

St. Margaret's High School



Art & Design

National 5 Critical Activity

**Guide for Success in the
N5 Question Paper**

Art & Design

National 5 Critical Activity

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National 5 Question Paper

50 marks

This question paper is set and marked by SQA, and conducted in centres under conditions specified for external examinations by SQA. Specimen question papers for National 5 courses are published on SQA's website. These illustrate the standard, structure and requirements of the question paper. The specimen papers also include marking instructions.

The purpose of the question paper is to assess your knowledge and understanding of art and design practice and issues.

The question paper assesses your ability to:

- comment on art and design work and critically respond to unseen prompts and images
- demonstrate knowledge of the work of significant artists and designers from any time period
- comment on the work of artists and designers
- demonstrate knowledge and understanding of the impact of social, cultural and/or other influences on artists' and designers' work and practice (see list below)
- demonstrate knowledge and understanding of expressive art and design elements, using appropriate art and design vocabulary
- give justified opinions on identified aspects of art and design practice and issues

The question paper has 50 marks (**20%** of the overall course assessment) and has two sections, which are equally weighted, Expressive Art Studies and Design Studies. You have 4 questions to respond to in a 1.5 hour examination, 2 mandatory questions and 2 optional questions.

Mandatory Questions

Question 1 and question 7 are mandatory questions. You are required to demonstrate knowledge and understanding of key art and design issues, as well as the work of two significant artists and two significant designers. Selecting significant artists and designers for study will make it easier for you to access reliable sources of information. This information could include facts about the artists' and designers' use of materials, techniques and/or technology as well as information on 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/designers, eg Gilbert & George, the Boyle Family, The Glasgow Boys, Timorous Beasties or Alessi.

Mandatory Questions - Social, Cultural & Other Influences

When responding on social, cultural and other influences, you must explain the impact of these influences on the artist's / designer's work. Providing biographical information or referring to influences without explaining their impact does not fulfil the requirements of this element of the question.

The external influences on artists' and designers' work are wide-ranging. The term 'social and cultural influences' can be interpreted widely, and includes (but is not limited to):

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

National 5 Question Paper

Mandatory questions are divided into two parts and are structured as follows:

Part	Candidates must:	Marks
1(a) 7(a)	<ul style="list-style-type: none"> identify two artworks with similar subject matter/same theme and two designs from the same design area that they have studied respond to three subject-specific prompts with reference to the works selected 	8
	<ul style="list-style-type: none"> give an opinion on one of the artworks/designs with two justified reasons 	2
1(b) 7(b)	<ul style="list-style-type: none"> select one artist/designer from part (a) identify and explain the impact of social, cultural and/or other influences on any of their work 	5
	Total	15

Below are the command words and requirements for the question paper:

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

Command word	Candidates should:
Identify	<ul style="list-style-type: none"> recall facts, such as the names of artists, designers and their works
Select	<ul style="list-style-type: none"> make decisions on which works to include name the artists/designers and their works
Comment on	<ul style="list-style-type: none"> provide factually correct information showing knowledge of art and design practice make points based on observations and provide detail to support points made give substantiated opinions by providing reasons which demonstrate an understanding of art and design issues
Explain	

Optional Questions

Section 1: Expressive Art Studies. You are required to select and comment on an unseen image of an artwork. 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 important expressive art issues in relation to the artwork.

Section 2: Design Studies. You are required to select and comment on an unseen image of a design. You can expect to find images representing graphics, product design, interior/environmental/architectural design, jewellery, and fashion/textiles. You are expected to demonstrate an understanding of specific design issues in relation to the design work.

Candidates must:	Marks
<ul style="list-style-type: none"> comment on the artist's/designer's approach by responding to three subject-specific prompts referring to the artwork/design 	8
<ul style="list-style-type: none"> give an opinion on a specific aspect of the work with two justified reasons 	2
Total	10

Section 1: National 5 - Expressive Art Studies

This section has 25 marks. It contains six extended-response questions: one mandatory and five optional. Candidates should answer the mandatory question and one of the five optional questions.

