

SQ03/H/01

Art and Design

Date — Not applicable

Duration — 2 hours

Total marks — 60

SECTION 1 — EXPRESSIVE ART STUDIES — 30 marks

Attempt either Question 1 or Question 2

AND

Attempt either Question 3 or Question 4.

SECTION 2 — DESIGN STUDIES — 30 marks

Attempt either Question 1 or Question 2

AND

Attempt either Question 3 or Question 4.

You may use sketches to illustrate your answers.

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

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.



SECTION 1 — EXPRESSIVE ART STUDIES — 30 marks

Attempt either Question 1 or Question 2.

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

Image for Question 1



Frosty Morning, Trow Mill (1936) by Anne Redpath

Oil on plywood (81.3 x 91.4 cm)

Question 1

With reference to the image above:

- (a) describe the artist's use of *media* and *colour* in this work; 6
- (b) explain how the artist's combined use of *media* and *colour* contributes to the overall *mood and atmosphere* of this work. 4

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Image for Question 2



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.

Question 2

With reference to the image above:

- (a) describe the artist's use of *form* and *choice of media* in this work; 6
- (b) explain how the artist's **combined** use of *form* and *choice of media* contributes to the *overall visual impact* of this work. 4

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Attempt either Question 3 or Question 4.

Question 3

Answer this question with reference to any artist(s) you have studied.

- (a) Select art work(s) that are relevant to the statement: **no great artist sees things as they really are.**

Discuss the artist's(s') use of *techniques* and/or *composition* in the art work(s). 10

- (b) Explain the influence of *social, cultural* and/or *other factors* on any of the art work(s) discussed. 10

Question 4

Answer this question with reference to any artist(s) you have studied.

- (a) Select art work(s) that are relevant to the statement: **an artist can show things that other people are afraid to express.**

Discuss the artist's(s') use of *scale* and/or *imagery* in the art work(s). 10

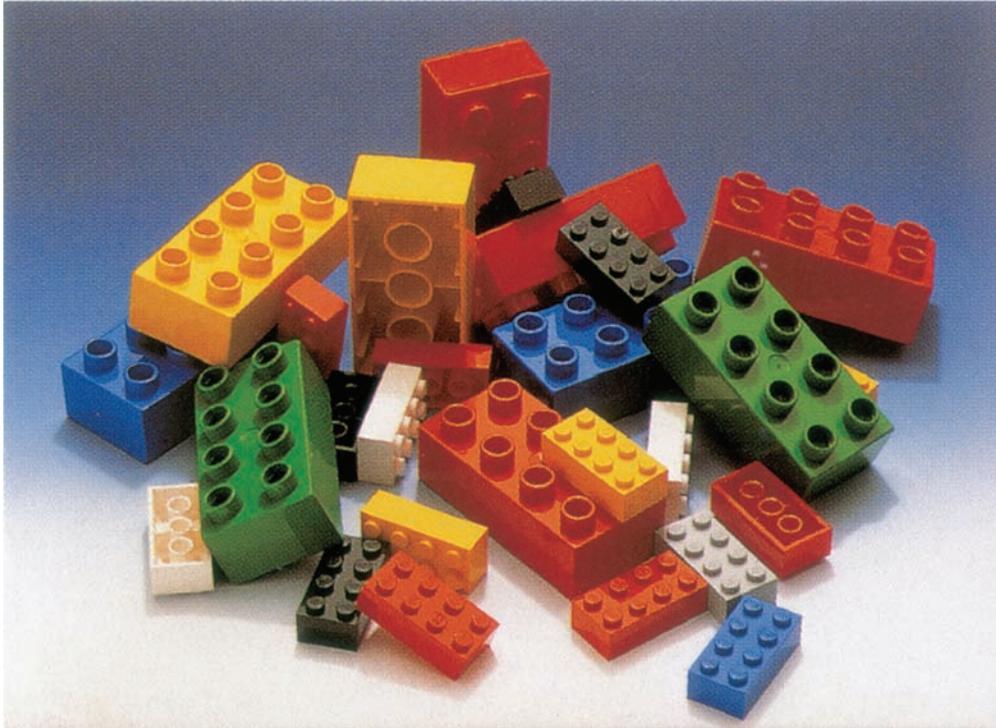
- (b) Explain the influence of *social, cultural* and/or *other factors* on any of the art work(s) discussed. 10

SECTION 2 — DESIGN STUDIES — 30 marks

Attempt either Question 1 or Question 2.

