature to the design</li> <li>• the symmetrical mountains placed either side of the front cover help frame the main character and show the reader the journey they are about to embark upon</li> <li>• the barcode has been carefully placed in a non-obtrusive area of the design and has been kept small enough that it does not distract from the book cover's aesthetics</li> <li>• <b>any other valid, fully justified points analysing layout in this book design.</b></li> </ul>					

Question	Specific marking instructions	Max marks
	<p><b>typography</b></p> <ul style="list-style-type: none"> <li>• throughout the book cover design, the illustrator displays fonts with the use of colour. An example of this is the black ‘Amelia Fang’ title on the front cover, which stands out well against the blue striped background</li> <li>• several fonts have been used to create visual interest across the design. All fonts however have been kept simple and clear to read, making it accessible to all readers</li> <li>• capital letters are used for the title and author to help grab our attention and reinforce their importance</li> <li>• the font used for ‘Amelia Fang’ on the front cover and spine has a gothic style which emphasises the nature of the storyline</li> <li>• <b>any other valid, fully justified points analysing typography in this book design.</b></li> </ul>	

Question	Specific marking instructions	Max marks				
<b>Optional questions – candidates select two from questions 8, 9, 10, 11, 12</b>						
12.	<p>Candidates can gain marks in a number of ways, up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to analyse the following elements of this shoe design:</p> <ul style="list-style-type: none"> <li>• <b>decoration</b></li> <li>• <b>target market</b></li> <li>• <b>wearability.</b></li> </ul> <p>For full marks candidates must answer all elements of the question. Award a <b>maximum of 4 marks</b> for their response to each individual prompt.</p> <p>Award <b>1 mark</b> for each relevant, fully justified point, up to a <b>maximum of 10 marks</b>.</p> <p>Award marks for fully justified analytical points relating to <b>decoration, target market</b> and <b>wearability</b>.</p> <p>The table below gives examples of points which would gain marks.</p> <table border="1" data-bbox="331 958 1329 2007"> <tbody> <tr> <td data-bbox="331 958 552 1498"><b>decoration</b></td> <td data-bbox="552 958 1329 1498"> <ul style="list-style-type: none"> <li>• the floral embroidery is intricate and would have taken a lot of time and skill, making the shoes expensive and only affordable to the wealthy</li> <li>• the designer has embroidered a similar decorative pattern on both shoe surfaces to create a unique pair of handmade shoes</li> <li>• the designer has used gold stitching to detail around the opening of the shoe, which creates a luxurious decoration on the edging</li> <li>• the organic embroidery design of the vines and curves of the flowers swirl around the sides of the shoe. This follows the form of the wearer’s foot, creating a pleasing design</li> <li>• <b>any other valid, fully justified points analysing decoration in this shoe design.</b></li> </ul> </td> </tr> <tr> <td data-bbox="331 1498 552 2007"><b>target market</b></td> <td data-bbox="552 1498 1329 2007"> <ul style="list-style-type: none"> <li>• this floral design may appeal to an older generation who may already have clothing that would match this old-fashioned style</li> <li>• the design would appeal to those who wish to make a statement. The organic and embroidered pattern on the design is eye-catching</li> <li>• the bespoke design would have been expensive to produce, due to the timely process involved and materials used, making them only for the wealthy</li> <li>• the target market for this shoe would traditionally be associated with females due to the high heels and narrow, pointed toes</li> <li>• <b>any other valid, fully justified points analysing target market of this shoe design.</b></li> </ul> </td> </tr> </tbody> </table>	<b>decoration</b>	<ul style="list-style-type: none"> <li>• the floral embroidery is intricate and would have taken a lot of time and skill, making the shoes expensive and only affordable to the wealthy</li> <li>• the designer has embroidered a similar decorative pattern on both shoe surfaces to create a unique pair of handmade shoes</li> <li>• the designer has used gold stitching to detail around the opening of the shoe, which creates a luxurious decoration on the edging</li> <li>• the organic embroidery design of the vines and curves of the flowers swirl around the sides of the shoe. This follows the form of the wearer’s foot, creating a pleasing design</li> <li>• <b>any other valid, fully justified points analysing decoration in this shoe design.</b></li> </ul>	<b>target market</b>	<ul style="list-style-type: none"> <li>• this floral design may appeal to an older generation who may already have clothing that would match this old-fashioned style</li> <li>• the design would appeal to those who wish to make a statement. The organic and embroidered pattern on the design is eye-catching</li> <li>• the bespoke design would have been expensive to produce, due to the timely process involved and materials used, making them only for the wealthy</li> <li>• the target market for this shoe would traditionally be associated with females due to the high heels and narrow, pointed toes</li> <li>• <b>any other valid, fully justified points analysing target market of this shoe design.</b></li> </ul>	<b>10</b>
<b>decoration</b>	<ul style="list-style-type: none"> <li>• the floral embroidery is intricate and would have taken a lot of time and skill, making the shoes expensive and only affordable to the wealthy</li> <li>• the designer has embroidered a similar decorative pattern on both shoe surfaces to create a unique pair of handmade shoes</li> <li>• the designer has used gold stitching to detail around the opening of the shoe, which creates a luxurious decoration on the edging</li> <li>• the organic embroidery design of the vines and curves of the flowers swirl around the sides of the shoe. This follows the form of the wearer’s foot, creating a pleasing design</li> <li>• <b>any other valid, fully justified points analysing decoration in this shoe design.</b></li> </ul>					
<b>target market</b>	<ul style="list-style-type: none"> <li>• this floral design may appeal to an older generation who may already have clothing that would match this old-fashioned style</li> <li>• the design would appeal to those who wish to make a statement. The organic and embroidered pattern on the design is eye-catching</li> <li>• the bespoke design would have been expensive to produce, due to the timely process involved and materials used, making them only for the wealthy</li> <li>• the target market for this shoe would traditionally be associated with females due to the high heels and narrow, pointed toes</li> <li>• <b>any other valid, fully justified points analysing target market of this shoe design.</b></li> </ul>					

Question			Specific marking instructions	Max marks
			<p><b>wearability</b></p> <ul style="list-style-type: none"> <li>• the shoes would be difficult to put on and uncomfortable to wear due to the narrow and pointed shape of the shoe design</li> <li>• it would be difficult to walk in these shoes. The heel seems far forward, which could make it tricky for the wearer to keep their balance</li> <li>• the silk fabric would be soft and breathable against the wearer's feet making them more comfortable to wear</li> <li>• poor weather would prevent the user wearing these shoes in a range of situations. The form and the materials make the shoes look delicate and they could be ruined by wet weather</li> <li>• <b>any other valid, fully justified points analysing wearability of this shoe design.</b></li> </ul>	

[END OF MARKING INSTRUCTIONS]