Marks are awarded for:

- demonstrating specialist knowledge and understanding of art practice and issues
- with reference to unseen prompts, commenting on two works by different significant artists who have used similar subject matter and/or the same theme
- demonstrating knowledge and understanding of the impact of social, cultural and/or other influences on an artist's work and practice
- with reference to unseen prompts, commenting on a selected unseen expressive art image and giving justified opinions using appropriate art vocabulary

Section 1: Expressive Art Studies - Question Paper Prompts

Mandatory question (15 marks) a) 10, b) 5 The mandatory question requires candidates to respond to three prompts from the following options.	Optional questions (10 marks) Examples of expressive art issues that could be included in the optional questions are included below.
One from (a): <ul style="list-style-type: none"> • composition/arrangement • media handling and/or techniques 	<ul style="list-style-type: none"> • composition/arrangement • media handling and/or techniques • colour • line • tone • texture • shape and/or form • pattern • scale • style • subject matter/imagery • mood and atmosphere • visual impact
One from (a): <ul style="list-style-type: none"> • colour • line • tone • texture • shape and/or form • pattern 	
One from (a): <ul style="list-style-type: none"> • scale • style • subject matter/imagery • mood and atmosphere 	
And (b): <ul style="list-style-type: none"> • impact of social, cultural, and/or other influences 	

Section 1: National 5 - Expressive Art Studies – Mandatory Question 1

EXAMPLE

Identify **two artworks** by different artists that you have studied. These should be based on similar *subject matter* and/or the same *theme*.

(a) With reference to these two selected artworks, comment on:

- *colour*
- *media handling and techniques*
- *mood and atmosphere.*

Which of the two artworks do you find most appealing? Give **two** justified reasons.

10

(b) Select **one artist** from part (a).

Identify **two** influences on this artist and describe how these influences can be seen in any of their work.

5

Section 1: Expressive Art Studies - Optional Questions (Q2-6)

You are required to select and comment on an unseen image of an artwork. 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 important expressive art issues in relation to the artwork.

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

Candidates must:	Marks
• comment on the artist's approach by responding to three subject-specific prompts referring to the artwork	8
• give an opinion on a specific aspect of the work with two justified reasons	2
Total	10

EXAMPLE



Frostbitten (1962) by Andrew Wyeth
watercolour on paper (41 × 60 cm)

Comment on this painting, referring to:

- *composition*
- *colour*
- *media handling and/or techniques.*

What is your opinion on the mood and atmosphere communicated by this painting? Give **two** justified reasons.

10

Section 1: National 5 - 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
Composition/ arrangement	<ul style="list-style-type: none"> • placement of subject matter; arrangement of elements in a 3D work • viewpoint/camera angle, focal point, pose, perspective, use of negative space, and balance • description of the composition — eg triangular, circular, linear, cluttered, minimalist, naturalistic, and staged • effect on mood and atmosphere • effect on visual impact
Subject matter/ imagery	<ul style="list-style-type: none"> • people, places or objects shown in the work • choice of subject matter — personal symbolism • effect of the subject matter • imagery — eg drawing, painting, illustration, photography, and fantastical images • effect on mood and atmosphere • effect on visual impact
Media handling and/or techniques	<ul style="list-style-type: none"> • type of media, properties of the media • 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 • paintbrush, palette knife, and modelling tools • printmaking — etching, intaglio, screen printing, collography, woodblock, and lino • brushstrokes and application of media — eg blended, visible, painterly, expressive, energetic, and directional • painting techniques — eg impasto, scumbling, dry brush, wet on wet, sgraffito, glazing, pointillism, and broken colour • effect on mood and atmosphere • effect on visual impact
Colour	<ul style="list-style-type: none"> • primary, secondary, tertiary, and neutral • saturated, tints, tones, and shades • warm and cold • complementary, contrasting, and harmonious • monochromatic, multi-coloured, and restricted palette • 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 — eg blended, flat, rough, graduated, chiaroscuro, grisaille, and sfumato • description of tone — eg light, dark, wide tonal range, and contrasting • effect on mood and atmosphere • effect on visual impact