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

Image for Question 1



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

Question 1

With reference to the image above:

- (a) describe the designers' use of *technology* and *colour* in this work; 6
- (b) explain how the **combined** use of *technology* and *colour* contributes to making this work appealing to any specific *target market(s)*. 4

SECTION 2 — DESIGN STUDIES (continued)

Image for Question 2



Breastplate from Tahiti (c. 1753) by an unknown designer

Materials: coconut fibre with feathers, shark teeth and dog hair
(height 52 cm, width 59 cm)

Question 2

With reference to the image above:

- (a) describe how the designer has used *materials* and considered *function* in this work; 6
- (b) explain how the **combination of use of materials** and *consideration of function* contributes to the *overall success* of the work. 4

SECTION 2 — DESIGN STUDIES (continued)

Attempt either Question 3 or Question 4.

Question 3

Answer this question with reference to any designer(s) you have studied.

- (a) Select design work(s) that are relevant to the statement: **good design doesn't date.**

Discuss the designer's(s') use of *techniques* and/or consideration of *style* in the design work(s).

10

- (b) Explain the influence of *social, cultural* and/or *other factors* on any of the design work(s) discussed.

10

Question 4

Answer this question with reference to any designer(s) you have studied.

- (a) Select design work(s) that are relevant to the statement: **everything on earth has a purpose.**

Discuss the designer's(s') use of *shape (2D)/form (3D)* and/or *decoration* in the design work(s).

10

- (b) Explain the influence of *social, cultural* and/or *other factors* on any of the design work(s) discussed.

10

[END OF SPECIMEN QUESTION PAPER]

Acknowledgement of Copyright

- Section 1, Image for Question 1 Painting, "Frosty Morning, Trow Mill" (1936) by Anne Redpath is reproduced by permission of Bridgeman Art Library Ltd.
- Section 1, Image for Question 2 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 2014.
- Section 2, Image for Question 1 Image of Lego construction bricks designed by Ole Kirk and Godtfred Christiansen. © 2014 The LEGO Group, used with permission.
- Section 2, Image for Question 2 Image of Breastplate from Tahiti (c. 1753) by an unknown designer (Reg.No. Oc, VAN, 344; Image 00810020001).
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National
Qualifications
SPECIMEN ONLY

SQ03/H/01

Art and Design

Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Specimen Question Paper.

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General Marking Principles for Higher 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 detailed 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 Detailed 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) It is possible that some candidates could have studied artists and designers that are not known to the Marker. In such cases, Markers are expected to research the artists/designers before marking the response.
- (d) The questions are designed to allow as broad a range of responses as possible, taking account of the varied scope for learning about artists' and designers' work and practice across the Course. Markers should consider the extent to which the candidate's response answers the specifics of the question and to what extent it demonstrates knowledge and understanding of art and design content and context.
- (e) In questions 1 and 2 (Section 1 and Section 2), no marks should be awarded for simply repeating information from the legend. If candidates develop this information in their answer, credit can be given for that development.
- (f) All questions require candidates to respond in an extended response format. Mark allocations may be fully accessed whether responses are provided in continuous prose, linked statements or a series of developed points.
- (g) Points do not need to be made in any particular order, and candidates may provide a number of developed points or a smaller number of points in depth, or a combination of these.
- (h) Marks are awarded only for a valid response to the question asked. For example, in response to questions that ask candidates to:
 - Describe, they must provide a statement or structure of characteristics and/or features.
 - Explain, they must relate cause and effect and/or make relationships between things clear.
 - Discuss, they must communicate ideas and information on a subject.

