

St. Margaret's High School



Art & Design

Higher Critical Activity

**Guide for Success in the
Higher Question Paper**

Art & Design

Higher Critical Activity

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Higher Question Paper

60 marks

The question paper assesses your knowledge and understanding of the work and practice of artists and designers, and how social and cultural contexts impact on art and design works.

The questions are designed to assess your ability to:

- explain the methods used by artists and designers to achieve visual impact and creative and/or functional effect
- demonstrate knowledge and understanding of the impact of different external influences on art and design works
- analyse art and design works and critically respond to unseen prompts and images

The question paper has two sections, Expressive Art Studies and Design Studies, with a total mark allocation of 60 marks. This is **23%** of the overall marks for the course assessment. You have 6 questions to respond to in a 2 hour examination, 2 mandatory questions and 4 optional questions.

Mandatory Questions

Question 1 and question 7 are mandatory questions. They are worth 10 marks each. You are required to demonstrate knowledge and understanding of key art and design issues and detailed knowledge and understanding of one artwork and one design, although you may study a variety of artists and designers. This ensures you have access to reliable sources of information to answer the question effectively. This information could include facts about the artists' and designers' use of materials, techniques and/or technology, working methods, style, and information about the impact of external influences on their work.

The term 'artwork' can be interpreted in its broadest sense and includes painting, printmaking, photography, sculpture, installation and site-specific art. You may refer to individual artists and designers or groups of artists or designers, for example Gilbert & George, Boyle Family, Timorous Beasties or Alessi.

Mandatory questions are constructed so that they are accessible to all candidates who have studied a range of different artworks and designs. A question prompt may direct you to explain the use of one visual element. In this case, you must select only one from line, colour, tone, shape, form, pattern or texture. This allows you to choose the visual element that is most appropriate to your selected artwork or design.

Mandatory Questions - Social, Cultural & Other Influences

When responding on social, cultural and other influences, you must explain the impact of these influences on the specific artwork or design. Providing biographical information or referring to influences without explaining their impact on the artwork or design does not fulfil the requirements of this element of the question.

A wide range of external influences affects the work and practice of artists and designers. The term 'social and cultural influences' may be interpreted broadly, and includes (but is not limited to):

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

Higher Question Paper

Mandatory Questions are structured as follows:

Question	Candidates must:	Marks
1	<ul style="list-style-type: none">select one artwork you have previously studiedgive an explanation of three subject-specific prompts, including the impact of social, cultural and/or other influences, with reference to the selected artwork	10
7	<ul style="list-style-type: none">select one design you have previously studiedgive an explanation of three subject-specific prompts, including the impact of social, cultural and/or other influences, with reference to the selected design	10

Command Words & Requirements

The command words and requirements for the question paper are outlined in the following table.

Command word	Candidates should:
Select	<ul style="list-style-type: none">decide which work to respond on in the mandatory questionsname the artist and the artwork or the designer and the design
Explain	<ul style="list-style-type: none">provide factually correct information showing knowledge of art and design practiceapply knowledge and understanding of a specific artwork or design to relate cause and effect and/or make relationships between things clearexplain the use, effect or consideration of art and design elements and the impact of social, cultural and other influences on a specific artwork or design — for example, explaining the use of a technique in terms of its visual effect on the work, or explaining how a particular style of design makes it appeal to a target market
Analyse	<ul style="list-style-type: none">respond on unseen artworks and designs by applying knowledge and understanding of art and design practice: examine elements of the work in detail in order to explain the relationship between them and the relationship with the work as a wholedraw out and relate effects and implications supported by valid justification

At this level, you are required to give a balanced response to questions, demonstrating a breadth and depth of knowledge and understanding. A maximum of 4 marks are available for responding to each question prompt, up to 10 marks for each question overall. To gain a mark, you must make a fully justified point relevant to the question asked. You are not awarded marks for descriptive responses or responses that do not demonstrate an understanding of art and design issues.

Optional Questions

Section 1: Expressive Art Studies

You are required to select and analyse two unseen images of artworks. You can expect to find images representing people, places and objects or a combination of these. Artworks could be 2D or 3D and show a variety of different techniques and processes. You are expected to demonstrate knowledge and understanding of specific expressive art issues in relation to the artworks.

Section 2: Design Studies

You are required to select and analyse two unseen images of designs. You can expect to find images representing graphics; product design; interior, environmental, or architectural design; jewellery; and fashion or textiles. You are expected to demonstrate an understanding of specific design issues in relation to the design works.

Each optional question contains an image of an artwork or design and is structured as follows:

Candidates must:	Marks
<ul style="list-style-type: none">analyse the artwork or design by responding to three subject-specific prompts	10

Section 1: Higher - Expressive Art Studies

This section has 30 marks. It contains six extended-response questions: one mandatory and five optional. In this section, you should answer three questions in total: the mandatory question and two of the five optional questions.

Marks are available for:

- demonstrating specialist knowledge and understanding of art practice and issues
- explaining, with reference to unseen prompts, how specific elements are used in a selected artwork which the candidates have previously studied
- explaining the impact of different external influences on the selected artwork
- analysing two unseen expressive art images, with reference to the question prompts, using appropriate art vocabulary

Section 1: Expressive Art Studies - Question Paper Prompts

Mandatory question (10 marks) This question comprises of three prompts drawn from the following options	Optional questions (2 @ 10 marks each) Examples of expressive art issues that could be included in these questions are listed below
One from: <ul style="list-style-type: none"> • use of materials and/or technology • use of scale • use of techniques • working methods 	<ul style="list-style-type: none"> • colour • composition • focal point • form • imagery • lighting • line • location • materials • mood and atmosphere • pattern • perspective • pose • scale • setting • shape • style • subject matter • symbolism • techniques • technology • texture • tone • use of space • viewpoint
and one from: <ul style="list-style-type: none"> • choice of subject matter • consideration of mood and atmosphere • consideration of style • use of one visual element from line, tone, colour, texture, shape, form, pattern (selected by the candidate) 	
and: <ul style="list-style-type: none"> • impact of social, cultural, and/or other influences 	

Section 1: Higher - Expressive Art Studies – Mandatory Question 1

EXAMPLE

Attempt this question.

1. Select **one** artwork you have studied.

With reference to this one artwork, explain the:

- *artist's use of materials/technology*
- *artist's consideration of style*
- *impact of social, cultural and/or other influences.*

Section 1: Expressive Art Studies - Optional Questions

You are required to select and analyse two unseen images of artworks. These are worth 10 marks each. You can expect to find images representing people, places and objects or a combination of these. Artworks could be 2D or 3D and show a variety of different techniques and processes.

