



National
Qualifications
SPECIMEN ONLY

S804/75/11

Art and Design

Date — Not applicable

Duration — 1 hour 20 minutes

Total marks — 40

SECTION 1 — EXPRESSIVE ART STUDIES — 20 marks

Attempt Question 1 and ONE other question.

SECTION 2 — DESIGN STUDIES — 20 marks

Attempt Question 7 and ONE other question.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

You may use sketches to illustrate your answers.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* S 8 0 4 7 5 1 1 *

SECTION 1 — EXPRESSIVE ART STUDIES — 20 marks

Attempt this question.

1. (a) Identify **one artwork** by an artist you have studied.

With reference to this selected artwork, comment on:

- *colour*
- *media handling and techniques*
- *mood and atmosphere.*

You must justify each point you make.

6

- (b) Based on **your artist** from part (a).

Identify **two** influences on this artist **and** describe how these influences can be seen in any of their work.

4

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Attempt ONE question from Q2, Q3, Q4, Q5 or Q6.

Read your selected question and the notes on the illustration carefully.

Image for Q2



Goldfish and Palette (1914) by Henri Matisse
Oil paint on canvas (146 x 112 cm)

2. (a) Comment on this painting, referring to:

- *shape*
- *line*
- *colour.*

8

(b) What is your opinion of this approach to still life painting? Give two justified reasons.

2

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q3



The Assembled Animals Complain to the Raven about their Mistreatment at the Hands of Man (c.1600) by Miskin

Gouache¹ on paper (27 x 19 cm)

¹ Gouache is a type of water-based paint

3. (a) Comment on this painting, referring to:

- *composition*
- *colour*
- *pattern.*

8

(b) What is your opinion on this style of painting? Give **two** justified reasons.

2

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q4



My Mother, Bolton Abbey, Yorkshire, Nov. 1982 (1982) by David Hockney
Photographic collage, edition of 20 (121 x 70 cm)

4. (a) Comment on this artwork, referring to:

- *photographic technique*
- *viewpoint*
- *mood and atmosphere.*

8

(b) Give your opinion on what you think of the artist's choice of subject matter. Give two justified reasons.

2

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q5



Frosty Morning, Trow Mill (1936) by Anne Redpath

Oil paint on plywood (81 x 91 cm)

5. (a) Comment on this painting, referring to:

- *composition*
- *colour*
- *technique*.

8

(b) What is your opinion on the mood and atmosphere of the picture? Give two justified reasons.

2

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Q6



The Tourists II (1988) by Duane Hanson

This life-size sculpture is made of autobody filler, fibreglass and mixed media with real clothes and accessories

6. (a) Comment on this sculpture, referring to:

- *choice of subject*
- *materials*
- *pose and facial expression.*

8

(b) What is your opinion on this approach to creating a sculpture? Give two justified reasons.

2

SECTION 2 — DESIGN STUDIES — 20 marks

Attempt this question.

7. (a) Identify **one design** by a designer you have studied.
With reference to this selected design, comment on:

- *function*
- *style*
- *target market/audience.*

You must justify each point you make.

6

- (b) Based on your **designer** from part (a).

Identify **two** influences on this designer **and** describe how these influences can be seen in any of their work.

4

SECTION 2 — DESIGN STUDIES (continued)

Attempt ONE question from Q8, Q9, Q10, Q11 or Q12.

Read your selected question and the notes on the illustration carefully.

Image for Q8



Poster design (mid-1920s) by AM Cassandre

8. (a) Comment on this poster design, referring to:

- *imagery*
- *lettering*
- *colour.*

8

(b) How effective is this poster? Give **two** justified reasons.

2

SECTION 2 — DESIGN STUDIES (continued)

Image for Q9



Lego — plastic construction toy (1958),
designed by Ole Kirk and Godtfred Christiansen
Interlocking building bricks

9. (a) Comment on this product, referring to:

- *function*
- *materials*
- *target market.*

8

(b) Why is this product still popular today? Give two justified reasons.

2

Images for Q10



Millennium Bridge (2001), Gateshead,
by architects Wilkinson Eyre and structural engineers Gifford

The bridge pivots upwards to allow tall boats and ships to pass underneath

10. (a) Comment on this bridge design, referring to:

- *form*
- *style*
- *fitness for purpose.*

8

(b) What is your opinion of this approach to bridge design? Give **two** justified reasons.

2

SECTION 2 — DESIGN STUDIES (continued)

Image for Q11



Neckpiece from Tahiti (c. 1753) by an unknown designer
Materials: coconut fibre with feathers, shark teeth and dog hair
(height 52 cm, width 59 cm)

11. (a) Comment on this design for body adornment, referring to:

- *function*
- *style*
- *choice of materials.*

8

(b) Who might have worn this piece? Give two justified reasons.

2

SECTION 2 — DESIGN STUDIES (continued)

Images for Q12



Costume design for the film 'The Fall' (2006) by Eiko Ishioka

12. (a) Comment on this costume design, referring to:

- *source of inspiration*
- *colour*
- *pattern.*

8

(b) What functional issues would have been considered when designing this costume? Give **two** justified reasons.

