



National  
Qualifications  
EXEMPLAR PAPER ONLY

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**EP03/H/01**

**Art and Design**

Date — Not applicable

Duration — 2 hours

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**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 5 or Question 6

AND

Attempt either Question 7 or Question 8.

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.



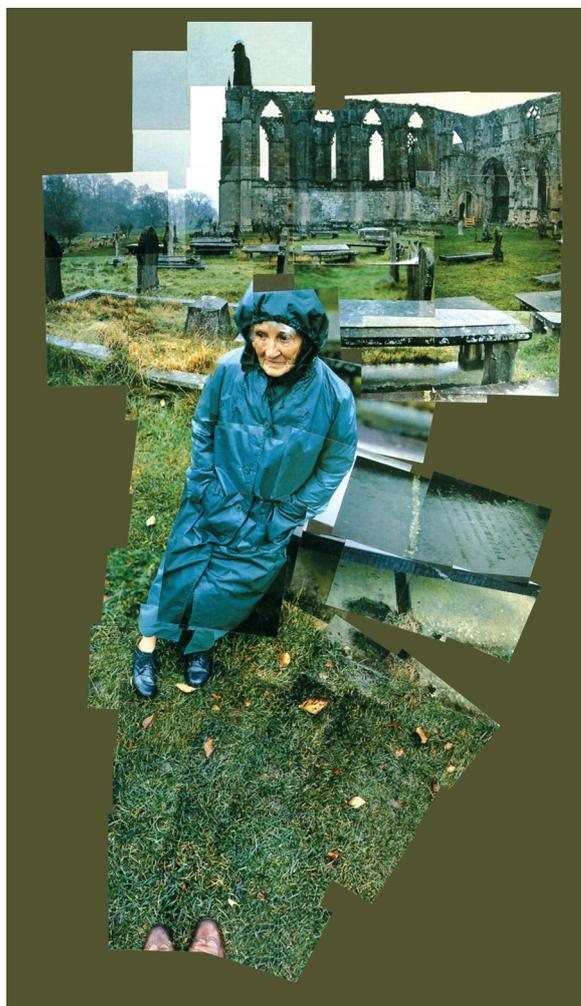
\* EP03H01 \*

## 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



*My Mother, Bolton Abbey, Yorkshire (1982)* by David Hockney

Photographic collage 120.7 x 69.9 cm

### Question 1

With reference to the image above:

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

## SECTION 1 — EXPRESSIVE ART STUDIES (continued)

## Image for Question 2



*Quince, Cabbage, Melon and Cucumber* (c1600) by Juan Sánchez Cotán  
Oil on canvas 69 x 85 cm

**Question 2**

With reference to the image above:

- (a) describe the artist's use of *composition* and *tone* in this work; 6
- (b) explain how the artist's **combined** use of *composition* and *tone* creates *visual impact* in this work. 4

## SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Attempt **either** Question 3 or Question 4.

**Question 3**

Select one or more art work(s) that you have studied.

- (a) Discuss the artist's(s') use of *subject matter* and/or *mood and atmosphere* 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 in part (a). 10

**Question 4**

Select one or more art work(s) that you have studied.

- (a) Discuss the artist's(s') *working methods* and/or the *visual impact* of the art work(s). 10
- (b) Explain the influence of *social, cultural* and/or *other factors* on any of the art work(s) discussed in part (a). 10

## SECTION 2 — DESIGN STUDIES — 30 marks

Attempt either Question 5 or Question 6.