You are expected to demonstrate knowledge and understanding of specific expressive art issues in relation to the artworks.

Each optional question contains an image of an artwork and is structured as follows:

Candidates must:	Marks
<ul style="list-style-type: none">• analyse the artwork by responding to three subject-specific prompts	10

EXAMPLE



Summer Fields (1961) by Joan Eardley
oil paint and grass on hardboard (106 x 105cm)

Analyse the following elements of this artwork:

- *viewpoint*
- *texture*
- *mood and atmosphere.*

You must fully justify each point you make.

Section 1: Higher - Expressive Art Studies - Art & Design Terminology

The question paper contains specialist art and design terminology. To prepare effectively, you should revise the meaning of the following terms.

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Colour	<ul style="list-style-type: none"> • primary, secondary, tertiary, neutral • saturated, desaturated • tints, tones and shades • warm and cold • complementary, contrasting, harmonious • monochromatic, multi-coloured, restricted palette • effect on mood and atmosphere • effect on visual impact
Composition	<ul style="list-style-type: none"> • placement of subject matter; arrangement of elements in a 3D work • viewpoint or camera angle perspective, picture plane • leading lines • focal point • pose in portraiture and figure composition • use of negative space • balance, symmetry and asymmetry • description of the composition — for example triangular, circular, linear, cluttered, minimalist, naturalistic, staged • effect on mood and atmosphere • effect on visual impact
Focal point	<ul style="list-style-type: none"> • centre of interest • point of interest • how the focal point is created — for example leading lines, colour, tone, lighting, position • effect on mood and atmosphere • effect on visual impact
Form	<ul style="list-style-type: none"> • 3D — physical form, mass, negative space • illusion of form • description of form — for example organic, geometric, angular, fragmented, contrasting elements • techniques used to create form — for example carving, sculpting, moulding, use of tone and colour • scale and proportion of form(s) • effect on mood and atmosphere • effect on visual impact
Imagery	<ul style="list-style-type: none"> • drawing, painting, illustration, photography • fantastical or imaginary images • symbolism • effect on mood and atmosphere • effect on visual impact
Lighting	<ul style="list-style-type: none"> • light source • quality of light — for example hard, soft, diffused, directional, spotlight, natural, artificial • used to create tone, shadows, highlights • effect on mood and atmosphere • effect on visual impact

Line	<ul style="list-style-type: none"> • outlines, edges, leading lines • effect on definition • effect on composition — for example dividing the space, horizontal, vertical, diagonal, leading lines, and creating perspective • quality of line — for example thick, thin, soft, hard, textural, fluid, light, heavy, and broken • used to create tone — for example cross-hatching • used to suggest form — for example contour lines • used to create pattern • effect on mood and atmosphere • effect on visual impact
Location	<ul style="list-style-type: none"> • used in site-specific art, mural, sculpture • choice of location • nature of location • symbolism of location • how the artwork integrates or contrasts with the surroundings • effect on mood and atmosphere • effect on visual impact
Materials	<ul style="list-style-type: none"> • type of material • dry media — charcoal, pencil, pen, oil pastel, and chalk pastel • wet media — oil paint, acrylic, watercolour, ink, pen and ink, gouache, and temperapaste • mixed media • 3D media — plaster, clay, bronze, resin, and found objects • properties of the material • effect on mood and atmosphere • effect on visual impact
Mood and atmosphere	<ul style="list-style-type: none"> • the feeling communicated by the work and explanation of how this is achieved • mood and atmosphere created by use of materials, techniques and expressive art elements • description of the mood and atmosphere — for example joyful, depressing, disturbing, mysterious, tranquil, lively, energetic, and dynamic
Pattern	<ul style="list-style-type: none"> • repeating elements • scale and proportion of pattern • description of the pattern — for example decorative, striped, checked, spotted, floral, regular, irregular, geometric, organic, linear • effect on mood and atmosphere • effect on visual impact
Perspective	<ul style="list-style-type: none"> • linear perspective • one-point, two-point, three-point perspective • multiple perspectives • aerial perspective • illusion of depth and distance • perspective created by use of visual elements and expressive art elements • effect on mood and atmosphere • effect on visual impact

Pose	<ul style="list-style-type: none"> • posture of subject • standing, sitting, lying down • facing the viewer, three-quarter view, side profile, facing away • looking directly, looking up, looking down • body language — message communicated • effect on mood and atmosphere • effect on visual impact
Scale	<ul style="list-style-type: none"> • dimensions of the work • proportion of elements within the work — for example in proportion, out of proportion, realistic, distorted • description of scale — for example large, small, miniature, life-size, larger than life • effect on mood and atmosphere • effect on visual impact
Setting	<ul style="list-style-type: none"> • used to create a background in an artwork • choice of setting • nature of setting • scenery • symbolism • effect on mood and atmosphere • effect on visual impact
Shape	<ul style="list-style-type: none"> • 2D — shape • description of shape — for example rounded, circular, square, rectangular, organic, geometric, angular, fragmented, contrasting • scale and proportion of shape(s) • effect on mood and atmosphere • effect on visual impact
Style	<ul style="list-style-type: none"> • having the characteristic of an art movement — for example Classical, Realist, Impressionist, Post-Impressionist, Expressionist, Futurist, Cubist, Colourist, Surrealist, Pop Art, Photorealism — the way this is evident in the work • description of style — for example painterly, realistic, graphic, expressive, experimental, geometric, abstract effect on mood and atmosphere • effect on visual impact
Subject matter	<ul style="list-style-type: none"> • people, places or objects shown in the artwork • choice of subject matter — personal symbolism for the artist or viewer • effect of the subject matter • arrangement of the subject matter • effect on mood and atmosphere • effect on visual impact
Symbolism	<ul style="list-style-type: none"> • representation • connotation — meaning, implication, suggestion, association, inference, feeling communicated • denotation — literal meaning, significance, importance • effect on mood and atmosphere • effect on visual impact

