



2013 Art and Design

Intermediate 2

Finalised Marking Instructions

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Part One: General Marking Principles for Art and Design Intermediate 2

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the specific Marking Instructions for each question.

- (a) Marks for each candidate response must always be assigned in line with these general marking principles and the specific Marking Instructions for the relevant question. If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader/Principal Assessor.
- (b) Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

GENERAL MARKING ADVICE: Art and Design Intermediate 2

The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer. The following notes are offered to support Markers in making judgements on candidates’ evidence, and apply to marking both end of unit assessments and course assessments.

OVERVIEW

The Art and Design Studies Examination Component 2 – Question Paper has been set with the following principles in mind:

1. The examination set for Art and Design Studies at Intermediate 2 Level should clearly articulate with the Higher Level. The format of the Intermediate 2 examination paper is therefore similar to the Higher paper with respect to the reference materials used and the six headed questions in each of the two sections: Art Studies and Design Studies.
2. Intermediate 2 candidates are required to demonstrate knowledge and understanding of selected aspects of the visual arts and design and to formulate, explain and communicate personal opinions and conclusions. The format of the questions reflects this emphasis. Each question has two equally demanding parts.

Parts (a) and (b) are designed to test the candidates’ ability to respond critically to a range of visual arts imagery and design products and to form and substantiate judgements about identified aspects of art practice and design issues. The questions also require candidates to demonstrate knowledge and understanding gained through their Art and Design Studies as follows:

Part (a)

This part of the question requires candidates to give an analytical response to a selected illustration from the supplied reference materials using appropriate terminology and making reference to identified aspects of Art and Design practice.

The questions set require candidates to discuss specific art/design issues. While judgement and flexibility should be applied by the marker, candidates who do not address all aspects of the question cannot be awarded full marks.

Part (b)

This part of the question requires candidates to make a personal critical response to identified visual elements and art practice in Section 1 of the paper and to identify visual aspects and design issues in Section 2 of the paper. Candidates are expected to substantiate reasons to support judgements and personal opinions expressed in their responses to this part of the question.

3. All questions are of equal demand. The questions should be suitable for candidates with a relatively detailed knowledge as well as those whose knowledge is more wide ranging.
4. Overall, the examination paper makes certain demands on markers, particularly with regard to part (b) of each question. It is possible that candidates will have studied artists and designers of whom little is known to the marker. In such cases, the marker would have to use his or her professional experience and consider how likely it is that an apparently detailed, informative and thoughtful answer is the spontaneous invention of some ill-informed candidate.

The overriding advice to markers would be to consider if the answer is evidence of any specialist knowledge and understanding of an identifiable area of the visual arts or design. If a candidate who had not followed an Art or Design course or unit of Art and Design Studies and demonstrated no specialist knowledge and understanding could have written the answer, then very little credit could be given.

It is important to consider, however, that candidates can and will respond with answers, to this part of the question, that contain a depth of knowledge and understanding of their specialist area of the visual arts and design. In these instances, candidates should be well rewarded.

Candidates are expected to demonstrate their knowledge and understanding with reference to specific artworks/designs. Responses which contain only historical and/or biographical information and which do not fully address the question can gain a maximum of only **5 marks**.

At this level, candidates are rewarded for naming their selected artists and designers and the corresponding artworks and designs which they intend to discuss in their answers. A maximum of **1 mark** is available within each part (b) response for this information.

Candidates who discuss only one artist/designer in a part (b) response cannot have fully answered the question set. In this case, a maximum of **7 marks** can be awarded.

5. In 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.
6. Similarly in the Design Studies questions, the term “designer” should be inclusive of any form of design.

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Assessment Criteria For Design Folio

Evidence is required for each of the four stages of the design process. It should be noted that it is the candidate's understanding of, and response to, the brief and design process which will determine overall performance.

At all levels of performance, the folio should clearly identify a design problem, evidence of market research of solutions to the same problem, show a clear sense of direction and demonstrate a well integrated problem-solving design process. Irrelevant analytical drawing is not appropriate for the Research and Investigation sheets.

