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| **2017/18****ART & DESIGN****HIGHER CRITICAL STUDIES** |

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| **NAME:** |  |
| **CLASS:** |  |

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| Artist 1: | Artist 2: |
| Designer 1: | Designer 2: |

**EXPRESSIVE**

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| **EXAM PAPER EXPRESSIVE SECTION** |
| 2 questions***1 hour total*** Painting, Photo, Collage, Still Life, Portrait, etc | **MUST ANSWER:** | **CHOOSE ONE:** |
| **Q1 or Q2** SQA image ***(20 mins)*****a) Write about what you can SEE**2 prompts = 3 comments each = 6 marks**b) Describe how the elements work TOGETHER**1 combined impact = 4 comments = 4 marks | **Q3 or Q4** Revised Expressive ***(40 mins)****DO NOT ANSWER Sculpture***a) COMPARE artwork from your researched artists**2 prompts = 5 comments each = 10 marks **b) Write about INFLUENCES on your artists’ works.**5 influences = 2 comments each = 10 marks |
| **You get** one mark **for** each comment**.**  |
| **Your comment MUST BE SUPPORTED = WWIH:** What, Where, Impact, How |

**LEARNING NOTES:**

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| **ARTIST 1** |
| **WHO:** |  |
| **MOVEMENT:** |  |
| **SUBJECT MATTER:** |  |
| **FAMOUS WORK:** |  |
| **TRAINING:** |  |
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| **ARTIST 2** |
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| **MOVEMENT:** |  |
| **SUBJECT MATTER:** |  |
| **FAMOUS WORK:** |  |
| **TRAINING:** |  |
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|  | **ARTWORK NOTES** |
| **QUESTION CONTENT** | **WHAT:** | **WHERE:** | **IMPACT:** | **HOW:** |
| **1 of:** | **COMPOSITION /****ARRANGEMENT****Focal point, viewpoint, RoT, perspective, visual flow** | 1 |  |  |  |
| 2 |  |  |  |
| 3 |  |  |  |
| **MEDIA HANDLING / TECHNIQUES****Application, effect, subject treatment, skills, 2D / 3D, scale** | 1 |  |  |  |
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| **1 of:** | **STYLE****Influences, distinctive, inspiration, ‘trademark treatments** | 1 |  |  |  |
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| **SCALE****Dimensions, effect, detail, proportion, relationships** | 1 |  |  |  |
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| **SUBJECT MATTER / IMAGERY****Choice of inclusion, why featured, what is given prominence** | 1 |  |  |  |
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| **MOOD & ATMOSPHERE****What feeling the work has and why it feels like this** | 1 |  |  |  |
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| **QUESTION CONTENT** | **WHAT:** | **WHERE:** | **IMPACT:** | **HOW:** |
| **1 of:** | **VE: LINE****Shape, form, texture, pattern, compositional, mood and emotion** | 1 |  |  |  |
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| **VE: COLOUR****Hues, tyoes, dominant, hot/cold, contrasting, blended, symbolic** | 1 |  |  |  |
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| **VE: SHAPE****2D, repeated, compositional, organic, geometric, symmetrical** | 1 |  |  |  |
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| **VE: FORM****3D, realistic, tone, structural, symmetrical, perspective** | 1 |  |  |  |
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| **VE: PATTERN****Repeated, motifs, random, decorative, geometric, organic** | 1 |  |  |  |
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| **VE: TEXTURE****2D/3D, realistic, rough, coarse, smooth, shiny, uneven** | 1 |  |  |  |
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| **VE: TONE****direction, type, realistic, dramatic, blended, subtle, colourful**  | 1 |  |  |  |
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| **QUESTION CONTENT** | **WHAT:** | **WHERE:** | **IMPACT:** | **HOW:** |
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| **EXAM PAPER EXPRESSIVE EXAMPLE ANSWER**  |
| **QUESTION 3a:** Discuss the artist(s) use of Composition and Colour in the artworks. (10 marks) | **QUESTION 3b:** Explain the impact of social, cultural and/or other influences on any of the artworks discussed in part (a). (10 marks) |
| **EXAMPLE ANSWER:** I have studied landscapes by Claude Monet and Vincent Van Gogh.**COMPOSITION:**1. LEADING LINES: In both ‘Jardin à Sainte-Adresse’ and ‘Water Lily Pond Water Irises’ Monet has used leading lines to create clockwise visual flow around the paintings. This makes our eye travel all around the image taking in all the key content and rest upon the focal points: the people and the bridge.
2. RULE OF THIRDS: Van Gogh has used the rule of thirds in ‘The Sower’ and ‘Starry Night’ to create visual balance. This highlights the Sower and the cypress tree and allow our eyes to take in the rest of the painting makes the focal points much more obvious.
3. WEIGHT: Van Gogh makes the sky dominant in ‘The Sower’ with scale and directional mark making which emphasises the godly like representation of the sun. This makes the sky much more important.
4. OPEN VISUAL FLOW: Van Gogh’s earlier work like ‘The Sower’ have open flowing composition which reflect the youthfulness and innocence of being a young carefree adult looking to reinterpret the visual world.
5. …