Techniques	<ul style="list-style-type: none"> • paintbrush, palette knife, and modelling tools • printmaking — for example etching, intaglio, screen-printing, collagraphy, woodblock, lino • brushstrokes and application of media — for example blended, visible, painterly, expressive, energetic, directional • painting techniques — for example impasto, scumbling, dry brush, wet on wet, chiaroscuro, sgraffito, glazing, pointillism, broken colour • sculpture — for example carving, moulding, casting, bas-relief • effect on mood and atmosphere • effect on visual impact
Technology	<ul style="list-style-type: none"> • photography • photographic screen-printing • digital art techniques • moving image, video installation
Texture	<ul style="list-style-type: none"> • the surface quality of a work • the illusion of texture • techniques used to create texture — for example visible brushstrokes, impasto, sgraffito, scumbling, collage, tool marks in sculpture • description of texture — for example rough, smooth, soft, hard, fine, coarse • effect on mood and atmosphere • effect on visual impact
Tone	<ul style="list-style-type: none"> • illusion of light and shadow • highlight, midtone, and shadow • tonal range and balance • application of tone — for example blended, flat, rough, graduated, chiaroscuro, grisaille, sfumato • description of tone — for example light, dark, flat, wide tonal range, contrasting • effect on mood and atmosphere • effect on visual impact
Use of space	<ul style="list-style-type: none"> • negative space • rule of thirds • minimalist, cluttered, balanced • effect on mood and atmosphere • effect on visual impact
Viewpoint	<ul style="list-style-type: none"> • position of subject in relation to the artist or viewer • description of the viewpoint — for example eye-level, elevated viewpoint, low viewpoint, bird's-eye view, close-up • multiple viewpoints • effect on perspective • effect on the composition • effect on mood and atmosphere • effect on visual impact
Working methods	<ul style="list-style-type: none"> • way of working • creative process followed • preparatory work — for example preliminary sketches, photography • working from life, photographs, memory, imagination • individual or collaborative • commissioned or speculative • materials and techniques used • scale of work • location — for example working indoors, in a studio, outdoors, on a specific site

Section 2: Higher - Design Studies

This section has 30 marks. It contains six extended-response questions: one mandatory and five optional. In this section, you should answer three questions in total: the mandatory question and two of the five optional questions.

Marks are available for:

- demonstrating specialist knowledge and understanding of design practice and issues
- explaining, with reference to unseen prompts, how specific elements are used in a selected design work which the candidates have previously studied
- explaining the impact of different external influences on the selected design
- analysing two unseen design images, with reference to the question prompts, using appropriate design vocabulary

Section 2: Design Studies – Question Paper Prompts

Mandatory question (10 marks) This question comprises of three prompts drawn from the following options	Optional questions (2 @ 10 marks each) Examples of design issues that could be included in these questions are listed below
One from: <ul style="list-style-type: none"> • consideration of function • use of materials and/or technology • use of techniques • working methods 	<ul style="list-style-type: none"> • aesthetics • colour • construction • decoration • ergonomics • fitness for purpose • form • function • imagery • layout • line • location • manufacturing process • materials • pattern • scale • shape • sources of inspiration • style • target audience • target market • techniques • technology • texture • tone • typography • use of space • wearability
and one from: <ul style="list-style-type: none"> • consideration of aesthetics • consideration of style • consideration of target market/audience • use of one visual element from line, tone, colour, texture, shape, form, pattern (selected by the candidate) 	

Section 2: Higher - Design Studies – Mandatory Question

EXAMPLE

Attempt this question.

7. Select **one design** you have studied.

With reference to this one design, explain the:

- *designer's working methods*
- *designer's use of **one** visual element*
- *impact of social, cultural and/or other influences.*

Section 2: Design Studies – Optional Questions

You are required to select and analyse two unseen images of designs. These are worth 10 marks each. You can expect to find images representing graphics; product design; interior, environmental, or architectural design; jewellery; and fashion or textiles. Candidates are expected to demonstrate an understanding of specific design issues in relation to the design works.

Each optional question contains an image of a piece of design and is structured as follows:

Candidates must:	Marks
<ul style="list-style-type: none">• analyse the artwork or design by responding to three subject-specific prompts	10

EXAMPLE



Packaging display box (1956-present) by an unknown designer
printed cardboard (25 x 19 x 13cm)

Analyse the following elements of this packaging design:

- *function*
- *imagery*
- *typography.*

You must fully justify each point you make.

Section 2: Higher - Design Studies - Art & Design Terminology

The question paper contains specialist art and design terminology. To prepare effectively, you should revise the meaning of the following terms.

Term	Examples of points that could be expanded and explained in detail with reference to specific designs
Aesthetics	<ul style="list-style-type: none"> • perception of a design based on what is seen and/or the sensations communicated, for example how it feels or sounds • look, appearance, style • visual and emotional appeal and how it is achieved • effect of key visual elements on aesthetics • effect on the style and visual impact • appeal to the target market or audience
Colour	<ul style="list-style-type: none"> • primary, secondary, tertiary, neutral • saturated, desaturated • tints, tones and shades • warm and cold • complementary, contrasting, harmonious • monochromatic, multi-coloured, restricted colour scheme • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Construction	<ul style="list-style-type: none"> • the process of building something • materials, techniques and processes used • effect on aesthetics, style and visual impact • effect on function or fitness for purpose
Decoration	<ul style="list-style-type: none"> • applied and surface decoration — for example embellishment, embroidery, printing, painting, beadwork • structural decoration in architecture and interiors — for example carving, moulding, architraves, porticos, flying buttresses, pillars • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Ergonomics	<ul style="list-style-type: none"> • relates to 3D design — the relationship between the design and the user • how efficiently the design fulfils its function • how 'user-friendly' the design is • how comfortable the design is to use • how safe the design is to use • effect on aesthetics, style and visual impact • appeal to target market or audience
Fitness for purpose	<ul style="list-style-type: none"> • how well a design fulfils its purpose — for example, wearability, practicality, durability, ergonomics, balance, weight, health and safety • how well it meets the needs of the target market or audience

Form	<ul style="list-style-type: none"> • 3D design — physical form, mass, negative space • 2D design — illusion of form • description of form — for example organic, rounded, geometric, angular, fragmented • techniques used to create 3D form — for example carving, sculpting, moulding, constructing, folding, layering, stitching, intersecting • scale and proportion of form(s) • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Function	<ul style="list-style-type: none"> • purpose of the design • how it fulfils its purpose • how the purpose has been considered
Imagery	<ul style="list-style-type: none"> • images, photographs and illustrations • connotations and symbolism of the imagery • key visual elements used to create the imagery • effect on appearance, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Layout	<ul style="list-style-type: none"> • arrangement of design elements — for example imagery and typography in a graphic design, the organisation of space in an architectural design • balance, negative space, symmetry and asymmetry • scale and proportion of different elements • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Line	<ul style="list-style-type: none"> • outlines, edges, leading lines • for visual and functional effect — for example decoration, dividing space, creating perspective, creating emphasis • used to create pattern • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Location	<ul style="list-style-type: none"> • in architecture and environmental design • how the design integrates or contrasts with the surroundings • specific considerations relating to the location • how the location has influenced the design
Manufacturing process	<ul style="list-style-type: none"> • mass produced • small-batch production • bespoke, couture • technique — for example printed, stitched, moulded, carved, cast, handmade, hand-crafted, laser-cut, 3D-printed • effect on function or fitness for purpose • effect on aesthetics, style and visual impact • effect on cost and target market
Materials	<ul style="list-style-type: none"> • suitability or unsuitability of the materials • properties of the materials — for example lightweight, rust-resistant, waterproof, durable, fragile, flexible, and rigid • effect on cost of manufacture • effect on aesthetics, style and visual impact • appeal to the target market or audience