2

[END OF SPECIMEN QUESTION PAPER]

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- Section 1 Question 4 David Hockney “My Mother, Bolton Abbey, Yorkshire, Nov. 1982” Photographic Collage Edition 4 of 20 47 ½ x 27 © David Hockney Photo Credit: Richard Schmidt
- Section 1 Question 5 Painting, “Frosty Morning, Trow Mill” (1936) by Anne Redpath. © The Fleming-Wyfold Art Foundation/Courtesy of the Artist’s Family/Bridgeman Images.
- Section 1 Question 6 Image, “The Tourists II” (1998) by Duane Hanson. Image courtesy Van de Weghe Fine Art, New York. © Estate of Duane Hanson/VAGA, New York/DACS, London 2017.
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- Section 2 Question 11 Image of Breastplate from Tahiti (c. 1753) by an unknown designer (Reg.No. Oc, VAN, 344). Reproduced by permission of the British Museum. © The Trustees of the British Museum.
- Section 2 Question 12 Image of costume design for the film The Fall (2006) by Eiko Ishioka. Permission is being sought from the Office of Eiko Ishioka.

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Art and Design

Marking Instructions

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General marking principles for National 5 Art and Design

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the specific marking instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these general marking principles and the specific marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) If a specific 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.
- (d) It is possible that some candidates could have investigated artists and designers who are not known to the marker. In such cases, markers are expected to research the artists/designers before marking the response.
- (e) Markers should consider the extent to which the candidate's response demonstrates their knowledge and understanding of art and design practice.
- (f) When candidates are asked to comment, marks should not be awarded for descriptive responses. To gain marks, candidates must justify points made.

For example, *'The painting has bright colours'* would not gain a mark as it is simply descriptive, but

'The painting has bright colours and the use of warm vivid colours on the flowers makes them stand out as they contrast with the cool colours in the background', would gain a mark, as this answer shows an understanding of colour theory.

- (g) No marks should be awarded for repeating information from the legend. Marks are awarded where candidates develop and use the information from the legend to justify their answer.
- (h) To gain full marks, candidate must give valid responses to all aspects of the question.

Overview

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

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

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

Mandatory questions (Q1 and Q7)

In these questions, candidates are required to demonstrate knowledge and understanding of key art and design issues and knowledge and understanding of the work of one artist and one designer.

The questions are divided into two parts:

Part (a)

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

Candidates will respond by commenting on an artwork and design they have previously studied. They will be asked about specific issues in relation to the work they have they have selected. One mark should be awarded for each relevant, justified point, which responds to the question prompts up to a **maximum of 6 marks**.

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

Part (b)

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

There are a total of 4 marks available for this part of the question. Marks are awarded as follows:

- you should award 1 mark for each correct influence identified up to a **maximum of 2 marks**
- you should award 1 mark for each description of how an influence can be seen in any of the selected artist's or designer's work up to a **maximum of 2 marks**.

It is acceptable for candidates to refer to the artwork/design work discussed in part (a), or the artist's/designer's work in general.

Examples of influences may include:

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

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

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

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

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

Optional questions (Q2-6 and Q8-12)

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

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

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

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

The optional questions are divided into two parts.

Part (a)

This part of the question asks the candidates to comment on the artist’s/designer’s methods or approach and/or their use of specific elements in the artwork/design shown. One mark should be awarded for each relevant, justified point, which answers the question up to a **maximum of 8 marks**.

Part (b)

This part of the question asks the candidates to give their opinion on a specific aspect of the artwork or design form part (a), justifying their opinions. One mark should be awarded for each relevant, justified point, which answers the question up to a **maximum of 2 marks**.

Markers should follow the specific marking guidance for each aspect of the questions provided in the table.

When candidates are asked to comment, marks should not be awarded for descriptive responses. To gain marks, candidates must justify points made.

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

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

Marking instructions for each question

Section 1 - Expressive Art Studies

Question	Specific marking instructions	Max mark
All candidates will answer this question.		
1.	<p>(a)</p> <p>Candidates are expected to demonstrate their knowledge and understanding with reference to one selected artwork by an artist that they have studied.</p> <p>Candidates' responses can be credited in a number of ways.</p> <p>Candidates are asked to comment on their selected artwork referring to:</p> <ul style="list-style-type: none"> • colour • media handling and techniques • mood and atmosphere. <p>Appropriate answers here would include comments on:</p> <ul style="list-style-type: none"> • the artist's use of colour for expressive effect and how this has been achieved • use of materials, processes and techniques the artist has used to produce the work and their effect • the mood and atmosphere of the work and how this has been achieved • any other justified comment relating to colour, materials and techniques and mood and atmosphere. 	6
	<p>(b)</p> <p>Candidates' responses can be credited up to a maximum of 4 marks. This question asks candidates to refer to the artist from part (a).</p> <p>Identify two influences on this artist and describe how these influences can be seen in any of their work.</p> <p>Marks should be allocated as follows:</p> <ul style="list-style-type: none"> • 1 mark should be given for each specific correct influence identified, up to a maximum of 2 marks • 1 mark should be given for each clear description of how the influences identified can be seen in any of the artist's work up to a maximum of 2 marks. 	4

