



National
Qualifications
2026

2026 Art and Design

Higher

Question Paper Finalised Marking Instructions

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

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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 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		
All candidates will answer this question					
1.		Candidates select an artwork they have studied. A maximum of 10 marks is available for explaining, with reference to the selected artwork, the: • <i>artist’s use of techniques</i> • <i>artist’s choice of subject matter</i> • <i>impact of social, cultural and/or other influences.</i> For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, justified point, up to a maximum of 10 marks. Candidates may refer to a diverse range of artworks. The table below gives examples of points which would gain marks. <table><tr><td>artist’s use of techniques</td><td> • Vincent van Gogh used many techniques to help bring his work to life. In ‘Wheatfield with Crows’, Van Gogh used expressive directional brushstrokes to create movement and rhythm as conveyed within the field and the stormy sky • within ‘A Sunday on La Grande Jatte’, Seurat placed tiny dots of different coloured paint next to each other to allow the viewer’s eye to blend the colours optically. This technique of pointillism makes the artwork appear more vivid, as seen on the trees and grass within the centre of the painting • Kehinde Wiley uses a photo-realistic technique to create the artwork, ‘Barack Obama’. Through the careful application of small brushstrokes, the artist has conveyed the texture of the sitter’s skin, particularly noticeable upon his smooth and clearly defined facial features • any other valid, fully justified points explaining the artist’s use of techniques </td></tr></table>	artist’s use of techniques	• Vincent van Gogh used many techniques to help bring his work to life. In ‘Wheatfield with Crows’, Van Gogh used expressive directional brushstrokes to create movement and rhythm as conveyed within the field and the stormy sky • within ‘A Sunday on La Grande Jatte’, Seurat placed tiny dots of different coloured paint next to each other to allow the viewer’s eye to blend the colours optically. This technique of pointillism makes the artwork appear more vivid, as seen on the trees and grass within the centre of the painting • Kehinde Wiley uses a photo-realistic technique to create the artwork, ‘Barack Obama’. Through the careful application of small brushstrokes, the artist has conveyed the texture of the sitter’s skin, particularly noticeable upon his smooth and clearly defined facial features • any other valid, fully justified points explaining the artist’s use of techniques	10
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			artist's choice of subject matter • 'Mechech' by Peter Howson represents a masculine working-class man. The man stands side on with his fists clenched resembling a boxer. The boxer is a recurrent subject throughout his works, as Howson himself was a boxer and for him this image signifies the triumph of the underdog • Joan Eardley spent much of her time in the fishing village of Catterline, in the Northeast of Scotland. She would work outdoors, in all weathers, to paint the environment around her. In 'Breaking Wave', Eardley communicates her lived experience through capturing the energy of the crashing and churning waves within the stormy scene • 'Elegy' part of the Dream Tables Series by Susan Abbott revolves around the idea of an individual who represents the face of the people who died in the events of 9/11. Upon the busy table of overlapping objects, Abbott includes an open book showing the portrait of a young woman staring directly at the viewer • any other valid, fully justified points explaining the artist's choice of subject matter impact of social, cultural and/or other influences • Cezanne was influenced by Impressionism in the 1870s. Camille Pissarro encouraged Cezanne to work 'en plein air' to quickly capture the essence of the outdoors using bright hues. Within 'Jas de Bouffan, the Pool', Cezanne's use of a natural colour palette is noticeable within the sky and plants • Degas was influenced by the development of photography. This can be seen in his use of cropped compositions that resemble naturalistic 'snapshots'. This is evident in 'The Dance Class' where some of the dancers' bodies are cropped by the frame of the painting • Samuel Peploe was influenced by his time spent living in France. This can be seen by his use of bright and vivid colours which are inspired by the French sunlight. In 'Tulips and Cups', Peploe has applied a vibrant yellow in the background of his painting, as well as using warm reds and oranges to represent the fruit and flowers within his still life • any other valid, fully justified points explaining the impact of social, cultural and/or other influences	

