



National  
Qualifications  
2023

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# **2023 Art and Design**

## **National 5**

### **Finalised Marking Instructions**

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

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## General marking principles for National 5 Art and Design

*Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.*

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) 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.
- (d) Markers should consider the extent to which the candidate's response demonstrates their knowledge and understanding of art and design practice.
- (e) Marks should not be awarded for mere descriptive comment. At this level, candidates are expected to justify their answers. To gain marks, candidates must develop 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.

- (f) No marks should be awarded for simply repeating information from the legend. Where candidates develop and use this information to justify their opinion or qualify their answer, credit can be given.
- (g) To gain full marks, candidates must have responded to all aspects of the question. **8 marks** are available for responding to the prompts relating to expressive art or design issues.
  - if the candidate responds to only two of the three prompts effectively, then **1 mark** cannot be accessed and a **maximum of 7 marks** can be gained by the candidate for this aspect of the question.
  - if the candidate responds to only one of the three prompts effectively, the candidate can gain a **maximum of 6 marks** for this aspect of the question.
- (h) The questions also require candidates to give an opinion with justified reasons which are worth **2 marks**. Candidates must make two valid and substantiated points relating to the question to gain both marks.

## Overview

National 5 level candidates are required to demonstrate knowledge and understanding of key art or design issues, and knowledge and understanding of the work of at least two artists or two designers. 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 or design works and to form and substantiate judgements about identified aspects of art practice or 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 or design issues and knowledge and understanding of the work of two artists or two designers. Candidates are expected to provide substantiated reasons to support their personal opinions.

The questions are divided into two parts

#### Part (a)

This part of the question assesses the candidates' ability to comment on the art or design works with explicit reference to the use of visual art/design elements and to express justified opinions on the identified examples of the work.

One mark should be awarded for each relevant, justified point, which responds to the question prompts up to a **maximum of 10 marks**.

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

Candidates who discuss only one artwork or design can only gain a **maximum of 6 marks**. Where this occurs, marks should be awarded as follows

- a **maximum of 4 marks** are available for discussing artwork with reference to one artist's use of the specific elements
- a **maximum of 2 marks** are available for giving an opinion on a specific aspect of the artist's or designer's work with two justified reasons.

## 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 and practice of a selected artist or designer from part (a).

One mark is awarded for each correct influence identified up to a **maximum of 2 marks**.

A **maximum of 3 marks** are available for describing how the influences can be seen in any of the selected artist's or designer's work.

Examples of social and cultural influences may include

- living conditions, including economic conditions
- influence of family and community
- influence of other artists/designers
- influence of 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 Section 1, Expressive Art Studies, question 1 part (a), candidates will respond by commenting on two works of art with a common stimulus/theme. They will be asked about specific issues in relation to the works they have selected.

In question 1 part (b), candidates will select one artist from part (a) and explain the impact of social, cultural or other influences on their work and practice. It is acceptable for candidates to refer to the artwork discussed in part (a) or the artist's work in general.

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 (for example artists who work in pairs/groups such as the Boyle family), and this is acceptable.

In Section 2, Design Studies, question 7 part (a), candidates will respond by referring to two specific examples of designers' work. They will be asked about visual aspects and functional design issues in relation to the works they have selected.

In question 7 part (b), candidates will select one designer from part (a) and explain the impact of social, cultural or other influences on their work and practice. It is acceptable for candidates to refer to the design discussed in part (a) or to the designer's work in general.

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 (for example 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 their chosen 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 or design vocabulary when commenting on key aspects of art or 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.

Each of these questions asks candidates to

- comment on the artist's/designer's methods or approach and/or their use of specific elements in the artwork/design shown
- give their opinion on a specific aspect of the work, justifying their opinions.

One mark should be awarded for each relevant, justified point, which answers the question up to a **maximum of 10 marks**. Markers should follow the specific marking guidance for each aspect of the questions provided in the table.