Question		Specific marking instructions	Max mark															
		<p>The table below gives examples:</p> <table border="1"> <thead> <tr> <th>Response</th> <th>Mark</th> <th>Reason</th> </tr> </thead> <tbody> <tr> <td>Peploe was influenced by some French artists.</td> <td>0</td> <td>While correct, this is not specific enough and does not show the knowledge expected.</td> </tr> <tr> <td>Peploe visited France and was as influenced by the Fauves.</td> <td>1</td> <td>A specific and correct influence is identified.</td> </tr> <tr> <td>This made him use bright colours.</td> <td>0</td> <td>This is too vague and does not show enough subject specific knowledge and understanding.</td> </tr> <tr> <td>As a result, Peploe brightened his colour palette which can be seen in his still life paintings of tulips and roses from the 1920s.</td> <td>1</td> <td>A clear description of how the influence can be seen in an aspect of the work (colour palette) is described with reference to a specific body of work.</td> </tr> </tbody> </table>	Response	Mark	Reason	Peploe was influenced by some French artists.	0	While correct, this is not specific enough and does not show the knowledge expected.	Peploe visited France and was as influenced by the Fauves.	1	A specific and correct influence is identified.	This made him use bright colours.	0	This is too vague and does not show enough subject specific knowledge and understanding.	As a result, Peploe brightened his colour palette which can be seen in his still life paintings of tulips and roses from the 1920s.	1	A clear description of how the influence can be seen in an aspect of the work (colour palette) is described with reference to a specific body of work.	
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			10															

