Acknowledgements

Thanks are due to the members of Heriot-Watt University's SCHOLAR team who planned and created these materials, and to the many colleagues who reviewed the content.

We would like to acknowledge the assistance of the education authorities, colleges, teachers and students who contributed to the SCHOLAR programme and who evaluated these materials.

Grateful acknowledgement is made for permission to use the following material in the SCHOLAR programme:

- The Scottish Qualifications Authority for permission to use Past Papers assessments.
- The Scottish Government for financial support.
- The content of this Study Guide is aligned to the Scottish Qualifications Authority (SQA) curriculum.

All brand names, product names, logos and related devices are used for identification purposes only and are trademarks, registered trademarks or service marks of their respective holders.
Contents

1 Introduction to the written paper ............................ 1
  1.1 Introduction ........................................ 2
  1.2 Artistic themes ...................................... 2
  1.3 Section 1: Expressive art studies ...................... 7
  1.4 Section 1: Questions 1 and 2 ........................ 8
  1.5 Section 1: Question 3 and 4 .......................... 8
  1.6 Movements in art .................................... 9
  1.7 Visual art: Research and study ....................... 12
  1.8 Helpful worksheets: Researching art movements, artists and artwork . 19
  1.9 Summary ............................................. 21

2 How to prepare for the written paper: Question 1 and 2 .... 23
  2.1 Art studies: Introduction .............................. 24
  2.2 Questions 1 and 2 example: The natural environment ..... 24
  2.3 Questions 1 and 2 example: Figure composition .......... 28
  2.4 Practice questions 1 and 2: Worksheet tasks ............. 31
  2.5 Analysing artworks .................................. 36
  2.6 Summary ............................................. 37

3 How to prepare for the written paper: Question 3 and 4 .... 39
  3.1 Art studies: Introduction .............................. 40
  3.2 Question 3 and 4 example ............................ 40
  3.3 Question 3 and 4 exemplar answer ..................... 43
  3.4 Summary ............................................. 47

4 How to prepare for the written paper: Question 5 and 6 .... 49
  4.1 Design studies: Introduction .......................... 50
  4.2 Question 5 and 6 example ............................ 50
  4.3 Question 5 and 6 exemplar answer ..................... 54
  4.4 Summary ............................................. 55

5 How to prepare for the written paper: Question 7 and 8 .... 57
  5.1 Design studies: Introduction .......................... 58
  5.2 Choosing a designer to study and design studies written paper . 58
  5.3 Summary ............................................. 61

Glossary .................................................. 62

Answers to questions and activities .......................... 64
  1 Introduction to the written paper ........................ 64
CONTENTS

5 How to prepare for the written paper: Question 7 and 8 . . . . . . . . . . 65
Topic 1

Introduction to the written paper

Contents

1.1 Introduction ................................................................. 2
1.2 Artistic themes ............................................................ 2
1.3 Section 1: Expressive art studies ........................................ 7
1.4 Section 1: Questions 1 and 2 ........................................... 8
1.5 Section 1: Question 3 and 4 ............................................ 8
1.6 Movements in art ......................................................... 9
1.7 Visual art: Research and study ........................................ 12
1.8 Helpful worksheets: Researching art movements, artists and artwork ........ 19
1.9 Summary ................................................................. 21

Learning objectives

By the end of this topic, you should:

• be able to understand clearly the format of the written paper;

• have developed knowledge and skills required to answer questions 1 and 2 of the ‘expressive art paper’;

• have developed knowledge and skills required to answer questions 3 and 4 of the ‘expressive art paper’;

• have understanding of what is meant by the term: Art movement;

• have understanding of how to produce personal research material about art movements/artists and their work.
1.1 Introduction

The CfE Higher written question paper: An overview

The question paper will assess your knowledge and understanding of art and design work and practice, and the social and cultural contexts that influence it.

In the question paper, you will need to:

- critically analyse and evaluate the work of artists and designers, showing awareness of the visual elements, design issues and/or functional impact of the work;
- analyse and evaluate how artists and designers have used and combined materials, techniques and/or technology for visual impact and/or functional effect;
- demonstrate in-depth understanding of art and design practice and work and the social and cultural contexts that influenced it.

About the written paper

- You will have 2 hours to respond to the question paper.
- **Complete two full questions from section 1.** Question 1 or 2 parts (a) and (b), from a choice of two questions in the Expressive Art Studies section of the paper and question 3 or 4 parts (a) and (b) which are essay type questions.
- This whole first section of the paper is worth **30 marks** in total.

**AND**

- **Complete two full question from section 2.** Question 5 or 6 parts (a) and (b) from a choice of two questions in the Design Studies section of the paper and question 7 or 8 parts (a) and (b) which are essay type questions.
- This whole second section of the paper is worth **30 marks** in total.
- **The full paper is worth 60 marks.**

1.2 Artistic themes

Questions 1 and 2 of the Expressive Art paper. Section 1 will cover any of the following major themes:

- **Portraiture:** This is the artistic representation of a person. It can be a painting, sculpture or photograph. The intention is to capture the essence, personality and expression of the sitter. A portrait usually conveys the sitter looking directly at the artist creating the image and this helps the viewer to engage with the subject.
- **Figure composition:** This may be sculpture, collage, photography or a painting. Figure composition focuses on human interaction in a specific place at a specific
time. There is usually a setting or background within the composition which sets the scene. There may be an underlying theme such as religion, war, leisure or historical events. An artist may have used figure composition to document scenarios throughout history.