Marks should not be awarded for mere descriptive comments. To gain marks, candidates must develop or 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 who have chosen Section 1 will answer this question.									
1.	(a)	<p>Candidates are expected to demonstrate their knowledge and understanding with reference to <b>two</b> specific artworks.</p> <p>The <b>two</b> selected examples of artwork should clearly contain similar subject matter or be based on the same theme, e.g. two portraits, two still life paintings with similar objects, two coastal landscapes, two works based on war, fantasy, dance, etc.</p> <p>Candidates’ responses can be credited in a number of ways.</p> <p>Candidates are asked to comment on their two selected artworks referring to:</p> <ul style="list-style-type: none"><li>• composition/arrangement</li><li>• tone</li><li>• style.</li></ul> <p>Appropriate answers here would include comments on:</p> <ul style="list-style-type: none"><li>• the composition/arrangement and the effect on the works</li><li>• the artists’ use of tone for expressive effect and how this has been achieved</li><li>• the style of the artwork and how this has been achieved</li><li>• <b>any other justified comments.</b></li></ul> <p>Candidates may refer to a diverse range of artworks. The table below gives examples of points which would gain marks.</p> <table><tr><td><b>Composition/arrangement</b> The focal point is the blue bottle because it is the tallest object and the artist has placed it in the centre which draws the viewer’s attention.</td><td>1</td></tr><tr><td><b>Tone</b> Tone has been used to create shadows on the objects which suggests three-dimensional form.</td><td>1</td></tr><tr><td><b>Style</b> The style is photorealistic as Goings has painted every tiny detail of the objects to make the painting look like a photograph.</td><td>1</td></tr></table>	<b>Composition/arrangement</b> The focal point is the blue bottle because it is the tallest object and the artist has placed it in the centre which draws the viewer’s attention.	1	<b>Tone</b> Tone has been used to create shadows on the objects which suggests three-dimensional form.	1	<b>Style</b> The style is photorealistic as Goings has painted every tiny detail of the objects to make the painting look like a photograph.	1	8
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			<p>A <b>maximum of 2 marks</b> is available for which of the artworks is most creative with <b>two</b> justified reasons.</p> <p>The table below gives an example of a point which would gain a mark.</p> <table><tr><td><p><b>Most creative</b></p><p>The Picasso painting is the most creative as it is not realistic because he has broken up all the shapes to create an original effect.</p></td><td><p><b>1</b></p></td></tr></table> <p>Marks should not be awarded for repeating earlier points if these points have not been developed in any way.</p>	<p><b>Most creative</b></p> <p>The Picasso painting is the most creative as it is not realistic because he has broken up all the shapes to create an original effect.</p>	<p><b>1</b></p>	2													
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	(b)		<p>Candidates' responses can be credited up to a <b>maximum of 5 marks</b>. This question asks candidates to select one artist from part (a).</p> <p>Marks should be allocated as follows:</p> <ul style="list-style-type: none"><li>• <b>1 mark</b> should be given for each specific correct influence identified, up to a <b>maximum of 2 marks</b></li><li>• <b>1 mark</b> 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 <b>maximum of 2 marks</b>.</li></ul> <p><b>One additional mark</b> should be given up to a <b>maximum of 5 marks</b> in total for:</p> <ul style="list-style-type: none"><li>• a further developed point which gives additional detail on how one particular influence is seen in the artist's work</li></ul> <p><b>OR</b></p> <ul style="list-style-type: none"><li>• a further point describing another way one particular influence is seen in the artist's work.</li></ul> <p>The table below gives examples:</p> <table><tr><th>Response</th><th>Mark</th><th>Reason</th></tr><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 influenced by the Fauves.</td><td>1</td><td>A specific and correct influence is identified.</td></tr><tr><td>Peploe visited France and was influenced by the Fauves. This made him use bright colours.</td><td>1</td><td>A specific and correct influence is identified, but the way in which the influence can be seen in the work is too vague.</td></tr><tr><td>Peploe visited France and was influenced by the Fauves. This made him use bright colours which can be seen in his still life paintings of tulips and roses from the 1920s.</td><td>2</td><td>A specific and correct influence is identified. <b>(1 mark)</b> 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. <b>(1 mark)</b></td></tr></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 influenced by the Fauves.	1	A specific and correct influence is identified.	Peploe visited France and was influenced by the Fauves. This made him use bright colours.	1	A specific and correct influence is identified, but the way in which the influence can be seen in the work is too vague.	Peploe visited France and was influenced by the Fauves. This made him use bright colours which can be seen in his still life paintings of tulips and roses from the 1920s.	2	A specific and correct influence is identified. <b>(1 mark)</b> 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. <b>(1 mark)</b>	5
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Question	Specific marking instructions		Max marks				
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 <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"><li>comment on the painting referring to <b>composition, colour and shape</b></li><li>give their opinion on the style of the painting with <b>two</b> justified reasons.</li></ul> <p>Marks can be awarded for relevant substantiated comments or points relating to the artist’s use of <b>composition, colour and shape</b>.</p> <p><b>1 mark</b> should be awarded for each relevant point made up to the <b>maximum of 8 marks</b> in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td><b>Composition</b></td><td><ul style="list-style-type: none"><li>the rocks in the foreground look large and the chimneys in the background are small, creating a sense of distance</li><li>leading lines are created by the train tracks which lead the viewer’s eye from the foreground of the painting into the background</li><li>triangular composition is created by the strong horizontal line across the image and the diagonal line created by the train tracks, leading your eye around the image</li><li>the buildings act as a focal point as they are in the middle ground of the piece, and the train tracks lead our eye to them</li><li>the leading lines of the tracks lead to the focal point of the tall building on the right</li><li><b>any other justified comments regarding composition.