

X223/12/02

NATIONAL
QUALIFICATIONS 2015

FRIDAY, 29 MAY
1.30 PM – 3.00 PM

ART AND DESIGN
HIGHER

There are **two** sections to this paper, Section 1—Art Studies; and Section 2—Design Studies.

Each section is worth 30 marks.

Candidates should attempt questions as follows:

In SECTION 1 answer **ONE full question** (parts (a) and (b))

and

In SECTION 2 answer **ONE full question** (parts (a) and (b)).

You may use sketches to illustrate your answers.



SECTION 1—ART STUDIES

Instructions

Read your selected question and notes on the illustration carefully.

Answer **ONE full question** from this section: parts **(a)** and **(b)**.



Self-portrait (1802) by Andrew Robertson
watercolour on ivory¹ (17 × 14 cm)
¹ ivory – animal tusks

Marks

1. Portraiture

- (a) In your opinion, how has the artist's use of colour, pattern and use of media contributed to the success of this self-portrait? With reference to composition, what sort of personality do you think Robertson is trying to portray? Give reasons for your answer. 10
- (b) Discuss contrasting approaches to portraiture by **two** artists from different movements or periods. Comment on their choice of subjects, styles and working methods. Explain why you consider these artists to be important. 20

SECTION 1—ART STUDIES (continued)



Travoy's¹ Arriving with Wounded at a Dressing Station at Smol, Macedonia, September 1916 (1919)
by Stanley Spencer
oil on canvas (183 × 218 cm)

¹ Travoy's – a stretcher with long wooden poles pulled by horses

Marks

2. Figure Composition

- (a) Discuss the composition of this painting. Comment on **at least two** of the following: *colour; pattern; perspective; shape*. In your opinion how successfully has the artist communicated the subject of war? 10
- (b) Referring to examples of figure composition by **two** artists from different movements or periods, discuss their use of the human form as subject matter. Comment on their working methods and styles. Why are they considered to be important? 20

[Turn over

SECTION 1—ART STUDIES (continued)



Lavabo (Sink) (2009) by Roberto Bernardi
oil on canvas (92 × 112 cm)

3. Still Life

Marks

- (a) Discuss the composition of this painting. In your answer, refer to **at least two** of the following: *media handling*; *colour*; *tone*; *texture*. What is your opinion of this still life? 10
- (b) Compare examples of still life by **two** artists from different movements or periods. Explain the differences and/or similarities in their choice of subject matter and treatment of it. Why do you consider the artists to be important? 20

SECTION 1—ART STUDIES (continued)



Wood on the Downs (1929) by Paul Nash
oil on canvas (72 × 92 cm)

4. Natural Environment

Marks

- (a) Discuss this painting as a response to the natural environment. In your answer, comment on his composition and his use of colour and form. How successful has he been in creating a sense of atmosphere? Give reasons for your answer. **10**
- (b) Compare examples of work by **two** artists from different movements or periods. Your comparison should discuss their different approaches and responses to the natural environment. Explain why you consider the artists to be important. **20**

[Turn over

SECTION 1—ART STUDIES (continued)



Turner's Road (2000) by Jock McFadyen
oil on panel (173 × 335 cm)

5. Built Environment

Marks

- (a) Discuss the media handling in this painting. Comment on the use of colour and texture. In your opinion, how successful has McFadyen been in communicating the feeling of an urban street scene? Give reasons for your answer. **10**
- (b) Discuss the working methods of **two** artists from different movements or periods. Referring to examples within the theme of the built environment, comment on their choice of subject matter and differences in approach. Explain why you consider these artists to be important. **20**

SECTION 1—ART STUDIES (continued)



Personal Values (1951) by Rene Magritte
oil on canvas (80 × 100 cm)

6. Fantasy and Imagination

Marks

- (a) “The mind loves the unknown.” Rene Magritte

Discuss the artist’s quotation in relation to this surrealist painting. In your answer refer to Magritte’s use of composition and the visual elements. What is your opinion of this artwork?

10

- (b) Discuss examples of work, within the area of fantasy and imagination, by **two** artists from different movements or periods. Explain the methods used by the artists to communicate their ideas. Why do you consider them to be important artists?

20

[Turn over

SECTION 2—DESIGN STUDIES

Instructions

Read your selected question and notes on the illustration carefully.

Answer **ONE full question** from this section: parts (a) and (b).



Poster for the London Underground designed by Horace Taylor (1924)

7. Graphic Design

Marks

- (a) What message is the designer communicating through this poster? Discuss the way in which colour, layout and text are combined to create visual impact. In your opinion, how effective is this poster? Give reasons. 10
- (b) Select **two** graphic designers who have worked in different periods or styles. With reference to specific designs, discuss the characteristics of their work and approaches. Why are they regarded as important in the development of graphic design? 20

SECTION 2—DESIGN STUDIES (continued)



Ceramic tea set designed by Ray Saddington (1975)

8. Product Design

Marks

(a) Discuss the aesthetics and practicality of Ray Saddington's tea set. In your opinion how successful is this design? Give reasons.

10

(b) "Design is not just what it looks like . . . design is how it works."

Select **two** product designers working in different periods or styles and discuss this statement, or any part of it, in relation to their work. Explain why they are important designers.

20

[Turn over

SECTION 2—DESIGN STUDIES (continued)



The 5th Avenue Theatre in Seattle designed by Gustav Liljestrom (1926)
Materials include painted plaster, timber and glass.

9. Interior Design

Marks

- (a) In your opinion, what key issues have been considered to make this theatre fit for purpose? Discuss the aesthetic elements that create the style and mood of this interior. 10
- (b) Choose **two** interior designers from different periods or of contrasting styles. With reference to some examples of their work, discuss how their new approaches have contributed to the development of interior design. 20

SECTION 2—DESIGN STUDIES (continued)



“Armadillo” or Clyde Auditorium, Glasgow, designed by Foster and Partners (1997)
Materials include plated aluminium cladding and glass.

10. Environmental/Architectural Design

Marks

- (a) Explain how the designers have used materials, form and location to create this concert venue. How successful is the design? Give reasons for your views. **10**
- (b) Select **two** environmental/architectural designers from different periods or whose approach to design is different. Show, by discussing examples of their work, why they are considered important. **20**

SECTION 2—DESIGN STUDIES (continued)

Anna Omelchenko/Shutterstock.com



Jewellery worn by a Samburu woman from Kenya by an unknown designer (2012)
Materials: glass beads, buttons, wire, metal chains.

11. Jewellery Design

Marks

- (a) Discuss this example of jewellery design. In your answer, refer to **at least two** of the following: *materials*; *colour*; *pattern*; *form*. What is your opinion of the work? Give reasons for your answer. 10
- (b) Select **two** jewellery designers from different periods or who work in contrasting styles. With references to examples of their work, discuss the key features of their styles and working methods. Explain why they are important in the field of jewellery design. 20

SECTION 2—DESIGN STUDIES (continued)



Uniform for the 60th Royal Americans by an unknown designer (1759)

12. Textile/Fashion Design

Marks

- (a) Discuss this uniform for a soldier by referring to the designer's choice of colour, detail and form. How well do you think this uniform fulfils its function? How does it compare with uniforms worn by today's soldiers? **10**
- (b) Select **two** textile/fashion designers who work in different periods or styles. Referring to particular examples of their work, explain what factors have inspired them to create successful designs. Why are they regarded as important designers? **20**

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