- **Still life**: A still life is a painting or other work of art which consists of one or more inanimate objects arranged and positioned in such a way as to form a composition which is inspiring to work from. When most people think of a still life they usually envisage one composed of items such as fruit, flowers or dishes. A still life, however, can consist of any inanimate object.

- **Natural environment**: This is an artist's response to land or seascape. The artwork is a depiction of natural scenery where the visual elements are arranged in a logical composition. Historically landscapes were used as a backdrop in scenes depicting historical or religious events. Landscapes can also show how man has had an impact on nature and often depict scenes of agriculture, farming and industry.

- **Built environment**: Artists studying the built environment study cities, towns or well-known buildings. Historically the artworks normally depicted a realistic view rather than an imagined one but early 20th century representations started to become much more abstract through the use of vivid colour and playful composition.

- **Fantasy and imagination**: Fantasy art comes from the imagination more than from direct observation of the real world. Like the word implies, it can be especially visionary, unreal, fantastic, and dreamlike or nightmarish. The surrealist art movement was most closely linked with this theme, though many prominent artists throughout history to the present day and across different cultures have portrayed imaginary scenes through various visual art forms.

Therefore, in the written exam you will need to be prepared to answer any of the above subject areas.

**Artistic themes**

Match the image to the artistic theme. For each question decide which discipline is appropriate from the given list.

- Fantasy and imagination
- Still life
- Portraiture
- Natural environment
- Figure composition
- Built environment
Q1:
Match the image to the artistic theme.
Fantasy and imagination, still life, portraiture, natural environment, figure composition, built environment.

Q2:
Match the image to the artistic theme.
Fantasy and imagination, still life, portraiture, natural environment, figure composition, built environment.
Q3:
Match the image to the artistic theme.
Fantasy and imagination, still life, portraiture, natural environment, figure composition, built environment.

Q4:
Match the image to the artistic theme.
Fantasy and imagination, still life, portraiture, natural environment, figure composition, built environment.
Q5:
Match the image to the artistic theme. Fantasy and imagination, still life, portraiture, natural environment, figure composition, built environment.

Q6:
Match the image to the artistic theme. Fantasy and imagination, still life, portraiture, natural environment, figure composition, built environment.
Research artistic themes

Research different artistic themes online or at the library and in your sketch book, collect three other images of different artworks for each of the six artistic themes. Remember to consider three-dimensional art work as well as two-dimensional in your selection. Show this to your teacher or tutor when you are complete.

1.3 Section 1: Expressive art studies

The Expressive Art Studies is a component part of the Art and Design Studies unit within the Higher Art and Design course. The unit will examine art practice through investigation and discussion of one or a number of artists or an art movement in either a historical and contemporary context or both of these.

This unit focuses on investigating, gathering information and discussing a significant artist(s) or art movement, their work, relevant social issues, influences and the period or art movement that they worked or work within. It is also important to establish any contribution that the artist(s) may have made to the development of the visual arts in a contemporary or historical sense.

The work produced should present relevant factual information, specialist terminology and clear personal judgements and opinions.

Working through the unit and completing the topics will help to prepare students for the written examination and can (but not essential) relate to and inform the development of the practical expressive activity. For this reason the context of the art study should follow one of the six major themes studied by students following the Higher Art and Design course.

- Still life
- Portraiture
- Figure composition
- Natural environment
- Built environment
- Fantasy and imagination

This unit in the course will deal with the theme of still life for exemplification purposes.
1.4 Section 1: Questions 1 and 2

Key point
In the exam spend approximately 20 minutes on this part of the question paper.

Expressive Art Studies: Question 1 and 2

Question 1 and 2 are worth 10 marks each.

You are only asked to answer one of these:

Each question will be divided into 2 parts:

Part (a) focuses mostly on description. The question will ask you to describe individual points about specific visual elements or design issues in response to the image of visual art/design work. This part is worth 6 marks.

- These questions will assess your ability to respond to an image and to analyse the artist’s or designer’s use of specific elements within the work, using appropriate descriptive and analytical art and design vocabulary.

Part (b) focuses on analysis/justification of explanations. The question will ask you to discuss/analyse combined points in response to the visual art or design work and make justified comments about it. This part is worth 4 marks.

- You will also be asked to identify the effect of the specific elements and explain their collective contribution to the work as a whole whilst justifying your answer.

Remember you will need to answer both (a) and (b) parts of either question 1 or 2 in section 1 - Expressive Art Studies and then both (a) and (b) parts in question 5 or 6 in section 2 - Design Studies.