Pattern	<ul style="list-style-type: none"> • repeating elements • scale and proportion of pattern • description of the pattern — for example decorative, striped, checked, spotted, floral, regular, irregular, geometric, organic, linear • effect on aesthetics, style and visual impact effect on function or fitness for purpose • appeal to target market or audience
Scale	<ul style="list-style-type: none"> • size, dimensions • proportions of different elements • anthropometrics — relating to the proportions of the body • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Shape	<ul style="list-style-type: none"> • 2D — shape • description of shape — for example rounded, circular, square, rectangular, organic, geometric, angular, fragmented, contrasting • scale and proportion of shape(s) • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Sources of inspiration	<ul style="list-style-type: none"> • natural world, man-made world, different cultures, other designers and design movements • design problem, client requirements • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Style	<ul style="list-style-type: none"> • having the characteristics of a design movement — for example Arts and Crafts, Art Nouveau, Art Deco, Bauhaus, De Stijl, Post-Modernism — the way this is evident in the design • description of the style — for example futuristic, decorative, streamlined, minimalist • appeal to target market or audience • effect on visual impact
Target audience	<ul style="list-style-type: none"> • a particular group of consumers who are the intended audience for a graphic design, advertisement or production • how the design appeals to the target group • age, gender, income bracket, preferences, and personal style • specific client, wide market, niche market
Target market	<ul style="list-style-type: none"> • a particular group of consumers who are the intended market for a product, jewellery or fashion design, or the intended users of an environmental, architectural or interior design • how the design appeals to the target group or individual • how well the design meets the needs of the target group • age, gender, income bracket, preferences and personal style • wide market, niche market, specific client, mass produced, limited edition, designer label, one-off, couture, and bespoke • retail cost of design — affordable, exclusive and status symbol
Techniques	<ul style="list-style-type: none"> • manufacturing techniques or processes • use of technology as part of the design process, for example computer-generated graphic design, use of computer-modelling software in 3D design • benefits of the technique or technology

Technology	<ul style="list-style-type: none"> • digital printing • photography • computer-modelling • laser-cutting • 3D-printing • robotics • use of tools and machinery
Texture	<ul style="list-style-type: none"> • the tactile quality of a design • techniques used to create texture • description of texture — for example rough, smooth, soft, hard, fine, coarse • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Tone	<ul style="list-style-type: none"> • illusion of light and shade • highlight, midtone and shadow • tonal range and balance • application of tone • description of tone — for example light, dark, flat, wide tonal range, contrasting • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Typography	<ul style="list-style-type: none"> • lettering • font styles • use of scale and proportion • use of the visual elements on the typography • placement of the typography • integration with imagery • effect on aesthetics, style and visual impact • effect on function or fitness for purpose — for example readability • appeal to target audience
Use of space	<ul style="list-style-type: none"> • in environmental, architectural and interior design • in graphic design • effect on aesthetics, style and visual impact • effect on function or fitness for purpose • appeal to target market or audience
Wearability	<ul style="list-style-type: none"> • how practical a design is to wear — for example comfort, durability, ergonomics, functionality, fastenings, balance, weight • in what situations a design could be worn
Working methods	<ul style="list-style-type: none"> • way of working • design process followed • preparatory work and research — for example sketching, modelling, testing and prototypes • sources of inspiration • individual or collaborative working • commissioned or speculative • one-off, couture, bespoke, limited editions, design for mass production • materials, techniques and processes used • location — for example working indoors, in a studio, outdoors, on a specific site

Higher Question Paper: How to Structure Your Responses

When responding to the Higher Art & Design Question Paper, you must ensure that you write in full sentences using the **WWW strategy**, ensuring that you provide justification every time.

Using the WWW strategy, you can cover all you want to say in a structured and organised way that examiners will appreciate. Of course, this method works just as well in homework tasks and practice examination papers.

What is the WWW strategy?

W – WHAT

Make your point linked to the question you have been asked.

- In my opinion.....
- The artist / designer uses.....
- In contrast.....
- The technique of.....
- One of the main features is.....

W – WHERE

You need to support your point with examples of where it can be seen.

- This can be seen.....
- An example of this is.....
- This is demonstrated on.....
- We know this because.....
- For example,.....

W – WHY

You then need to provide an explanation of why your point is relevant, discussing your evidence in more detail and how it relates to the point you are making about the work in question.

- This shows.....
- This suggests.....
- This is effective because.....
- The artist / designer has chosen this technique because.....
- This has been used

It is very important that you **do not merely describe** the piece of Expressive Art or Design you are discussing. This will not gain you marks!

Examples of the WWW Strategy in Practice

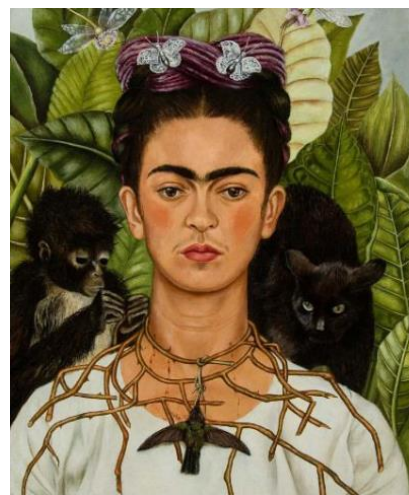
Higher - Expressive Mandatory Question 1

Select **one artwork** you have studied.

With reference to this one artwork, explain the:

- artist's use of composition
- artist's use of colour
- impact of social, cultural and/or other influences.