Below are examples of how some of the available marks could be allocated in different parts of the 20 mark questions:

SECTION 1
QUESTION 3

Answer this question with reference to any artist(s) you have studied.

- (a) Select art work(s) that are relevant to the statement: **no great artist sees things as they really are.**

Discuss the artist's(s') use of *techniques* and/or *composition* in the art work(s).
(10 marks)

This is a sample excerpt from a candidate's full response. The candidate discussed a number of art works in the full response to part (a).

Artists often represent the world around them in a non-naturalistic way. For example, Peploe's brushstrokes in 'Tulips and Fruit' are bold and this makes the image less detailed and less photographically real. **(1 mark)** The brushstrokes in the painting don't show fine detail but they contribute to the way Peploe breaks up the image into colour and shape more dramatically. **(1 mark)** Peploe also used this approach in other paintings, such as 'Still Life, Black Bottle' where the very bold application of highlights shows the form of the bottle. **(1 mark)** The composition of 'Tulips and Fruit' allows the coloured flowers to stand out strongly against contrasting areas of background. **(1 mark)**

Artists often represent the world around them in a non-naturalistic way.	<i>No mark. This is simply a lead in to the candidate response.</i>
For example, Peploe's brushstrokes in 'Tulips and Fruit' are bold and this makes the image less detailed and less photographically real.	1 mark for a point of information (techniques).
The brushstrokes in the painting don't show fine detail but they contribute to the way Peploe breaks up the image into colour and shape more dramatically.	1 mark for a development point (techniques).
Peploe also used this approach in other paintings such as 'Still Life, Black Bottle' where the very bold application of highlights shows the form of the bottle.	1 mark for a further development point (techniques). <i>(Listing further examples which make the same point would not attract more marks.)</i>
The composition of 'Tulips and Fruit' allows the coloured flowers to stand out strongly against contrasting areas of background.	1 mark for a point of information (composition).

SECTION 2
QUESTION 3

- (b) Explain the influence of *social, cultural* and/or *other factors* on any of the design work(s) discussed. (10 marks)

The first part of this question asks candidates to select design works relevant to the statement: **good design doesn't date**. The candidate's part (a) response discussed Peter Behrens 'Flying Lady' lamp along with another designer's work. This is a sample excerpt from a full candidate response to part (b).

Peter Behrens was influenced by the organic, flowing forms and decorative details of the Art Nouveau style. This can be seen in his 'Flying Lady' table lamp (1 mark). Art Nouveau was a popular style in Europe at this time and he wanted to make this design look modern and stylish. That is why it is based on a stylised female form (1 mark). The shade of this table lamp is developed from the natural looking wings of the figure and uses coloured glass inserts which are both decorative and functional (1 mark). This elaborate design could only be produced because he used modern production methods together with hand-crafted techniques (1 mark). Overall, this lamp design reflected his belief that improving the design of everyday objects would enrich people's lives. (1 mark).

Peter Behrens was influenced by the organic, flowing forms and decorative details of the Art Nouveau style. This can be seen in his 'Flying Lady' table lamp.	<i>1 mark for a point of explanation relating an external factor(s) (influence of Art Nouveau) to design work(s) referenced in part (a) of the candidate answer.</i>
Art Nouveau was a popular style in Europe at this time and he wanted to make this design look modern and stylish. That is why it is based on a stylised female form.	<i>1 mark for a development point.</i>
The shade of this table lamp is developed from the natural looking wings of the figure and uses coloured glass inserts which are both decorative and functional.	<i>1 mark for a further development point.</i>
This elaborate design could only be produced because he used modern production methods together with hand-crafted techniques.	<i>1 mark for a further development point.</i>
Overall, this lamp design reflected his belief that improving the design of everyday objects would enrich people's lives.	<i>1 mark for a point of explanation relating an external factor (influence of design enriching people's lives) to design work(s) referenced in part (a) of the candidate answer.</i>

- (i) In the Expressive Art Studies questions, where the term 'artist' is used it should be interpreted in its broadest sense, covering painting, printmaking, photography, sculpture, installation, animation, film and video etc. It is acceptable for candidates to refer to groups of artists rather than individuals, eg art movements or artists who work in pairs/groups such as Surrealism, Jake and Dinos Chapman, the Boyle family.