</b></li></ul></td></tr><tr><td><b>Colour</b></td><td><ul style="list-style-type: none"><li>the artist has used complimentary colours of orange and blue for visual impact</li><li>light blue and cream tones have been used in the sky which creates a light and airy feel</li><li>the dark brown colour in the rock and on the train tracks in the foreground contrast with the lighter colours making them stand out</li><li>the use of white on the buildings make them look clean and new, and adds a fresh feel to the painting</li><li>the warm peaches and pinks stand out against the cool blues and whites, attracting the viewer’s attention</li><li><b>any other justified comments regarding colour.</b></li></ul></td></tr></table>	<b>Composition</b>	<ul style="list-style-type: none"><li>the rocks in the foreground look large and the chimneys in the background are small, creating a sense of distance</li><li>leading lines are created by the train tracks which lead the viewer’s eye from the foreground of the painting into the background</li><li>triangular composition is created by the strong horizontal line across the image and the diagonal line created by the train tracks, leading your eye around the image</li><li>the buildings act as a focal point as they are in the middle ground of the piece, and the train tracks lead our eye to them</li><li>the leading lines of the tracks lead to the focal point of the tall building on the right</li><li><b>any other justified comments regarding composition.</b></li></ul>	<b>Colour</b>	<ul style="list-style-type: none"><li>the artist has used complimentary colours of orange and blue for visual impact</li><li>light blue and cream tones have been used in the sky which creates a light and airy feel</li><li>the dark brown colour in the rock and on the train tracks in the foreground contrast with the lighter colours making them stand out</li><li>the use of white on the buildings make them look clean and new, and adds a fresh feel to the painting</li><li>the warm peaches and pinks stand out against the cool blues and whites, attracting the viewer’s attention</li><li><b>any other justified comments regarding colour.</b></li></ul>	8
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Question			Specific marking instructions	Max marks				
6.			<p>The maximum marks available for this question is <b>10 marks</b>.</p> <p>Candidates' responses can be credited in a number of ways up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"><li>comment on this sculpture referring to <b>subject matter, materials and/ or techniques</b> and <b>form</b></li><li>give their opinion on what this sculpture communicates, with <b>two</b> justified reasons.</li></ul> <p>Marks can be awarded for relevant substantiated comments or points relating to the artist's <b>subject matter, materials and/ or techniques</b> and <b>form</b>.</p> <p><b>1 mark</b> should be awarded for each relevant point made up to the <b>maximum of 8 marks</b> in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td><b>Subject matter</b></td><td><ul style="list-style-type: none"><li>the man at the top of the sculpture could be a pirate as he has a parrot on his head, and is on top of a giant treasure chest</li><li>there is a pirate ship coming from the treasure chest which suggests the theme of the story</li><li>the man at the top could be the main character in the book and the imagery communicates key parts of the story</li><li>the ladders connect the characters/subject matter of the story of the book</li><li>the main characters in the sculpture have coloured areas, making them stand out</li><li>the ship, palm tree, and pirate connect the sculpture to the story of the book</li><li>the use of the ship connects the sculpture to the theme of travel</li><li>the small figures climbing the ladder suggests they are part of the story</li><li><b>any other well justified comments regarding subject matter.</b></li></ul></td></tr><tr><td><b>Materials and/or techniques</b></td><td><ul style="list-style-type: none"><li>the artist has cut out pages of a real book to create the sculpture which is an unusual way to make a sculpture</li><li>paper cutting techniques have been used to create the shapes that resemble ladders and sails</li><li>paper folding techniques have been used to create folds in the large figure's clothing</li><li>fringing techniques have been used to create movement in the palm trees</li><li>layering techniques have been used to create texture and interest in the treasure chest</li></ul></td></tr></table>	<b>Subject matter</b>	<ul style="list-style-type: none"><li>the man at the top of the sculpture could be a pirate as he has a parrot on his head, and is on top of a giant treasure chest</li><li>there is a pirate ship coming from the treasure chest which suggests the theme of the story</li><li>the man at the top could be the main character in the book and the imagery communicates key parts of the story</li><li>the ladders connect the characters/subject matter of the story of the book</li><li>the main characters in the sculpture have coloured areas, making them stand out</li><li>the ship, palm tree, and pirate connect the sculpture to the story of the book</li><li>the use of the ship connects the sculpture to the theme of travel</li><li>the small figures climbing the ladder suggests they are part of the story</li><li><b>any other well justified comments regarding subject matter.</b></li></ul>	<b>Materials and/or techniques</b>	<ul style="list-style-type: none"><li>the artist has cut out pages of a real book to create the sculpture which is an unusual way to make a sculpture</li><li>paper cutting techniques have been used to create the shapes that resemble ladders and sails</li><li>paper folding techniques have been used to create folds in the large figure's clothing</li><li>fringing techniques have been used to create movement in the palm trees</li><li>layering techniques have been used to create texture and interest in the treasure chest</li></ul>	8
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Question			Specific marking instructions	Max marks				
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<p>A maximum of 2 marks may be awarded for giving reasons for their personal opinion on what this sculpture communicates.</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 gives examples of points which would gain marks.</p>								
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				10				