Line	<ul style="list-style-type: none"> • outlines, edges, and leading lines • effect on definition • effect on composition — eg dividing the space, horizontal, vertical, diagonal, leading lines, and creating perspective • quality of line — eg thick, thin, soft, hard, textural, light, heavy, and broken • effect on mood and atmosphere • effect on visual impact
Texture	<ul style="list-style-type: none"> • the surface quality of a work • the illusion of texture • techniques used to create texture — eg visible brushstrokes, impasto, sgraffito, scumbling, collage, and tool marks in sculpture • description of texture — eg rough, smooth, soft, hard, fine, and coarse • effect on mood and atmosphere • effect on visual impact
Pattern	<ul style="list-style-type: none"> • repeating elements • regular and irregular • geometric, organic, and linear • scale and proportion of pattern • effect on mood and atmosphere • effect on visual impact
Shape and/or form	<ul style="list-style-type: none"> • 2D — shape • 3D — physical form, mass, and negative space • illusion of form • quality of shape/form — eg organic, geometric, angular, fragmented, and contrasting elements • techniques used to create form — eg carving, sculpting, use of tone & colour • scale and proportion of shape/form • effect on mood and atmosphere • effect on visual impact • scale and proportion of pattern • 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 — eg in proportion, out of proportion, realistic, and distorted • description of scale — eg large, small, miniature, life-size, and larger than life • effect on mood and atmosphere • effect on visual impact
Style	<ul style="list-style-type: none"> • having the characteristic of an art movement — eg Classical, Realist, Impressionist, Post-Impressionist, Expressionist, Futurist, Cubist, Colourist, Surrealist, Pop Art, and Photorealism — the way this is evident in the work • description of style — eg painterly, realistic, graphic, expressive, experimental, geometric, and abstract • effect on mood and atmosphere • effect on visual impact
Mood and atmosphere	<ul style="list-style-type: none"> • the feeling communicated by the work • mood and atmosphere created by application of specific elements (above) • description of the mood and atmosphere — eg joyful, depressing, disturbing, mysterious, tranquil, lively, energetic, and dynamic
Visual impact	<ul style="list-style-type: none"> • how striking and memorable an artwork is • visual impact created by application of specific elements (above)

Section 2: National 5 - Design Studies

This section has 25 marks. It contains six extended-response questions: one mandatory and five optional. Candidates should answer the mandatory question and one of the five optional questions.

Marks are awarded for:

- demonstrating specialist knowledge and understanding of design practice and issues
- with reference to unseen prompts, commenting on two works by different significant designers who have worked within the same design area
- demonstrating knowledge and understanding of the impact of social, cultural and/or other influences on a designer’s work and practice
- with reference to unseen prompts, commenting on a selected unseen design image and giving justified opinions using appropriate design vocabulary

Section 2: Design Studies – Question Paper Prompts

Mandatory question (15 marks) a) 10, b) 5 The mandatory question requires candidates to respond to three prompts from the following options.	Optional questions (10 marks) Examples of design issues that could be included in the optional questions are included below.
One from: <ul style="list-style-type: none"> • function • fitness for purpose 	<ul style="list-style-type: none"> • function • fitness for purpose • materials and/or techniques • target market/audience • visual impact • style • influences/sources of inspiration • imagery • decoration • layout • lettering • colour • pattern • shape and/or form • wearability
One from: <ul style="list-style-type: none"> • materials and/or techniques • target market/audience 	
One from: <ul style="list-style-type: none"> • visual impact • style 	

Section 2: National 5 - Design Studies – Mandatory Question 7

EXAMPLE

Identify two designs by different designers that you have studied who have worked in the same design area.

(a) With reference to these two selected designs, comment on:

- *function*
- *style*
- *target market/audience.*

Which of these two designs is the most successful? Give two justified reasons. 10

(b) Select one designer from part (a).

Identify two influences on this designer and describe how these influences can be seen in any of their work. 5

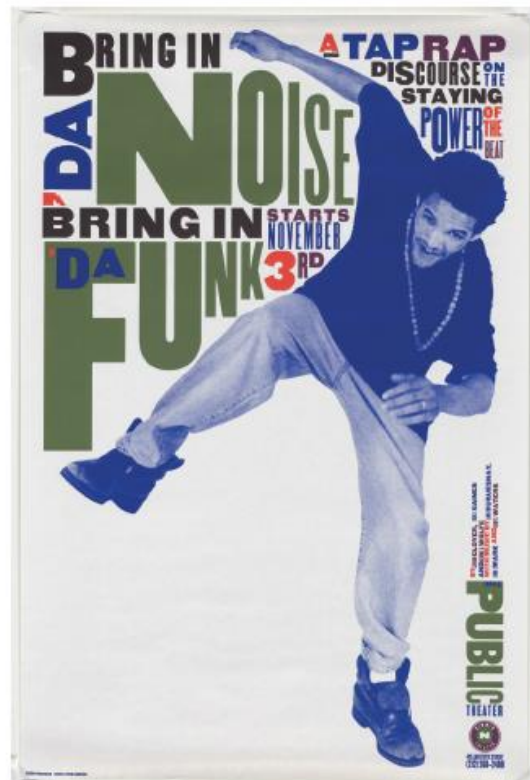
Section 2: Design Studies – Optional Questions (Q8-12)

You are required to select and comment on an unseen image of a design. You can expect to find images representing graphics, product design, interior/environmental/architectural design, jewellery, and fashion/textiles. You are expected to demonstrate an understanding of specific design issues in relation to the design work.