1.5 Section 1: Question 3 and 4

Expressive Art Studies: Question 3 and 4

- Question 3 and question 4 are worth 20 marks each. Again, you are asked to answer just one of these questions.

- Candidates will be expected to select and discuss examples of art and design work they have studied throughout the course. There is an (a) and (b) part to the question.

- The (a) part of the question will specifically ask the candidate to discuss particular aspects of the art/design work e.g. composition, techniques, media, scale, methods of production, target audience etc. worth 10 marks

- The (b) part of the question will specifically ask the candidate to discuss the influence of social, cultural and/or other factors on the art/design work(s) chosen. Worth 10 marks
• Candidate responses can be based on discussing any genre of work (2D and/or 3D) from any time period.

• You will be asked to demonstrate breadth and depth of knowledge and understanding about artist’s, designer’s, their work, practice and the contexts that influenced it as well as in-depth and reasoned responses.

You can tackle this question in a number of ways:

• by referring to a single artist or designer and one or more examples of their work.

OR

• alternatively, by discussing one example of art or design works from each of several different artists, designers, movement.

1.6 Movements in art

A movement in art refers to a trend or a group of artists who agree on common principles and produce work influenced by a common philosophy during a specific period of time. There may be a similarity in the techniques, methods, approaches or attitudes employed by the artists within the movement. Some movements in art overlap and there seems to be no exact beginning or end to them, others are very distinct and the artists belonging to them are interested in new ideas, looking to the future rather than the past for stimulus for their work.

One movement can be short lived while others can last for a decade or more. Movements change as artists develop their philosophy and style of work. Movements in art are influenced by many factors such as developments in technology, materials, and political and social events.

The list of art movements and artists available for study is unlimited. In the ‘Expressive Art Studies’ written paper, where the term ‘artist’ is used it should be interpreted in its broadest sense. This includes possible study of painting, printmaking, photography, sculpture, installation, animation, film and video etc. It is acceptable for candidates to refer to groups of artists rather than individuals, eg art movements or artists who work in pairs or groups such as Surrealism, Jake and Dinos Chapman, the Boyle family.

The choice that you make will depend on the resources available to you. Discuss your choice with your teacher, tutor or lecturer before embarking on the visual art study.

The following movements are in chronological order, this will help to place each movement in a time line and help give an understanding of how western visual art has developed from 1750 to the present day.
### Key point
Remember you can study any artist(s) from any time period.

<table>
<thead>
<tr>
<th>Period/Movement</th>
<th>Dates</th>
<th>Key Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neo-Classicism</td>
<td>mid 1700 to early 1800</td>
<td>Jacques-Louise David (1748-1825) French Jean-Auguste Ingres (1780-1867) French</td>
</tr>
<tr>
<td>Post-Impressionism</td>
<td>1880s-early 1900</td>
<td>Paul Cezanne (1839-1906) French Paul Gauguin (1848-1903) French Vincent van Gogh (1853-1890) Dutch</td>
</tr>
<tr>
<td>Modernism</td>
<td>First half of 20th century</td>
<td>Note: A broad movement that incorporated all avante-garde isms who rejected naturalism and an academic approach to art.</td>
</tr>
<tr>
<td>Period/Movement</td>
<td>Dates</td>
<td>Key Artists</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Futurism</td>
<td>1909-1916</td>
<td>Giacomo Balla (1871-1958) Italian</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carlo Carra (1881-1966) Italian</td>
</tr>
<tr>
<td>Suprematism</td>
<td>1915-1918</td>
<td>Kasimir Malevich (1878-1935) Russian</td>
</tr>
<tr>
<td></td>
<td></td>
<td>El Lissitzky (1890-1947) Russian</td>
</tr>
<tr>
<td>Constructivism</td>
<td>1919-1930</td>
<td>Vladimir Tatlin (1885-1953) Russian</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Laszlo Moholy-Nagy (1895-1946) Hungarian</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kurt Schwitters (1887-1948) German</td>
</tr>
<tr>
<td>Surrealism</td>
<td>1924-1940s</td>
<td>Salvador Dali (1904-1966) Spanish</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Max Ernst (1891-1976) German</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rene Magritte (1898-1967) Belgian</td>
</tr>
<tr>
<td>Expressionism</td>
<td></td>
<td>Jackson Pollock (1912-1956) American</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mark Rothko (1903-1970) Russian-born American</td>
</tr>
<tr>
<td>Pop Art</td>
<td>mid 1950s -</td>
<td>Peter Blake (b. 1932) English</td>
</tr>
<tr>
<td></td>
<td>1970s</td>
<td>Patrick Caulfield (1936-2005) English</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Richard Hamilton (b. 1922) English</td>
</tr>
<tr>
<td></td>
<td></td>
<td>David Hockney (b. 1937) English</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allan Jones (b. 1937) English</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Roy Lichtenstein (1923-1997) American</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Andy Warhol (1928-1987) American</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tom Wesselmann (1931-2004) American</td>
</tr>
<tr>
<td>Conceptualism</td>
<td>1960s</td>
<td>Sol Lewitt (b. 1928) American</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Joseph Beuys (1921-1986) German</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Marcel Duchamp (1887-1968) French-born American</td>
</tr>
<tr>
<td>Minimalism</td>
<td>1960s</td>
<td>Carl Andre (b.1935) American</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Eva Hess (1936-1970) German</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Rauschenberg (b.1925) American</td>
</tr>
<tr>
<td>Sensationalism</td>
<td>Late 1980s</td>
<td>Tracy Emin (b.1963) British</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Damien Hirst (b.1965) British</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ron Mueck (b.1958) Australian</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jenny Saville (b.1970) British</td>
</tr>
</tbody>
</table>
### TOPIC 1. INTRODUCTION TO THE WRITTEN PAPER