10 marks



Exemplar Response

(maximum of 4 marks awarded per bullet-point)

Composition

- In 'Self Portrait with Thorn Necklace and Humming Bird', Frida Kahlo has created a balanced, almost symmetrical, composition (WHAT). This can be seen because Frida Kahlo is central in the painting, with the black cat over her right shoulder and the black monkey over her left shoulder (WHERE). Her central position helps to make her the focal point of the piece, enhanced by the symmetry of the black animals on either side of her. (WHY). **1 MARK**
- The composition of Frida Kahlo's self-portrait is visually very crowded (WHAT). Kahlo is surrounded by glossy leaves in the background (WHERE). These leaves are symbolic of female fertility and are used to create a tight, claustrophobic space due to there being many leaves overlapping (WHY). **1 MARK**
- Frida Kahlo herself dominates the painting (WHAT) due to her central position and because she is taking up most of the space in the composition (WHERE). Her intense gaze draws the viewer in, because she is making eye contact. This ensures she is the focal point of the painting (WHY). **1 MARK**

Colour

- Frida Kahlo has used warm colours such as pinks, reds and peaches on her skin (WHAT). These warm colours contrast against the cool greens and blues used in the background (WHERE). This is effective because the receding green of the background helps the warm, advancing colours stand out more, leading the eyes towards her face (WHY). **1 MARK**
- Frida Kahlo's painting also features significant use of black (WHAT), symbolising misfortune throughout the painting. Black has been used on her hair, the monkey, the cat and the hummingbird, which creates a diamond-like 'frame' around her face (WHERE). This helps to lead us towards her face, emphasising her as the focal point in the centre (WHY). **1 MARK**
- Contrast is created by Kahlo's use of white (WHAT) on the top she is wearing (WHERE). White symbolises purity in the painting and this contrasts against the evil black animals over her shoulders. The white top also greatly helps the branches of the thorn necklace to stand out (WHY). **1 MARK**

Impact of Social, Cultural and / or Other Influences

- In 'Self Portrait with Thorn Necklace and Hummingbird', Frida Kahlo is communicating the pain and distress caused to her by her husband, Diego Rivera. They had a very turbulent relationship and Rivera had several affairs, even one with Frida Kahlo's sister, leading to their divorce (WHAT). The monkey was a gift from Rivera and symbolises evil in the painting. The monkey can also be seen pulling on the thorn necklace she is wearing, which is piercing her skin, causing her to bleed (WHERE). This shows the pain she experienced at the hands of her husband (WHY). **1 MARK**
- Frida Kahlo's work was also influenced by the suffering she endured following a serious bus accident when she was 18. A metal pole pierced her pelvis in the accident and this meant that she could not have children (WHAT). Kahlo has painted glossy green leaves in the background (WHERE), which are symbolic of fertility, and so have been used ironically in the painting (WHY). **1 MARK**
- As a proud Mexican woman, Frida Kahlo was influenced by feminism and nationalism (WHAT). These political and gender-based messages are shown through the unconventional exaggeration of her mono-brow and moustache (WHERE). The exaggerated moustache and mono-brow are political statements towards feminism, as in Western culture they are seen as undesirable and so are purposely emphasised (WHY). **1 MARK**
- Kahlo was influenced by indigenous Mexican culture (WHAT). The hummingbird is a Mexican symbol for good luck and hope and the bird around her neck could be interpreted as hope for her failing marriage (WHERE). Generally, birds symbolise freedom, so the fact the bird is black and lifeless symbolises that she feels trapped and unlucky in love (WHY). **1 MARK**

Higher - Expressive Optional Question (2-6)

Analyse the following elements of this painting:

- composition
- colour
- mood and atmosphere.

You must fully justify each point you make. **10 marks**



Portraits of the Duke and Duchess of Urbino (1467-72) by Piero della Francesca
diptych painting, tempera paint on panel (each portrait 47 x 33cm)

Exemplar Response

(maximum of 4 marks awarded per bullet-point)

Composition

- This is a very unconventional way to paint a portrait, as they are usually done with the sitter looking out towards the viewer (WHAT), but the people in the portraits have been painted with a side profile view, looking at each other (WHERE). The unusual composition makes this a very interesting piece, and draws attention to it (WHY). **1 MARK**
- The frame divides the composition into two halves (WHAT) with the Duchess on the left and the Duke on the right side, on what looks to be two separate canvasses (WHERE). This creates distance between the couple in the painting, suggesting they have perhaps fallen out (WHY). **1 MARK**
- The composition is divided in half horizontally (WHAT) by the horizon line dividing the earth and sky in the background (WHERE). This helps to create a balanced, symmetrical composition (WHY). **1 MARK**

Colour

- Gold used on the frame suggests they are wealthy and royal (WHERE). This is because gold is a colour we connect with wealth and status (WHAT). This use of colour helps to emphasise their importance as a Duke and Duchess (WHY). **1 MARK**
- The bold, advancing red (WHAT) that has been used on the Duke's clothing (WHERE) stands out against the subdued colours used in the background, drawing attention towards him (WHY). **1 MARK**
- The artist has used fairly subdued colours (WHAT) in the Duchess's clothing (WHERE). The black and gold colours used on her top harmonise with the colours used in the background, making her less noticeable than the Duke (WHY). **1 MARK**
- Pale blue and white (WHAT) have been used in the sky (WHERE). This helps the faces of the Duke and Duchess stand out and be more noticeable, as their profiles contrast against the light coloured sky (WHY). **1 MARK**

Mood and Atmosphere

- The mood of the painting could be perceived as being cold, due to the separated composition (WHAT). The figures placed within their own frame suggests a barrier between the two, suggesting distance between them (WHERE). This creates a tense mood, as if they are not speaking to one another (WHY). **1 MARK**
- The colours used in the painting generally create a calm atmosphere (WHAT). The clear, blue sky and the green landscape in the background (WHERE) make the painting look like it is set in peaceful surroundings (WHY). **1 MARK**
- The mood and atmosphere looks to be quite serious (WHAT) because of the expressions on the faces of the Duke and the Duchess (WHERE). They are looking towards each other with solemn expressions and do not look very happy. Perhaps this could be a suggestion of what their personalities are like, or that they have a tense relationship (WHY). **1 MARK**

Examples of the WWW Strategy in Practice

Higher - Design Mandatory Question 7

Select **one design** you have studied.

With reference to this one design, explain the:

- designer's use of materials
- designer's use of one visual element
- impact of social, cultural and/or other influences.