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 2, 3, 4, 5, 6							
2.		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: • line • pose • 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 line, pose and techniques. The table below gives examples of points which would gain marks. <table><tr><td>line</td><td> • flowing, repeated lines can be seen in the trousers. These add decorative detail to the clothing and draw attention to the lower part of the painting • the curved outline at the top of the chair acts as a frame, giving the sitter prominence in the scene • a line is created where the shirt is buttoned and leads upwards towards the face, making it a focal point • lines on the dog’s nose elongate its face, which helps to emphasise the realistic form • any other valid, fully justified points analysing line in this painting </td></tr><tr><td>pose</td><td> • a laid-back pose is seen in the artwork through the sitter’s open body language, creating a relaxed and informal atmosphere • the sitter’s arm is draped over the dog. This creates a comfortable pose, reinforcing the bond between the dog and its owner • the sitter’s confident expression and tilted head creates a sense of arrogance within the artwork • the sitter has a focused facial expression. This can be seen through the eyes, which look directly out to the viewer, drawing them into the artwork • the alert pose of the dog contrasts with the laid-back pose of the sitter, creating a sense of anticipation • any other valid, fully justified points analysing pose in this painting </td></tr></table>	line	• flowing, repeated lines can be seen in the trousers. These add decorative detail to the clothing and draw attention to the lower part of the painting • the curved outline at the top of the chair acts as a frame, giving the sitter prominence in the scene • a line is created where the shirt is buttoned and leads upwards towards the face, making it a focal point • lines on the dog’s nose elongate its face, which helps to emphasise the realistic form • any other valid, fully justified points analysing line in this painting	pose	• a laid-back pose is seen in the artwork through the sitter’s open body language, creating a relaxed and informal atmosphere • the sitter’s arm is draped over the dog. This creates a comfortable pose, reinforcing the bond between the dog and its owner • the sitter’s confident expression and tilted head creates a sense of arrogance within the artwork • the sitter has a focused facial expression. This can be seen through the eyes, which look directly out to the viewer, drawing them into the artwork • the alert pose of the dog contrasts with the laid-back pose of the sitter, creating a sense of anticipation • any other valid, fully justified points analysing pose in this painting	10
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			techniques - the artist has used the technique of layering. This can be seen in the sitter's face through the use of harmonious flesh tones that have been layered to create the illusion of form - small brushstrokes have been used to paint the dog. This can be seen on the dog's head, where the application of small marks creates the illusion of texture, suggesting fur - an expressive application of paint can be seen in the sitter's facial features, particularly on the cheeks. This draws attention to this area, and makes it a point of interest - loose brush marks have been used throughout the sitter's shirt. These can be seen through the use of subtle pink, lilac and purple, effectively suggesting a crumpled texture to the fabric any other valid, fully justified points analysing techniques in this painting	

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3.		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: • composition • form • 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 composition, form and subject matter. The table below gives examples of points which would gain marks. <table><tr><td>composition</td><td> • the curved edge of the tray acts as a leading line, guiding the viewer’s eye around the subject matter within the composition • the negative space surrounding the composition creates a focal point by drawing the viewer’s attention to the objects on the tray • the tightly cropped composition looks like a photographic snapshot, focusing attention on the subject matter • the teaspoon acts as a leading line, directing the viewer’s eye from the corner into the composition • any other valid, fully justified points analysing composition in this painting </td></tr><tr><td>form</td><td> • the angular form of the KitKat wrappers is created through the use of a variety of tones • distorted reflections are used to show the cylindrical/transparent form of the water container • highlights are used on the cups and saucers to emphasise their smooth, rounded form • different shapes and tones have been shown under the head of the teaspoon, indicating its curved form • any other valid, fully justified points analysing form in this painting </td></tr></table>	composition	• the curved edge of the tray acts as a leading line, guiding the viewer’s eye around the subject matter within the composition • the negative space surrounding the composition creates a focal point by drawing the viewer’s attention to the objects on the tray • the tightly cropped composition looks like a photographic snapshot, focusing attention on the subject matter • the teaspoon acts as a leading line, directing the viewer’s eye from the corner into the composition • any other valid, fully justified points analysing composition in this painting	form	• the angular form of the KitKat wrappers is created through the use of a variety of tones • distorted reflections are used to show the cylindrical/transparent form of the water container • highlights are used on the cups and saucers to emphasise their smooth, rounded form • different shapes and tones have been shown under the head of the teaspoon, indicating its curved form • any other valid, fully justified points analysing form in this painting	10
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Question			Specific marking instructions	Max marks
			subject matter - the round silver tray is reminiscent of the type used in a café. The objects placed on it reinforce this - the clean and unused stack of saucers, cups and teaspoon give an indication that these items are about to be placed on a table - KitKat bars are not typically found in a high-end restaurant, indicating the items are from an ordinary café - the water container is fancy, suggesting the café is aiming for a more sophisticated type of customer any other valid, fully justified points analysing subject matter in this painting	