<table>
<thead>
<tr>
<th>Period/Movement</th>
<th>Dates</th>
<th>Key Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary</td>
<td>Artist who are working at the present time or within the last twenty to thirty years.</td>
<td>Elizabeth Blackadder, The Boyle Family, Calum Colvin, Steven Conroy, Victoria Crowe, Tracy Emin, Lucien Freud, Andy Goldsworthy, David Hockney, Peter Howson, David Mach, Jenny Saville, Sam Taylor Wood, Alison Watt</td>
</tr>
</tbody>
</table>

The art movements or styles covered in this unit are:

- **Post-Impressionism** 1886 - 1905
- **Fauvism** 1905 - 1909
- **Cubism** 1907 - 1914
- **Scottish Colourists** 1920 - 1930
- **Pop Art** mid 1950s - 1970s
- **Contemporary** 1985 - 2010

In this unit you will be asked to:

- look at artists and art movements within a time line;
- choose a specific artist(s) or art movement to study.

There is also a table with this information for you to download and save for future reference.

**Visual arts movements table, available to download here from the 'Course Downloads' section:**

http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads

### 1.7 Visual art: Research and study

For this study you are asked to produce personal research material that will record information in relation to the still life artwork produced by a specific artist or artists or art movement. The artist(s) you choose to study can be from both a historical and/or contemporary context.

The work produced can be presented in workbook, storyboard or digital form and can
include notes, essays, sketches, illustrations or photographs. This work can be used for revision notes to prepare for your written exam. The work also has to be kept safely in school for verification purposes.

To begin the investigation of an artist(s) and art movement(s), reliable information must be sought. This can be done by sourcing relevant books, publications, visiting art galleries and museums, using search engines to access the Internet and contacting artists directly. It is advisable to use more than one source in order to cross-reference information to ensure reliability and authenticity of the information gathered.

Here are some examples of the type of tasks that you will be asked to complete as part of this unit.

**Examples**

**Example 1.**

Choose and investigate at least one historical artist who produced still life work.

Introduce the chosen artist(s) by recording:

- his/her name
- country and date of origin
- the period or movement that he/she worked within.

Describe the characteristics of the artists work by recording:

- Visual examples of their work
- Topics or themes within their work
- Influences, principles or philosophies
- Materials and techniques used
- Approaches
- Content
- Use of the visual elements
- Mood or atmosphere created
- Influence to development of artists and the visual arts
- Discussion of the **social and cultural issues** taking place within this time period and how these affected the artists work. For example:
  - Living conditions/social conditions
  - Influence of other artist
  - Influence of other movements, art or styles
  - Personal relationships
  - Significant historical events
Example 2.

Describe the period or movement(s) that the chosen artist worked within by recording the important facts about the period or movement:

- Name, date and country of origin
- Artists and work produced
- Main characteristics
- Influences
- Developments
- Influence to development of artists and the visual arts
- Discussion of the **social and cultural issues** taking place within this time period and how these affected the artists work. For example
  - Living conditions/social conditions
  - Influence of other artist
  - Influence of other movements, art or styles
  - Personal relationships
  - Significant historical events
  - Gender
  - New emerging technology
  - Religion/culture
  - The natural world
  - The physical environment

Example 3.

Choose and investigate at least one contemporary artist who produced still life work. (Contemporary means, working in the present day, however it is possible to look back at artists from over the past 25 years).

Introduce the chosen artist(s) by recording:

- his/her name
- country and date of origin
- the period or movement that he/she worked within.
TOPIC 1. INTRODUCTION TO THE WRITTEN PAPER

Describe the characteristics of the artists work by recording:

- Visual examples of their work
- Topics or themes within their work
- Influences, principles or philosophies
- Materials and techniques used
- Approaches
- Content
- Use of the visual elements
- Mood or atmosphere created
- Influence to development of artists and the visual arts
- Discussion of the **social and cultural issues** taking place within this time period and how these affected the artist(s) work. For example:
  - Living conditions/social conditions
  - Influence of other artist
  - Influence of other movements, art or styles
  - Personal relationships
  - Significant historical events
  - Gender
  - New emerging technology
  - Religion/culture
  - The natural world
  - The physical environment

**Example 4.**

Describe the period or movement(s) that the chosen artist worked within by recording the important facts about the period or movement:

- Name, date and country of origin
- Artists and work produced
- Main characteristics
- Influences
- Developments
- Influence to development of artists and the visual arts
- Discussion of the **social and cultural issues** taking place within this time period and how these affected the artist(s) work. For example:
TOPIC 1. INTRODUCTION TO THE WRITTEN PAPER

- Living conditions/social conditions
- Influence of other artist
- Influence of other movements, art or styles
- Personal relationships
- Significant historical events
- Gender
- New emerging technology
- Religion/culture
- The natural world
- The physical environment

Example 5.

