

Candidate 2

Q	Candidate response	Mark	Explanation
1	<p>'Old Duff' by Peploe by SJ Peploe, 1922</p> <p>Working Methods</p> <p>Peploe liked to paint everyday and ordinary objects – in this painting he has chosen to paint an ordinary man – we can tell this by the blocks of colour applied to the mans hand – gives a gnarled texture – suggests a life of work.</p>	1	The candidate has explained working methods by commenting upon the application of colour within the artwork and conveying an understanding of its effect.
	<p>Peploe was a Scottish colourist – he liked to paint using bright colours – a key of his movement was bringing the art of France to build a creative Scotland – Peploe is inspired by Paul Cezanne – they painted many similar objects – 'Old Duff' is inspired by Cezanne's late perios – the colour palatte and experimentation with light illustrates this influence</p>	0	The candidate touches upon potential influences, but has been unable to develop or fully justify them thus no mark can be awarded.
	<p>Colour</p> <p>A muted colour pallatte – peploe has strayed from the bright colours of his previous work – the limited pallatte causes more experimentation with shade and tone – around the fihured face variations of colours of skin ton are used to create shape</p>	1	A point about colour has been explained through discussing the use of a muted palette to convey various skin tones on the face and recognising the effect this use has.
	<p>The dark background – provides contrast in the image – mottled shadows create a moody atmosphere – perhaps relating to the character being an 'Old Duff' – 'Duff' in scots being someone of bad temperament.</p>	0	The candidate comments about tone within this response, however no mark can be awarded. The prompt for the question is to explain the 'use of one visual element', and as colour is discussed more often by this candidate marks are allocated for comments about colour.

	Only use of colour is the muted blue necktie – makes the object an important one – the subject wishes to look professional – connotations of the colour blue suggests sadness – creates pity for the figure	1	Recognition that colour use can affect mood and atmosphere conveys understanding by the candidate that the muted blue on the necktie creates pity for the figure.
	Peploe uses realistic skintones to bring the character to life – the use of warm tones makes him human – it makes the viewer relate to him as he looks like us – it also illustrates the artists skill as he can accurately depict a person	1	The candidate has shown understanding about the use of realistic skin tones upon the figure that makes the viewer relate to the subject matter.
	Social, cultural and other influences Cezanne Peploe was always inspired by French art and artists, especially Paul Cezanne. – Cezanne and peploe painted many similar objects – fabric with folds, fruit. – in Cezanne's later period he moved to paint with darker + more moody pallattes – this in turn inspires peploe to explore a more impressionist style as seen in Old Duff.	1	Explanation provided about the influence of Cezanne upon Peploe's work through discussing the darker palette use and Impressionistic style of the artwork.
	Interwar Scotland was a place of economic upheaval – The wall street chrash caused many industries, including many mines to collapse – unemployment was high – the choice to paint a working man would likely be inspired by these struggles	0	The candidate provides factually incorrect information about the Wall Street Crash, thus no mark can be awarded.
	Workers rights were on the rise – the treaty of Versailles is quoted as saying 'peace cannot be established if it is not built on social equality' – this man has worked a long life – his faded suit and stick suggesting his past was full of strength but he no longer possess it – this painting is a celebration of the working class.	1	A clear point is made about the influence of workers' rights by referencing the subject matter and acknowledging the message being conveyed.

	This painting is 6 years after WW1 - one of the greatest losses of life in history – the mans pose, downwards gaze, sunken shoulders – looks almost as if he is list in though – the viewer asks themselves what this man has lost in the war – this creates a very visually and emotionally impactful painting by peploe.	1	The impact of the First World War's aftermath is commented upon by explaining the figure's pose and its emotional effect upon the viewer.
	Total	7/10	
2	Lighting The lighting is very atmospheric – the dark shadows of the chair contrast to the light flowing over the top of it – creates a moody atmosphere – suggestive of things both light and dark	1	A justified point about the moody atmosphere is conveyed by discussing the differing areas of lighting on the chair.
	The choice of having one figure in shadow – pushing himself down in the chair and scowling – compared to the innocent child sleeping bathed in light – emphasises this idea of duality while also suggesting a troubling nature of being a teen that the young child is not aware of.	1	A valid point is made by analysing the lighting upon the different aged figures, and conveying understanding of the contrasting mood.
	The choice of black and white adds to the contrast of the image – there are not many mid tones – this creates a very visually striking image.	0	The candidate has not explored or justified the use of a black and white image fully thus no mark can be awarded.
	Mood and atmosphere The composition of the piece creates an almost surreal atmosphere, combined with this sense of the derelict – these chairs are left in an abandoned space – creates this sense of worry for the children	1	Consideration of mood and atmosphere has been justified through analysing the derelict composition and the abandoned chairs.