10 marks



Exemplar Response

(maximum of 4 marks awarded per bullet-point)

Use of Materials

- The main material used in Tiffany's Pink Lotus Lamp is glass (WHAT), which has been hand cut to construct the intricate shade (WHERE). The mosaic shade pattern was created from around 2,000 pieces of individually hand-crafted glass. The coloured stained glass allows light to shine through, making it a suitable material to use in a lamp (WHY). **1 MARK**
- Lead is used as a strong bonding agent on the shade (WHAT) between the glass panels (WHERE). The use of lead enhances the stained glass effect, with the dark colour creating a line of separation between the coloured panels (WHY). **1 MARK**
- To create a sturdy, heavy base for the lamp (WHERE) Tiffany has used bronze (WHAT). Bronze does not conduct heat well so this makes it a good choice for the base because it will not heat up too much from the heat of the bulb. It is also strong and sturdy and so is heavy enough to ensure the base is stable (WHY). **1 MARK**

Use of One Visual Element (Colour)

- Warm pinks and reds are the most intense colours on the lampshade (WHAT), found on the lotus flowers that are situated around the main part of the shade (WHERE). These colours create a warm, welcoming glow from the lamp, fulfilling its function of providing ambient lighting (WHY). **1 MARK**
- Green has been used to represent leaves (WHAT) alongside the lotus flowers and on the base of the lamp (WHERE). This cool colour creates contrast with the warm colours of the lotus flowers, creating visual impact. Green is a colour associated with nature which emphasises the naturalistic theme of the lamp (WHY). **1 MARK**
- Bronze has been used to create (WHAT) the stem of the lamp (WHERE). With the bronze being metallic in colour, this makes the lamp appear more luxurious and expensive. Also, because bronze is a similar colour to brown, it creates a realistic representation of the colour of bark (WHY). **1 MARK**

Impact of Social, Cultural and / or Other Influences

- Louis Comfort Tiffany was active during the Art Nouveau period and his designs were influenced by what was fashionable during this period (WHAT). The Pink Lotus Lamp features curved flowing lines throughout, typical of the natural imagery used in the Art Nouveau period. These can be seen in the curved lines which form the shade of the lamp, especially the lead lines (WHERE) which break up the bright colours of the stained glass shade and help to create visual impact (WHY). **1 MARK**
- Tiffany was also influenced by Gothic stained glass windows (WHAT). They are typically very detailed, like Tiffany's stained glass shade (WHERE). Gothic stained glass windows are characterised by featuring arches at the top and we can see this shape in the form of the shade which follows a curve, making it look visually very pleasing (WHY). **1 MARK**
- Tiffany was influenced by his travels to exotic countries in Asia and the Middle East (WHAT). We can see the influence of India in this lamp through the use of the lotus flower (WHERE). This is the national flower of India and is symbolic of their culture and purity. This makes the lamp itself look exotic and interesting (WHY). **1 MARK**
- Tiffany was also influenced by the British Arts & Crafts designer, William Morris, and his use of elaborate flower designs on his fabrics (WHAT). This influence can be seen in the Lotus Lamp through the elaborate patterns created in the shade through the use of the mosaic stained glass as well as the incorporation of the lotus flower in the shade and tulips around the bulbs (WHERE). This creates a very naturalistic, yet elaborate look to the design (WHY). **1 MARK**

Higher - Design Optional Question (8-12)

Analyse the following elements of this watch design:

- aesthetics
- wearability
- target market.

You must fully justify each point you make. **10 marks**

Exemplar Response

(maximum of 4 marks awarded per bullet-point)

Aesthetics

- Looking at the aesthetics of this piece, the designer has considered colour when designing this watch (WHAT). He has used white lines and hands on a darker coloured background for the watch face (WHERE). This makes the numbers more visible and helps readability, making it both fit for purpose and aesthetically pleasing (WHY). **1 MARK**
- Aesthetically, the watch is very streamlined and simplistic (WHAT). The watch itself and the loop of the strap are rounded (WHERE), which makes the watch look modern and unfussy (WHY). **1 MARK**
- The designer has made a style choice not to include numbers (WHAT) on the watch face, but has used lines instead (WHERE). This elimination of numbers is based on the assumption that the wearer knows the position of the numbers. The inclusion of numbers would probably make the watch face look too cluttered (WHY). **1 MARK**

Wearability

- The strap is made from stretchy silicone, which can be bent in any direction (WHAT). This means it would be comfortable for the wearer, as it will be soft against the skin and does not have any hard or sharp edges (WHERE). This is effective because many people could wear it comfortably, including children (WHY). **1 MARK**
- The watch can be worn in two different ways (WHAT). If the wearer does not want to wear the watch on the wrist, as traditionally worn, it can be attached to clothing, such as a belt loop, button hole, etc. (WHERE). This makes it a very practical and versatile watch as it could be worn in a variety of situations (WHY). **1 MARK**
- When the watch is worn on the wrist, the strap does not appear to be adjustable (WHAT). It looks like the loop stretches around the face, which would make the strap a fixed length (WHERE). This may not be suitable for all, as it could be too tight for some and too loose for others (WHY). **1 MARK**

Target Market

- The target market of this watch is very wide, as it would be suitable for young males and females (WHAT). It would be suitable for this group of people because the colours used are unisex, bright and modern (WHERE). I think younger people are more likely to be attracted to the bright colours, especially as they have a selection of colours to choose from (WHY). **1 MARK**
- This watch could also appeal to older children (WHAT). Children would be attracted to the fun, bright colours (WHERE), the user-friendly attachment and the novelty aspect of being able to attach the watch to clothing or a bag (WHY). **1 MARK**
- Despite the bright colours and fun appearance, the watch would not be suitable for younger children (WHAT) as the analogue face features hands to tell the time (WHERE). Young children would not be able to tell the time using this watch as it does not have numbers, only lines (WHY). **1 MARK**
- Cheap materials have been used to make this watch (WHAT) with silicone used for the strap and plastic used for the face and hands (WHERE). This means the target market are people who do not want to spend a lot of money on a watch, and would be suitable for a young, fashion-conscious audience who may not have much disposable income (WHY). **1 MARK**

Watch (2010) designed by Mathieu Lehanneur, plastic and silicone



Section 1: Higher - Expressive Art Studies

Mandatory Question 1

The following questions should be attempted to practice how you will respond in the written examination:

a) Select **one artwork** you have studied.

With reference to this one artwork, explain the:

- artist's use of materials/technology
- artist's consideration of style
- impact of social, cultural and/or other influences.

10 marks

b) Select **one artwork** you have studied.

With reference to this one artwork, explain the:

- artist's use of scale
- artist's use of one visual element
- impact of social, cultural and/or other influences.