In the Design Studies questions, the term 'designer' should also be inclusive of any form of design. It is acceptable for candidates to refer to design movements, pairs/groups of designers such as Art Deco, Alessi or Timorous Beasties or collections of designs (particularly in fashion/textiles answers) such as The Pirate Collection by Westwood.

Marking Instructions

Section 1	Max marks	Expected response	Additional guidance
Question 1	10	<p>Candidates will respond to either Question 1 or Question 2.</p> <p>Question 1 and Question 2 are designed to assess candidates' ability to respond critically to a selected image using descriptive visual language.</p> <p>Candidate responses can be credited in a number of ways. All points must relate to the question posed.</p> <p>In the first part of Question 1 candidates are asked to describe the artist's use of <i>media</i> and <i>colour</i>.</p> <p>1 mark should be awarded for any valid point of description of these features, up to a maximum of 6 marks. A point of description is a statement or structure of characteristics and/or features.</p> <p>Where candidates only refer to either media or colour in their response, a maximum of 4 marks should be awarded out of the available 6 marks.</p>	<p>Description of the artist's use of media and colour in this work might include the following points:</p> <p>Use of media</p> <ul style="list-style-type: none"> • thick paint, applied with impasto effects • visible brushstrokes and possible use of a palette knife • rough textured paint effects – paint dragged, scumbled, layer over layer • outlines of objects visible – although roughly painted, lines remain and give structure to the objects • paint applied in blocks to depict the geometric houses and curving shapes of the hills <p>Any other valid points describing the artist's use of media in this work.</p> <p>Use of colour</p> <ul style="list-style-type: none"> • muted colour palette, shades of pastel yellows, blues, and pinks – mainly tints and shades of primary colours, but also soft secondary and tertiary colours • darker shades of colour on tree branches help them to stand out, against pale landscape • balance of warm and cold colours • darker colours muted by addition of lighter colours scumbled on top <p>Any other valid points describing the artist's use of colour in this work.</p>

Section 1	Max marks	Expected response	Additional guidance
		<p>In the second part of the question, candidates are asked to explain how the combined use of media and colour contributes to the overall visual impact of this work.</p> <p>There are 4 marks available for this part of the question.</p> <p>1 mark should be awarded for each valid point of explanation up to a maximum of 4 marks. A point of explanation will relate cause and effect, and/or make relationships between things clear.</p>	<p>Explanation of ways in which the combined use of media and colour contribute to the overall visual impact of this work might include the following points:</p> <ul style="list-style-type: none"> • the pastel colour and scumbled application of paint help to capture the frosty weather and clear winter light • the choice and use of pastel colours for the flat, blocked areas of colour in the background add to the sense of emptiness • broad brushstrokes and pale, subdued colours suggest the peace and tranquillity of the scene • the scumbled paint creates a dappled effect of sunlight across the road and the pastel colours lift the mood of the painting <p>Any other valid points of explanation. Note that for a mark to be awarded, the point of explanation must relate to ways in which the combined use of <i>media</i> and <i>colour</i> contribute to the <i>overall visual impact</i> of this work.</p>
Question 2	10	<p>Candidates will respond to either Question 1 or Question 2.</p> <p>Question 1 and Question 2 are designed to assess candidates' ability to respond critically to a selected image using visual language.</p> <p>Candidate responses can be credited in a number of ways. All points must relate to the question posed.</p> <p>In the first part of Question 2 candidates are asked to describe the artist's use of <i>form and choice of media</i>.</p>	<p>Description of the artist's use of form and choice of media in this work might include the following points:</p> <p>Use of form</p> <ul style="list-style-type: none"> • stereotypical, life-like form of two middle-aged tourists – squat, overweight, cameras round necks, large shopping bags weighing them down, unflattering depiction of art imitating life • realistic skin tones, facial hair and real accessories • the pose of the figures, unaware that they are being watched • the body language between the two figures <p>Any other valid points describing the artist's use of form in this work.</p> <p>Choice of media</p> <ul style="list-style-type: none"> • choice of real clothing and accessories which could be worn by people on holiday