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

Image for Question 5

Poster for the 1936 Berlin Olympic Games (1936)  
designed by Franz Wurbel

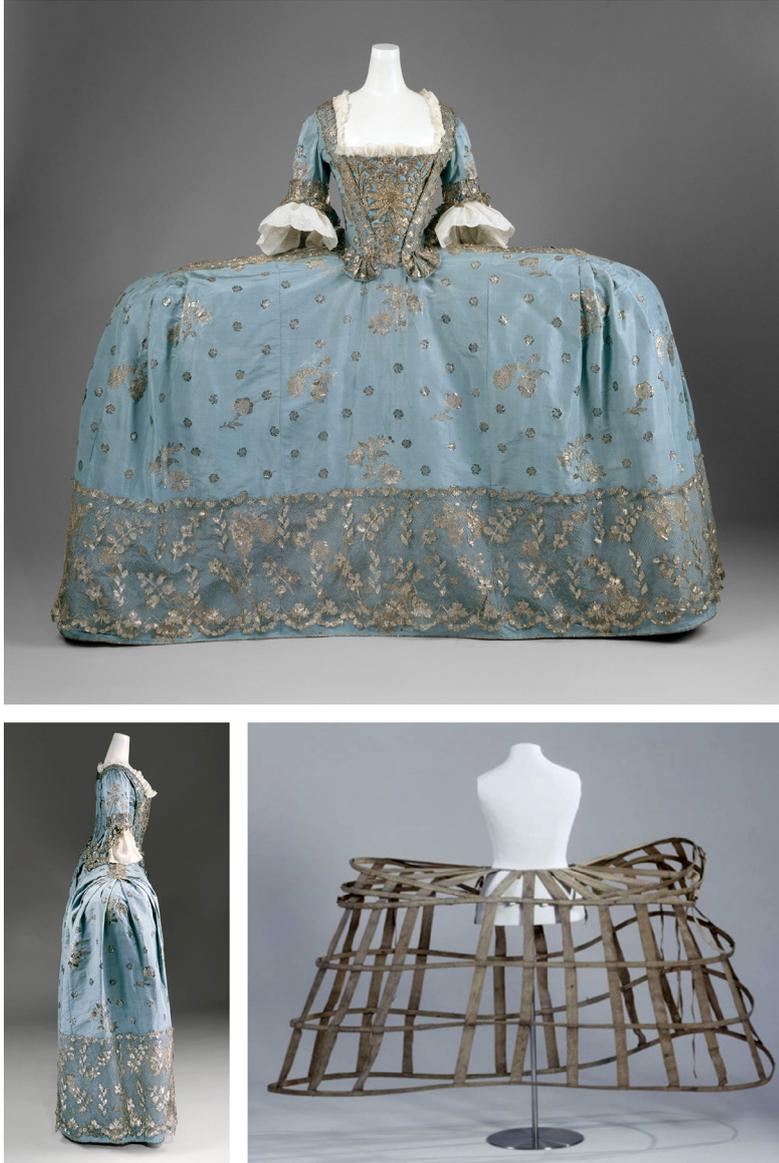
## Question 5

With reference to the image above:

- (a) describe the designer's use of *colour* and *choice of imagery* in this work; 6
- (b) explain how the designer's combined use of *colour* and *choice of imagery* makes this work *appealing to the audience*. 4

## SECTION 2 — DESIGN STUDIES (continued)

Image for Question 6



18th century dress from Britain to be worn at the royal court (c.1750)

Materials: silk, metallic thread. Leather and whale bone framework

## Question 6

With reference to the image above:

- (a) describe how the designer has used *form* and *materials* in this work; 6
- (b) explain how the designer's **combined** use of *form* and *materials* contributes to the *style* of this work. 4

## SECTION 2 — DESIGN STUDIES (continued)

Attempt either Question 7 or Question 8.

**Question 7**

Select one or more design work(s) that you have studied.

- (a) Discuss the designer's(s') *use of materials* and/or the *target market* for the design work(s). 10
- (b) Explain the influence of *social, cultural* and/or *other factors* on any of the design work(s) discussed in part (a). 10

**Question 8**

Select one or more design work(s) that you have studied.

- (a) Discuss the *style* and/or *fitness for purpose* of the design work(s). 10
- (b) Explain the influence of *social, cultural* and/or *other factors* on any of the design work(s) discussed in part (a). 10

[END OF EXEMPLAR QUESTION PAPER]

*Acknowledgement of Copyright*

- Section 1 Question 1 David Hockney  
“My Mother, Bolton Abbey, Yorkshire, Nov 1982”  
Photographic collage  
Edition of 20  
© David Hockney
- Section 1 Question 2 Juan Sánchez Cotán  
“Quince, Cabbage, Melon, and Cucumber”  
Oil on canvas, ca. 1602  
27 1/8 in. x 33 1/4 in. (68.9 cm x 84.46 cm) Gift of Anne R. and Amy Putnam  
The San Diego Museum of Art, 1945.43  
[www.sdmart.org](http://www.sdmart.org)
- Section 2 Question 5 Image of 1936 Berlin Olympic Games is reproduced by kind permission of the International Olympic Committee.
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**EP03/H/01**

**Art and Design**

## Marking Instructions

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These Marking Instructions have been provided to show how SQA would mark this Exemplar 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, 2, 5 and 6, 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. To gain marks, points made must be relevant to the question asked, and must reference social and cultural influences and the art and design element(s) specified in the question.