	The worried look on the face of the central teen executes this tense atmosphere – he is in deep contemplation of something, we see the detail of his furrowed brow = the viewer worries about his worries	1	A further point about mood and atmosphere had been discussed through focusing upon the main figure, his contemplative expression, and the effect this has upon the viewer.
	There is also this juxtaposing atmosphere of relaxation – the splayed legs – the sleeping child – the lazy afternoon light – all suggest to the audience a peaceful scene. The tension only apparent when studying the teens face.	1	The candidate has also considered that the atmosphere is relaxed and peaceful due to the poses and lighting of the scene.
	Lighting – the lighting is natural – it is apparent we are outdoors – it comes in and creates shadows at an angle that suggests the sun is low in the sky – perhaps the scene depicted is a lazy afternoon – daylight also adds to this sense of realism, seeing things as they are	1	A comment about the natural outdoor lighting has been analysed to suggest time of day which all adds to a sense of realism.
	The camera is low, close to the ground, we are level with the subject matter suggesting that the viewer is of the same age – equal.	1	Viewpoint has been explored with the candidate acknowledging that as the camera is low down, an effect of equality has been conveyed as the viewer is now level with the main subject matter.
	The boy is framed in his chair – we are close to him – creates this sense of intimacy – we can see the details of his tatoos, the stripes of his trousers, his worried face – the back of his chair is turned away from the others behind him, there is a sense if us seeing his inner thoughts	1	This close viewpoint is further explored through discussing the detailed elements of the boy including the effect of being part of his world
	Out of focus behind him is the derelict building – the sense of abandonment – we also see a young boy against the wall and another on the couch asleep – is the older boy responsible for	1	A justified point is made about the sense of abandonment of the derelict area, the relationships of the children, and how the viewer is drawn into the piece.

	them? – we connect as an audience with the older boy – the detail of the background is visually striking		
	The image is very realistic – the choice of photography as the media meaning the scene is detailed – we see the empty bottle, the mud and stones on the ground, the abandoned building, the worn chairs, the teens tattoos – this is no place for a child, it is a concerning scene, a tense atmosphere	0	A point about mood and atmosphere has been justified through discussing the realistic scene, however, the candidate has already gained the maximum of 4 marks for this prompt, thus no more can be awarded.
	Total	9/10	
5	The location -location is on the side of a residential building – it decorates what could have been just a concrete block of flats – creates a whimsical sense and provides visual stimulation	1	A justified point has been discussed about the location, the surface of the building, and its visual impact.
	The painting is above some trees – the plants in the painting as if they are growing from these trees – the art blends in with its environment	1	The candidate has shown understanding about location by commenting that the building has trees beside it linking this to elements of the artwork and its visual impact.
	The sky painted at the top of the building matches with the roof creating an illusion – once again helps the building suit its environment	1	Recognition, by the candidate, that the effect created by the composition of the artwork justifies the building's location.
	The man depicted is looking outwards towards the rest of the city – this leads the eye of the viewer outwards to the view – in this way the painting compliments its environment	1	A point has been justified reinforcing the suitability of the location by analysing that the man in the artwork is gazing outwards and the effect this has upon the viewer.