**COLOUR:**1. COMPLIMENTARY COLOURS: Vincent Van Gogh painted with complimentary colours, which is apparent in ‘Starry Night’ where he has used oranges and blues, and this makes his painting bright and eye catching.
2. BRIGHTNESS: Monet also used bright colours like lime green and cherry red in his later ‘Water Lily Pond Water Irises’ which reflected the light and colour he was seeing as a result of his cataracts.
3. REPRESENTATIONAL: In his earlier work Monet paints with more accurate colours, such as deep blues, greens and reds in ‘Jardin à Sainte-Adresse’ which makes his painting more realistic and normal.
4. PURE COLOURS: In ‘Starry Night’ Van Gogh has created colours swirling around the sky by painting in impasto. Using the paints straight from the tube has kept the colours pure which makes the painting have energy and lightness.
5. ...
 | **EXAMPLE ANSWER:** Vincent Van Gogh:1. IMPRESSIONISM: Van Gogh used impasto paint and gestural mark marking which has the impact of making his painting ‘Starry Night’ more emotional and less real, just like the impressionists.
2. IMPRESSIONISTS: Van Gogh painted en plein air which was invented by the Impressionists. This made him work faster as he had to paint outside and the impact on his paintings shows in a quick painting pace and energy where bits of the canvas are left unpainted.
3. POOR MENTAL HEALTH: Van Gogh was very depressed and used his painting as therapy. The impact of this is that he used symbolic colours like yellow for happy and blue for sad in his painting ‘Starry Night’ to show mood and atmosphere.
4. POOR MENTAL HEALTH: Van Gogh painted quickly as a frantic way of trying to communicate what was inside his head. The impact is that many of his pieces of work were unfinished and rarely reworked so paintings like ‘Starry Night’ have a lightness of touch in the way they were painted.
5. RELIGION: Van Gogh was influenced by religious symbols in a lot of his paintings. In ‘Starry Night’, the church points to the swirling heavens and in ‘The Sower’ the large golden sun represents god looking after the field workers. The impact on his work is that there is reoccurring and simple imagery which means more people can understand what he was trying to tell us.

Claude Monet:1. …
2. …
3. …
4. …
5. …
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**DESIGN**

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| **EXAM PAPER DESIGN SECTION** |
| 2 questions***1 hour total*** Product, Fashion, Architecture, Jewellery, etc | **MUST ANSWER:** | **CHOOSE ONE:** |
| **Q1 or Q2** SQA image ***(20 mins)*****a) Write about what you can SEE**2 prompts = 3 comments each = 6 marks**b) Describe how the elements work TOGETHER**1 combined impact = 4 comments = 4 marks | **Q3 or Q4** Revised Design ***(40 mins)****DO NOT ANSWER Architecture / Graphics***a) COMPARE artwork from your researched artists**2 prompts = 5 comments each = 10 marks **b) Write about INFLUENCES on your artists’ works.**5 influences = 2 comments each = 10 marks |
| **You get** one mark **for** each comment**.**  |
| **Your comment MUST BE SUPPORTED = WWIH:** What, Where, Impact, How |