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4.		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 • scale • setting 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, scale and setting. The table below gives examples of points which would gain marks. <table><tr><td>colour</td><td> • contrasting colours of red/orange and green have been used in the leaves at the bottom left-hand corner of the artwork to attract the viewer’s eye • a wide range of brown colours have been used throughout the artwork to realistically depict the ground, rock, and tree trunks • varying shades of green have been used throughout the work representing the grass and leaves. This creates a natural/calming effect • the bright areas of saturated colour, such as the blue and red used for the plants at the bottom of the artwork, lead the viewer’s eye into the composition • any other valid, fully justified points analysing colour in this painting </td></tr><tr><td>scale</td><td> • the inclusion of the figure and the dog helps to give the impression of the monumental scale of the trees • there are tree trunks in the background that give the impression that they are even larger in scale, as we cannot see their tops • there is a contrast in scale between the tiny, coloured flowers in the foreground and the massive trees, creating visual interest • the wide variety of large-scale trees help to convey a sense of the power of nature • any other valid, fully justified points analysing scale in this painting </td></tr></table>	colour	• contrasting colours of red/orange and green have been used in the leaves at the bottom left-hand corner of the artwork to attract the viewer’s eye • a wide range of brown colours have been used throughout the artwork to realistically depict the ground, rock, and tree trunks • varying shades of green have been used throughout the work representing the grass and leaves. This creates a natural/calming effect • the bright areas of saturated colour, such as the blue and red used for the plants at the bottom of the artwork, lead the viewer’s eye into the composition • any other valid, fully justified points analysing colour in this painting	scale	• the inclusion of the figure and the dog helps to give the impression of the monumental scale of the trees • there are tree trunks in the background that give the impression that they are even larger in scale, as we cannot see their tops • there is a contrast in scale between the tiny, coloured flowers in the foreground and the massive trees, creating visual interest • the wide variety of large-scale trees help to convey a sense of the power of nature • any other valid, fully justified points analysing scale in this painting	10
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Question			Specific marking instructions	Max marks
			setting - the setting has a tropical feel with the inclusion of brightly coloured flowers and a palm tree - the leafy treetops provide a cool walking environment as shown by the figure and dog in a shaded area - the calm, peaceful setting, with only the figure walking their dog, gives an idealistic, almost dreamlike feel to the work - the inclusion of the dense leaves at the top of the painting suggests that this scene continues beyond the dimensions of this artwork any other valid, fully justified points analysing setting in this painting	

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Optional questions – candidates select two from questions 2, 3, 4, 5, 6							
5.		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 sculpture: • line • materials • symbolism For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. Award marks for fully justified analytical points relating to line, materials and symbolism. The table below gives examples of points which would gain marks. <table><tr><td>line</td><td> • a grid like pattern of black lines has been used to give the impression of brickwork in the buildings. This adds visual interest to the cityscape • directional, diagonal black lines are used throughout the group of buildings at the top, creating leading lines that guide the viewer’s eye through the sculpture • the varied use of line throughout the buildings creates tonal areas, such as the tighter use of line in the building on the bottom right • the diagonal line of the wooden ladder beneath the city acts as a strong leading line, connecting the over ground and underground buildings • any other valid, fully justified points analysing line in this sculpture </td></tr><tr><td>materials</td><td> • there is visual contrast created by the different uses of wood. This can be seen in the 2D buildings above ground and the more solid 3D wood used for the underground rocks • by using thick pieces of cut wood, the artist has layered the buildings at the top to create a sense of depth • at the bottom of the sculpture, there is a small piece of wood hanging from a wire, this adds movement to the artwork • the use of black ink to create the buildings gives a very precise effect, helping to add detail to the sculpture • any other valid, fully justified points analysing materials in this sculpture </td></tr></table>	line	• a grid like pattern of black lines has been used to give the impression of brickwork in the buildings. This adds visual interest to the cityscape • directional, diagonal black lines are used throughout the group of buildings at the top, creating leading lines that guide the viewer’s eye through the sculpture • the varied use of line throughout the buildings creates tonal areas, such as the tighter use of line in the building on the bottom right • the diagonal line of the wooden ladder beneath the city acts as a strong leading line, connecting the over ground and underground buildings • any other valid, fully justified points analysing line in this sculpture	materials	• there is visual contrast created by the different uses of wood. This can be seen in the 2D buildings above ground and the more solid 3D wood used for the underground rocks • by using thick pieces of cut wood, the artist has layered the buildings at the top to create a sense of depth • at the bottom of the sculpture, there is a small piece of wood hanging from a wire, this adds movement to the artwork • the use of black ink to create the buildings gives a very precise effect, helping to add detail to the sculpture • any other valid, fully justified points analysing materials in this sculpture	10
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			symbolism - the densely placed buildings above ground are symbolic of a highly populated/urban area, which is tightly packed - the buildings underground symbolise a secret space, which possibly only a few people in the city above know about - thick platforms separate the buildings above from the network of wooden structures under the city. They symbolise the barrier between a known and a hidden world - the only area of colour used by the artist is on the smaller of the two secret underground buildings. This symbolises that the building is significant and important any other valid, fully justified points analysing symbolism in this sculpture	