	<p>The scale The painting is very large – creates this sense of the man being a giant – grabs the attention of the viewer and instills an emotion of awe.</p>	1	A simple point about scale, commenting upon the artwork, the size of the man and the effect this has.
	<p>In proportion to himself the man is anatomically correct – illustrating the skill of the artist as even as such a large scale he can create a realistic human.</p>	1	Scale is discussed further by analysing the proportions of the man, the skill of the artist and ultimately the realism that is conveyed.
	<p>The mans clothes are very loose and baggy – suggesting he does not care about his appearance and moving our focus from him to the plants.</p>	0	This comment about clothing is not relevant, the piece is called "The Gardener" implying attention should be placed upon him, thus no mark has been awarded.
	<p>Subject matter The choice of a gardener and his plants could be political – a statement about growing your own food and seeing more green plants in cities.</p>	1	The candidate has considered the subject matter of a gardener with his plants and connecting this is to a potential political message of people growing their own food in cities.
	<p>The cactus is an interesting choice – can survive in harsh environments – prickily – perhaps it suggests the hostility pf cities – the tree with fruit suggests fertility – a chance of harvest and to prosper through plants.</p>	1	The consideration of the different plants used within the artwork is justified through comments about survival and growth and associating them with similar elements of a city.
	<p>The man – wearing his baggy clothes – appears ordinary – he gazes out across the city perhaps as a plea for more plants – sending the message that every day people can make a change for our environment</p>	1	Through analysing the man with his ordinary clothing gazing into the distance, the candidate has justified the point by considering the effect of this artwork on the viewer.
	Total	9/10	

7	<p>Costume Design for a Bacchante in 1977 'Narcisse' performed by the Ballet Russia – Leon Bakst</p> <p>Techniques The design would not be made by the designer himself – it was meant to act as a guide for the costume maker – Bakst had to use the lines of the fabric to suggest movement and quality while using shape to suggest form.</p>	0	The candidate has not explained the technique properly as the reference to the fabric use is too general thus no mark can be awarded.
	Bakst also had to consider silhouette as the design had to be visually striking onstage – he considered the shape of the bodice as the dancer moved and used flowing forms to suggest the silky fluid quality of the costume	1	An aesthetic point about the visual impact of the bodice has been considered through linking the movement of the dancer with the fluidity of the design.
	<p>aesthetics Bacchante are the wild and free followers of the wine god – Bakst chose a wild aesthetic – orange suggesting life and yellows sunshine both combine in a warm palette to emphasise the wild nature of these characters.</p>	1	Aesthetics have been explained through referencing the nature of the followers to the colour palette used within the design piece.
	The colour palette is also very warm – combined with the short hemlines and flowing nature of the fabric – suggests a mediterranean vibe to the design, perhaps suggesting the stories roman origins.	1	The aesthetic point about colour palette is further explored by explaining the fabric's properties and the connection with the Mediterranean and Roman origins.
	The green of the design, along with the pattern of the leaves harkens to the natural elements of the bacchante and emphasises their free aesthetic – suggesting they are part of nature.	1	The candidate has justified the use of natural colours and pattern to reflect the followers' aesthetic and suggestion of being part of nature.

	<p>Social/cultural/other</p> <p>Womens clothes were moving away from the restrictive Victorian design of corsets and bustles – this influenced the choice of shorter hemlines in the design showing off more skin.</p>	1	The influence of a move away from restrictive clothing has been commented upon referencing the shorter hemline of the design.
	<p>Women were gaining more power socially – getting jobs, going dancing – living more free lives – the choice of depicting The bacchante – powerful and hedonistic women – would likely be inspired by the rising female empowerment at the time.</p>	1	The candidate has shown understanding that women's rising social empowerment is a clear influence within the design due to the depiction of the hedonistic women.
	<p>Leon Bakst was a part of the Mir Iskusstva – a Russian group of artists who created a magazine all about capturing beauty and relaying it to the public through art – with the Ballet Russes Bakst created extravagant production for the public – to bring beauty to the masses.</p>	0	The comment is biographical and does not connect with the design thus no mark can be awarded.
	<p>Ballets was becoming more popular – dancers from the Ballet Russes were re-inventing and modernising the ballet – and thus letting Bakst truly experiment with his productions.</p>	0	Further biographical commentary with no connection made to the design.
	<p>In Pre-war Europe Paris was a hub of activity and art – by living here Bakst was inspired by many artists that worked around him – the invention of the sewing machine allowed Bakst to create experimental pieces that would only be worn a few times very easily – the steam train also allowed better travel to Paris for all sorts of people.</p>	0	The candidate does not connect or reference the comments made with the design piece.
	Total	6/10	