Select at least two still life works produced by the chosen historical artist. Try to find images from two different periods of the artist’s career.

Describe the characteristics of the individual pieces of the artist’s work by commenting on:

- Subject matter
- The artist’s style and approach
- Methods and materials
- Composition
- The artist’s use of the visual elements
- Mood and atmosphere created
- Discussion of the social and cultural issues taking place within this time period and how these affected the artist(s) work. For example:
  - Living conditions/social conditions
  - Influence of other artist
  - Influence of other movements, art or styles
  - Personal relationships
  - Significant historical events
  - Gender
  - New emerging technology
  - Religion/culture
  - The natural world
  - The physical environment

Example 6.
Select at least two still life works produced by the chosen contemporary artist. Try to find images from two different periods of the artist's career.

Describe the characteristics of the individual pieces of the artists work by commenting on:

- Subject matter
- The artists style and approach
- Methods and materials
- Composition
- The artists use of the visual elements
- Mood and atmosphere created.
- Discussion of the **social and cultural issues** taking place within this time period and how these affected the artist(s) work. For example:
  - Living conditions/social conditions
  - Influence of other artist
  - Influence of other movements, art or styles
  - Personal relationships
  - Significant historical events
  - Gender
  - New emerging technology
  - Religion/culture
  - The natural world
  - The physical environment

The visual arts studies notebook can be used throughout to record research into your chosen movements, artists and the work they produced. Specialist terminology may also be record in the notebook.
Study of a still life artwork

Produce a study of the still life artwork produced by one artist, a number of artists, an art movement of your choosing.

To get started refer to the examples given on how to collect relevant information in order to give a structure to your research.

Here is one 'still life' example of how you may like to present the visual art study. This particular study is in notebook form and records information on the work and artists who belonged to the Scottish Colourist movement using both text and visual information. Headings have been used to structure the study and make it easy to access information when revising for examination. The work created in this task or a copy of could be kept safely in school as unit work.

Show the information that you collect to your teacher or tutor.

..........................................

© HERIOT-WATT UNIVERSITY
1.8 Helpful worksheets: Researching art movements, artists and artwork

**Key point**

All work collated for your artist or designer research should be kept safe in school for verification purposes. You may need to make a second copy of it for revision/exam preparation at home.

Please find here three worksheets you can download and print off to help you collate information about a specific art movement, artist and artwork. Use search engines, notes from your teacher and books to help you.

**Worksheet 1: Analysis of a specific art movement**

Name an art movement.

Where did this art movement take place?

When did this art movement take place?

Name the art movement before this.

Name the art movement after this.

Name the social and cultural influences during this movement.

What was the main philosophy behind this art movement?

What were the key visual characteristics of this art movement?

What were the main themes and inspirations used in within this art movement?

What was the common media used and how it was applied?

What were the typical colours used in this art movement?

What were the common working methods in this art movement?

Name other famous artists from this movement.

Why did this art movement end?
Worksheet 2: Analysis of a specific artist

Name your chosen artist.
This artist belonged to which art movement?
Reference three famous quotes by this artist or about this artist.
Name three artworks by this artist.
Whom or what did this artist influence?
What working methods were used by this artist?
What was the typical media used by this artist and how it applied?
What were the typical colours used by this artist?
Describe a typical use of tone used by this artist.
Describe a typical use of composition used by this artist.
Describe a particular visual style to this artist’s works.
Name some typical subjects or themes within artist’s works.
What was this artist influenced by?
Name the social and cultural issues of the time that influenced the artist’s work.
When did the artist work?
Provide a brief profile of artist.
Worksheet 3: Analysis of a specific artwork

Name a specific artwork by your chosen artist.
What date was the artwork created.
What is the subject matter, theme and content of the artwork?
What is the artist trying to tell us? What is the story or philosophy behind artwork?
Describe the choice of media used. How has it been used? Why?
What colours were used? Describe the mood created?
Describe the tonal quality? What does it add?
Describe the choice of composition used? What does it add?
Is there a focal point? Where? What does it add?
If the artwork is a portrait or a figurative piece, what pose, body language, facial expression etc. were used? What does it add?
Which visual elements are most important (line, colour, tone, texture, composition, pattern, form etc)?

In your opinion, is the artwork successful or unsuccessful? Please explain.