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Optional questions – candidates select two from questions 2, 3, 4, 5, 6							
6.		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 • mood and atmosphere • 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 colour, mood and atmosphere and texture. The table below gives examples of points which would gain marks. <table><tr><td>colour</td><td> • a wide range of muted greys, greens, and browns have been used to create an aged and well-worn look to the child's clothes • complementary colours of blue and orange have been used to create a visual contrast between the orange beaks of the geese and the blue sky • the middle goose is a focal point as it is the only one with a patch of dark grey on its face • the blue/green of the ribbon on the child's hat creates a visual contrast with the golden yellow of the straw, catching the viewer's eye • any other valid, fully justified points analysing colour in this painting </td></tr><tr><td>mood and atmosphere</td><td> • the rural setting with the open countryside of the background provides a peaceful atmosphere • the pose of the child conveys a focused and confident mood. The child is very much in control of the group of geese • the geese, with their heads up looking forward, suggests a feeling of excitement as they are being moved by the child • the scene gives an insight into a different era of rural life, where children would work at a much younger age, which makes the viewer feel sympathy • any other valid, fully justified points analysing mood and atmosphere in this painting </td></tr></table>	colour	• a wide range of muted greys, greens, and browns have been used to create an aged and well-worn look to the child's clothes • complementary colours of blue and orange have been used to create a visual contrast between the orange beaks of the geese and the blue sky • the middle goose is a focal point as it is the only one with a patch of dark grey on its face • the blue/green of the ribbon on the child's hat creates a visual contrast with the golden yellow of the straw, catching the viewer's eye • any other valid, fully justified points analysing colour in this painting	mood and atmosphere	• the rural setting with the open countryside of the background provides a peaceful atmosphere • the pose of the child conveys a focused and confident mood. The child is very much in control of the group of geese • the geese, with their heads up looking forward, suggests a feeling of excitement as they are being moved by the child • the scene gives an insight into a different era of rural life, where children would work at a much younger age, which makes the viewer feel sympathy • any other valid, fully justified points analysing mood and atmosphere in this painting	10
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			<table><tr><td>texture</td><td> • dark patches of tone give the impression of a rough, stony texture to the path which the child and geese are travelling along • rough, textural brushstrokes mixed with thin, linear marks, create the impression of the dried grass at the side of the path • soft, blended application of oil paint creates the impression of wispy clouds high in the sky on a warm day • thick, impasto paint and the use of broad brushstrokes give the impression of thick, fluffy feathers of the geese • any other valid, fully justified points analysing texture in this painting </td></tr></table>	texture	• dark patches of tone give the impression of a rough, stony texture to the path which the child and geese are travelling along • rough, textural brushstrokes mixed with thin, linear marks, create the impression of the dried grass at the side of the path • soft, blended application of oil paint creates the impression of wispy clouds high in the sky on a warm day • thick, impasto paint and the use of broad brushstrokes give the impression of thick, fluffy feathers of the geese • any other valid, fully justified points analysing texture in this painting	
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Section 2 – Design studies