## SECTION 2 – Design studies

Question	Specific marking instructions		Max mark								
All candidates who have chosen Section 2 will answer this question.											
7.	(a)	<p>Candidates are expected to demonstrate their knowledge and understanding with reference to <b>two</b> specific designs.</p> <p>The two selected designs should be from the same design area, for example two posters, two products with similar functions, two buildings, two neckpieces, two theatrical costumes etc.</p> <p>Candidates’ responses can be credited in a number of ways.</p> <p>Candidates are asked to identify and comment on two selected designs referring to:</p> <ul style="list-style-type: none"><li>• style</li><li>• fitness for purpose</li><li>• materials and/or techniques.</li></ul> <p>Candidates’ answers might include commenting on:</p> <ul style="list-style-type: none"><li>• the style of the designs and inspiration for these</li><li>• how well fitness for purpose has been achieved in the designs</li><li>• materials and/or techniques and their effect on the designs</li><li>• <b>any other justified comments.</b></li></ul> <p>Candidates may refer to a diverse range of design works. The table below gives examples of points which would gain marks.</p> <table><tr><td><b>Style</b> Chanel’s suit has a streamlined style as it has a boxy silhouette.</td><td>1</td></tr><tr><td><b>Fitness for purpose</b> The Juicy Salif is not as fit for purpose as most other lemon squeezers because it does not have a built-in container to catch the juice.</td><td>1</td></tr><tr><td><b>Materials and/or techniques</b> Mucha used colour lithography which was a print process, as this allowed multiple copies of the poster to be made to reach a wide audience.</td><td>1</td></tr></table> <p><b>A maximum of 2 marks</b> is available for giving an opinion on which of the designs has the most visual impact with <b>two</b> justified reasons.</p> <p>The table below gives an example of a point which would gain a mark.</p> <table><tr><td><b>Most visual impact</b> The Peter Chang bracelet has most visual impact because of the clashing colours that catch your eye.</td><td>1</td></tr></table> <p>Marks should not be awarded for repeating earlier points if these points have not been developed in any way.</p>	<b>Style</b> Chanel’s suit has a streamlined style as it has a boxy silhouette.	1	<b>Fitness for purpose</b> The Juicy Salif is not as fit for purpose as most other lemon squeezers because it does not have a built-in container to catch the juice.	1	<b>Materials and/or techniques</b> Mucha used colour lithography which was a print process, as this allowed multiple copies of the poster to be made to reach a wide audience.	1	<b>Most visual impact</b> The Peter Chang bracelet has most visual impact because of the clashing colours that catch your eye.	1	8
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<b>Most visual impact</b> The Peter Chang bracelet has most visual impact because of the clashing colours that catch your eye.	1										