Question	Specific marking instructions		Max mark						
Optional question - candidates select one from questions 2, 3, 4, 5, 6									
2.		<p>Candidates' responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question is divided into two parts:</p> <ul style="list-style-type: none"> • part (a) asks the candidates to comment on the painting, referring to shape, line and colour • part (b) asks the candidates to give their opinion on the artist's approach, with two justified reasons. 							
	(a)	<p>Marks can be awarded for relevant substantiated comments or points relating to the artist's use of shape, line and colour. 1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1" data-bbox="352 797 1353 1832"> <tbody> <tr> <td data-bbox="352 797 572 1267">Shape</td> <td data-bbox="572 797 1353 1267"> <ul style="list-style-type: none"> • simplification/stylisation of shapes • contrast between angular and organic shapes • flattening of the perspective through the use of shape • contribution and use of shape to create a focal point • dividing up of the picture plane through shape • use of shape leading the viewer's eye to certain areas of the composition, eg the dark rectangular shape in the centre of the work • fragmentation of the background using angular shapes • any other justified comments regarding shape. </td> </tr> <tr> <td data-bbox="352 1267 572 1536">Line</td> <td data-bbox="572 1267 1353 1536"> <ul style="list-style-type: none"> • use of dark outlines to add definition/aid the viewer's understanding of the subject • contrast of straight lines with curvilinear lines • line being used to break up certain shapes • direction of line – horizontal, vertical, diagonal line leading the viewer's eye around the composition • any other justified comments regarding line. </td> </tr> <tr> <td data-bbox="352 1536 572 1832">Colour</td> <td data-bbox="572 1536 1353 1832"> <ul style="list-style-type: none"> • use of colour to create a focal point – goldfish and lemon • contrast between warm and cold colours • reference to limited colour palette • effect of the use of black and white • application of flat areas of colour and/or textural brushwork in places • any other justified comments regarding colour. </td> </tr> </tbody> </table>	Shape	<ul style="list-style-type: none"> • simplification/stylisation of shapes • contrast between angular and organic shapes • flattening of the perspective through the use of shape • contribution and use of shape to create a focal point • dividing up of the picture plane through shape • use of shape leading the viewer's eye to certain areas of the composition, eg the dark rectangular shape in the centre of the work • fragmentation of the background using angular shapes • any other justified comments regarding shape. 	Line	<ul style="list-style-type: none"> • use of dark outlines to add definition/aid the viewer's understanding of the subject • contrast of straight lines with curvilinear lines • line being used to break up certain shapes • direction of line – horizontal, vertical, diagonal line leading the viewer's eye around the composition • any other justified comments regarding line. 	Colour	<ul style="list-style-type: none"> • use of colour to create a focal point – goldfish and lemon • contrast between warm and cold colours • reference to limited colour palette • effect of the use of black and white • application of flat areas of colour and/or textural brushwork in places • any other justified comments regarding colour. 	8
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Question		Specific marking instructions	Max mark		
	(b)	<p>A maximum of 2 marks may be awarded for the justified personal opinions on the artist's approach to the still life.</p> <p>1 mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1"> <tr> <td>Personal opinion on the artist's approach</td> <td> <ul style="list-style-type: none"> • comments and opinions on the style of the painting • opinions justifying the difference between this approach and others with which the candidate is familiar • opinions justifying the similarities between this approach and others with which the candidate is familiar • any other justified opinion – either positive or negative. </td> </tr> </table>	Personal opinion on the artist's approach	<ul style="list-style-type: none"> • comments and opinions on the style of the painting • opinions justifying the difference between this approach and others with which the candidate is familiar • opinions justifying the similarities between this approach and others with which the candidate is familiar • any other justified opinion – either positive or negative. 	2
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Question	Specific marking instructions		Max mark						
Optional question - candidates select one from questions 2, 3, 4, 5, 6									
3.		<p>Candidates' responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question is divided into two parts:</p> <ul style="list-style-type: none"> • part (a) asks the candidate to comment on the painting, referring to composition, colour and pattern • part (b) asks the candidate to give their opinion of the artist's style of painting, with two justified reasons. 							
	(a)	<p>Marks can be awarded for relevant substantiated comments or points relating to the artist's use of composition, colour and pattern. 1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1" data-bbox="357 824 1356 1653"> <tbody> <tr> <td data-bbox="357 824 571 1220">Composition</td> <td data-bbox="571 824 1356 1220"> <ul style="list-style-type: none"> • the dominant triangular shape of the mountain • perspective • shape • 'unrealistic' proportions • the busy, cluttered scene • the arrangement • leading lines • how the viewer's eye is led around the painting • the focal point • any other justified comments regarding composition. </td> </tr> <tr> <td data-bbox="357 1220 571 1433">Colour</td> <td data-bbox="571 1220 1356 1433"> <ul style="list-style-type: none"> • the vibrant colour palette • the blue background • use of secondary and tertiary colours • warm and cold colours and their effect • any other justified comments regarding colour. </td> </tr> <tr> <td data-bbox="357 1433 571 1653">Pattern</td> <td data-bbox="571 1433 1356 1653"> <ul style="list-style-type: none"> • the use of pattern to show the different markings on the animals • pattern used to depict the trees and flowers • the decorative nature of the work • any other justified comments regarding pattern. </td> </tr> </tbody> </table>	Composition	<ul style="list-style-type: none"> • the dominant triangular shape of the mountain • perspective • shape • 'unrealistic' proportions • the busy, cluttered scene • the arrangement • leading lines • how the viewer's eye is led around the painting • the focal point • any other justified comments regarding composition. 	Colour	<ul style="list-style-type: none"> • the vibrant colour palette • the blue background • use of secondary and tertiary colours • warm and cold colours and their effect • any other justified comments regarding colour. 	Pattern	<ul style="list-style-type: none"> • the use of pattern to show the different markings on the animals • pattern used to depict the trees and flowers • the decorative nature of the work • any other justified comments regarding pattern. 	8
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	(b)	<p>A maximum of 2 marks may be awarded for the justified personal opinions on the artist's style. 1 mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1"> <tr> <td>Personal opinion on style</td> <td> <ul style="list-style-type: none"> • opinions and comments on the attention to detail in the work and the level of technical control needed • opinions on the use and creation of mythical animals • the stylisation of the scene • the illustrative style of the painting • any other justified opinion on the style of the painting. </td> </tr> </table>	Personal opinion on style	<ul style="list-style-type: none"> • opinions and comments on the attention to detail in the work and the level of technical control needed • opinions on the use and creation of mythical animals • the stylisation of the scene • the illustrative style of the painting • any other justified opinion on the style of the painting. 	2
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Optional question - candidates select one from questions 2, 3, 4, 5, 6									
4.		<p>Candidates' responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question is divided into two parts:</p> <ul style="list-style-type: none"> • part (a) asks the candidates to comment on the artwork, referring to photographic technique, viewpoint and mood and atmosphere. • part (b) asks the candidates to give their opinion on the choice of subject matter, with two justified reasons. 							
	(a)	<p>Marks can be awarded for relevant substantiated comments or points relating to the artist's use of photographic technique, viewpoint and mood and atmosphere. 1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1" data-bbox="347 819 1362 1921"> <tbody> <tr> <td data-bbox="347 819 584 1245">Photographic technique</td> <td data-bbox="584 819 1362 1245"> <ul style="list-style-type: none"> • the fact that the picture is made from several overlapping, smaller images • the slight changes in tone and colour in the smaller photographs • the fragmentation of some parts of the image • the uneven edge of the image and the artist's choice of background colour • difference between this approach and others with which they might be familiar, eg painting • the capturing of a 'moment in time' with the camera • any other justified comments regarding photographic technique. </td> </tr> <tr> <td data-bbox="347 1245 584 1603">Viewpoint</td> <td data-bbox="584 1245 1362 1603"> <ul style="list-style-type: none"> • the way the image has been captured – from one viewpoint, with the artist moving the camera • the angle of view (the artist standing) – looking down on the subject (who is seated) • the distorted perspective • the distorted proportions of the subject • the fact that the artist's feet are included in the image • the inclusion of the background in the image • any other justified comments regarding viewpoint. </td> </tr> <tr> <td data-bbox="347 1603 584 1921">Mood and atmosphere</td> <td data-bbox="584 1603 1362 1921"> <ul style="list-style-type: none"> • the depressing, gloomy mood caused by the lighting/weather/ cold colours • the significance of the ruined abbey in the background • the mother's facial expression • speculation on what the subject may be thinking/her emotions, with justification • any other justified comments regarding mood and atmosphere. </td> </tr> </tbody> </table>	Photographic technique	<ul style="list-style-type: none"> • the fact that the picture is made from several overlapping, smaller images • the slight changes in tone and colour in the smaller photographs • the fragmentation of some parts of the image • the uneven edge of the image and the artist's choice of background colour • difference between this approach and others with which they might be familiar, eg painting • the capturing of a 'moment in time' with the camera • any other justified comments regarding photographic technique. 	Viewpoint	<ul style="list-style-type: none"> • the way the image has been captured – from one viewpoint, with the artist moving the camera • the angle of view (the artist standing) – looking down on the subject (who is seated) • the distorted perspective • the distorted proportions of the subject • the fact that the artist's feet are included in the image • the inclusion of the background in the image • any other justified comments regarding viewpoint. 	Mood and atmosphere	<ul style="list-style-type: none"> • the depressing, gloomy mood caused by the lighting/weather/ cold colours • the significance of the ruined abbey in the background • the mother's facial expression • speculation on what the subject may be thinking/her emotions, with justification • any other justified comments regarding mood and atmosphere. 	8
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Question		Specific marking instructions	Max mark		
	(b)	<p>A maximum of 2 marks may be awarded for justified personal opinions on the artist's choice of subject matter. 1 mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1"> <tr> <td>Personal opinion on choice of subject matter</td> <td> <ul style="list-style-type: none"> the age of the subject together with the graveyard setting and its significance the relationship between the artist and his mother why the artist's feet have been included in the image any other justified opinion of the choice of subject matter. </td> </tr> </table>	Personal opinion on choice of subject matter	<ul style="list-style-type: none"> the age of the subject together with the graveyard setting and its significance the relationship between the artist and his mother why the artist's feet have been included in the image any other justified opinion of the choice of subject matter. 	2
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			10		