Question	Specific marking instructions		Max marks		
All candidates will answer this question.					
7.		Candidates select a design they have studied. A maximum of 10 marks is available for explaining, with reference to the selected design, the: • <i>designer’s use of materials and/or technology</i> • <i>designer’s use of one visual element from line, tone, colour, texture, shape, form, pattern</i> • <i>impact of social, cultural and/or other influences.</i> For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, justified point, up to a maximum of 10 marks. Candidates may refer to a diverse range of designs. The table below gives examples of points which would gain marks. <table><tr><td>designer’s use of materials and/or technology</td><td> • incorporating technology into fashion is one way Iris van Herpen pushes the boundaries of fashion. Technological advances in laser cutting are used in collections such as the Syntopia Collection. This allows her to create intricate and complex designs which would be difficult and time consuming to undertake by hand • Louis Comfort Tiffany used thin, flexible copper foil to connect pieces of stained-glass together within the ‘Pink Lotus’ lamp design. The use of this material allowed intricate details to be created without the use of paint or enamel • Nora Fok knits nylon monofilament to create her wrist piece ‘Bubble Bath’. The use of the lightweight material supports the skeletal aesthetic of foamy, spherical bubbles that appear to float around the wrist • any other valid, fully justified points explaining the designer’s use of materials and/or technology </td></tr></table>	designer’s use of materials and/or technology	• incorporating technology into fashion is one way Iris van Herpen pushes the boundaries of fashion. Technological advances in laser cutting are used in collections such as the Syntopia Collection. This allows her to create intricate and complex designs which would be difficult and time consuming to undertake by hand • Louis Comfort Tiffany used thin, flexible copper foil to connect pieces of stained-glass together within the ‘Pink Lotus’ lamp design. The use of this material allowed intricate details to be created without the use of paint or enamel • Nora Fok knits nylon monofilament to create her wrist piece ‘Bubble Bath’. The use of the lightweight material supports the skeletal aesthetic of foamy, spherical bubbles that appear to float around the wrist • any other valid, fully justified points explaining the designer’s use of materials and/or technology	10
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Question			Specific marking instructions	Max marks				
			<table><tr><td>designer's use of <i>one</i> visual element from line, tone, colour, texture, shape, form, pattern</td><td> • form is an important element in Philippe Starck's 'Juicy Salif'. The ridged form of the lemon squeezer has a functional purpose, creating grooves which allow the juice to be directed into a container placed below • the use of colour within Colleen Atwood's costume design for Alice in Wonderland's 'Red Queen' serves to emphasise the persona of the character. The abundance of gold, on the sleeves, bodice and skirt supports the regal nature of the Queen • within 'Monaco Monte-Carlo', Mucha uses lines of floral garland stems to lead the viewer's eye around the poster to the sitting girl that is surrounded by natural organic forms. The flowing lines of the garland showcase the idea of train tracks and wheels as they swirl around her • any other valid, fully justified points explaining the designer's use of <i>one</i> visual element from line, tone, colour, texture, shape, form, pattern </td></tr><tr><td>impact of social, cultural and/or other influences</td><td> • 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 • Bauhaus designer, Marcel Breuer, influenced by the industrial age and the use of new materials, designed the 'Model B3' known as the 'Wassily Chair'. Inspired by the metal frame of a bicycle, the use of tubular steel allowed the minimum use of material to achieve maximum strength • Alexander McQueen was influenced by Darwin's Theories of Evolution. This can be seen in his 'Plato Atlantis Collection'. McQueen uses surface prints based on reptile skin and translucent panels of net within his designs. When worn, the surface print and net panels bring together human and reptile skin, suggesting an alien lifeform • any other valid, fully justified points explaining the impact of social, cultural and/or other influences </td></tr></table>	designer's use of <i>one</i> visual element from line, tone, colour, texture, shape, form, pattern	• form is an important element in Philippe Starck's 'Juicy Salif'. The ridged form of the lemon squeezer has a functional purpose, creating grooves which allow the juice to be directed into a container placed below • the use of colour within Colleen Atwood's costume design for Alice in Wonderland's 'Red Queen' serves to emphasise the persona of the character. The abundance of gold, on the sleeves, bodice and skirt supports the regal nature of the Queen • within 'Monaco Monte-Carlo', Mucha uses lines of floral garland stems to lead the viewer's eye around the poster to the sitting girl that is surrounded by natural organic forms. The flowing lines of the garland showcase the idea of train tracks and wheels as they swirl around her • any other valid, fully justified points explaining the designer's use of <i>one</i> visual element from line, tone, colour, texture, shape, form, pattern	impact of social, cultural and/or other influences	• Van Alen was influenced by medieval architecture when he designed the 'Chrysler Building'. The building has Art Deco-style gargoyles placed in the corners. Gargoyles were a common feature of medieval cathedrals • Bauhaus designer, Marcel Breuer, influenced by the industrial age and the use of new materials, designed the 'Model B3' known as the 'Wassily Chair'. Inspired by the metal frame of a bicycle, the use of tubular steel allowed the minimum use of material to achieve maximum strength • Alexander McQueen was influenced by Darwin's Theories of Evolution. This can be seen in his 'Plato Atlantis Collection'. McQueen uses surface prints based on reptile skin and translucent panels of net within his designs. When worn, the surface print and net panels bring together human and reptile skin, suggesting an alien lifeform • any other valid, fully justified points explaining the impact of social, cultural and/or other influences	
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Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