<table>
<thead>
<tr>
<th>Aspects in this artwork which are typical of art movement:</th>
<th>Aspects in this artwork which are typical of artist:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Worksheets available to download here from the 'Course Downloads' section:
http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads

1.9 Summary

You should now be able to:

- understand clearly the format of the written paper;
- answer Questions 1 and 2 of the Expressive Art paper confidently;
- answer Questions 3 and 4 of the Expressive Art paper confidently;
- explain clearly what is meant by the term: Art Movement;
- produce personal research material about art movements/artists and their work as part of your Unit work.
Topic 2

How to prepare for the written paper: Question 1 and 2

Contents

2.1 Art studies: Introduction ......................................................... 24
2.2 Questions 1 and 2 example: The natural environment .................. 24
   2.2.1 Practice exam question activity 1 .................................... 26
2.3 Questions 1 and 2 example: Figure composition ............................ 28
   2.3.1 Practice exam question activity 2 .................................... 30
2.4 Practice questions 1 and 2: Worksheet tasks .............................. 31
2.5 Analysing artworks ............................................................. 36
2.6 Summary ............................................................................. 37

Learning objectives

By the end of this topic, you should:

• be able to understand clearly the format of the written paper questions 1 and 2;
• have developed knowledge and skills required to answer questions 1 and 2 of the 'Art Studies' written paper;
• have understanding of how to discuss and analyse different art disciplines.
2.1 Art studies: Introduction

In this topic we will focus on the actual written exam paper and give you some advice on how best to approach it. There are also some examples of questions from the SQA which will give you an insight into what a marker will be looking for in your answers.

Please see below an example of a possible, section 1, question 1, exam question.

Remember you only have to answer either question 1 or question 2. Do not answer both. Questions 1 and 2 are each divided in to two parts (a) and (b) and the whole question is worth 10 marks.

The (a) part focuses on the candidate being asked to describe specific visual elements within the art work in front of them 6 marks.

The (b) part focuses on the candidate discussing and explaining how the combined use of the visual elements (the same as the ones in the (a) part) contribute to the overall visual impact of the art work. The candidate’s explanation should relate cause and effect, and/or make relationships between elements clear in the art work 4 marks.

2.2 Questions 1 and 2 example: The natural environment

Read your selected question and the notes on the image carefully.

Image for question 1
Frosty Morning, Trow Mill by Anne Redpath c.1936
Oil on plywood (81.3 x 91.4 cm)
Always make sure you read the information under the image. It will help you with basic information which will help your answer. Title, date created, artists name, media used and size.

**Question 1**

With reference to the image above:

a) describe the artist's use of media and colour in this work; **6 marks** *(The (a) part of the question will always ask you to describe two visual elements within the art work.)*

b) explain how the artist's combined use of media and colour contributes to the overall mood and atmosphere of this work. **4 marks** *(The (b) part of the question will always ask you to discuss and explain how the combined use of the visual elements (the same as the ones in the (a) part) contribute to the overall visual impact of the art work.)*

**Natural environment**

The following gives an example of possible points that could be made to answer the (a) part of the above question. It describes the artist's use of media and colour. It is worth 6 marks. There are many other possible variations on these answers.

**Colour**

- Muted colour palette, shades of pastel yellows, blues, and pinks. Mainly tints and shades of primary colours, but also soft secondary and tertiary colours.
- Darker shades of colour on tree branches help them to stand out, against pale landscape.
- Balance of warm and cold colours creating contrast.
- A range of earthy colour adds to the autumnal mood of the painting.
- Darker colours muted by addition of lighter colours scumbled on top.

**Media**

- Redpath has applied thick paint with impasto effects adding texture and depth to the composition.
- Redpath has used a number of rough textured paint effects - paint dragged, scumbled, layer over layer.
- The artist has applied the paint in blocks to depict the geometric houses and curving shapes of the hills.
- There are many outlines of objects evident - although roughly painted, lines remain and give structure to the objects
- The thick application of the paint helps to add to the rural natural environment.
- Redpath has worked with visible brushstrokes and it is possible she may have used a palette knife to smear on the paint.
• The artist's choice of using oil paint gives a rich quality to the painting.

**How is the (a) part of this question marked?**

1 mark will be awarded for any valid point of description of these features, up to a maximum of 6 marks. A point of description is a statement or structure of characteristics and/or features.

If you only refer to either just media or just colour in your answer, a maximum of 4 marks can only be awarded out of the available 6 marks.

The following gives an example of possible points that could be made to answer the (b) part of the above question. It explains how the combined use of media and colour contributes to the overall visual impact of this work. It is worth 4 marks. There are many other possible variations on these answers.

**Combined**

• The scumbled paint creates a dappled effect of sunlight across the road and the pastel colours lift the mood of the painting.

• Broad brushstrokes and pale, subdued colours suggest the peace and tranquillity of the scene.

• The pastel colour and scumbled application of paint help to capture the frosty weather and clear winter light.

• The choice and use of pastel colours for the flat, blocked areas of colour in the background add to the sense of emptiness.

**How is the (b) part of this question marked?**

There are 4 marks available for this part of the question. 1 mark will be awarded for each valid point of explanation up to a maximum of 4 marks. A point of explanation will relate cause and effect, and/or make relationships between visual elements clear.