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

### EXPRESSIVE ART STUDIES

#### SECTION 1

#### QUESTION 4

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

Part (a) of this question asks candidates to select one or more art work(s) that they have studied. The candidate's response discussed wall art from Ancient Egypt and Banksy's graffiti/street art. **This is an excerpt from a full candidate response to part (b).**

The way figures are represented in Ancient Egyptian art was controlled by a formula dictated by the state and artistic convention. Banksy's graffiti art however, expresses his own views which challenge those of the establishment and authority. One art form encourages obedience, respect and adulation whereas the other challenges authority and encourages anarchy. With both Ancient Egyptian art and Banksy, it is the message that is more important than the artists, who are anonymous. Public access to Egyptian art was limited to the ruling classes as it was nearly always on the walls of temples and tombs. Banksy's work is easily seen as it is on the walls of public and private buildings such as shops, houses and lock-ups.

The way figures are represented in Ancient Egyptian art was controlled by a formula dictated by the state and artistic convention.	<b>1 mark for a point of information (influence of the monarchy and government).</b>
Banksy's graffiti art however, expresses his own views which challenge those of the establishment and authority.	<b>1 mark for a point of information (influence of political opinion).</b>
One art form encourages obedience, respect and adulation, whereas the other challenges authority and encourages anarchy.	<b>1 mark for a point of information (Influence of the monarchy and political ideas).</b>
With both Ancient Egyptian art and Banksy, it is the message that is more important than the artists who are anonymous.	<b>1 mark for a point of information (influence of personal identity or the lack of it).</b>
Public access to Egyptian art was limited to the ruling classes as it was nearly always on the walls of temples and tombs. Banksy's work is easily seen as it is on the walls of public and private buildings such as shops, houses and lock-ups.	<b>1 mark for a point of information (influence of social structure/classes).</b>

## DESIGN STUDIES

### SECTION 2

#### QUESTION 8

- (a) Select one or more design work(s) that you have studied.  
Discuss the *style* and/or *fitness for purpose* of the design work(s).

**This is an excerpt from a candidate’s full response. The candidate discussed two examples of graphic design in the full response to part (a).**

To be effective graphic designers need their designs to look good and be appealing. For example, Neville Brody’s posters for the Hollywood movies ‘Oceans 11’ and ‘Oceans 12’ use bold simplified silhouettes against a plain background to attract attention. The combination of strong black silhouettes, an unusual and dynamic composition and limited choice of colour, creates a striking abstract image. The same regular, bold upper case text which lists the cast in the movies appears in both posters. The numbers 11 and 12 in both posters are shown from different viewpoints and draw attention to the limited text and information.

Graphic designers want their designs to look good and appeal to be effective.	<i>No mark. This is simply a lead in to the candidate response.</i>
For example, Neville Brody’s posters for the Hollywood movies ‘Oceans 11’ and ‘Oceans 12’ use bold simplified silhouettes against a plain background to attract attention.	<b>1 mark for a point of information (style).</b>
The combination of strong black silhouettes, an unusual and dynamic composition and limited choice of colour, creates a striking abstract image.	<b>1 mark for a development point (style).</b>
The same regular, bold upper case text which lists the cast in the movies, appears in both posters.	<b>1 mark for a point of information (fitness for purpose).</b>
The numbers 11 and 12 in both posters are shown from different viewpoints and draw attention to the limited text and information.	<b>1 mark for a development point (fitness for purpose).</b>