8.		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 packaging design • fitness for purpose • imagery • 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, imagery and target market. The table below gives examples of points which would gain marks. <table><tr><td>fitness for purpose</td><td> • the cone shape of the packaging creates visual impact, especially when compared to other, more conventional, box packaging • the cone shape of the packaging would make it difficult to stack and store when not in use, and may get damaged in transit • the cone shape narrows the opening at the top and may make it more difficult to get the tea bags out when opened • the package design is strongly connected with the brand name 'Monstea' through the use of different types of monsters on the boxes • any other valid, fully justified points analysing fitness for purpose in this packaging design </td></tr><tr><td>imagery</td><td> • the imagery of a monster with eyes that appear shut and with a smiling mouth is non-threatening and appealing to consumers • the imagery uses simple and colourful shapes throughout the design, adding to the fun appeal of the characters • the imagery is amusing as the mouth has been placed where the lid folds back to give the idea that the monster has eaten the tea • the tea is available in different flavours. This is communicated through different imagery on each monster design • any other valid, fully justified points analysing imagery in this packaging design </td></tr></table>	fitness for purpose	• the cone shape of the packaging creates visual impact, especially when compared to other, more conventional, box packaging • the cone shape of the packaging would make it difficult to stack and store when not in use, and may get damaged in transit • the cone shape narrows the opening at the top and may make it more difficult to get the tea bags out when opened • the package design is strongly connected with the brand name 'Monstea' through the use of different types of monsters on the boxes • any other valid, fully justified points analysing fitness for purpose in this packaging design	imagery	• the imagery of a monster with eyes that appear shut and with a smiling mouth is non-threatening and appealing to consumers • the imagery uses simple and colourful shapes throughout the design, adding to the fun appeal of the characters • the imagery is amusing as the mouth has been placed where the lid folds back to give the idea that the monster has eaten the tea • the tea is available in different flavours. This is communicated through different imagery on each monster design • any other valid, fully justified points analysing imagery in this packaging design	10
fitness for purpose	• the cone shape of the packaging creates visual impact, especially when compared to other, more conventional, box packaging • the cone shape of the packaging would make it difficult to stack and store when not in use, and may get damaged in transit • the cone shape narrows the opening at the top and may make it more difficult to get the tea bags out when opened • the package design is strongly connected with the brand name 'Monstea' through the use of different types of monsters on the boxes • any other valid, fully justified points analysing fitness for purpose in this packaging design						
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Question			Specific marking instructions	Max marks		
			<table><tr><td>target market</td><td> - the imagery has a modern, illustrative look, like something from a child's book, which would help to attract children to the packaging - the secondary function as a reusable container may attract consumers who are environmentally aware - the target market could be parents wanting to introduce tea to their children through fun and engaging packaging - the target market could be people looking to buy an unusual gift because of the unconventional packaging and imagery used for an everyday product any other valid, fully justified points analysing target market in this packaging design </td></tr></table>	target market	- the imagery has a modern, illustrative look, like something from a child's book, which would help to attract children to the packaging - the secondary function as a reusable container may attract consumers who are environmentally aware - the target market could be parents wanting to introduce tea to their children through fun and engaging packaging - the target market could be people looking to buy an unusual gift because of the unconventional packaging and imagery used for an everyday product any other valid, fully justified points analysing target market in this packaging design	
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Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
9.		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 outfit: • sources of inspiration • target market • wearability For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. Award marks for fully justified analytical points relating to sources of inspiration, target market and wearability. The table below gives examples of points which would gain marks. <table><tr><td>sources of inspiration</td><td> • the tight, drainpipe legs and straps are similar to the statement trousers worn during the punk movement • the shoulders and back of the jacket appear padded, which could be influenced by traditional leather biker jackets • the trousers could be inspired by a variety of non-western cultures due to their loose-fitting shape around the inseam • the distressed detailing throughout the design, such as the knees, suggest that the outfit may be inspired by post-apocalyptic imagery • any other valid, fully justified points analysing sources of inspiration for this outfit </td></tr><tr><td>target market</td><td> • the target market for this outfit is consumers keen to make a statement due to its unconventional appearance, such as the gathered fabric on the legs • there would be a limited target market, due to the tight fit on areas such as the arms, which would make some wearers feel uncomfortable • high profile people, such as footballers and celebrities who intentionally attract attention, could be interested in this unusual outfit • the minimalist colour scheme and detailing could be attractive to those who want an eye-catching garment without the use of colour • any other valid, fully justified points analysing target market for this outfit </td></tr></table>	sources of inspiration	• the tight, drainpipe legs and straps are similar to the statement trousers worn during the punk movement • the shoulders and back of the jacket appear padded, which could be influenced by traditional leather biker jackets • the trousers could be inspired by a variety of non-western cultures due to their loose-fitting shape around the inseam • the distressed detailing throughout the design, such as the knees, suggest that the outfit may be inspired by post-apocalyptic imagery • any other valid, fully justified points analysing sources of inspiration for this outfit	target market	• the target market for this outfit is consumers keen to make a statement due to its unconventional appearance, such as the gathered fabric on the legs • there would be a limited target market, due to the tight fit on areas such as the arms, which would make some wearers feel uncomfortable • high profile people, such as footballers and celebrities who intentionally attract attention, could be interested in this unusual outfit • the minimalist colour scheme and detailing could be attractive to those who want an eye-catching garment without the use of colour • any other valid, fully justified points analysing target market for this outfit	10
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target market	• the target market for this outfit is consumers keen to make a statement due to its unconventional appearance, such as the gathered fabric on the legs • there would be a limited target market, due to the tight fit on areas such as the arms, which would make some wearers feel uncomfortable • high profile people, such as footballers and celebrities who intentionally attract attention, could be interested in this unusual outfit • the minimalist colour scheme and detailing could be attractive to those who want an eye-catching garment without the use of colour • any other valid, fully justified points analysing target market for this outfit						