Section 1	Max marks	Expected response	Additional guidance
		<p>1 mark should be awarded for any valid point of description of these features, up to a maximum of 6 marks. A point of description is a statement or structure of characteristics and/or features.</p> <p>Where candidates only refer to either media or colour in their response, a maximum of 4 marks should be awarded out of the available 6 marks.</p> <p>In the second part of the question, candidates are asked to explain how the combined use of form and choice of media contributes to the overall visual impact of this work.</p> <p>There are 4 marks available for this part of the question.</p> <p>1 mark should be awarded for each valid point of explanation up to a maximum of 4 marks. A point of explanation will relate cause and effect, and/or make relationships between things clear.</p>	<ul style="list-style-type: none"> • clothing – contrasting stripes and gaudy flower patterns, white socks, baseball caps • autobody filler and fibreglass have been used to create the impression of real skin texture, muscles, colour, blemishes, nails • real hair or wigs have been used, including to depict facial hair and stubble • choice of non-traditional sculptural materials <p>Any other valid points describing the artist’s use of media in this work.</p> <p>Explanation of ways in which the combined use of form and media contribute to the overall visual impact of the work might include the following points:</p> <ul style="list-style-type: none"> • The specific use of bright, vibrant, patterns and colours and the type of clothing and accessories indicates that the season is summer, and that the figures are tourists. • The artist has created a ‘snapshot’ of ordinary life, as shown by the use of everyday objects and accessories in the work and the use of form. This is seen in the slumped stance of the woman, giving the impression that she is weighed down by all of her bags and emphasising the feeling of world weariness. • The naturalistic form and use/choice of realistic media have the effect of turning ‘ordinary’ people into ‘art’. <p>Any other valid points of explanation. Note that for a mark to be awarded, the point of explanation must relate to ways in which the combined use of <i>form</i> and choice of <i>media</i> contribute to the <i>overall visual impact</i> of this work.</p>

Section 1	Max marks	Expected response	Additional guidance
Question 3	20	<p>Candidates will respond to either Question 3 or Question 4.</p> <p>When candidates are asked to 'discuss' this means that they need to communicate ideas and information on a subject. The purpose of the statement is to require candidates to select appropriately from their body of knowledge and understanding about specific art works(s) and the influence of social, cultural and/or other factors on the art work.</p> <p>To gain maximum marks candidates must successfully respond to all features of the question. Candidates will:</p> <p>(a) Select art work(s) that are relevant to the statement: <i>no great artist sees things as they really are.</i> Discuss the artist's(s') use of <i>techniques</i> and/or <i>composition</i> in the art work(s). (10 marks)</p>	<p>Candidate responses can be based on discussing any genre of work (2D and/or 3D). These questions are designed to allow candidates to demonstrate breadth and/or depth of knowledge and understanding about artists' work and practice.</p> <p>Marks can be credited in a number of ways. For example, candidates can access full marks by referring in greater detail to an artist and associated art work, or by referring to the works of a larger number of artists/art works. Where a number of points are made, these do not need to be in any particular order. Candidates may provide a number of separate points or a smaller number of developed points, or a combination of these.</p> <p>The choice of art work(s) must have relevance to the statement provided, to ensure that candidates are drawing selectively upon their body of knowledge and understanding.</p> <p>Candidates do not need to explain the relevance of their selection.</p> <p>If candidate responses reference art works or art movements that are not known to the marker, the marker must research the artists before marking the response.</p> <p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant idea or point of information. Any of these can then be developed for additional marks.</p> <p>Additional information on awarding marks for this question is provided in the General Marking Principles.</p>