- (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, 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 <b>either Question 1 or Question 2.</b></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 <i>consideration of mood and atmosphere and use of media.</i></p> <p><b>1 mark</b> should be awarded for any valid point of description of these features, up to a <b>maximum of 6 marks.</b> A point of description is a statement or structure of characteristics and/or features.</p> <p>Where candidates only refer to either <i>mood and atmosphere</i> or <i>use of media</i> in their response, a maximum of 4 marks should be awarded out of the available 6 marks.</p>	<p>Description of the artist's consideration of <i>mood and atmosphere</i> and <i>use of media</i> might include the following points:</p> <p><b>Consideration of mood and atmosphere</b></p> <ul style="list-style-type: none"> <li>• lonely isolated subject is lost in her thoughts, perhaps thinking about death</li> <li>• two sets of shoes facing each other indicate subject is not alone</li> <li>• sad, vulnerable, hands in pockets shows a very protective pose</li> <li>• reflective mood set by abbey ruins and graveyard</li> <li>• wet, dreich, cold and miserable</li> </ul> <p>Any other valid points describing the artist's consideration of <i>mood and atmosphere</i> in the work.</p> <p><b>Use of media</b></p> <ul style="list-style-type: none"> <li>• selection/collection of arranged photographs collaged together</li> <li>• strange perspective, creating cubist-like appearance</li> <li>• false foreshortening of the small figure created by multiple high viewpoints</li> <li>• the cross shape created by the overall image echoes the religious ruins and graveyard setting</li> <li>• fragmented image emphasised by dark mount</li> </ul> <p>Any other valid points describing the artist's <i>use of media</i> in the 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 consideration of <i>mood and atmosphere</i> and <i>use of media</i> contributes to the artist's <i>response to the subject</i>.</p> <p>There are 4 marks available for this part of the question.</p> <p><b>1 mark</b> should be awarded for each valid point of explanation up to a <b>maximum of 4 marks</b>. A point of explanation will relate cause and effect, and/or make relationships between things clear.</p>	<p>Explanation of ways in which the <b>combined</b> consideration of <i>mood and atmosphere</i> and <i>use of media</i> contributes to the artist's <i>response to the subject</i> might include the following points:</p> <ul style="list-style-type: none"> <li>• figure lost in her thoughts about death is emphasised by collaged cross shape and religious setting</li> <li>• the inclusion of the photographer's shoes as part of the collage, creates his connection with the subject</li> <li>• figure's vulnerability is emphasised by high (multi) viewpoints and exaggerated foreshortening</li> <li>• the subject's preoccupation and lack of eye contact is captured as a moment in time through photography</li> <li>• the miserable weather and fragmented image against the dark background expresses sympathy with the subject</li> </ul> <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 consideration of <i>mood and atmosphere</i> and <i>use of media</i> contribute to the artist's <i>response to the subject</i>.</p>
Question 2	10	<p>Candidates will respond to <b>either Question 1 or Question 2</b>.</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>Description of the artist's use of <i>composition</i> and <i>tone</i> in this work might include the following points:</p> <p><b>Use of composition</b></p> <ul style="list-style-type: none"> <li>• dramatic and dynamic use of curved diagonal composition</li> <li>• painted shelf creates balance by echoing the hanging fruit and vegetables</li> <li>• large areas of negative space</li> <li>• hanging fruit and vegetables create tension and height in the composition</li> </ul> <p>Any other valid points describing the artist's use of <i>composition</i> in this work.</p>

Section 1	Max marks	Expected response	Additional guidance
		<p>In the first part of Question 2, candidates are asked to describe the artist's use of <i>composition</i> and <i>tone</i>.</p> <p><b>1 mark</b> should be awarded for any valid point of description of these features, up to <b>a maximum of 6 marks</b>. A point of description is a statement or structure of characteristics and/or features.</p> <p>Where candidates only refer to either the artist's <i>use of composition</i> or <i>tone</i> 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 <b>combined</b> use of <i>composition</i> and <i>tone</i> contributes to create <i>visual impact</i> in this work.</p> <p>There are 4 marks available for this part of the question.</p> <p><b>1 mark</b> should be awarded for each valid point of explanation up to <b>a maximum of 4 marks</b>. A point of explanation will relate cause and effect, and/or make relationships between things clear.</p>	<p><b>Use of tone</b></p> <ul style="list-style-type: none"> <li>• realistic and convincing objects look 3D</li> <li>• directional light/spotlight/candlelight creates depth</li> <li>• strong dramatic contrast between foreground and background</li> <li>• tone and shading describe the surface texture of the objects</li> </ul> <p>Any other valid points describing the artist's use of <i>tone</i> in the work.</p> <p>Explanation of ways in which the <b>combined</b> use of <i>composition</i> and <i>tone</i> creates <i>visual impact</i> in this work, might include the following:</p> <ul style="list-style-type: none"> <li>• dramatic tonal contrast and simple arrangement of objects create impact</li> <li>• placing of objects on a deep shelf lit by strong light gives the look of a stage</li> <li>• realistic textural approach to objects combined with unusual composition create impact</li> <li>• tonal strength of each freestanding object creates a dynamic composition</li> </ul> <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 <b>combined</b> use of <i>composition</i> and <i>tone</i> creates <i>visual impact</i> in this work.</p>