Marks should be allocated as follows: Investigation and Research – 24 marks Development – 24 marks Design Solution – 24 marks Design Evaluations – 8 marks

Expected performance at mark range 64 – 80	Expected performance at mark range 51 – 63	Expected performance at mark range 38 – 50
UNIT ASSESSMENT		
<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate a written design brief showing understanding and awareness of the problem to be solved show evidence of the design context show understanding of design issues. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> develop a minimum of two possibilities demonstrate skill in the use of materials and processes select and develop one idea. 	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate a written design brief and show some understanding and awareness of the problem to be solved show some awareness of the design context show some understanding of design issues. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> develop a minimum of two potential ideas demonstrate some skill in the use of materials and processes select and develop one idea. 	<p>For the Investigation and Research stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> investigate a written design brief showing awareness of the design task show investigation of the design context show awareness of a design issue. <p>For the Development stage of the folio, the candidate should:</p> <ul style="list-style-type: none"> show a competent use of materials and processes develop a minimum of two ideas select and develop one idea.
ADDED VALUE FOR COURSE ASSESSMENT		
<p>The Solution stage of the folio should be complete and appropriate to the problem set by the brief.</p> <p>The Design Evaluation should fully document the problem-solving process.</p>	<p>The Solution should be complete and appropriate to the problem set by the brief.</p> <p>The Design Evaluation should document the problem-solving process.</p>	<p>The Solution stage of the folio should be complete, competently produced and appropriate to the brief.</p> <p>The Design Evaluation should outline the problem-solving process.</p>

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Assessment Criteria For Expressive Folio


The folio should identify a personal theme and show appropriate investigation, with the development of visual ideas/images leading to an expressive outcome which communicates ideas or feelings related to the theme.

Marks will be allocated as follows: **Investigation – 20 marks** **Development – 20 marks** **Outcome – 40 marks**


Expected performance at mark range 64 – 80	Expected performance at mark range 51 – 63	Expected performance at mark range 38 – 50
UNIT ASSESSMENT		
<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none">• ability to identify a suitable source of study relevant to the theme• competence in analytical drawing from direct observation• skill in the use of at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none">• ability to produce a minimum of two visual ideas• ability to select and modify one image• skill in the handling of materials.	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none">• ability to identify a source of study relevant to the theme• ability to produce analytical drawing from direct observation• some skill in the use of at least two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none">• ability to produce a minimum of two visual ideas• ability to select and modify one image• competence in the handling of materials.	<p>For the Investigation stage, the candidate should demonstrate:</p> <ul style="list-style-type: none">• ability to work to a theme and source of study• evidence of analytical drawing from direct observation• some competence in the use of two different media. <p>For the Development stage the candidate should demonstrate:</p> <ul style="list-style-type: none">• ability to produce two visual ideas• ability to select and modify one image• basic media handling skills.
ADDED VALUE FOR COURSE ASSESSMENT		
<p>For the Outcome stage, the candidate should demonstrate:</p> <ul style="list-style-type: none">• ability to communicate a personal idea/ feeling through a finished piece of artwork• competent use of visual elements• skill in media handling.	<p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none">• ability to communicate a personal idea/ feeling through a finished piece of artwork• some use of visual elements• some skills in media handling.	<p>For the Outcome stage the candidate should demonstrate:</p> <ul style="list-style-type: none">• ability to communicate an idea through a finished piece of artwork• basic use of visual elements• basic skills in media handling.

