

X223/301

NATIONAL
QUALIFICATIONS
2010

FRIDAY, 4 JUNE
1.00 PM – 2.30 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)**.



The Desperate Man by Gustave Courbet (1844–45)
oil on canvas (45 × 55 cm)

Marks

1. Portraiture

- (a) What do you think the artist is trying to communicate to us in this self-portrait? In your answer, refer to **at least two** of the following:

pose; tone; composition; mood; media handling.

What is your opinion of this artwork?

10

- (b) Discuss the work of **two** artists, from different periods or movements, whose approaches to portraiture are contrasting. Comment on their approach to composition and the visual elements. Explain why these artists are important in the development of portraiture.

20

SECTION 1—ART STUDIES (continued)



*Gran Turismo*¹ by Megan Davies (2005)
oil on canvas (125 × 172 cm)

¹*Gran Turismo* is a computer game.

Marks

2. Figure Composition

- (a) Discuss the composition of this painting. Comment on how the artist has used **two or more** of the following:

setting; mood; media handling; colour; tone.

How has the artist conveyed the interrelationship of the figures?

10

- (b) Discuss examples of figure compositions by **two** artists from different periods or movements. Refer to their style, use of composition and media handling. Explain how these artists have contributed to the development of figure composition.

20

[Turn over

SECTION 1—ART STUDIES (continued)



Maple and Chocolate by Ralph Goings (2004)
oil on canvas (23 × 30.5 cm)

Marks

3. Still Life

- (a) Analyse this painting in terms of composition. Refer to the artist's handling of media, colour and tone. What is your opinion of this painting? **10**
- (b) Discuss still lifes by **two** artists from different periods or movements. Focus on their style, use of composition and media handling. Comment on these artists' contributions to the development of still life. **20**

SECTION 1—ART STUDIES (continued)



Frosty Morning, Trow Hill by Anne Redpath (1935)
oil on plywood (78 × 90 cm)

Marks

4. Natural Environment

- (a) Discuss the atmosphere created by the artist in this painting. In your answer, refer to composition, use of colour and media handling. What is your opinion of this painting? 10
- (b) Compare and contrast the work of **two** artists, from different periods or movements, who have responded to the natural environment. Comment on their working methods. Explain why you consider them to be important artists. 20

[Turn over

SECTION 1—ART STUDIES (continued)



Street Study outside a School by Boyle Family (1988)
cast and painted fibreglass (182.5 × 182.5 × 15–30 cm)

This 3-D artwork was made by taking a cast of a section of ground.

Marks

5. Built Environment

- (a) Discuss the artists' choice of subject matter and their treatment of it. In your answer, comment on the use of materials, scale, colour and texture.

What is your opinion of this method of creating an artwork?

10

- (b) Discuss works, inspired by the built environment, by **two** artists from different periods or movements. Comment on their working methods and the resulting atmosphere created. Explain why you consider them to be influential artists.

20

SECTION 1—ART STUDIES (continued)



Life by Gilbert and George (1984)
hand coloured photograph (656 × 423 cm)

Marks

6. Fantasy and Imagination

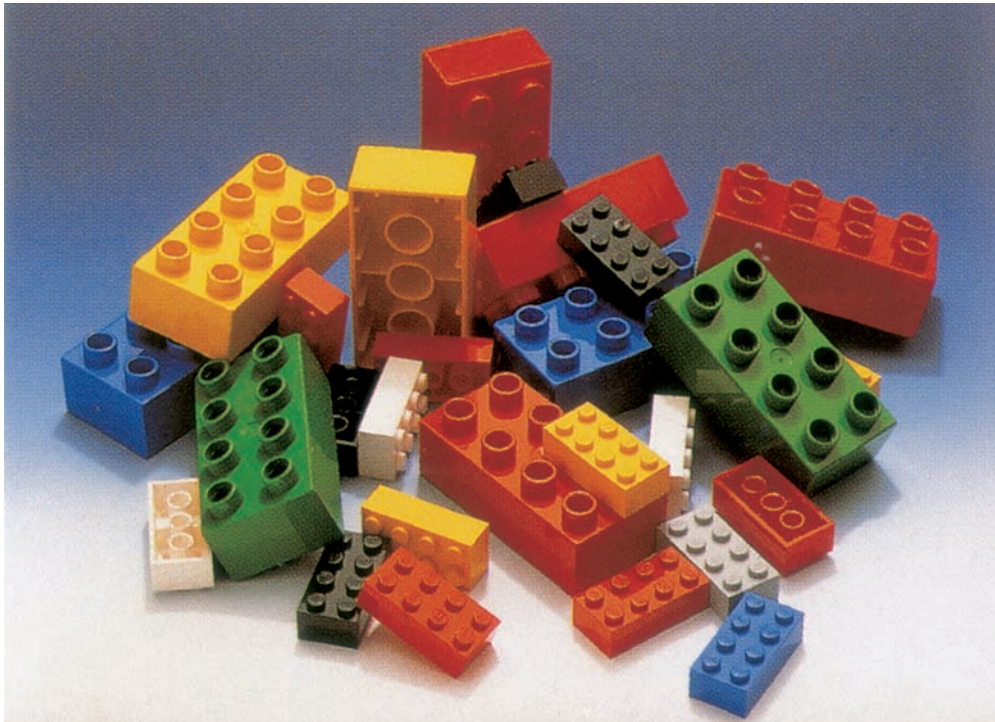
- (a) Discuss the content and composition of this artwork. Comment on the artists' use of colour and structure. What is your interpretation of this work? 10
- (b) Compare the work of **two** artists, from different periods or movements, who have worked within the area of fantasy and imagination. With reference to these artists' work, comment on their use of imagery to communicate ideas. Discuss their contribution to the development of this area of art. 20