Section 1	Max marks	Expected response	Additional guidance
		<p>(b) Explain the influence of social, cultural and/or other factors on any of the art work(s) discussed. (10 marks)</p>	<p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant point of explanation. Any of these can then be developed for additional marks.</p> <p>Additional information on awarding marks for this question is provided in the General Marking Principles.</p>
Question 4	20	<p>Candidates will respond to either Question 3 or Question 4.</p> <p>When candidates are asked to 'discuss' this means that they need to communicate ideas and information on a subject. The purpose of the statement is to require candidates to select appropriately from their body of knowledge and understanding about specific art works(s) and the influence of social, cultural and/or other factors on the art work.</p>	<p>Candidate responses can be based on discussing any genre of work (2D and/or 3D). These questions are designed to allow candidates to demonstrate breadth and/or depth of knowledge and understanding about artists' work and practice.</p> <p>Marks can be credited in a number of ways. For example, candidates can access full marks by referring in greater detail to an artist and associated art work, or by referring to the works of a larger number of artists/art works. Where a number of points are made, these do not need to be in any particular order. Candidates may provide a number of separate points or a smaller number of developed points, or a combination of these.</p> <p>The choice of art work(s) must have relevance to the statement provided, to ensure that candidates are drawing selectively upon their body of knowledge and understanding.</p> <p>Candidates do not need to explain the relevance of their selection.</p> <p>If candidate responses reference art works or art movements that are not known to the marker, the marker must research the artists before marking the response.</p>

Section 1	Max marks	Expected response	Additional guidance
		<p>To gain maximum marks candidates must successfully respond to all features of the question. Candidates will:</p> <p>(a) Select art work(s) that are relevant to the statement: an artist can show things that other people are afraid to express. Discuss the artist's(s') use of <i>scale</i> and/or <i>imagery</i> in the art work(s) (10 marks)</p> <p>(b) Explain the influence of social, cultural and/or other factors on any of the art work(s) discussed. (10 marks)</p>	<p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant idea or point of information. Any of these can then be developed for additional marks.</p> <p>Additional information on awarding marks for this question is provided in the General Marking Principles.</p> <p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant point of explanation. Any of these can then be developed for additional marks.</p> <p>Additional information on awarding marks for this question is provided in the General Marking Principles.</p>

Section 2	Max marks	Expected response	Additional guidance
Question 1	10	<p>Candidates will respond to either Question 1 or Question 2.</p> <p>Question 1 and Question 2 are designed to assess candidates' ability to respond critically to a selected image using design language.</p> <p>Candidate responses can be credited in a number of ways. All points must relate to the question posed.</p> <p>In the first part of Question 1, candidates are asked to describe the designer's use of <i>technology</i> and <i>colour</i>.</p> <p>1 mark should be awarded for any valid point of description of these features, up to a maximum of 6 marks. A point of description is a statement or structure of characteristics and/or features.</p> <p>Where candidates only refer to either technology or colour in their response, a maximum of 4 marks should be awarded out of the available 6 marks.</p> <p>In the second part of the question, candidates are asked to explain how the combined use of technology and colour contributes to making this work appealing to any specific target market(s).</p>	<p>Description of the designers' use of technology and colour in this work might include the following points:</p> <p>Use of technology</p> <ul style="list-style-type: none"> • allows for mass production processes with consistency of shape and size • the technology process allows for highly saturated colour options • shapes are formed or moulded to fit together in a variety of ways • shapes are formed from plastic to fit together tightly to create stable models <p>Any other valid points describing the designers' use of technology in this work.</p> <p>Use of colour</p> <ul style="list-style-type: none"> • solid blocks of colour with no variation in tonal quality • limited, colour palette – primary, secondary and achromatic colours • highly-saturated colour palette <p>Any other valid points describing the designers' use of colour in this work.</p> <p>Explanation of ways in which the combined use of technology and colour contribute to making this product appealing to any specific target market(s), might include the following points:</p> <ul style="list-style-type: none"> • Technology allows for the robustness of the plastic and bright colours used make the pieces attractive to children. • The range of contrasting colours and the interlinking shapes offers the opportunity for a range of creative outcomes.