Question			Specific marking instructions	Max marks
			wearability - the fabric used to create the outfit is a durable and stretchy material, which would allow the wearer mobility when worn - the low hanging material at the top of the legs could mean that movement is restricted when climbing stairs, for example - the boots are fastened by straps and laces and look as though they would be time consuming to put on and take off - the oversized, narrow collar is impractical and could cause irritation due to its proximity to the face any other valid, fully justified points analysing wearability of this outfit	

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
10.		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 lighting design: • decoration • function • style For full marks candidates must answer all elements of the question. Award a maximum of 4 marks for their response to each individual prompt. Award 1 mark for each relevant, fully justified point, up to a maximum of 10 marks. Award marks for fully justified analytical points relating to decoration, function and style. The table below gives examples of points which would gain marks. <table><tr><td>decoration</td><td> • the tails of the metal birds have been formed to create a raised linear pattern around the base of the design • the glass pieces attached to the copper birds have been etched and frosted to convey stylised wings throughout the design • the glass shades have small birds that mirror the larger birds on the structure, creating unity within the design • the central structure has limited decoration to ensure all attention is given to the birds • any other valid, fully justified points analysing decoration in this lighting design </td></tr><tr><td>function</td><td> • the design's function is to provide light, as indicated by the glass shades that emit light when the chandelier is switched on • the chandelier has a decorative function. The reflective qualities of the copper structure along with hints of blue upon the birds' bodies within the shades, draws the viewer's eye • the frosted coloured glass upon the shades and wings of the copper birds allows light to shine through to create a luminous glow • the shades being open at the top, directs light upwards as well as outwards through the glass, filling the room with light • any other valid, fully justified points analysing function in this lighting design </td></tr></table>	decoration	• the tails of the metal birds have been formed to create a raised linear pattern around the base of the design • the glass pieces attached to the copper birds have been etched and frosted to convey stylised wings throughout the design • the glass shades have small birds that mirror the larger birds on the structure, creating unity within the design • the central structure has limited decoration to ensure all attention is given to the birds • any other valid, fully justified points analysing decoration in this lighting design	function	• the design's function is to provide light, as indicated by the glass shades that emit light when the chandelier is switched on • the chandelier has a decorative function. The reflective qualities of the copper structure along with hints of blue upon the birds' bodies within the shades, draws the viewer's eye • the frosted coloured glass upon the shades and wings of the copper birds allows light to shine through to create a luminous glow • the shades being open at the top, directs light upwards as well as outwards through the glass, filling the room with light • any other valid, fully justified points analysing function in this lighting design	10
decoration	• the tails of the metal birds have been formed to create a raised linear pattern around the base of the design • the glass pieces attached to the copper birds have been etched and frosted to convey stylised wings throughout the design • the glass shades have small birds that mirror the larger birds on the structure, creating unity within the design • the central structure has limited decoration to ensure all attention is given to the birds • any other valid, fully justified points analysing decoration in this lighting design						
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Question			Specific marking instructions	Max marks
			style - the chandelier has an Art Deco style as shown through the simple streamlined forms of the copper birds at the base of the structure - the design has a uniform style. The features of the copper birds with glass wings holding a glass shade are repeated for each arm, ensuring a consistent visual impact - the design has a natural style as the wings of the birds are positioned as if they are in flight, providing a sense of movement within the piece - the chandelier has a luxurious style shown through the use of etched glass and shiny copper, which would appeal to those keen to convey a lavish aesthetic any other valid, fully justified points analysing style in this lighting design	