**Note:** that for a mark to be awarded, the point of explanation must relate to ways in which the combined use of media and colour contribute to the overall visual impact of this work.

### 2.2.1 Practice exam question activity 1

**Key point**

In the exam spend approximately 20 minutes on this part of the question paper.

Using the previous examples as help and guidance, try and write the essay type answer you would give in the exam if presented with the same image and question.

**Possible answer**

a) describe the artist’s use of media and colour in this work; **6 marks**

b) explain how the artist’s combined use of media and colour contributes to the overall mood and atmosphere of this work. **4 marks**
**Answer to (a) part of question. 6 marks**

Focuses mostly on description

In this landscape painting, Redpath has applied thick paint with impasto effects adding texture and depth to the composition. Her choice of using oil paint gives a rich quality to the painting and the visible brushstrokes suggest she has used a palette knife to smear on the paint. The thick application of the paint helps to add to the rural natural environment depicted alongside paint that has been dragged, scumbled on top. Redpath has included many outlines of imagery - although roughly painted, these lines remain and give structure to the composition. She has applied the paint in blocks to depict the geometric houses and curving shapes of the hills giving an almost patchwork quality. Redpath has used darker colours muted by addition of lighter colours scumbled on top. She has also used a range of earthy colour adding to the autumnal mood of the painting. There is also evident a balance of warm and cold colours creating contrast in the composition. Darker shades of colour on tree branches help them to stand out, against the pale landscape. Redpath has used muted colour palette, shades of pastel yellows, blues, and pinks - mainly tints and shades of primary colours, but also soft secondary and tertiary colours throughout to create a unity to the piece.

**Answer to (b) part of question. 4 marks**

Focuses on analysis/justification of explanations and combined points.

The pastel colour and scumbled application of paint help Redpath capture the frosty weather and clear winter light at that time of year. The choice and use of pastel colours for the flat, blocked areas of colour in the background add to the sense of emptiness and isolation often found in the countryside. Redpath’s use of broad brushstrokes and pale, subdued colours also suggest the peace and tranquillity of this scene. Redpath’s scumbled paint application creates a dappled effect of sunlight across the road and the pastel colours lift the mood of the painting as if suggesting to the viewer, some hope for better and warmer weather to come.

This example answer would achieve 10 out of 10 marks. Remember there are many other possible answers that could be given here.
2.3 Questions 1 and 2 example: Figure composition

Image for question 2
The Tourists II by Duane Hanson c.1988
This life-size sculpture is made of autobody filler, Fibreglass and mixed media with real clothes and accessories.

Always make sure you read the information under the image. It will help you with basic information which will help your answer. The title, date created, artists name, media used and size are all important to you creating a good response to the question.

Question 2
With reference to the image above:

a) describe the artist’s use of form and choice of media in this work; 6 marks (The (a) part of the question will always ask you to describe two visual elements within the art work.)

b) explain how the artist's combined use of form and choice of media contributes to the overall visual impact of this work. 4 marks (The (b) part of the question will always ask you to discuss and explain how the combined use of the visual elements (the same as the ones in the (a) part) contribute to the overall visual impact of the art work.)

Figure composition
The following gives an example of possible points that could be made to answer the (a) part of the above question. It discusses the artist's use of form and choice of media. It is worth 6 marks. There are many other possible variations on these answers.

Form

- stereotypical, life-like form of two middle-aged tourists - squat, overweight, cameras round necks, large shopping bags weighing them down, unflattering depiction of art imitating life.
- realistic skin tones, facial hair and real accessories
- The pose of the figures is very natural. As if the figures unaware that they are being watched.
- the body language between the two figures is fairly relaxed.
- The male figure with his hand on his hip helps to link the figures together as a couple. It is almost an arrow shape, directing the viewer's eye to the female
- The figures feet are positioned wide apart giving balance, helping the sculptures to stand steady on the floor.

Media

- choice of real clothing and accessories which could be worn by people on holiday. Gives the sculpture a realistic quality.
- The vibrant colours, contrasting stripes and gaudy flower patterns, white socks and baseball caps all add to the realism of the sculpture. The bright colour attracts attention and make the piece stand out.
- Lightweight materials have been used to create the figures therefore easier to reposition and work with.
- autobody filler and fibreglass have been used to create the impression of real skin texture, muscles, colour, blemishes and nails.
- real hair or wigs have been used, including to depict facial hair and stubble adding to realism.
- Hanson has used non-traditional sculptural materials to give a contemporary style to his work.

How is the (a) part of this question marked?

1 mark will be awarded for any valid point of description of these features, up to a maximum of 6 marks. A point of description is a statement or structure of characteristics and/or features.

If you only refer to either just form or just choice of media in your answer, a maximum of 4 marks can only be awarded out of the available 6 marks.

The following gives an example of possible points that could be made to answer the (b) part of the above question. It explains how the combined use of form and choice of
media contributes to the overall visual impact of this work. It is worth 4 marks. There are many other possible variations on these answers.