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"> • comment on the designer's approach by responding to three subject-specific prompts referring to the design 	8
<ul style="list-style-type: none"> • give an opinion on a specific aspect of the work with two justified reasons 	2
Total	10

EXAMPLE



Comment on this poster design, referring to:

- *imagery*
- *lettering*
- *layout.*

Bring in 'Da Noise Bring in 'Da Funk poster (1995) designed by Paula Scher

What is your opinion on who might be the target audience for this poster? Give two justified reasons.

10

Section 2: National 5 - 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
Function	<ul style="list-style-type: none"> • purpose of the design • how the purpose has been considered
Fitness for purpose	<ul style="list-style-type: none"> • how well a design fulfils its purpose — eg wearability, practicality, durability, ergonomics, balance, and weight • how well it meets the needs of the target market/audience
Materials and/or techniques	<ul style="list-style-type: none"> • suitability/unsuitability of the materials • effect on appearance/style • properties of the materials — eg lightweight, rust resistant, water-proof, durable, fragile, flexible, and rigid • effect on cost of manufacture • manufacturing techniques/processes — eg mass produced, hand-made, bespoke, couture, moulded, and laser-cut • effect on visual impact
Target market/audience	<ul style="list-style-type: none"> • who the design will appeal to/who will buy or use it • 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
Style	<ul style="list-style-type: none"> • having the characteristics of a design movement — eg Arts & Crafts, Art Nouveau, Art Deco, Bauhaus, De Stijl — the way this is evident in the design • description of the style — eg futuristic, decorative, streamlined, and minimalist • appeal to target market/audience • effect on visual impact
Influences/sources of inspiration	<ul style="list-style-type: none"> • natural world, man-made world, different cultures, and other designers' styles • design problem; client requirements • effect on appearance/style • effect on visual impact
Imagery	<ul style="list-style-type: none"> • images, photographs, and illustrations • connotations of the imagery and symbolism • key visual elements use to create the imagery • appeal to target market/audience • effect on visual impact
Decoration	<ul style="list-style-type: none"> • applied decoration — eg embellishment, embroidery, beadwork, carving, and moulding • effect on appearance/style • appeal to target market/audience • effect on visual impact

<p>Layout</p>	<ul style="list-style-type: none"> • arrangement of design elements — eg imagery and lettering in a graphic design • balance, negative space, symmetry, and asymmetry • scale and proportion of different elements • effect on appearance/style • effect on functionality • appeal to target market/audienceeffect on function or fitness for purpose • appeal to target market or audience
<p>Lettering</p>	<ul style="list-style-type: none"> • use of typography in graphic design • effect on appearance/style • effect of scale, colour, tone, line, texture, and pattern • fitness for purpose — readability • appeal to target market/audience • effect on visual impact
<p>Visual elements</p>	<ul style="list-style-type: none"> • colour, tone, line, texture, shape, form, and pattern — see definitions for expressive art • effect on the appearance/style of the design • effect on functionality • appeal to target market/audience • effect on visual impact
<p>Visual impact</p>	<ul style="list-style-type: none"> • how striking and memorable a design is • visual impact created by application of specific elements from categories in this table

National 5 Question Paper: How to Structure Your Responses

When responding to the National 5 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

National 5 - Expressive Mandatory Question 1

a) Identify **two artworks** by different artists that you have studied. These should be based on similar subject matter and/or the same theme.

With reference to these two selected artworks, comment on:

- composition
- colour
- scale.

Which of the two artworks do you find most appealing? Give **two** justified reasons.

10 marks

b) Select **one** artist from part (a).

Identify **two** influences on this artist **and** describe how these influences can be seen in any of their work.

5 marks

Exemplar Response (maximum of 4 marks awarded per bullet-point)

a) I have chosen to discuss 'Self Portrait with Thorn Necklace and Humming Bird' by Frida Kahlo and 'Weeping Woman' by Pablo Picasso.