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	(b)	<p>Candidates' responses can be credited up to a <b>maximum of 5 marks</b>. This question asks candidates to select one designer from part (a).</p> <p>Marks should be allocated as follows:</p> <p><b>1 mark</b> should be given for each specific correct influence identified, up to a <b>maximum of 2 marks</b>.</p> <p><b>1 mark</b> should be given for each clear description of how the influences identified can be seen in any of the designer's work up to a <b>maximum of 2 marks</b>.</p> <p><b>One additional mark</b> should be given up to a <b>maximum of 5 marks</b> in total for:</p> <ul style="list-style-type: none"><li>• a further developed point which gives additional detail on how one particular influence is seen in the designer's work</li></ul> <p><b>OR</b></p> <ul style="list-style-type: none"><li>• a further point describing another way one particular influence is seen in the designer's work.</li></ul> <p>The table below gives examples of points which would gain marks.</p> <table><tr><th>Response</th><th>Mark</th><th>Reason</th></tr><tr><td>William Morris was influenced by events that were happening at the time he lived.</td><td><b>0</b></td><td>This is not specific enough and does not show the level of knowledge expected.</td></tr><tr><td>William Morris was influenced by the Industrial Revolution.</td><td><b>1</b></td><td>A specific and correct influence is identified.</td></tr><tr><td>William Morris was influenced by the Industrial Revolution. This led him to do mass-production so he was able to make lots of products cheaply, as he wanted them to be affordable to everyone.</td><td><b>1</b></td><td>A specific and correct influence is identified, but the way in which the influence can be seen in the work is factually incorrect.</td></tr><tr><td>William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by using hand-crafted techniques to produce his own textile designs.</td><td><b>2</b></td><td>A specific and correct influence is identified. <b>(1 mark)</b> A clear description of how the influence can be seen in the designer's work (the production method) is given. <b>(1 mark)</b></td></tr><tr><td>William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by using hand-crafted techniques to produce his own textile designs. He used older techniques, such as using traditional vegetable dyes in his textiles.</td><td><b>3</b></td><td>A specific and correct influence is identified. <b>(1 mark)</b> A clear description of how the influence can be seen in the designer's work (the production method) is given. <b>(1 mark)</b> An additional point gives further detail on the techniques Morris used. <b>(1 mark)</b></td></tr></table>	Response	Mark	Reason	William Morris was influenced by events that were happening at the time he lived.	<b>0</b>	This is not specific enough and does not show the level of knowledge expected.	William Morris was influenced by the Industrial Revolution.	<b>1</b>	A specific and correct influence is identified.	William Morris was influenced by the Industrial Revolution. This led him to do mass-production so he was able to make lots of products cheaply, as he wanted them to be affordable to everyone.	<b>1</b>	A specific and correct influence is identified, but the way in which the influence can be seen in the work is factually incorrect.	William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by using hand-crafted techniques to produce his own textile designs.	<b>2</b>	A specific and correct influence is identified. <b>(1 mark)</b> A clear description of how the influence can be seen in the designer's work (the production method) is given. <b>(1 mark)</b>	William Morris was influenced by the Industrial Revolution. He reacted against factory mass-produced designs by using hand-crafted techniques to produce his own textile designs. He used older techniques, such as using traditional vegetable dyes in his textiles.	<b>3</b>	A specific and correct influence is identified. <b>(1 mark)</b> A clear description of how the influence can be seen in the designer's work (the production method) is given. <b>(1 mark)</b> An additional point gives further detail on the techniques Morris used. <b>(1 mark)</b>	<b>5</b>
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8.	<p>The maximum marks available for this question is <b>10 marks</b>.</p> <p>Candidates’ responses can be credited in a number of ways up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"><li>comment on this poster design, referring to <b>imagery, layout</b> and <b>lettering</b></li><li>give your opinion on who would be the target audience for this poster, with <b>two</b> justified reasons.</li></ul> <p>Marks can be awarded for relevant substantiated comments or points relating to the designer’s use of <b>imagery, layout</b> and <b>lettering</b>.