Part Two: Marking Instructions for each Question

Section 1 – Art Studies

Question	Expected Answer/s	Max Mark	Additional Guidance
1	<p>Instructions Read your selected question and notes on the illustration carefully. Answer ONE full question from this section: parts (a) and (b).</p> <p>Portraiture</p>  <p><i>Self-portrait in a Flowered Jacket</i> (1971-73) by John Patrick Byrne oil on board (147 x 91 cm)</p> <p>a Describe how the artist has used three of the following elements in this painting: colour; tone; detail; viewpoint. What do you think the composition tells us about the artist?</p> <p>Candidates discussion of Byrne's self-portrait should include reference to his rich use of colour, the dramatic effect of the use of perspective created by the view point and the artist's detailed paint handling technique. Candidates may also comment on how Byrne has chosen to represent himself in this self-portrait. Justified personal opinions should also be rewarded.</p>	10	


Question			Expected Answer/s	Max Mark	Additional Guidance
1	b		<p>Compare and contrast two portraits by different artists. With reference to the working methods of the artists say why you think they are successful.</p> <p>Any significant portraiture within the range period set for Art and Design Studies will be appropriate for this part of the question. A full answer should show that the candidate has appropriate knowledge and understanding of the work of two different artists. The question calls for the candidate to give opinions which are well justified. To do this, clear reference should be made to aspects such as the styles, approaches and intentions of the artists as well as visual elements, media handling and composition.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
2			Figure Composition		
	a		 <p><i>The Seaside</i> (1966) by William Roberts oil on canvas (61 x 76 cm)</p> <p>In your opinion how well does the artist use <i>shape, form and colour</i> to create this beach scene? What feelings do you think he is expressing in this painting?</p> <p>Justified comments on the artist's use of shape, form and colour with reference to establishing the atmosphere of this artwork should be rewarded. Justified personal opinions about the overall success of this piece should also gain marks eg candidates will be expected to comment on the busy/crowded nature of the beach scene and the abstract/oversized figures. A family atmosphere may be mentioned.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
2	b		<p>Describe and compare two figure compositions by different artists. Explain why, in your opinion, they are successful. Refer to each artist's technique and style in your answer.</p> <p>Candidates should demonstrate knowledge and understanding of two figure compositions studied in their work for Art and Design Studies. They should give personal opinions of the artists' work and reasoned judgements on their success or otherwise. Those candidates who can demonstrate understanding of their selected artists' approaches by considering choice of media, styles, subject matter, compositional and visual elements, etc should be very well rewarded.</p>	10	

Question	Expected Answer/s	Max Mark	Additional Guidance
<p>3</p> <p>a</p>	<p>Still Life</p>  <p><i>The Table (Still life with Rabbit) (1920) by Joan Miro oil on canvas (130 x 110 cm)</i></p> <p>What do you think of the choice of subject matter in this still life painting? Comment on the success of this work. Refer to the artist's use of <i>pattern, shape</i> and <i>colour</i> in your answer.</p> <p>Give your opinion on the choice of subject matter...</p> <p>It is possible that some candidates will take a stance on cruelty to animals in their response to the first part of the question. Candidates may like/dislike the subject matter; valid comments will gain marks. A number of pupils should be capable of discussing the contrast between the vegetables on the table with the livestock (a meal perhaps). Expect candidates at this level to 'check off' all pieces on the table. Little value is added to their answer by doing this. Justified comments on pattern, colour and shape should be rewarded.</p>	10	