Section 2	Max marks	Expected response	Additional guidance
		<p>There are 4 marks available for this part of the question.</p> <p>1 mark should be awarded for each valid point of explanation up to a maximum of 4 marks. A point of explanation will relate cause and effect, and/or make relationships between things clear.</p>	<ul style="list-style-type: none"> • Although plastic is easy to clean, the manufacturing process means that the vibrant colours do not fade, which is an advantage for a children’s toy. • The use of pre-formed plastic bricks allows for the development of fine motor skills and the range of colours develop colour awareness, providing opportunities for learning through play. <p>Any other valid points of explanation. Note that for a mark to be awarded, the point of explanation must relate to ways in which the combined use of technology and colour contributes to making this work appealing to any specific target market(s).</p>
Question 2	10	<p>Candidates will respond to either Question 1 or Question 2.</p> <p>Question 1 and Question 2 are designed to assess candidates’ ability to respond critically to a selected image using design language.</p> <p>Candidate responses can be credited in a number of ways. All points must relate to the question posed.</p> <p>In the first part of Question 2, candidates are asked to describe the artist’s use of <i>materials and consideration of function in this work.</i></p> <p>1 mark should be awarded for any valid point of description of these features, up to a maximum of 6 marks. A point of description is a statement or structure of characteristics and/or features.</p>	<p>Description of the designer’s use of materials and consideration of function in this work might include the following points:</p> <p>Use of materials</p> <ul style="list-style-type: none"> • materials used are non-precious, natural/organic, ie feathers, teeth • the contrasting textural qualities of the materials used • there is repetition and banding of materials in the design • use of materials which could be symbolic • comments on how the piece has been constructed <p>Any other valid points describing the designer’s use of materials in this work.</p> <p>Consideration of function</p> <ul style="list-style-type: none"> • it has been designed and made to fit comfortably around the neck and is easy to put on and take off • the feathers on the outside edge of the large breastplate are soft and flexible, making the design comfortable to move in • the fastener allows for adjustment in fastening, accommodating different body shapes • extra width at the top of the breastplate can be used to accommodate additional shoulder breadth and potentially emphasising strength and

Section 2	Max marks	Expected response	Additional guidance
		<p>Where candidates only refer to either materials or function in their response, a maximum of 4 marks should be awarded out of the available 6 marks.</p> <p>In the second part of the question, candidates are asked to explain how the combination of use of materials and consideration of function contributes to the success of this work.</p> <p>There are 4 marks available for this part of the question.</p> <p>1 mark should be awarded for each valid point of explanation up to a maximum of 4 marks. A point of explanation will relate cause and effect, and/or make relationships between things clear.</p>	<p>stature</p> <ul style="list-style-type: none"> • size, scale and visual impact suggest that the breastplate was designed to be worn for body decoration or adornment perhaps at a special occasion, ceremony or festival <p>Any other valid points describing the designer’s consideration of function in this work.</p> <p>Explanation of ways in which the combination of use of materials and consideration of function contribute to the overall success of the work might include the following points:</p> <ul style="list-style-type: none"> • As an item of jewellery/body adornment, the use and positioning of natural materials make it soft and comfortable to wear. • As an item of jewellery/body adornment, the face becomes a focal point due to the nature of the design and the positioning of materials. • The use of materials and style and nature of jewellery/body adornment is often symbolic. In this case, the wearer may believe that by wearing the breastplate they would take on the attributes of the animals used in the making of the piece. <p>Any other valid points of explanation. Note that for a mark to be awarded the point of explanation must relate to ways in which the combination of use of materials and consideration of function contributes to the overall success of this work.</p>