Section 1	Max marks	Expected response	Additional guidance
Question 3	20	<p>Candidates will respond to <b>either Question 3 or Question 4.</b></p> <p>When candidates are asked to 'discuss', this means that they need to communicate ideas and information on a subject.</p> <p>To gain maximum marks candidates must successfully respond to all features of the question. Candidates will:</p> <p>(a) Select one or more art work(s) that they have studied. Discuss the artist's(s') use of <i>subject matter</i> and/or <i>mood and atmosphere</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>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><b>Additional information on awarding marks for this type of question is provided in the General Marking Principles.</b></p>

Section 1	Max marks	Expected response	Additional guidance
		(b) Explain the influence of <i>social, cultural and/or other factors</i> on any of the art work(s) discussed. (10 marks)	<p>Up to a maximum of 10 marks: 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><b>Additional information on awarding marks for this type of question is provided in the General Marking Principles.</b></p>
Question 4	20	<p>Candidates will respond to <b>either Question 3 or Question 4.</b></p> <p>When candidates are asked to 'discuss', this means that they need to communicate ideas and information on a subject.</p> <p>To gain maximum marks candidates must successfully respond to all features of the question. Candidates will:</p> <p>(a) Select one or more art work(s) that they have studied. Discuss the artist's(s') <i>working methods</i> and/or the <i>visual impact</i> of 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>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: 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>

Section 1	Max marks	Expected response	Additional guidance
		(b) Explain the influence of <i>social, cultural and/or other factors</i> on any of the art work(s) discussed. (10 marks)	<p>Additional information on awarding marks for this type of question is provided in the <b>General Marking Principles</b>.</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><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>

Section 2	Max marks	Expected response	Additional guidance
Question 5	10	<p>Candidates will respond to <b>either Question 5 or Question 6.</b></p> <p>Question 5 and Question 6 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 5, candidates are asked to describe the designer's use of <i>colour</i> and <i>choice of imagery</i>.</p> <p><b>1 mark</b> should be awarded for any valid point of description of these features, up to a <b>maximum of 6 marks</b>. A point of description is a statement or structure of characteristics and/or features.</p> <p>Where candidates only refer to either <i>colour</i> or <i>choice of imagery</i> 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 <b>combined</b> use of <i>colour</i> and <i>choice of imagery</i> makes this work <i>appealing to the audience</i>.</p>	<p>Description of the designer's use of <i>colour</i> and <i>choice of imagery</i> in the work might include the following points:</p> <p><b>Use of colour</b></p> <ul style="list-style-type: none"> <li>• strong, rich golden yellow is symbolic of a gold medal/success/power</li> <li>• imposing, silhouetted foreground of rich bronze horses and chariot looks sculptural and powerful</li> <li>• multi-coloured Olympic rings represent the participating continents</li> <li>• warm dawn pink background is celebratory and optimistic</li> <li>• the neutral white text is in contrast to darker background</li> </ul> <p>Any other valid points describing the designer's use of <i>colour</i> in the work.</p> <p><b>Choice of imagery</b></p> <ul style="list-style-type: none"> <li>• large muscular figure resembles Greek/Roman god/emperor</li> <li>• strong horses pull a chariot to show power</li> <li>• the standard is raised triumphantly as a patriotic symbol (low viewpoint) and echoes raised hand of figure</li> <li>• Olympic rings clearly announce the event</li> </ul> <p>Any other valid points describing the designer's <i>choice of imagery</i> in the work.</p> <p>Explanation of ways in which the <b>combined</b> use of <i>colour</i> and <i>choice of imagery</i> makes this work <i>appealing</i> to the audience might include the following:</p> <ul style="list-style-type: none"> <li>• the rich golden god figure presents the idea of witnessing glorious triumph/victory/success</li> <li>• the strong bronze coloured horses symbolise the power/strength of the athletes</li> </ul>