</p> <p><b>1 mark</b> should be awarded for each relevant point made up to the <b>maximum of 8 marks</b> in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td><b>Imagery</b></td><td><ul style="list-style-type: none"><li>the imagery shows a busy street and is reminiscent of a London shopping street</li><li>the use of the London Buses relates to the function of the poster, to promote London as a shopping destination and illustrates a mode of transport that can be used</li><li>the imagery is very sketchy and gives the impression of movement with people and transport moving about, which creates a lively scene</li><li>the way the imagery has been drawn is very childlike and this creates a fun and quirky impression of a London street</li><li>the use of perspective, showing the road going into the distance and the vehicles getting smaller, adds depth to the image</li><li>the lights across the top of the poster suggest Christmas lights and the figures are wrapped up with coats, scarves and hats on to suggest wintertime and relate to the title of the poster</li><li><b>any other well justified comments regarding imagery.</b></li></ul></td></tr><tr><td><b>Layout</b></td><td><ul style="list-style-type: none"><li>the layout of the poster has been split into three areas – one for imagery, one for information on what the poster is advertising and the third for further information and logos, and this makes the poster easier to understand</li><li>the main information is placed below the image on a horizontal block of colour which makes it easy to read</li><li>the main image takes up most of the poster and is very busy, but the simple layout makes the poster eye-catching and effective</li><li>the narrowing of the road and/or the descending stars create a leading line in the layout, drawing your attention to the centre of the poster</li><li>the use of varying thicknesses of black outline frames objects, figures and buildings, creating visual impact</li><li><b>any other well justified comments regarding layout.</b></li></ul></td></tr></table>	<b>Imagery</b>	<ul style="list-style-type: none"><li>the imagery shows a busy street and is reminiscent of a London shopping street</li><li>the use of the London Buses relates to the function of the poster, to promote London as a shopping destination and illustrates a mode of transport that can be used</li><li>the imagery is very sketchy and gives the impression of movement with people and transport moving about, which creates a lively scene</li><li>the way the imagery has been drawn is very childlike and this creates a fun and quirky impression of a London street</li><li>the use of perspective, showing the road going into the distance and the vehicles getting smaller, adds depth to the image</li><li>the lights across the top of the poster suggest Christmas lights and the figures are wrapped up with coats, scarves and hats on to suggest wintertime and relate to the title of the poster</li><li><b>any other well justified comments regarding imagery.</b></li></ul>	<b>Layout</b>	<ul style="list-style-type: none"><li>the layout of the poster has been split into three areas – one for imagery, one for information on what the poster is advertising and the third for further information and logos, and this makes the poster easier to understand</li><li>the main information is placed below the image on a horizontal block of colour which makes it easy to read</li><li>the main image takes up most of the poster and is very busy, but the simple layout makes the poster eye-catching and effective</li><li>the narrowing of the road and/or the descending stars create a leading line in the layout, drawing your attention to the centre of the poster</li><li>the use of varying thicknesses of black outline frames objects, figures and buildings, creating visual impact</li><li><b>any other well justified comments regarding layout.</b></li></ul>	8
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Question			Specific marking instructions	Max mark				
			<table><tr><td><b>Lettering</b></td><td><ul style="list-style-type: none"><li>the letters of the main title are contained on a rectangle of lighter colour and this makes the darker lettering stand out</li><li>different sizes of fonts are used in this poster to draw attention to the importance of the information, with the most important being the biggest</li><li>the colour of the lettering contrasts with the background, making it stand out</li><li>some of the lettering on the red strip along the bottom is very small, which affects the readability</li><li>the information on the block at the bottom of the poster is white against a red background which makes it stand out</li><li>there is a lot of written information on this poster, which along with a busy image, makes it interesting to look at</li><li>the text on the bus looks hand-written, so you are focused on the typed font at the bottom of the poster</li><li>the hand-written text is illustrative, complimenting the image</li><li>the numbers on the buses correspond with the routes advertised by Transport London</li><li><b>any other justified comments regarding lettering.</b></li></ul></td></tr></table> <p><b>A maximum of 2 marks</b> may be awarded for giving reasons for their personal opinions on who would be the target audience for this poster.