Question			Expected Answer/s	Max Mark	Additional Guidance
3	b		<p>Compare and contrast two still lifes by different artists. What moods or feelings do you think the artists have attempted to capture in their work? Refer to style and use of media in your answer.</p> <p>In a good response to this part of the question there will be evidence that the candidate has selected still-lifes which are contrasting in terms of media and style. Well-justified personal preferences and analysis of particular examples are expected in a very good answer. Any substantiated comment on the visual elements and use of media contributing to the mood or feeling of the works discussed should be rewarded.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
4			<p>Natural Environment</p> 		
	a		<p><i>Conjoined</i>¹ – Madison Square Gardens New York City (2007) by Roxy Paine stainless steel (12m 19cm x 13m 72cm)</p> <p>¹Conjoined – <i>to join or become joined together</i></p> <p>What is your opinion of this public artwork? In your answer comment on at least three of the following: <i>materials used; form; scale; location.</i></p> <p>In their answer candidates could refer to the artist's choice of site, use of materials and the scale of the work eg the contrast between the real trees in the park and the steel ones in relation to colour and texture while being similar in form. Well justified personal opinions should be rewarded.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
4	b		<p>Compare and contrast two works by different artists who were inspired by the natural environment. Explain why these are successful responses to the natural environment.</p> <p>This part of the question should elicit a range of responses and may include some forms of site specific art work such as Andy Goldsworthy or more traditional painterly approaches from various movements in nineteenth and twentieth century art up to the present day.</p> <p>The discussion should make reference to the particular art practice used by the selected artists. In the case of more contemporary work, credit should be given to any reasoned discussion and understanding of the intentions of the artist.</p> <p>Candidates who discuss more traditional painterly approaches to the natural environment should be expected to discuss the merits of the styles, approaches, use of media and handling of the visual elements in their selected works. In all cases, the personal opinions of the candidates should be stated and justified in terms of the discussion.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
5			Built Environment  <p><i>Eiffel Tower</i> (1889) by Georges Seurat Oil on panel (24 × 15 cm)</p>	10	
	a		<p>What is your opinion of this painting? Comment on the artist's use of <i>colour</i>, <i>tone</i> and <i>scale</i> in this work.</p> <p>This part of the question should provoke a wide range of valid responses about this work. Candidates must comment on the colour, tone and scale of the work and justify those comments. The response may well be positive or negative. Attempts at reasoned opinion should be rewarded.</p>		

Question			Expected Answer/s	Max Mark	Additional Guidance
5	b		<p>Comment on the media and methods used in two artworks by different artists who work in the theme of built environment. State why you think they are good examples of work in this theme.</p> <p>For this part of the question, candidates may select from a wide range of artists and artworks associated with the theme of built environment. The question requires the candidate to demonstrate their knowledge and understanding of the different media and methods used by their chosen artists. The discussion should cover explanations of similarities and differences in the selected works as well as personal comment/preferences on the use of media by both artists.</p>	10	


Question			Expected Answer/s	Max Mark	Additional Guidance
6			<p>Fantasy and Imagination</p>  <p><i>Tameijiro dan Shogo grapples with his enemy under water (1828-29) by Kuniyoshi woodblock colour print (36 x 25 cm)</i></p>		
	a		<p>How well have the visual elements of <i>line</i>, <i>colour</i> and <i>shape</i> been used to create a sense of action and drama in this composition?</p> <p>Candidates should refer closely to the artist's use of the visual elements in their response and fully discuss the use of line, shape and colour eg the use of black outline and limited colours. Candidates should also refer to how the visual elements contribute to creating a sense of action and drama. Justified personal responses should be well rewarded.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
6	b		<p>Compare and contrast two works by different artists associated with fantasy and imagination. Refer to the methods and materials that they use to communicate their ideas.</p> <p>The theme of fantasy and imagination is wide ranging, allowing candidates to select works from art movements closely associated with the theme such as surrealism. Contemporary art forms demonstrating vigorous use of the imagination will all be appropriate to this open-ended question.</p> <p>For those candidates who select works from movements closely associated with fantasy and imagination, expect consideration of methods and the ways in which the artists communicate the unconscious, juxtaposition, dreams, etc.</p> <p>Well-judged comparisons and identification of differences should be rewarded.</p>	10	