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**
- In Picasso's 'Weeping Woman', the composition is very tightly framed (WHAT). This extreme close-up of the woman's face (WHERE) ensures all attention is on her face and her facial expression, which shows her grief (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 colours stand out more, leading the eyes to 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**
- Picasso's 'Weeping Woman' features a section of cool blues (WHAT) in the centre of the painting, where the woman's emotive expression can be seen (WHERE). This cool coloured area contrasts greatly with the brighter, more vulgar colours elsewhere in the painting, so attention is drawn towards this part highlighting it as the focal point of the piece (WHY). **1 MARK**

Scale

- Kahlo's portrait is small in size despite the amount of detail that has been crammed in to it (WHAT). This means that Kahlo's face is roughly life-size, which makes the viewer connect more with her, especially as she is making eye contact (WHERE). This enhances the tense, claustrophobic mood omitted by how busy the painting is and by Frida's emotionless expression (WHY). **1 MARK**
- Picasso's 'Weeping Woman' is also a fairly small scale painting (WHAT), but the face of the woman takes up the majority of the space in the composition (WHERE). This use of scale helps to make this a more personal piece and could make the viewer feel like they are intruding on the woman's bereavement (WHY). **1 MARK**

Opinion

I personally find Frida Kahlo's painting most appealing. I prefer 'Self Portrait with Thorn Necklace and Humming Bird' because it has been painted in a more lifelike style, mainly due to the way the artist has blended the colours to create realistic skin tones. (1) I also like that Frida Kahlo's portrait is very busy with lots to look at in the background, from the overlapping leaves to the animals over her shoulders, which makes for a very interesting composition. (1)

b) **Influences** - Frida Kahlo's work was hugely influenced by her relationship with 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. (1) In 'Self Portrait with Thorn Necklace and Hummingbird', Kahlo is communicating the pain and distress caused to her by her husband. The monkey was a gift from Rivera and symbolises evil in the painting. (1) The monkey can be seen pulling on the thorn necklace she is wearing, which is piercing her skin, causing her to bleed. This shows the pain she experienced at the hands of her husband. (1)

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. (1) Kahlo has painted glossy green leaves in the background, which are symbolic of fertility, and so have been used ironically in the painting. (1)

Examples of the WWW Strategy in Practice

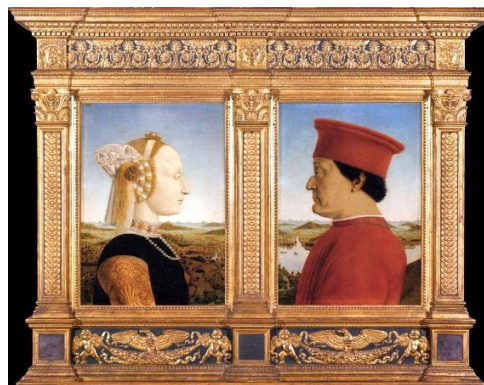
National 5 - Expressive Optional Question (2-6)

Comment on this painting, referring to:

- composition
- colour
- mood and atmosphere.

What is your opinion on the visual impact of this piece?

Give **two** justified reasons. **(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**
- Pale blue and white (**WHAT**) has 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 have perhaps fallen out with each other (**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 has been set in peaceful surroundings (**WHY**). **1 MARK**

Opinion

Visual impact is created in this piece due to the use of such a grand, ornate frame. The decoration around the frame features a lot of detail and makes it almost more eye-catching than the painting itself, especially because of the gold colour which enhances its importance. **(1)**

Visual impact is also created by the clothing being worn by the subjects. The Duke's red hat and robe makes him look important and powerful, whilst the Duchess' decorative headwear, jewellery and the ornate detail on her sleeve emphasise her wealth and importance. **(1)**

Examples of the WWW Strategy in Practice

National 5 - Design Mandatory Question 7

a) Identify **two designs** by different designers that you have studied who have worked in the same design area.

With reference to these two selected designs, comment on:

- fitness for purpose
- target market / audience
- visual impact

Which of these two designs is the most successful? Give **two** justified reasons.

10 marks

b) Select **one** artist from part (a).

Identify **two** influences on this artist **and** describe how these influences can be seen in any of their work.

5 marks

Exemplar Response (maximum of 4 marks awarded per bullet-point)

a) The designs I have chosen to discuss are the Pink Lotus Lamp by Louis Comfort Tiffany and the Beretta Pistol Bed Side Lamp by Philippe Starck.