Question	Specific marking instructions		Max mark						
Optional question - candidates select one from questions 2, 3, 4, 5, 6									
5		<p>Candidates' responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question is divided into two parts:</p> <ul style="list-style-type: none"> • part (a) asks the candidates to comment on the painting, referring to composition, colour and technique • part (b) asks the candidates to give their opinion on the mood and atmosphere of the painting, with two justified reasons. 							
	(a)	<p>Marks can be awarded for relevant substantiated comments or points relating to the artist's use of composition, colour and technique. 1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1" data-bbox="354 887 1355 1783" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 25%; padding: 5px;">Composition</td> <td style="padding: 5px;"> <ul style="list-style-type: none"> • perspective • s-curve • how the eye is led into the picture • focal point • overlapping shapes • arrangement of trees and houses • background and foreground • shape • sense of distance • any other justified comments regarding composition. </td> </tr> <tr> <td style="padding: 5px;">Colour</td> <td style="padding: 5px;"> <ul style="list-style-type: none"> • the muted colour palette • the soft colours • the harmonious colours • balance of warm and cold colours • tints • secondary and tertiary colours • any other justified comments regarding colour. </td> </tr> <tr> <td style="padding: 5px;">Technique</td> <td style="padding: 5px;"> <ul style="list-style-type: none"> • the application of paint • visible brushstrokes • textural brushwork • impasto effects • any other justified comments regarding technique. </td> </tr> </tbody> </table>	Composition	<ul style="list-style-type: none"> • perspective • s-curve • how the eye is led into the picture • focal point • overlapping shapes • arrangement of trees and houses • background and foreground • shape • sense of distance • any other justified comments regarding composition. 	Colour	<ul style="list-style-type: none"> • the muted colour palette • the soft colours • the harmonious colours • balance of warm and cold colours • tints • secondary and tertiary colours • any other justified comments regarding colour. 	Technique	<ul style="list-style-type: none"> • the application of paint • visible brushstrokes • textural brushwork • impasto effects • any other justified comments regarding technique. 	8
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Question		Specific marking instructions	Max mark		
	(b)	<p>A maximum of 2 marks may be awarded for justified personal opinions on the mood and atmosphere of the painting. 1 mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1"> <tr> <td>Personal opinion on mood and atmosphere</td> <td> <ul style="list-style-type: none"> • the emptiness of the scene • peacefulness • tranquillity • capturing of the light and weather • effectiveness of showing the cold and frost • any other justified opinion on the mood and atmosphere of the painting. </td> </tr> </table>	Personal opinion on mood and atmosphere	<ul style="list-style-type: none"> • the emptiness of the scene • peacefulness • tranquillity • capturing of the light and weather • effectiveness of showing the cold and frost • any other justified opinion on the mood and atmosphere of the painting. 	2
Personal opinion on mood and atmosphere	<ul style="list-style-type: none"> • the emptiness of the scene • peacefulness • tranquillity • capturing of the light and weather • effectiveness of showing the cold and frost • any other justified opinion on the mood and atmosphere of the painting. 				
			10		