10 marks

c) Select **one artwork** you have studied.

With reference to this one artwork, explain the:

- artist's use of techniques
- artist's consideration of mood and atmosphere
- impact of social, cultural and/or other influences.

10 marks

d) Select **one artwork** you have studied.

With reference to this one artwork, explain the:

- artist's working methods
- artist's choice of subject matter
- impact of social, cultural and/or other influences.

10 marks

e) Select **one artwork** you have studied.

With reference to this one artwork, explain the:

- artist's use of materials and/or technology
- artist's use of one visual element
- impact of social, cultural and/or other influences.

10 marks

f) Select **one artwork** you have studied.

With reference to this one artwork, explain the:

- artist's use of techniques/
- artist's consideration of mood and atmosphere
- impact of social, cultural and/or other influences.

10 marks

Section 1: Higher - Expressive Art Studies

Optional Questions 2-6

The following questions should be attempted to practice how you will respond in the written examination:

a) Analyse the following elements of this artwork:

- viewpoint
- colour
- mood and atmosphere.

You must fully justify each point you make.

10 marks



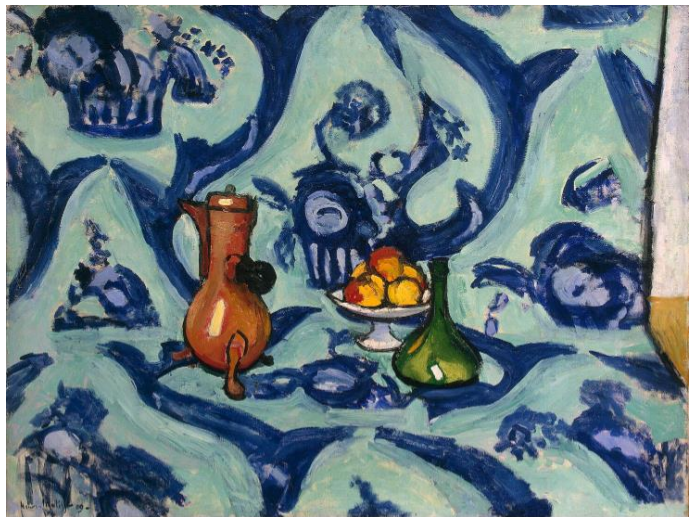
Cowcaddens Streetscape in the Fifties (1964) by Alasdair Gray
Oil on board (1.2 × 2.2 m)

b) Analyse the following elements of this artwork:

- pattern
- form
- style.

You must fully justify each point you make.

10 marks



Still Life with Blue Tablecloth (1909) by Henri Matisse,
Oil on canvas, (88.5 x 116 cm)

c) Analyse the following elements of this artwork:

- texture
- materials
- pose.

You must fully justify each point you make.

10 marks



Boy on Stool (1953) by Joan Eardley
Oil on canvas, (91 x 59 cm)

Section 1: Higher - Expressive Art Studies

Optional Questions 2-6 (continued)

d) Analyse the following elements of this artwork:

- line
- perspective
- texture.

You must fully justify each point you make.

10 marks



Landscape with House and Ploughman by Vincent van Gogh
Oil on canvas, (33 x 41.4 cm)

e) Analyse the following elements of this artwork:

- subject matter
- lighting
- composition.

You must fully justify each point you make.

10 marks



Le Desespere (Desperation) by Gustave Courbet, 1845
Oil on canvas, (45 x 54 cm)

f) Analyse the following elements of this artwork:

- tone
- use of space
- techniques.

You must fully justify each point you make.

10 marks



Maple and Chocolate by Ralph Goings (2004)
Oil on canvas (23 x 30.5 cm)

Section 2: Design Studies

Mandatory Question 7

The following questions should be attempted to practice how you will respond in the written examination:

a) Select **one design** you have studied.

With reference to this one design, explain the:

- designer's working methods
- designer's use of **one** visual element
- impact of social, cultural and/or other influences.

10 marks

b) Select **one design** you have studied.

With reference to this one design, explain the:

- designer's use of techniques
- designer's consideration of aesthetics
- impact of social, cultural and/or other influences.

10 marks

c) Select **one design** you have studied.

With reference to this one design, explain the:

- designer's consideration of function
- designer's consideration of style
- impact of social, cultural and/or other influences.

10 marks

d) Select **one design** you have studied.

With reference to this one design, explain the:

- designer's use of materials and/or technology
- designer's consideration of target market/audience
- impact of social, cultural and/or other influences.

10 marks

e) Select **one design** you have studied.

With reference to this one design, explain the:

- designer's use of techniques
- designer's use of **one** visual element
- impact of social, cultural and/or other influences.

10 marks

f) Select **one design** you have studied.

With reference to this one design, explain the:

- designer's working methods
- designer's use of techniques
- impact of social, cultural and/or other influences.

10 marks

Section 2: Higher - Design Studies

Optional Questions 8-12

The following questions should be attempted to practice how you will respond in the written examination:

a) Analyse the following elements of this poster design:

- colour
- layout
- typography.

You must fully justify each point you make.

10 marks



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

b) Analyse the following elements of this chair design:

- ergonomics
- fitness for purpose
- materials.

You must fully justify each point you make.

10 marks



Exocet (2015) by Stephane Leathead
Transforming chair in a choice of wood (White Oak, Cherry, Walnut, Maple & Mozambique)

c) Analyse the following elements of this jewellery piece:

- wearability
- target audience
- aesthetics.

You must fully justify each point you make.

10 marks



Wearable Art - delicate fashion sculpture,
by Pascaline Viraben, 2011

Section 2: Higher - Design Studies

Optional Questions 8-12 (continued)

d) Analyse the following elements of this lighting design:

- function
- form
- target market.

You must fully justify each point you make.

10 marks



10 watt LED light by Tomy Boon
 Battery powered includes 9 V power adaptor
 Materials Acrylic and silicone
 Glo balls are BPA-free, phthalate-free and PVC-free

e) Analyse the following elements of this dress:

- materials
- shape
- fitness for purpose.

You must fully justify each point you make.

10 marks



Origami Paper Dress by Jule Waibel

f) Analyse the following elements of this packaging design:

- imagery
- colour
- target market.

You must fully justify each point you make.