</p> <p><b>1 mark</b> should be awarded for each relevant point made up to the <b>maximum of 2 marks</b> in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td><b>Personal opinion on who would be the target audience for this poster</b></td><td><ul style="list-style-type: none"><li>the use of bright colours and lively imagery used throughout the design would appeal to young audiences</li><li>the traditional layout of the poster with clear typography would appeal to an older target audience</li><li>the use of red, white and blue has connections with the union jack, appealing to tourists</li><li>the use of rainbow colours makes the poster inclusive, appealing to a wide target audience</li><li>this poster would appeal to people who like shopping, visiting London and using public transport because of the imagery and information given</li><li>the design communicates that it is advertising London, so would appeal to people who live in this area or are visiting</li><li>the poster would appeal to collectors interested in London Transport posters</li><li><b>any other justified opinions on who would be the target audience for this poster.</b></li></ul></td></tr></table>	<b>Lettering</b>	<ul style="list-style-type: none"><li>the letters of the main title are contained on a rectangle of lighter colour and this makes the darker lettering stand out</li><li>different sizes of fonts are used in this poster to draw attention to the importance of the information, with the most important being the biggest</li><li>the colour of the lettering contrasts with the background, making it stand out</li><li>some of the lettering on the red strip along the bottom is very small, which affects the readability</li><li>the information on the block at the bottom of the poster is white against a red background which makes it stand out</li><li>there is a lot of written information on this poster, which along with a busy image, makes it interesting to look at</li><li>the text on the bus looks hand-written, so you are focused on the typed font at the bottom of the poster</li><li>the hand-written text is illustrative, complimenting the image</li><li>the numbers on the buses correspond with the routes advertised by Transport London</li><li><b>any other justified comments regarding lettering.</b></li></ul>	<b>Personal opinion on who would be the target audience for this poster</b>	<ul style="list-style-type: none"><li>the use of bright colours and lively imagery used throughout the design would appeal to young audiences</li><li>the traditional layout of the poster with clear typography would appeal to an older target audience</li><li>the use of red, white and blue has connections with the union jack, appealing to tourists</li><li>the use of rainbow colours makes the poster inclusive, appealing to a wide target audience</li><li>this poster would appeal to people who like shopping, visiting London and using public transport because of the imagery and information given</li><li>the design communicates that it is advertising London, so would appeal to people who live in this area or are visiting</li><li>the poster would appeal to collectors interested in London Transport posters</li><li><b>any other justified opinions on who would be the target audience for this poster.</b></li></ul>	2
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Question	Specific marking instructions		Max mark				
Optional question – candidates select one from questions 8, 9, 10, 11, 12							
12.		<p>The maximum marks available for this question is <b>10 marks</b>.</p> <p>Candidates’ responses can be credited in a number of ways up to a <b>maximum of 10 marks</b>.</p> <p>This question asks candidates to:</p> <ul style="list-style-type: none"><li>comment on these outfits, referring to <b>sources of inspiration, function and visual impact</b></li><li>give your opinion on what these outfits communicate, with <b>two</b> justified reasons.</li></ul> <p>Marks can be awarded for relevant substantiated comments or points relating to <b>sources of inspiration, function and visual impact</b>.</p> <p><b>1 mark</b> should be awarded for each relevant point made up to the <b>maximum of 8 marks</b> in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td><b>Sources of inspiration</b></td><td><ul style="list-style-type: none"><li>the outfits could be inspired by royalty due to the use of gold detailing</li><li>the outfits could have a military influence due to details such as the gold buttons and the gold badge on the sleeve</li><li>the colour of the tartan could be inspired by the colours of the Scottish landscape, such as the purple of the heather and blue of the sea</li><li>a source of inspiration could be Scottish clans, where everyone wore the same family tartan</li><li>the pin brooch could be inspired by a medal given to important people</li><li>the diagonal layout of the tartan stripes could be inspired by the Scottish flag</li><li>the colour blue in the shirts and kilts could be inspired by the blue of the Saltire</li><li><b>any other well justified comments regarding sources of inspiration.</b></li></ul></td></tr><tr><td><b>Function</b></td><td><ul style="list-style-type: none"><li>the function is to create an inclusive uniform to be worn by the whole Scottish team</li><li>the function is to give the athletes a sense of pride to represent their country when wearing it through the use of traditional tartan</li><li>the function is to make the athletes recognisable as belonging to the Scottish team during the opening ceremony</li><li>the function is to fit athletes of different sizes, which is achieved by the buckles on the sides of the kilts</li><li>the function of the sporran/bag is to store objects such as mobile phones or money</li><li><b>any other well justified comments regarding function.