Fitness for Purpose

- Tiffany's Pink Lotus Lamp features a very large shade (**WHAT**). The stained glass is concentrated around the centre of the shade, whilst the top features small bud-shaped shades which cover each bulb (**WHERE**). The amount of bulbs combined with the large partially transparent shade, allows a sufficient amount of light to be emitted, making it fit for purpose (**WHY**). **1 MARK**
- The large, wide base on Tiffany's Pink Lotus Lamp helps support the shade as it distributes the weight across a wider surface area (**WHERE**). A heavy base is needed to support the weight of the glass used in the shade (**WHAT**). This prevents the shade from easily toppling over, especially important as the shade is made of glass (**WHY**). **1 MARK**
- Philippe Starck's Beretta Pistol Bed Side Lamp also features a wide shade (**WHERE**) which ensures the bedside lamp is fit for purpose as it emits an appropriate amount of light (**WHAT**). The angled sides of the shade means the light is directed out the bottom, making it fit for the purpose of an ambient lamp or reading lamp (**WHY**). **1 MARK**

Target Market

- The Tiffany Pink Lotus Lamp was in a high price bracket, costing hundreds of dollars at the time, which a limited number of people could afford (**WHAT**). The extreme craftsmanship of stained glass, casting, carving, enamelling, etc., (**WHERE**) increased the retail price meaning wealthy New Yorker's were his primary target market (**WHY**). **1 MARK**
- Starck's Beretta Pistol Bed Side Lamp is a statement lamp (**WHAT**) that could be seen in very stylish interiors (**WHERE**). Due to the expense of the product and the materials used to construct it, such as the 18k gold used on the base, this lamp is only available to those able to afford it (**WHY**). **1 MARK**
- Starck's Beretta Pistol Bed Side Lamp may appeal more to males (**WHAT**), due to the masculine imagery of the gun. The dark colourway of the shade (**WHERE**) also makes the lamp quite masculine looking in appearance and so males may be more inclined to purchase the lamp (**WHY**). **1 MARK**

Visual Impact

- The feminine colours used throughout the shade in Tiffany's Pink Lotus Lamp create visual impact (**WHERE**), due to being bright and eye-catching (**WHAT**). Use of opposite shades of pinks and greens help to create visual impact through contrasting colours, which draws attention to the shade (**WHY**). **1 MARK**
- The style of Starck's Beretta Pistol Bed Side Lamp is unusual (**WHAT**). With the shape of the gun having been taken from a mould of a real hand pistol, the size and detail is very striking also (**WHERE**). Overall, the powerful imagery of the realistic gun creates visual impact (**WHY**). **1 MARK**

Opinion

I think that the Tiffany Pink Lotus Lamp is the most successful design as it provides a sufficient amount of light due to featuring several bulbs at the top of the shade. This is a clever design feature, as normally lamps only feature one bulb. **(1)** The Tiffany Pink Lotus Lamp is also much more decorative than the Starck Beretta Pistol Bed Side Lamp. The amount of pattern on the Lotus Lamp makes it a very visually interesting piece, with the organic shapes used in the pattern making it a very pleasing design to look at. **(1)**

b) Louis Comfort Tiffany was active during the Art Nouveau period and his designs were influenced by what was fashionable at the time. **(1)** The Pink Lotus Lamp features curved flowing lines throughout, typical of the Art Nouveau period. These can be seen in the curved lines which form the shade of the lamp, especially the lead lines which break up the bright colours of the stained glass shade. **(1)** Art Nouveau designers were also known for using natural imagery, evident in the Pink Lotus Lamp through the use of the lotus flower. It is seen in the stained glass shade as well as the 8 3D flowers encasing the lightbulbs. The stem of the base is also carved to resemble a tree and the base itself uses enamelling to create a texture of leaf veins. **(1)** Tiffany was also influenced by Gothic stained glass windows. **(1)** They are typically very detailed, like Tiffany's stained glass shade. Gothic stained glass windows are characterised by featuring arches at the top. We can see this shape in the form of the shade which follows a curve. **(1)**

Examples of the WWW Strategy in Practice

National 5 - Design Optional Question (8-12)

Comment on this watch design, referring to:

- colour
- wearability
- target market.