Section 2 – Design Studies

Question	Expected Answer/s	Max Mark	Additional Guidance
7	<p>Instructions Read your selected question and notes on the illustration carefully. Answer ONE full question from this section: parts (a) and (b).</p> <p>Graphic Design</p>  <p><i>Sgt Pepper's Lonely Hearts Club Band</i> album cover (1967) by Peter Blake and Jann Haworth (cover dimensions 31 x 31 cm)</p> <p>a Give your opinion on how this design compares with the CD covers of today. Refer to three of the following: text; imagery; layout; method of production.</p> <p>The question is designed to allow the candidates to demonstrate their knowledge of graphic design techniques. Any well justified opinions relating to the key elements of the design should be well rewarded, eg Photography – the montage of images Text – red lettering formed by the flowers. Layout – arrangement of figures/plants/flowers. Comparison with contemporary CDs must be evident in responses.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
7	b		<p>Select two graphic designs by different designers. Explain the methods used to achieve originality and visual impact.</p> <p>Answers should demonstrate knowledge and understanding of the work of two different graphic designers. Reference should be made to the selected examples of work to enable the candidate to comment on how the designers achieved visual impact and originality. Candidates should demonstrate knowledge of appropriate terminology addressing relevant design issues. Answers may focus on two design companies or two individual designer's styles of graphic design and this is perfectly acceptable.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
8			<p>Product Design</p>  <p>Wii home video games console (2006) designed by Nintendo approximate cost £149 (Jan 2012)</p> <p>a In your opinion how successful is this design for a games console? Refer to three of the following: <i>function; target market; use of materials; ergonomics; aesthetics; cost.</i></p> <p>Function – multi-functional, appealing to a very large target market, user friendly, not requiring a high level of skill, a stimulating interactive toy for the home environment. Target market – wide target market, mainly young people but with appeal for all ages and people with varied interests. Technology – compact and streamlined with state of the art electronics and computing technology. This has enabled a very complex product which is quite simple to use and allows players to enjoy more physical activity than other games consoles. Any justified opinions on the success of this product should be rewarded.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
8	b		<p>Describe and evaluate two similar products by different designers. In your answer explain how the design issues of aesthetics and function were considered.</p> <p>This question requires a demonstration of knowledge and understanding of the work of two similar products by different designers. Good answers will discuss and compare two products by the designers, referring to how the designers have combined aesthetics with function and how successfully this has been achieved (or not!).</p> <p>Answers may focus on two design companies or two individual designers and this is perfectly acceptable.</p>	10	

Question	Expected Answer/s	Max Mark	Additional Guidance
9	<p data-bbox="349 297 560 331">Interior Design</p>  <p data-bbox="349 1171 930 1238">Saloon and oval staircase in Culzean Castle (1772–1792), designed by Robert Adam</p> <p data-bbox="349 1272 957 1406">a How well has the designer conveyed the wealth and status of the owners of this castle? Refer to use of <i>space, architectural details</i> and <i>colour</i>.</p> <p data-bbox="349 1440 957 1937">Answers could focus on how the designer has conveyed the idea of wealth and status. In discussing use of space, candidates may note the scale of the space and the proportions (eg the high ceilings) as well as the unusual curvilinear forms used. They might conclude that this would have been an expensive interior scheme to realise and beyond the means of most people at this time. In commenting on architectural details, the number and placement of the windows should be discussed, as well as the ornate plasterwork on the ceiling. The classical pillars and railing on the staircase could elicit comment.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
9	a		<p>(Cont.)</p> <p>The choice of a cream colour scheme with rich red accents on the carpets, curtains and upholstery may be discussed. Well justified points relating to the question should be rewarded.</p>		
9	b		<p>Compare and contrast two examples of interior designs by different designers. Explain how successful you think they were. Refer to two of the following: style; use of space; use of lighting; use of materials.</p> <p>This question requires a demonstration of knowledge and understanding of the work of two interior designers. Answers should refer to two specific interiors focusing on two design issues from a choice of style, use of space, use of lighting and use of materials. Good answers will demonstrate a sound understanding of design terminology. Answers may focus on two design movements or styles and this is perfectly acceptable.</p>	10	

Question	Expected Answer/s	Max Mark	Additional Guidance
<p>10</p>	<p>Environmental/ Architectural Design</p> <div data-bbox="352 331 713 934">  </div> <div data-bbox="737 331 1066 766">  </div> <div data-bbox="349 958 713 1205">  </div> <div data-bbox="737 786 1005 1263">  </div> <p><i>Chrysler Building</i>, New York (1930), designed by William Van Alen Steel supported brick construction, stainless steel cladding on crown. Height: 318.9 metres, 77 floors.</p> <p>In your view, how well has the designer created an impressive building? Refer to <i>form, scale and decoration</i>.</p> <p>This question requires candidates to comment on how well they feel the designer has created an impressive building. The legend gives information not obvious from the images to allow candidates to fully answer the question.</p> <p>In discussing form, candidates should remark on the stepped structure of the building and its characteristic spire. Some may be aware that this construction allowed more light to reach the streets below. The distinctive silhouette on the skyline may be discussed.</p>	<p>10</p>	