Question	Specific marking instructions		Max mark				
Optional question - candidates select one from questions 2, 3, 4, 5, 6							
6.		<p>Candidates' responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question is divided into two parts:</p> <ul style="list-style-type: none"> • part (a) asks the candidates to comment on the sculpture, referring to choice of subject, materials and pose and facial expression • part (b) asks the candidates to give their opinion of the approach to creating this sculpture, with two justified reasons. 					
	(a)	<p>Marks can be awarded for relevant substantiated comments or points relating to the artist's choice of subject, materials and pose and facial expression. 1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1" data-bbox="354 819 1355 1556"> <tbody> <tr> <td data-bbox="354 819 576 1066">Choice of subject</td> <td data-bbox="576 819 1355 1066"> <ul style="list-style-type: none"> • the 'everyday' nature of the subject • the humour • the tourist stereotype • the fact that the couple are not particularly 'aesthetic' • any other justified comments on the choice of subject. </td> </tr> <tr> <td data-bbox="354 1066 576 1556">Materials</td> <td data-bbox="576 1066 1355 1556"> <p>Marks should not be awarded for information already given in the legend. Candidates need to expand on this in order to gain marks.</p> <p>Appropriate answers here would include:</p> <ul style="list-style-type: none"> • the skilful use of art materials and the sense of realism achieved • the real clothes and props used in the sculpture and their effect • the choice of clothing in terms of its colour and pattern and the effect of this choice • the high level of detail achieved in the 3D sculpture • any other justified comments on the materials. </td> </tr> </tbody> </table>	Choice of subject	<ul style="list-style-type: none"> • the 'everyday' nature of the subject • the humour • the tourist stereotype • the fact that the couple are not particularly 'aesthetic' • any other justified comments on the choice of subject. 	Materials	<p>Marks should not be awarded for information already given in the legend. Candidates need to expand on this in order to gain marks.</p> <p>Appropriate answers here would include:</p> <ul style="list-style-type: none"> • the skilful use of art materials and the sense of realism achieved • the real clothes and props used in the sculpture and their effect • the choice of clothing in terms of its colour and pattern and the effect of this choice • the high level of detail achieved in the 3D sculpture • any other justified comments on the materials. 	8
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Question		Specific marking instructions	Max mark		
		<table border="1"> <tr> <td>Pose and facial expression</td> <td> <ul style="list-style-type: none"> the fact that the couple appear to be looking at something and speculation as to what that might be the body language the slightly bored stance of the wife and the more captivated expression of the husband the fact that they look weighed down with bags where they are standing in relation to each other any other well justified comments on the pose and facial expression. </td> </tr> </table>	Pose and facial expression	<ul style="list-style-type: none"> the fact that the couple appear to be looking at something and speculation as to what that might be the body language the slightly bored stance of the wife and the more captivated expression of the husband the fact that they look weighed down with bags where they are standing in relation to each other any other well justified comments on the pose and facial expression. 	
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	(b)	<p>A maximum of 2 marks may be awarded for justified personal opinions on the artist's approach. 1 mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1"> <tr> <td>Personal opinion on this approach to sculpture</td> <td> <ul style="list-style-type: none"> the everyday nature of the subject the humour the unusual combination and use of materials hyperrealism any other justified opinion on the approach to this sculpture. </td> </tr> </table>	Personal opinion on this approach to sculpture	<ul style="list-style-type: none"> the everyday nature of the subject the humour the unusual combination and use of materials hyperrealism any other justified opinion on the approach to this sculpture. 	2
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			10		