What is your opinion on the success of this design?
Give **two** justified reasons. **(10 marks)**

Exemplar Response

(maximum of 4 marks awarded per bullet-point)

Colour

- The designer has considered colour when designing this watch (WHAT). He has used light coloured lines and hands on a darker coloured background for the watch face (WHERE). This makes the numbers more visible and helps readability, making it fit for purpose whilst looking good (WHY). **1 MARK**
- The watch is available in a variety of colours (WHAT). The strap looks to be the brightest colour on the watch with the face finished in a darker harmonising shade (WHERE). This makes the watch look more appealing as the colours used look good together (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, 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**

Opinion

I think the success of this watch is good in some ways and not in others. I like that the watch can be worn on the wrist but features the loop on the end of the strap to enable users to attach to clothing, bags, etc. This is a novelty feature but is also very practical as it means it would be almost impossible to fall off. (1) The face of the watch is not a very successful element of the design as it is difficult to see the lines against the metallic finish. Perhaps if the watch featured dots or numbers instead, they would be easier to see, making it easier to tell the time. (1)



Watch (2010) designed by Mathieu Lehanneur
plastic and silicone



Section 1: National 5 - Expressive Art Studies - Mandatory Question 1

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

i) a) Identify **two artworks** by different artists that you have studied. These should be based on similar *subject matter* and/or the same *theme*.

With reference to these two selected artworks, comment on:

- media handling and/or techniques
- colour
- scale.

Which of the two artworks do you find most appealing? Give **two** justified reasons.

10 marks

b) Select **one** artist from part (a).

Identify **two** influences on this artist **and** describe how these influences can be seen in any of their work.

5 marks

ii) a) Identify **two artworks** by different artists that you have studied. These should be based on similar *subject matter* and/or the same *theme*.

With reference to these two selected artworks, comment on:

- composition / arrangement
- line
- style.

Which of the two artworks has the most visual impact? Give **two** justified reasons.

10 marks

b) Select **one** artist from part (a).

Identify **two** influences on this artist **and** describe how these influences can be seen in any of their work.

5 marks

iii) a) Identify **two artworks** by different artists that you have studied. These should be based on similar *subject matter* and/or the same *theme*.

With reference to these two selected artworks, comment on:

- media handling and/or techniques
- tone
- mood and atmosphere.

Which of the two artworks do you prefer? Give **two** justified reasons.

10 marks

b) Select **one** artist from part (a).

Identify **two** influences on this artist **and** describe how these influences can be seen in any of their work.

5 marks

iv) a) Identify **two artworks** by different artists that you have studied. These should be based on similar *subject matter* and/or the same *theme*.

With reference to these two selected artworks, comment on:

- composition / arrangement
- texture
- subject matter / imagery.

Which of the two artworks has the most visual impact? Give **two** justified reasons.

10 marks

b) Select **one** artist from part (a).

Identify **two** influences on this artist **and** describe how these influences can be seen in any of their work.

5 marks

v) a) Identify **two artworks** by different artists that you have studied. These should be based on similar *subject matter* and/or the same *theme*.

With reference to these two selected artworks, comment on:

- media handling and/or techniques
- shape and/or form
- scale.

Which of the two artworks do you prefer? Give **two** justified reasons.

10 marks

b) Select **one** artist from part (a).

Identify **two** influences on this artist **and** describe how these influences can be seen in any of their work.

5 marks

Section 1: National 5 - Expressive Art Studies

Optional Questions 2-6

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

a) Comment on this painting, referring to:

- composition
- colour
- media handling and/or techniques.

What is your opinion on the mood and atmosphere communicated by this painting? Give **two** justified reasons.

10 marks



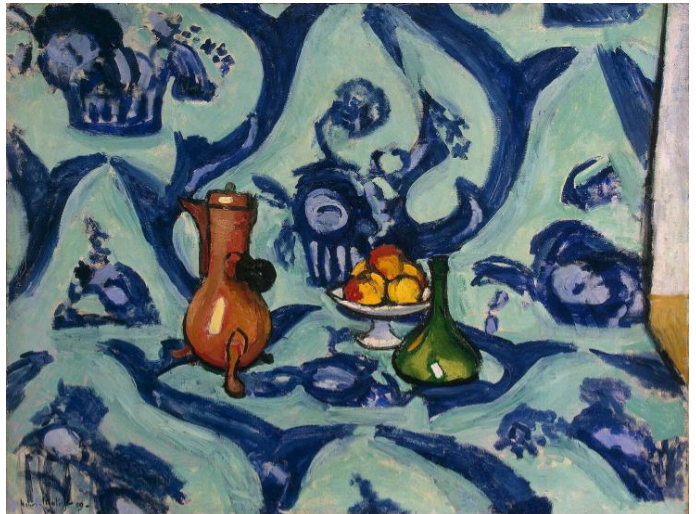
Cowcaddens Streetscape in the Fifties (1964) by Alasdair Gray
Oil on board (1.2 × 2.2 m)

b) Comment on this painting, referring to:

- pattern
- colour
- style.