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
11.		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 perfume bottle design: • fitness for purpose • form • materials 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, form and materials. The table below gives examples of points which would gain marks. <table><tr><td>fitness for purpose</td><td> • the long spike would be able to dispense the perfume one drop at a time, which is less efficient than modern spray bottles • the spike has a sharp end, creating the possibility of causing an injury, which makes it dangerous for the user • the rounded form means that the perfume bottle would not be able to stand up, risking it getting smashed/spilling the contents • the chain that connects the bottle and the lid is useful as it prevents the top and spike falling off and getting lost or damaged • any other valid, fully justified points analysing fitness for purpose in this perfume bottle design </td></tr><tr><td>form</td><td> • the form of the bottle is rounded and smooth meaning it would be comfortable to hold in the hand • the tapered form and rounded end of the bottle would help it slip snugly into clothing • the form of the sculpted head would act as a lid, allowing the bottle to be easily gripped and opened • the flared end at the base of the sculpted head acts as a seal, allowing the perfume to remain in the bottle without spilling • any other valid, fully justified points analysing form in this perfume bottle design </td></tr></table>	fitness for purpose	• the long spike would be able to dispense the perfume one drop at a time, which is less efficient than modern spray bottles • the spike has a sharp end, creating the possibility of causing an injury, which makes it dangerous for the user • the rounded form means that the perfume bottle would not be able to stand up, risking it getting smashed/spilling the contents • the chain that connects the bottle and the lid is useful as it prevents the top and spike falling off and getting lost or damaged • any other valid, fully justified points analysing fitness for purpose in this perfume bottle design	form	• the form of the bottle is rounded and smooth meaning it would be comfortable to hold in the hand • the tapered form and rounded end of the bottle would help it slip snugly into clothing • the form of the sculpted head would act as a lid, allowing the bottle to be easily gripped and opened • the flared end at the base of the sculpted head acts as a seal, allowing the perfume to remain in the bottle without spilling • any other valid, fully justified points analysing form in this perfume bottle design	10
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Question			Specific marking instructions	Max marks
			materials - the use of an expensive material, such as gold, would attract a wealthy target market - the choice of polished glass contributes to the delicate and luxurious style, which makes it a high-status item - the use of gold for the chain is appropriate as this is a hard-wearing material, which helps make it more durable - the use of solid gold for the rim and the head and the specks of gold in the glass help to unify the design - any other valid, fully justified points analysing materials in this perfume bottle design	

Question	Specific marking instructions		Max marks				
Optional questions – candidates select two from questions 8, 9, 10, 11, 12							
12.		Candidates' can gain marks in a number of ways, up to a maximum of 10 marks. This question asks candidates to analyse the following elements of this architectural design: • aesthetics • location • materials 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 aesthetics, location and materials. The table below gives examples of points which would gain marks. <table><tr><td>aesthetics</td><td> • the use of the sharp angles and geometric forms give the building a contemporary aesthetic • the large overhanging section appears to almost defy gravity, creating a futuristic aesthetic • the geometric forms of the shipping containers/external steel staircase give the building an industrial look, which contrasts with its rural surroundings • the grey/blue panels of the top container are an aesthetic choice as they contrast with the rusted ones below, creating a visual separation • any other valid, fully justified points analysing aesthetics in this architectural design </td></tr><tr><td>location</td><td> • the designer has chosen to project the balcony outwards, taking advantage of uninterrupted views of the surrounding countryside • the geometric contemporary building contrasts with the natural organic/rural location drawing attention to the structure • large windows, particularly on the upper floor, help the building connect to the surrounding landscape by allowing for great views • the modern building is next to a traditional stone wall, highlighting the contrast between the building and the rural location • any other valid, fully justified points analysing location in this architectural design </td></tr></table>	aesthetics	• the use of the sharp angles and geometric forms give the building a contemporary aesthetic • the large overhanging section appears to almost defy gravity, creating a futuristic aesthetic • the geometric forms of the shipping containers/external steel staircase give the building an industrial look, which contrasts with its rural surroundings • the grey/blue panels of the top container are an aesthetic choice as they contrast with the rusted ones below, creating a visual separation • any other valid, fully justified points analysing aesthetics in this architectural design	location	• the designer has chosen to project the balcony outwards, taking advantage of uninterrupted views of the surrounding countryside • the geometric contemporary building contrasts with the natural organic/rural location drawing attention to the structure • large windows, particularly on the upper floor, help the building connect to the surrounding landscape by allowing for great views • the modern building is next to a traditional stone wall, highlighting the contrast between the building and the rural location • any other valid, fully justified points analysing location in this architectural design	10
aesthetics	• the use of the sharp angles and geometric forms give the building a contemporary aesthetic • the large overhanging section appears to almost defy gravity, creating a futuristic aesthetic • the geometric forms of the shipping containers/external steel staircase give the building an industrial look, which contrasts with its rural surroundings • the grey/blue panels of the top container are an aesthetic choice as they contrast with the rusted ones below, creating a visual separation • any other valid, fully justified points analysing aesthetics in this architectural design						
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Question			Specific marking instructions	Max marks
			materials • steel shipping containers are strong and durable and can be easily stacked to create different floors of a building • steel shipping containers appeal to environmentally conscious individuals, as they have been repurposed, making this a sustainable home • the rusted panels on the lower container have an earthy tone that creates a more natural look, helping the building blend into its surroundings • the use of large floor to ceiling windows breaks up the solid nature of the containers, allowing light to enter the building • any other valid, fully justified points analysing materials in this architectural design	

[END OF MARKING INSTRUCTIONS]