Section 2 - Design Studies

Question	Specific marking instructions	Max mark									
All candidates will answer this question.											
7.	<p>(a)</p> <p>Candidates are expected to demonstrate their knowledge and understanding with reference to one selected design by a designer that they have studied.</p> <p>Candidates' responses can be credited in a number of ways.</p> <p>Candidates are asked to identify and comment on their selected design referring to:</p> <ul style="list-style-type: none"> • <i>function</i> • <i>style</i> • <i>target market/audience.</i> <p>Candidates' answers might include commenting on:</p> <ul style="list-style-type: none"> • what way the designer's consideration of function has affected the designs • the style of the design and inspiration for this style • how the design style has affected the appearance • consideration of the target market/audience and how this has affected the design • any other justified comment relating to function, style and target market/ audience. 	6									
	<p>(b)</p> <p>Candidates' responses can be credited up to a maximum of 4 marks. This question asks candidates to refer to the designer from part (a).</p> <p>Identify two influences on this designer and describe how these influences can be seen in any of their work.</p> <p>Marks should be allocated as follows:</p> <p>1 mark should be given for each specific correct influence identified, up to a maximum of 2 marks.</p> <p>1 mark should be given for each clear description of how the influences identified can be seen in the designer's work up to a maximum of 2 marks.</p> <p>The table below gives examples:</p> <table border="1" data-bbox="354 1646 1345 1921"> <thead> <tr> <th data-bbox="354 1646 788 1704">Response</th> <th data-bbox="788 1646 882 1704">Mark</th> <th data-bbox="882 1646 1345 1704">Reason</th> </tr> </thead> <tbody> <tr> <td data-bbox="354 1704 788 1832">William Morris was influenced by events that were happening at the time he lived.</td> <td data-bbox="788 1704 882 1832" style="text-align: center;">0</td> <td data-bbox="882 1704 1345 1832">This is not specific enough and does not show the level of knowledge expected.</td> </tr> <tr> <td data-bbox="354 1832 788 1921">William Morris was influenced by the Industrial Revolution</td> <td data-bbox="788 1832 882 1921" style="text-align: center;">1</td> <td data-bbox="882 1832 1345 1921">A specific and correct influence is identified.</td> </tr> </tbody> </table>	Response	Mark	Reason	William Morris was influenced by events that were happening at the time he lived.	0	This is not specific enough and does not show the level of knowledge expected.	William Morris was influenced by the Industrial Revolution	1	A specific and correct influence is identified.	4
Response	Mark	Reason									
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Question			Specific marking instructions			Max mark									
			<table border="1"> <thead> <tr> <th>Response</th> <th>Mark</th> <th>Reason</th> </tr> </thead> <tbody> <tr> <td>This led him to do mass-production so he was able to make lots of products cheaply, as he wanted them to be available for everyone to afford.</td> <td>0</td> <td>This is factually incorrect so cannot be awarded a mark.</td> </tr> <tr> <td>He did not like the poor quality factory produced designs, so he used traditional hand-crafted techniques to produce his own furniture and textile designs.</td> <td>1</td> <td>A clear description of how the influence can be seen in the designer's work (the production method) is given.</td> </tr> </tbody> </table>	Response	Mark	Reason	This led him to do mass-production so he was able to make lots of products cheaply, as he wanted them to be available for everyone to afford.	0	This is factually incorrect so cannot be awarded a mark.	He did not like the poor quality factory produced designs, so he used traditional hand-crafted techniques to produce his own furniture and textile designs.	1	A clear description of how the influence can be seen in the designer's work (the production method) is given.			
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Question	Specific marking instructions	Max mark						
Optional question - candidates select one from questions 8, 9, 10, 11, 12								
8.	<p>Candidates' responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question is divided into two parts:</p> <ul style="list-style-type: none"> • part (a) asks the candidates to comment on the design, referring to imagery, lettering and colour • part (b) asks the candidates to give their opinion on the effectiveness of the poster, with two justified reasons. 							
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Question		Specific marking instructions	Max mark		
	(b)	<p>A maximum of 2 marks may be awarded for justified personal opinions on the effectiveness of the design.</p> <p>1 mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate points which candidates could have developed in their answer.</p> <table border="1"> <tr> <td>Personal opinion on the effectiveness of the poster</td> <td> <ul style="list-style-type: none"> • the style and ease of readability of the lettering • the abstract and stylised nature of the picture train wheels, etc • the visual effect/its suggestion of speed • the lettering is not very clear or prominent • not initially very clear that the poster is about a railway • any other justified opinions on the effectiveness of the poster, either positive or negative. </td> </tr> </table>	Personal opinion on the effectiveness of the poster	<ul style="list-style-type: none"> • the style and ease of readability of the lettering • the abstract and stylised nature of the picture train wheels, etc • the visual effect/its suggestion of speed • the lettering is not very clear or prominent • not initially very clear that the poster is about a railway • any other justified opinions on the effectiveness of the poster, either positive or negative. 	2
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Optional question - candidates select one from questions 8, 9, 10, 11, 12									
9.		<p>Candidates' responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question is divided into two parts:</p> <ul style="list-style-type: none"> • part (a) asks candidates to comment on the design, referring to function, materials and the target market • part (b) asks candidates to give their opinion on the continued popularity of the product, with two justified reasons. 							
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Target Market	<ul style="list-style-type: none"> • unisex toy for children • not suitable for very young children (choke hazard) • appeals to parents – educational/creative value • modular system – can grow with the child • any other well justified comments on the target market for the toy. 								

Question		Specific marking instructions	Max mark		
	(b)	<p>A maximum of 2 marks may be awarded for justified personal opinions on the success of the product with reference to fitness for purpose. 1 mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1"> <tr> <td>Personal opinion on the popularity of the product</td> <td> <p>Many candidates will be aware of updates and additions that have been made to this product range. It is acceptable to comment on this.</p> <ul style="list-style-type: none"> • the fact that children like to be creative and construct things • the way that the collection can be added to • the appeal for parents because of the educational/creative aspect • their own experience of this toy • any other justified comments and opinions on the continued popularity of this toy. </td> </tr> </table>	Personal opinion on the popularity of the product	<p>Many candidates will be aware of updates and additions that have been made to this product range. It is acceptable to comment on this.</p> <ul style="list-style-type: none"> • the fact that children like to be creative and construct things • the way that the collection can be added to • the appeal for parents because of the educational/creative aspect • their own experience of this toy • any other justified comments and opinions on the continued popularity of this toy. 	2
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			10		