Question			Expected Answer/s	Max Mark	Additional Guidance
10	a		<p>(Cont.)</p> <p>In commenting on scale, the height of the building compared with its surroundings should elicit a response. Some candidates will recognise the Art Deco styling of the building, but even those who do not will be able to discuss the decorative aspects, such as the pattern used and the stylised eagle/gargoyles. The reflective appearance of the stainless steel cladding could be noted as well as the effect of the building lit up at night.</p>		
10	b		<p>Compare the work of two environmental or architectural designers. How well have they used form and materials to create their designs?</p> <p>This part of the question requires a demonstration of knowledge and understanding of the work of two environmental/architectural designers. Good answers should discuss and compare how the designers have used form and materials with reference to specific works. Answers may focus on two design movements or styles and this is perfectly acceptable.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
11			<p>Jewellery Design</p>   <p>Neckpiece from her Catwalk Collection (2006) designed by Elizabeth Galton Materials: sterling silver and cut glass crystal.</p>		
	a		<p>What is your opinion of this neckpiece? Refer to <i>style, use of materials</i> and <i>function</i>.</p> <p>Candidates are asked to give their opinion on the neckpiece with reference to style, use of materials and function. The style is clearly curvilinear and floral in nature and some candidates may correctly identify the orchid form used. Comment could be made on the oversized floral motif. The crystal droplets hanging from the flowers may be discussed. The effect of the highly polished finish and sparkle of the crystals may be discussed.</p> <p>Candidates may comment on health and safety, from the heavy weight of the piece to the protruding elements. It may be noted that this impractical piece of jewellery is unlikely to be intended for commercial sale.</p> <p>Relevant opinions which are well justified should be rewarded.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
11	b		<p>Compare and contrast two designs by different jewellery designers, with reference to inspiration and use of materials. How well do these designs meet the needs of their target market?</p> <p>This part of the question requires a knowledge and understanding of the work of two jewellery designers. Two specific examples should be discussed. Comment should be made on the designers' inspiration and use of materials. Good answers will include comparative analysis and clear references to the target market.</p> <p>Answers may focus on two design movements or styles and this is perfectly acceptable.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
12			<p>Textile/Fashion Design</p>  		
	a		<p>Outfit (1911) designed by Paul Poiret Materials: silk decorated with blue metallic foil and beaded embroidery.</p> <p>In your opinion, what is the function of this outfit and on what type of occasions might it have been worn? Refer to <i>sources of inspiration</i> and <i>form</i>.</p> <p>Candidates are asked to speculate on the function of the outfit and the type of occasions it would be worn, referring specifically to sources of inspiration and form.</p> <p>The function of the outfit was as a costume to be worn at an Arabian Nights themed fancy dress party. Candidates are unlikely to know this, but may come to a similar conclusion. Some may guess that it is for special occasion wear, evening wear or that it is a theatrical or dance costume and this is perfectly acceptable.</p>	10	

Question			Expected Answer/s	Max Mark	Additional Guidance
12	a		<p>(Cont.)</p> <p>Candidates may speculate correctly on the exotic source of inspiration or come up with plausible alternatives, such as peacocks. In any case, opinion should be justified in terms of the patterns and application of detail, materials used as well as the colour scheme. The unusual form of the outfit should be discussed and harem style trousers and pleated and flared overskirt should be noted. Responses which relate well to the question and which contain justified opinion should be rewarded.</p>		
12	b		<p>Compare and contrast the work of two textile or fashion designers. Discuss how they have used materials and decoration to create striking designs.</p> <p>Answers should compare the work of two textile/fashion designers. Candidates should refer to specific examples of fashion/textile design in their comparison. Particular attention should be paid to the different ways in which the designers have used materials and decoration. Answers may focus on two design movements or styles and this is perfectly acceptable.</p>	10	

[END OF MARKING INSTRUCTIONS]