9	<p>The decoration</p> <p>The painting of the flowers – very dainty and intricate – shows off the wealth of the wearer – a show of all the beautiful flowers and that they can hire a skilled artist</p>	1	<p>The candidate has justified a point about the intricate and carefully painted decoration of the flowers and its effect of portraying wealth.</p>
	<p>the decoration is also quite feminine. The golden enamel flowerettes are reminiscent of a royal crest – suggest the wealth and power of the wearer</p>	1	<p>A clear point about decoration conveying the floral detail is akin to a royal crest thus suggesting wealth.</p>
	<p>Each piece is decorated with white and black enamel causing a lot of contrast – the base of black suggests class while the white adds dainty detail</p>	1	<p>A comment about the contrasting enamel colours and details provides a justified point about decoration.</p>
	<p>Materials</p> <p>Gold illustrates the wearers wealth – that they can own a thing made of a precious metal.</p>	1	<p>A simple point made about gold being a precious metal that reflects the wealth of the wearer.</p>
	<p>The enamel allows the designer to paint the flowers carefully, mixing colours and also allows the intricacy of the smaller details while remaining hardy.</p>	1	<p>A clear and justified point about the use of intricate detail within the hardy enamel.</p>
	<p>However both of these materials are rather heavy, meaning the bracelet has a lot of mass to it, and could be uncomfortable to the wearer.</p>	1	<p>An understanding about the qualities of materials are made by the candidate by considering the weight, the mass, and the comfort of the design piece.</p>
	<p>decoration</p> <p>the inside of the watch is very simple without decoration. Both because it is hidden and unlikely to be seen, but also due to the fact that it makes the watch easier to read.</p>	1	<p>The candidate has recognised that the hidden watch face is simple and thus will be easier to read for a justified point about decoration.</p>

	<p>Target Market The materials used are very expensive suggesting a very wealthy target market</p>	0	This point has not been fully justified thus no mark can be awarded.
	<p>The intricate feminine details and softness of gold, combined with expense mean it is likely not every day wear, and would only be worn for special events.</p>	1	Consideration about the delicate nature and expense of the piece is recognised and justified by commenting upon its limited use.
	<p>The weight of the solid bracelet would be quite high, meaning that wearing it for too long would be highly uncomfortable so it would probably only be worn for occasions or evening wear.</p>	0	This is repetition of the previous point made thus no mark can be awarded.
	Total	8/10	
12	<p>Form The form of the dress top is very fitting. It complements the body of the model well and sits close to her.</p>	1	A justified point about the form of the dress's top is discussed considering its fit, its closeness, and how it complements the model's body.
	<p>There is a bit of mass around the shoulders which makes the wearer appear powerful and balances out the mass in the skirt.</p>	1	The candidate has understood that the oversized shoulders project an appearance of power which has been balanced within the design with the form of the skirt.
	<p>The skirt of made of many little balls and bumps of these elements giving the appearance of something growing large and tumorous, or pebbles, or a collection of snowballs.</p>	1	The form of the skirt has been analysed further by associating the bumps with various elements and providing various relevant examples.
	<p>Inspiration The laser cut elements appear to be inspired by snowflakes with a hexagonal shape to them and variation among the individual pieces.</p>	1	For sources of inspiration, the candidate has clearly commented upon the laser cut features, their shapes and similarity to snowflakes.

	The round bulbous skirt is reminiscent of the piling of snow on soft surfaces or bubbles, mimicking these soft round shapes in nature.	1	Further consideration of natural form has been conveyed as a source of inspiration referencing the rounded areas of the skirt and their visual effect.
	There is also this juxtaposition of the natural organic shape of the body and the soft round skirt to each of the individual elements which are very geometrical.	1	For a justified point about form the candidate has commented upon the juxtaposition of the contrasting organic and geometric forms within the dress.
	wearability The elements are joined with flexible tubing allowing the wearer some freedom of movement and breathability	1	An understanding of the flexible nature of the tubing that joins elements of the dress together to allow movement has been justified by the candidate.
	The laser cut elements may have sharp edges, which could poke at or hurt the model creating some discomfort	1	A clear point about the potential for sharp edged laser cut elements to hurt the model are commented upon.
	The rigid nature of the skirt means that the wearer could not sit down without crushing it making it not ideal for everyday wear	1	A comment about the rigidity of the skirt and difficulty wearing it for any length of time has been justified.
	Inspiration The way the elements catch light is reminiscent of ice in sunlight – perhaps suggesting ice formation as a course of inspiration	1	Consideration of ice formations as a source of inspiration has been explored through discussing similarities to the way the elements catch the light.
	Total	10/10	
	Overall total	49/60	