</b></li></ul></td></tr></table>	<b>Sources of inspiration</b>	<ul style="list-style-type: none"><li>the outfits could be inspired by royalty due to the use of gold detailing</li><li>the outfits could have a military influence due to details such as the gold buttons and the gold badge on the sleeve</li><li>the colour of the tartan could be inspired by the colours of the Scottish landscape, such as the purple of the heather and blue of the sea</li><li>a source of inspiration could be Scottish clans, where everyone wore the same family tartan</li><li>the pin brooch could be inspired by a medal given to important people</li><li>the diagonal layout of the tartan stripes could be inspired by the Scottish flag</li><li>the colour blue in the shirts and kilts could be inspired by the blue of the Saltire</li><li><b>any other well justified comments regarding sources of inspiration.</b></li></ul>	<b>Function</b>	<ul style="list-style-type: none"><li>the function is to create an inclusive uniform to be worn by the whole Scottish team</li><li>the function is to give the athletes a sense of pride to represent their country when wearing it through the use of traditional tartan</li><li>the function is to make the athletes recognisable as belonging to the Scottish team during the opening ceremony</li><li>the function is to fit athletes of different sizes, which is achieved by the buckles on the sides of the kilts</li><li>the function of the sporran/bag is to store objects such as mobile phones or money</li><li><b>any other well justified comments regarding function.</b></li></ul>	8
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Question			Specific marking instructions	Max mark				
			<table><tr><td><b>Visual impact</b></td><td><ul style="list-style-type: none"><li>the outfits are very eye-catching with the use of a kilt for all the athletes and give a strong team identity</li><li>a lot of time has obviously been spent designing all aspects of the outfits from the detailing on the shirts to the buttons on the waistcoats and gives strong visual impact</li><li>the outfits would stand out against other countries' outfits due to the use of the kilt</li><li>the colour of the tartan is reflective of the Scottish flag and the Scottish landscape - such as heather, and give a striking visual impact</li><li>the diagonals on the tartan are similar to those on the Scottish flag and are eye catching</li><li><b>any other well justified comments regarding visual impact.</b></li></ul></td></tr></table> <p><b>A maximum of 2 marks</b> may be awarded for giving justified personal opinions on what these outfits communicate.</p> <p><b>1 mark</b> should be awarded for each relevant point made up to the <b>maximum of 2 marks</b> in total.</p> <p>The table below gives examples of points which would gain marks.</p> <table><tr><td><b>Personal opinion on what these outfits communicate</b></td><td><ul style="list-style-type: none"><li>the tartan is made in Scotland using traditional methods and is iconic clothing related to Scotland</li><li>the outfits communicate a smart business-like approach through the waistcoat, shirt and kilt</li><li>the outfit is communicating a unified team ethos</li><li>the outfit communicates an inclusive team spirit because all team members are wearing the same or similar outfits</li><li>the use of the tartan kilt as a uniform is reminiscent of what people would wear going into battles</li><li><b>any other justified opinions on what these outfits communicate.</b></li></ul></td></tr></table>	<b>Visual impact</b>	<ul style="list-style-type: none"><li>the outfits are very eye-catching with the use of a kilt for all the athletes and give a strong team identity</li><li>a lot of time has obviously been spent designing all aspects of the outfits from the detailing on the shirts to the buttons on the waistcoats and gives strong visual impact</li><li>the outfits would stand out against other countries' outfits due to the use of the kilt</li><li>the colour of the tartan is reflective of the Scottish flag and the Scottish landscape - such as heather, and give a striking visual impact</li><li>the diagonals on the tartan are similar to those on the Scottish flag and are eye catching</li><li><b>any other well justified comments regarding visual impact.</b></li></ul>	<b>Personal opinion on what these outfits communicate</b>	<ul style="list-style-type: none"><li>the tartan is made in Scotland using traditional methods and is iconic clothing related to Scotland</li><li>the outfits communicate a smart business-like approach through the waistcoat, shirt and kilt</li><li>the outfit is communicating a unified team ethos</li><li>the outfit communicates an inclusive team spirit because all team members are wearing the same or similar outfits</li><li>the use of the tartan kilt as a uniform is reminiscent of what people would wear going into battles</li><li><b>any other justified opinions on what these outfits communicate.</b></li></ul>	2
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[END OF MARKING INSTRUCTIONS]