[Turn over

SECTION 2—DESIGN STUDIES

This question has been removed due to copyright restrictions

SECTION 2—DESIGN STUDIES (continued)



SECTION 2—DESIGN STUDIES (continued)



Cookery classroom, Scotland Street School, designed by Charles Rennie Mackintosh (1906)

Marks

9. Interior Design

- (a) In your opinion, what issues have been considered in the designing of this cookery classroom? How does this interior differ from a typical modern food technology classroom? 10
- (b) Select **two** interior designers working in different styles or periods. With reference to examples of their work, show how influences, materials and changing fashions have enabled each designer to develop an individual style. Why are their designs of interior spaces considered important? 20

SECTION 2—DESIGN STUDIES (continued)



Trellick Tower, London, designed by Erno Goldfinger (1972)
Materials: reinforced concrete and glass.

Marks

10. Environmental/Architectural Design

(a) “Most modern buildings hate people.” Discuss this statement in relation to this building. Refer to the use of materials, the building’s appearance and its function as a block of dwelling flats.

10

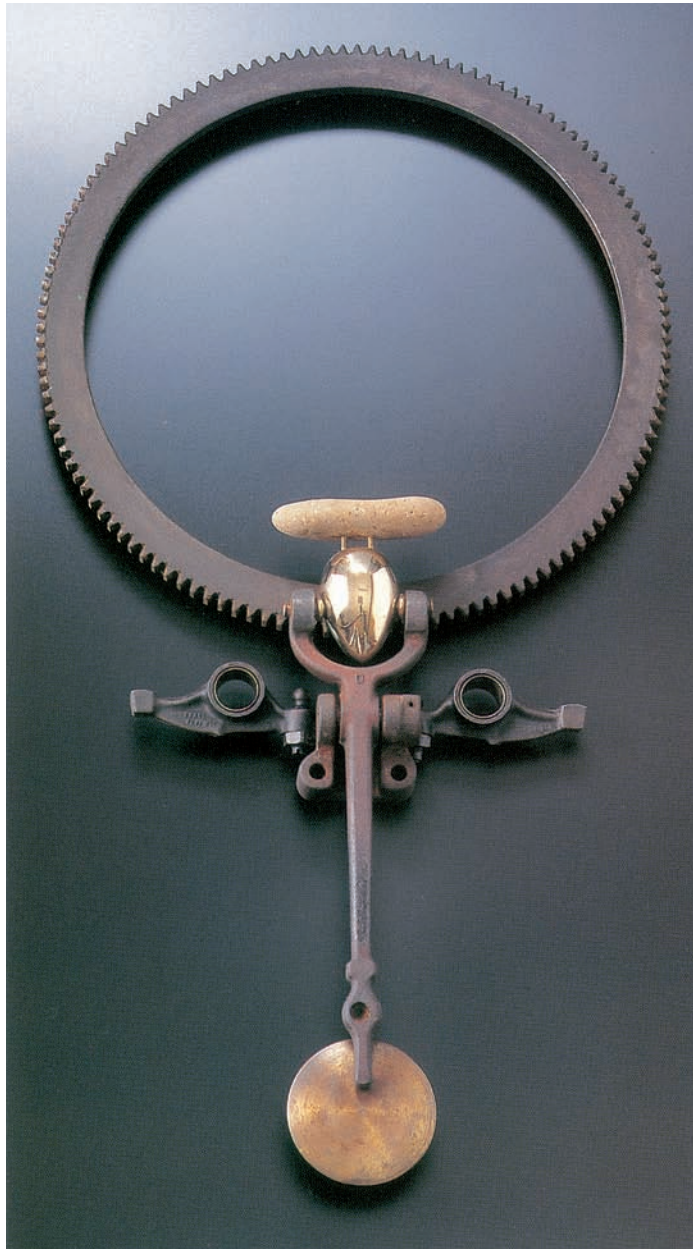
(b) Select **two** architects or environmental designers from different periods or who work in contrasting styles. Discuss the characteristics of their work by referring to **at least two** of the following:

function; influences; working methods; aesthetics; innovation.

20

Why are they important designers?

SECTION 2—DESIGN STUDIES (continued)



Regenerat—assembled pendant by Wahei Ikezawa (1994).
Materials: stone; iron; brass (60 × 30 cm).

Marks

11. Jewellery Design

- (a) Comment on the designer's inspiration and use of materials in this striking piece of jewellery. How practical do you think it would be to wear this neckpiece? Give reasons for your views. 10
- (b) Select **two** jewellery designers working in different periods or whose approaches to design are different. With reference to examples of their work, discuss their influences, working methods and styles. Why are they recognised for their contributions to jewellery design? 20

SECTION 2—DESIGN STUDIES (continued)



Costume for a dancer in *The Lion King*, designed by Julie Taymor (1997).
Materials include custom painted, hand printed and dyed silks.

Marks

12. Textile/Fashion Design

(a) In your opinion, what are the most striking features of this costume? How successful has the designer been in creating an eye-catching and practical dance costume for this production?

10

(b) Fashion and textiles are design areas which are constantly changing to keep up with trends and the demands of target markets. Discuss the work of **two** textile or fashion designers working in different periods or styles. Explain how they responded to these issues. Why are they important designers?

20

[END OF QUESTION PAPER]

ACKNOWLEDGEMENTS

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