Section 2	Max marks	Expected response	Additional guidance
		<p>There are 4 marks available for this part of the question.</p> <p><b>1 mark</b> should be awarded for each valid point of explanation up to a <b>maximum of 4 marks</b>. A point of explanation will relate cause and effect, and/or make relationships between things clear.</p>	<ul style="list-style-type: none"> <li>• glowing golden colour and low viewpoint create a sense of awe and drama</li> <li>• choice of symbolic colours and bold imagery successfully communicate an important event</li> </ul> <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 <b>combined</b> use of <i>colour</i> and <i>choice of imagery</i> makes this work <i>appealing to the audience</i>.</p>
Question 6	10	<p>Candidates will respond to <b>either Question 5 or Question 6</b>.</p> <p>Question 5 and Question 6 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 6, candidates are asked to describe the designer's <i>use of form</i> and <i>materials</i>.</p> <p><b>1 mark</b> should be awarded for any valid point of description of these features, up to a <b>maximum of 6 marks</b>. A point of description is a statement or structure of characteristics and/or features.</p>	<p>Description of the designer's <i>use of form</i> and <i>materials</i> in the work might include the following points:</p> <p><b>Form</b></p> <ul style="list-style-type: none"> <li>• cumbersome, heavy and uncomfortable</li> <li>• hard to sit down, wearer may have to stand at all times</li> <li>• both the tight corset and large skirt restrict movement</li> <li>• the dramatic over the top shape draws attention to the wearer</li> <li>• accentuates the female form</li> </ul> <p>Any other valid points describing the designer's <i>use of form</i> in the work.</p> <p><b>Use of Materials</b></p> <ul style="list-style-type: none"> <li>• use of silk and metallic thread create a rich and opulent look</li> <li>• embroidered leaves and flowers cover the corset and hem of the skirt</li> <li>• large amount of silk used and it drapes over the massive underlying structure</li> <li>• gathered silk neckline and cuffs would be soft against the skin and would protect the wearer from rough metallic threads</li> <li>• 2 shades of blue silk are used in the skirt</li> </ul>

Section 2	Max marks	Expected response	Additional guidance
		<p>Where candidates only refer to either <i>use of form</i> or <i>materials</i> 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 <b>combined use of form and materials</b> contributes to the <i>style</i> of the work.</p> <p>There are 4 marks available for this part of the question.</p> <p><b>1 mark</b> should be awarded for each valid point of explanation up to a <b>maximum of 4 marks</b>. A point of explanation will relate cause and effect, and/or make relationships between things clear.</p>	<p>Any other valid points describing the designer's use of <i>materials</i> in the work.</p> <p>Explanation of ways in which the <b>combined use of form and materials</b> contributes to the <i>style</i> of this work might include the following:</p> <ul style="list-style-type: none"> <li>• silk and metallic decoration on both the tight corset and large skirt create impact</li> <li>• use of expensive materials and dramatic shape show the status of the wearer</li> <li>• heavily decorated materials and the massive structure make the wearer look as though she is on display</li> <li>• frills, floral decoration and structure accentuate the female form</li> </ul> <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 <b>combined use of form and materials</b> contributes to the <i>style</i> of the work.</p>
Question 7	20	<p>Candidates will respond to <b>either Question 7 or Question 8</b>.</p> <p>When candidates are asked to 'discuss', this means that they need to communicate ideas and information on a subject.</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>

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 one or more design work(s) that they have studied. Discuss the designer's(s') use of <i>materials</i> and/or the <i>target market</i> for the design work(s). (10 marks)</p> <p>(b) Explain the influence of <i>social, cultural and/or other factors</i> on any of the design work(s) discussed. (10 marks)</p>	<p>If candidate responses reference design works or design movements that are not known to the marker, the marker must research the designers 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><b>Additional information on awarding marks for this type of question is provided in the General Marking Principles.</b></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><b>Additional information on awarding marks for this type of question is provided in the General Marking Principles.</b></p>

Section 2	Max marks	Expected response	Additional guidance
Question 8	20	<p>Candidates will respond to <b>either Question 7 or Question 8.</b></p> <p>When candidates are asked to ‘discuss’, this means that they need to communicate ideas and information on a subject.</p> <p>To gain maximum marks candidates must successfully respond to all features of the question. Candidates will:</p> <p>(a) Select one or more design work(s) that they have studied. Discuss the designer’s(s’) use of <i>style</i> and/or <i>fitness of purpose</i> of 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>If candidate responses reference design works or design movements that are not known to the marker, the marker must research the designers 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><b>Additional information on awarding marks for this question is provided in the General Marking Principles.</b></p>

Section 2	Max marks	Expected response	Additional guidance
		(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>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><b>Additional information on awarding marks for this type of question is provided in the General Marking Principles.</b></p>

[END OF EXEMPLAR MARKING INSTRUCTIONS]