What is your opinion on the style of this painting? Give **two** justified reasons.

10 marks



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

c) Comment on this painting, referring to:

- subject matter
- texture
- mood and atmosphere.

What does this figure composition communicate to you? Give **two** justified reasons.

10 marks



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

Section 1: National 5 - Expressive Art Studies

Optional Questions 2-6 (continued)

d) Comment on this painting, referring to:

- line
- composition
- texture.

What do you think of the style of this painting?
Give **two** justified reasons.

10 marks



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

e) Comment on this painting, referring to:

- subject matter
- colour
- composition.

What is your opinion on the mood and atmosphere communicated by this painting?
Give **two** justified reasons.

10 marks



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

f) Comment on this painting, referring to:

- tone
- form
- media handling / techniques.

What do you think gives this painting visual impact?

Give **two** justified reasons.

10 marks



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

Section 2: National 5 - Design Studies - Mandatory Question 7

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

i) a) Identify **two designs by different designers that you have studied who have worked in the same design area.**

With reference to these two selected designs, comment on:

- function
- materials and/or techniques
- visual impact.

Which of the two designs do you find most appealing? Give **two** justified reasons.

10 marks

b) Select **one designer from part (a).**

Identify **two** influences on this designer **and** describe how these influences can be seen in any of their work.

5 marks

ii) a) Identify **two designs by different designers that you have studied who have worked in the same design area.**

With reference to these two selected designs, comment on:

- fitness for purpose
- target market / audience
- style.

Which of the two designs is more successful, in terms of function? Give **two** justified reasons.

10 marks

b) Select **one designer from part (a).**

Identify **two** influences on this designer **and** describe how these influences can be seen in any of their work.

5 marks

iii) a) Identify **two designs by different designers that you have studied who have worked in the same design area.**

With reference to these two selected designs, comment on:

- function
- target market / audience
- visual impact.

Which of the two designs do you prefer? Give **two** justified reasons.

10 marks

b) Select **one designer from part (a).**

Identify **two** influences on this designer **and** describe how these influences can be seen in any of their work.

5 marks

iv) a) Identify **two designs by different designers that you have studied who have worked in the same design area.**

With reference to these two selected designs, comment on:

- fitness for purpose
- materials and/or techniques
- style

Which of the two designs is the most effective? Give **two** justified reasons.

10 marks

b) Select **one designer from part (a).**

Identify **two** influences on this designer **and** describe how these influences can be seen in any of their work.

5 marks

v) a) Identify **two designs by different designers that you have studied who have worked in the same design area.**

With reference to these two selected designs, comment on:

- function
- target market / audience
- style.

Which of the two designs do you prefer? Give **two** justified reasons.

10 marks

b) Select **one designer from part (a).**

Identify **two** influences on this designer **and** describe how these influences can be seen in any of their work.

5 marks

Section 2: National 5 - Design Studies

Optional Questions 8-12

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

a) Comment on this poster design, referring to:

- colour
- layout
- lettering.

How effective do you think the designer's use of imagery has been in this poster?

Give **two** justified reasons.

10 marks



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

b) Comment on this chair design, referring to:

- function
- fitness for purpose
- materials.

What is your opinion on the success of this product? Give **two** justified reasons.

10 marks



Exocet (2015) by Stephane Leathead

Transforming chair in a choice of wood (White Oak, Cherry, Walnut, Maple & Mozambique)

c) Comment on this sculptural jewellery piece, referring to:

- wearability
- target audience
- visual impact.

What is your opinion on this piece of jewellery? Give **two** justified reasons.

10 marks



Marjorie Schick, Spiralling over the Line,
2008, body sculpture, canvas, wood, paint,
circle diameter: 111.8cm x 13 mm,

Section 2: National 5 - Design Studies

Optional Questions 8-12 (continued)

d) Comment on this lighting design, referring to:

- function
- form
- target market.

What do you think could possibly have inspired the designer when designing this piece of lighting?

Give **two** justified reasons.

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) Comment on this dress, referring to:

- materials
- shape
- fitness for purpose.

What is your opinion on who might be the target market for this dress?

Give **two** justified reasons.

10 marks



Origami Paper Dress by Jule Waibel

f) Comment on this packaging design, referring to:

- imagery
- colour
- target market.

What do you think about the success of this packaging design?

Give **two** justified reasons.

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</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>

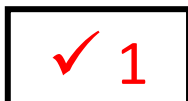
Marking Key

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 13.)

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.