Question	Specific marking instructions		Max mark						
Optional question - candidates select one from questions 8, 9, 10, 11, 12									
10.		<p>Candidates' responses can be credited in a number of ways up to a maximum of 10 marks.</p> <p>This question is divided into two parts:</p> <ul style="list-style-type: none"> • part (a) asks the candidates to comment on the design referring to form, style and fitness for purpose • part (b) asks the candidates to give their opinion of this approach to bridge design, with two justified reasons. 							
	(a)	<p>Marks can be awarded for relevant substantiated comments or points relating to the designer's use of form, style and the fitness for purpose of the design. 1 mark should be awarded for each relevant point made up to the maximum of 8 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1" data-bbox="347 824 1350 1939"> <tbody> <tr> <td data-bbox="347 824 544 1223">Form</td> <td data-bbox="544 824 1350 1223"> <ul style="list-style-type: none"> • curved form of the bridge in contrast rectilinear forms • the two curved elements of the bridge • attempts to describe the form of the bridge, eg curvilinear, fluid, sweeping curves, etc • the changing form of the bridge as it is lifted to allow boats through • comparison with other types of bridges, such as suspension, cantilever, drawbridges, etc • any other justified comments on the form of the bridge. </td> </tr> <tr> <td data-bbox="347 1223 544 1581">Style</td> <td data-bbox="544 1223 1350 1581"> <ul style="list-style-type: none"> • the contrast between the bridge and its surroundings in terms of style • the modern, futuristic appearance of the bridge • whether the bridge enhances its surroundings or is out of place • the fact that the bridge may become a well-known landmark, standing out from its surroundings • any other justified comments on the style of the bridge. </td> </tr> <tr> <td data-bbox="347 1581 544 1939">Fitness for purpose</td> <td data-bbox="544 1581 1350 1939"> <ul style="list-style-type: none"> • how the bridge appears to operate using a series of pulleys/wires to raise the footbridge and the effectiveness of this system • the fact that pedestrians have to walk further going up and around the curve, instead of straight across the river • the splitting of the walkway into two • the engineering involved • any other justified comments on the fitness for purpose of the bridge. </td> </tr> </tbody> </table>	Form	<ul style="list-style-type: none"> • curved form of the bridge in contrast rectilinear forms • the two curved elements of the bridge • attempts to describe the form of the bridge, eg curvilinear, fluid, sweeping curves, etc • the changing form of the bridge as it is lifted to allow boats through • comparison with other types of bridges, such as suspension, cantilever, drawbridges, etc • any other justified comments on the form of the bridge. 	Style	<ul style="list-style-type: none"> • the contrast between the bridge and its surroundings in terms of style • the modern, futuristic appearance of the bridge • whether the bridge enhances its surroundings or is out of place • the fact that the bridge may become a well-known landmark, standing out from its surroundings • any other justified comments on the style of the bridge. 	Fitness for purpose	<ul style="list-style-type: none"> • how the bridge appears to operate using a series of pulleys/wires to raise the footbridge and the effectiveness of this system • the fact that pedestrians have to walk further going up and around the curve, instead of straight across the river • the splitting of the walkway into two • the engineering involved • any other justified comments on the fitness for purpose of the bridge. 	8
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	(b)	<p>A maximum of 2 marks may be awarded for justified personal opinions on the designer's approach. 1 mark should be awarded for each relevant point made up to the maximum of 2 marks in total.</p> <p>The table below outlines appropriate candidate comments which they could have developed in their answer.</p> <table border="1"> <tr> <td>Personal opinion on the approach</td> <td> <ul style="list-style-type: none"> • elegant and clever solution to the problem of allowing pedestrians to cross the river, while allowing access to tall ships and boats • that there are simpler ways to solve this problem, so style is clearly important and the intention may have been to create • an architecturally interesting bridge • any other well justified opinions on the approach. </td> </tr> </table>	Personal opinion on the approach	<ul style="list-style-type: none"> • elegant and clever solution to the problem of allowing pedestrians to cross the river, while allowing access to tall ships and boats • that there are simpler ways to solve this problem, so style is clearly important and the intention may have been to create • an architecturally interesting bridge • any other well justified opinions on the approach. 	2
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			10		

[END OF SPECIMEN MARKING INSTRUCTIONS]

Published: October 2019

Change since last published:

Question 1. (b), page 02, revision to question and marking instructions. Question 7. (b), page 08, revision to question and marking instructions.

Published: June 2024

Change since last published:

Marks changed throughout.

Q1 and Q7 structure and wording change, revision to marking instructions.

Q2 to Q6 split into (a) and (b), revision to marking instructions.

Description for image 2 wording change.

Description for image 5 wording change.

Q8 to Q12 split into (a) and (b). revision to marking instructions.

Dimensions rounded up throughout.

Full stop removed from caption in Q6.