**LEARNING NOTES:**

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| **DESIGNER 1** |
| **WHO:** |  |
| **MOVEMENT:** |  |
| **SUBJECT MATTER:** |  |
| **FAMOUS WORK:** |  |
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| **LIVED IN:** |  |
| **CREATIVE FRIENDS:** |  |
| **HEALTH PROBLEMS:** |  |
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| **DESIGN 2 / DATE:** |  |
| **DESIGNER 2** |
| **WHO:** |  |
| **MOVEMENT:** |  |
| **SUBJECT MATTER:** |  |
| **FAMOUS WORK:** |  |
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|  | **DESIGNS NOTES** |
| **QUESTION CONTENT** | **WHAT:** | **WHERE:** | **IMPACT:** | **HOW:** |
| **1 of:** | **FUNCTION**What is its purpose | 1 |  |  |  |
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| **FITNESS FOR PURPOSE**effectiveness, durability, practicality, safety, ergonomics | 1 |  |  |  |
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| **1 of:** | **MATERIALS / TECHNIQUES** Application, effect, properties, cost, treatment, skills, scale | 1 |  |  |  |
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| **TARGET MARKET / AUDIENCE**Age, income, gender, interests, preferences, personality type | 1 |  |  |  |
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| **1 of:** | **VISUAL IMPACT**Colour, materials, inspiration, scale, style | 1 |  |  |  |
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| **STYLE**Influences, distinctive, inspiration, ‘trademark treatments | 1 |  |  |  |
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| **QUESTION CONTENT** | **WHAT:** | **WHERE:** | **IMPACT:** | **HOW:** |
| **1 of:** | **INSPIRATION / IMAGERY**Reminders, look like, feeling, connotations, given prominence | 1 |  |  |  |
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| **SCALE**Dimensions, effect, details, proportion, relations, wearability | 1 |  |  |  |
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| **VE: LINE**Shape, form, texture, pattern, compositional, mood and emotion | 1 |  |  |  |
| 2 |  |  |  |
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| **VE: COLOUR**Hues, tyoes, dominant, hot/cold, contrasting, blended, symbolic | 1 |  |  |  |
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| **VE: SHAPE / FORM**2D, 3D, scale, repeated, organic, geometric, symmetrical, | 1 |  |  |  |
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| **VE: PATTERN / DECORATION**Repeated, motifs, random, decorative, geometric, organic | 1 |  |  |  |
| 2 |  |  |  |
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| **VE: TEXTURE/ SURFACE**2D/3D, realistic, rough, coarse, smooth, shiny, uneven | 1 |  |  |  |
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| **QUESTION CONTENT** | **WHAT:** | **WHERE:** | **IMPACT:** | **HOW:** |
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| **EXAM PAPER DESIGN EXAMPLE ANSWER**  |
| **QUESTION 7a:** Discuss the designer(s) use of Function and Techniques in the design works. (10 marks) | **QUESTION 3b:** Explain the impact of social, cultural and/or other influences on any of the design works discussed in part (a). (10 marks) |
| **EXAMPLE ANSWER:** I have studied jewellery design by Peter Chang and Natalya Pinchuk.**FUNCTION:**1. PROTUSIONS: Chang’s designs are not very functional because they have lots of protrusions. This is seen in both Powerhouse and Ocean Bracelets. They would catch on clothes and possibly scratch the wearer.
2. FIXINGS: Pinchuk’s designs are also not very functional because they have no way of fixing onto the clothing / body. This is seen in Booster Necklace. This means the neckpiece may fall off as the wearer is moving.
3. SCALE: Both designers make oversized pieces of jewellery which is not very functional. This is seen in all their designs. This would make them too big for the wearer to do normal daily tasks as they impede movement.
4. …
5. …

**MATERIALS AND/OR TECHNIQUE:**1. FOAM CORE: Chang works with plastics which have been formed over a foam core. This is seen in all his work. The foam core makes the designs lightweight and the plastic surfaces make them hard and durable.
2. FELT & PLASTIC: Pinchuk works with felt and recycled plastic foliage. This can be seen in Growth Brooch 2. These materials create a juxtaposition of textures and colours which is interesting to look at and different to other designers work.
3. RECYCLED: Both designers work with recycled materials. Chang using old shop signs, as in Powerhouse Bracelet, and Pinchuk using plastic flowers, shown in Growth Brooch 2. This reduces the cost of producing the work and allows the designers more creative freedom without the fear of ruining expensive raw materials.
4. …
5. …
 | **EXAMPLE ANSWER:** Peter Chang.1. SCULPTOR TRAINING: His non-traditional Jewellery training as a sculptor impacts his designs as they are large and impractical to wear.
2. CHINESE HERITAGE: Chang uses the Chinese symbolic colours of red and gold for wealth throughout his designs which impacts them by making them look more opulent.
3. 1960’s POP CULTURE: Changs designs are full of psychedelic colours and patterns, swirling across his pieces, the impact is that as they look much more radical and creative and kitsch trendy.
4. THROWAWAY SOCIETY: Chang wants to use plastic to create precious pieces of work as a response to the throwaway society of modern times. The impact is that he takes worthless items which have been discarded and uses them in his pieces, making the trash into treasure, and keeping costs as low as possible
5. STANLEY WILLIAM HAYTOR: Chang worked with Haytor early in his career and this has impacted his work as we can see bright, strange pattern and colour combinations very similar to those used by Haytor in his prints.

Natalya Pinchuk:1. …
2. …
3. …
4. …
5. …
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**ADDITIONAL HELP**

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| **LINKING WORDS** |
| on the other hand,another viewpoint,differs to, | although,whereas,unlike,whilst, | however,more importantly,the same as, | meanwhile,despite,in contrast to, | as well as,a different perspective is, | differs from,similarly to,in comparison to, |

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| **THINKING WORDS** |
| **If you are saying what you THINK use words like:** Perhaps... it seems... it looks like... it looks as if... this could be... I think... in my opinion... it appears to me that... I like the... I believe the... this shows me that |

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| **BE CLEVER WITH WHAT YOU SAY** |
| Many elements relate to each other, making the focal point stand out and expressive a mood. For instance, when discussing colour the orange shows vitality and brightness and makes the focal point stand out against duller colours. OR material choice effecting the visual impact of the design piece. **Do not be too literal in your interpretation of the question.** |

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| **DRAWING**  |
| You can add any drawings / doodles if it helps explain your ideas / thoughts – even annotate them to get marks. |

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| **LAST CHANCE SALOON**  |
| If you haven’t a clue what to write then write anything and everything – you might just nail it and get extra marks. |