Section 2	Max marks	Expected response	Additional guidance
Question 3	20	<p>Candidates will respond to either Question 3 or Question 4.</p> <p>When candidates are asked to ‘discuss’ this means that they need to communicate ideas and information on a subject. The purpose of the statement is to require candidates to select appropriately from their body of knowledge and understanding about specific design works(s) and the influence of social, cultural and/or other factors on the design work.</p> <p>To gain maximum marks candidates must successfully respond to all features of the question. Candidates will:</p> <p>(a) Select design work(s) that are relevant to the statement: good design doesn’t date. Discuss the designer’s(s’) use of <i>techniques</i> and/or <i>consideration of style</i> in the design work(s). (10 marks)</p>	<p>Candidate responses can be based on discussing any genre of work (2D and/or 3D). These questions are designed to allow candidates to demonstrate breadth and/or depth of knowledge and understanding about designers’ work and practice.</p> <p>Marks can be credited in a number of ways. For example, candidates can access full marks by referring in greater detail to a designer and associated design work, or by referring to the works of a larger number of designers/design works. Where a number of points are made, these do not need to be in any particular order. Candidates may provide a number of separate points or a smaller number of developed points, or a combination of these.</p> <p>The choice of design work(s) must have relevance to the statement provided, to ensure that candidates are drawing selectively upon their body of knowledge and understanding.</p> <p>Candidates do not need to explain the relevance of their selection.</p> <p>If candidate responses reference design works or design movements that are not known to the marker, the marker must research the artists before marking the response.</p> <p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant idea or point of information. Any of these can then be developed for additional marks.</p> <p>Additional information on awarding marks for this question is provided in the General Marking Principles.</p>

Section 2	Max marks	Expected response	Additional guidance
		(b) Explain the influence of social, cultural and/or other factors on any of the design work(s) discussed. (10 marks)	<p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant point of explanation. Any of these can then be developed for additional marks.</p> <p>Additional information on awarding marks for this question is provided in the General Marking Principles.</p>
Question 4	20	<p>Candidates will respond to either Question 3 or Question 4.</p> <p>When candidates are asked to ‘discuss’ this means that they need to communicate ideas and information on a subject. The purpose of the statement is to require candidates to select appropriately from their body of knowledge and understanding about specific design works(s) and the influence of social, cultural and/or other factors on the design work.</p>	<p>Candidate responses can be based on discussing any genre of work (2D and/or 3D). These questions are designed to allow candidates to demonstrate breadth and/or depth of knowledge and understanding about designers’ work and practice.</p> <p>Marks can be credited in a number of ways. For example, candidates can access full marks by referring in greater detail to a designer and associated design work, or by referring to the works of a larger number of designers/design works. Where a number of points are made, these do not need to be in any particular order. Candidates may provide a number of separate points or a smaller number of developed points, or a combination of these.</p> <p>The choice of design work(s) must have relevance to the statement provided, to ensure that candidates are drawing selectively upon their body of knowledge and understanding.</p> <p>Candidates do not need to explain the relevance of their selection.</p> <p>If candidate responses reference design works or design movements that are not known to the marker, the marker must research the artists before marking the response.</p>

Section 2	Max marks	Expected response	Additional guidance
		<p>To gain maximum marks candidates must successfully respond to all features of the question. Candidates will:</p> <p>(a) Select design work(s) that are relevant to the statement: <i>everything on earth has a purpose</i>. Discuss the designer's(s') use of <i>shape (2D)/ form (3D) and/or decoration</i> in the design work(s). (10 marks)</p> <p>(b) Explain the influence of <i>social, cultural</i> and/or <i>other factors</i> on any of the design work(s) discussed. (10 marks)</p>	<p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant idea or point of information. Any of these can then be developed for additional marks.</p> <p>Additional information on awarding marks for this question is provided in the General Marking Principles.</p> <p>Up to a maximum of 10 marks:</p> <p>1 mark should be awarded for each clear and relevant point of explanation. Any of these can then be developed for additional marks.</p> <p>Additional information on awarding marks for this question is provided in the General Marking Principles.</p>

[END OF SPECIMEN MARKING INSTRUCTIONS]