10 marks



Dorset Cereals Packaging Design by Big Fish, 2015

Expressive Word Bank

<u>Colour:</u>	<u>Tone:</u>	<u>Line:</u>	<u>Pattern:</u>	<u>Texture:</u>	<u>Shape:</u>	<u>Composition:</u>
Dark	Dark	Thick	Decorative	Fine	Irregular	Focal Point
Harmonious	Light	Thin	Rhythmic	Smooth	Geometric	Viewpoint
Cold	Shading	Straight	Applied	Rough	Negative	Foreground
Bright	Delicate	Curved	Repeating	Tactile	Exaggerated	Background
Sombre	Soft	Short	Repetitive	Touch	Long	Mid-ground
Depressing	Contrasting	Long	Random	Soft	Solid	Triangular
Complementary	Flat	Wavy	Varied	Hard	Rounded	Rectangular
Fleshy	Harsh	Broken	Regular	Coarse	Silhouette	Leading Lines
Warm	Moody	Angular	Simple	Shiny	Symmetrical	Circular
Sympathetic	Depth	Continuous	Complex	Satiny	Asymmetrical	Complex
Light	Grey	Fuzzy	Natural	Furry	Positive	Minimal
Vivid	Subtle	Parallel	Man-made	Bumpy	Elongated	Simple
Dominant	Strong	Undulating	Positive	Rippling	Thin	Busy
Over-powering	Gradual	Uneven	Negative	Wrinkly	Regular	Elaborate
Complicated	Graded	Jagged	Ornate	Crinkly	Organic	Empty
Subtle	Gradation	Zig-zag	Bold	Jagged	Square	Abstract
Dramatic	Sombre	Ragged	Subtle	Scaly	Distorted	Bold
Bleak	Monotone	Scratchy	Loose	Silky	Sharp	Striking
Monochromatic	Limited	Heavy	Tight	Hairy	Circular	Horizontal
Simple	Subdued	Light	Optical	Ribbed	Oval	Portrait
Oppressive	Distinct	Sensitive	Geometric	Grooved	Triangular	Landscape
Vivid	Muted	Fluid	Mechanical	Notched	Spherical	Vertical
Hot	Varied	Feint	Organic	Woven	Ellipse	Square
Dull	Dull	Elegant	Tartan	Raised	Angular	Diagonal
Dazzling	Highlight	Regular	Woven	Ridged	Rectangular	Perspective
Raw	Half-tone	Irregular	Ornamental	Dusty	Pointed	Cropped
Cheerful	Mid-tone	Graceful	Floral	Crumbly	Conical	Framed
Muted	Shadow	Hesitant	Chequered	Cracked	Cube	<u>Mood /</u>
Vibrant	Range	Bold	Polka Dot	Velvety	<u>Form:</u>	<u>Atmosphere:</u>
Calm	Even	Definite	Criss-Cross	Spongy	Solid	Happy
Eccentric	Dramatic	Diagonal	Abstract	Waxy	3 Dimensional	Sad
Reserved	Heavy	Sloping	Spotted	Greasy	Dramatic	Calm
Block	Light-Source	Precise	Dashes	Spiky	Subtle	Playful
Blended		Crude	Linear	Fleecy	Obvious	Lonely
Gloomy		Sketchy	Circles	Woolly	Sharp	Busy
High contrast		Mark	Squares	Crumpled	Soft	Hectic
		Subtle	Triangles	Uneven	Organic	Depressing
		Confident	Symbols	Indented	Angular	Sombre
		Accurate	Squiggles	Scratched	Complex	Dark
		Repetitive	Splashes	Scraped	Simple	Cheery
		Neat	Motifs	Ragged	Intriguing	Peaceful
		Messy	Striped	Grainy	Smooth	Unsettling
		Linear	Diagonal	Pitted	Undulating	Uplifting
		Soft	Random	Metallic	Modelled	Serious
		Hard	Natural	Slimy	Carved	Lively
		Rough		Dry	Concave	Stormy
		Smooth		Oily	Convex	Creepy
		Squiggly		Fluffy	Twisted	Desolate
		Scribbly		Polished	Relief	Menacing
		Subtle		Glossy	Contour	Haunting
		Striped		Bloppy	Moulded	Warm
		Horizontal		Gestural	Cast	Cold
		Vertical		Rhythmic	Built	Oppressive
				Messy	Assembled	Angry
				Controlled		Aggressive

Design Word Bank

<p><u>Target Market:</u> Young Old Sporty Young Professionals Gamers Food Lovers Readers Travellers Dancers Shoppers Professionals Teenagers Males Females Affluent Money Conscious Wealthy Less Wealthy Home Owners House Proud Students Elderly Specific Broad Disabled Non-Specific</p>	<p><u>Function:</u> Simple Complicated Seamless Difficult to operate Fiddly Appropriate Dual-function High Tech Low Tech Futuristic Mechanical Digital Electronic Manual Comfortable Awkward Uncomfortable Automatic Portable</p>	<p><u>Aesthetics:</u> Pleasing Striking Subtle Bold Expensive Cheap Non-descript Bizarre Mundane Inciting Bright Bland Modern Traditional Rounded Angular Smooth Jaggy Complicated Simple</p>	<p><u>Materials:</u> Natural Manmade Durable Plastic Wooden Metal Rubber Modern Traditional Appropriate Inappropriate Futuristic Versatile Cheap Expensive Mass Produicable Eco-Friendly Soft Solid Heavy Lightweight</p>
<p><u>Ergonomics:</u> Comfortable Uncomfortable Awkward Well Considered</p>	<p><u>Cost:</u> Affordable Expensive Good Value for Money Over Priced Under Priced Cheap</p>	<p><u>Durability:</u> Hardwearing Brittle Resistant to wear and tear Breakable Tough Fragile Reinforced Delicate</p>	<p><u>Style:</u> Modern Traditional Art Nouveau Art Deco Indian American African Shabby Chic Quirky Simplistic Complex Industrial Minimalist Japanese Chinese Victorian Vintage Rustic Zen Clean Gothic</p>

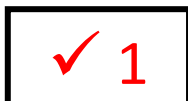
Marking Key

When responding to Art & Design critical questions, you should always ensure you write in full sentences and that you provide sufficient justification to back up your points and opinions. You should try to use the WWW strategy at all times. (What, Where, Why.....see page 17.)

To help you see where marks have been rewarded, the following Marking Key should be useful.

Key

Explanation



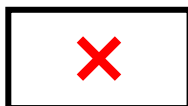
1 mark awarded. Good point, well justified and/or explained.



Good point, but needs to be justified and/or explained more to gain a mark.



Irrelevant (i.e. providing biographical information when it's not necessary).



Factually incorrect or misconstrued.



Repetitive, already been discussed.



Too vague / basic.



Too descriptive. Needs personal opinion with justification.