Combined

- The artist has created a 'snapshot' of ordinary life, as shown by the use of everyday objects and accessories in the work and the use of form. It is almost like a three-dimensional holiday photograph.
- The specific use of bright, vibrant, patterns and colours and the type of clothing and accessories indicates that the season is summer, and that the figures are tourists.
- The naturalistic form and use/choice of realistic media have the effect of turning ‘ordinary’ people into ‘art’. This allows the general public to identify with this art work more.

**How is the (b) part of this question marked?**

There are 4 marks available for this part of the question. 1 mark will be awarded for each valid point of explanation up to a maximum of 4 marks. A point of explanation will relate cause and effect, and/or make relationships between things clear.

**Note:** that for a mark to be awarded, the point of explanation must relate to ways in which the combined use of form and choice of media contribute to the overall visual impact of this work.

### 2.3.1 Practice exam question activity 2

**Key point**

In the exam spend approximately 20 minutes on this part of the question paper.

Using the previous examples as help and guidance, try and write the essay type answer you would give in the exam if presented with the same image and question.

a) describe the artist’s use of form and choice of media in this work; **6 marks**

b) explain how the artist’s combined use of form and choice of media contributes to the overall visual impact of this work. **4 marks**

**Possible answer**

**Answer to (a) part of question. 6 marks**

Focuses mostly on description

Hanson has created a stereotypical, life-like form of two middle-aged tourists. They are depicted as squat, overweight, with cameras round necks, large shopping bags weighing them down. It is a fairly unflattering depiction of art imitating life. The sculptures have realistic skin tones, facial hair and real accessories and the pose of the figures is very natural. As if they are unaware that they are being watched. The body language between the two figures is fairly relaxed: The male figure with his hand on his hip helps to link the figures together as a couple. It is almost like an arrow shape, directing the
viewer’s eye to the female. The sculpture figures feet are positioned wide apart giving balance, helping the sculptures to stand steady on the floor. Hanson has chosen to add real clothing and accessories to the tourists which are typically worn by people on holiday, again this adds to the realistic quality of the sculptures. The vibrant colours, contrasting stripes and gaudy flower patterns, white socks and baseball caps all add to the realism of the sculpture. Hanson has specifically selected these bright colours and patterns to attract attention and make the piece stand out. Hanson has used lightweight materials to create the figures therefore easier to reposition and move around a room or venue. Materials such as auto-body filler and fibreglass have been used to create the impression of real skin texture, muscles, colour, blemishes and nails. The artist has also worked with real hair or wigs, including to depict facial hair and stubble - all adding to an overwhelming realism. Hanson has used non-traditional sculptural materials to give a contemporary style to his work.

**Answer to (b) part of question. 4 marks**

Focuses on analysis/justification of explanations and combined points.

Hanson's specific use of bright, vibrant, patterns and colours and the type of clothing and accessories indicates that the season is summer, and that the figures are tourists. The artist has created a 'snapshot' of ordinary life, as shown by the use of everyday objects and accessories in the work and the use of form. It is almost like a three-dimensional holiday photograph. Body language is evident in the figures as seen in the slumped stance of the woman, giving the impression that she is weighed down by all of her bags. This pose emphasises the idea of weariness and exhaustion we all sometimes feel in a hot climate whilst on the tourist trail. The naturalistic form and use/choice of realistic media have the effect of turning 'ordinary' people into 'art'. This allows the general public to identify with this art work more.

This example answer would achieve **10 out of 10 marks**. Remember there are many other possible answers that could be given here.

### 2.4 Practice questions 1 and 2: Worksheet tasks

Now that you have worked through the previous examples on 'The natural environment' and 'Figure composition' you can now practice a few more. The following worksheets cover the other expressive art disciplines which you need to be prepared to answer in the written paper: Still life, portraiture, the built environment and fantasy and imagination. You can download and print out the worksheets to help you analyse the artwork in note form first, before transferring it into an essay type response which you can show to your teacher for feedback. You can also use the following 'analysing artworks sheet to help with the essay type answer.
Still life, Apple and Jar by Samuel John Peploe c.1912-6
Oil paint on canvas

With reference to the image above:

a) describe the artist's use of composition and colour in this work; **6 marks** (The (a) part of the question will always ask you to describe two visual elements within the art work.)

b) explain how the artist's combined use of composition and colour contributes to the overall mood and atmosphere of this work. **4 marks** (The (b) part of the question will always ask you to discuss and explain how the combined use of the visual elements (the same as the ones in the (a) part) contribute to the overall visual impact of the art work.)

Make notes on:

- composition;
- colour;
- media.

Once you have made notes on the artwork, use them to help you write an essay type response to the piece. Show it to your teacher or tutor for feedback.

**The still life worksheet, available to download here from the 'Course Downloads' section:**
[http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads](http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads)
TOPIC 2. HOW TO PREPARE FOR THE WRITTEN PAPER: QUESTION 1 AND 2

Analysing art 2

Portraiture, The Big Heids by David Mach c.1999
Steel

With reference to the image above:

a) describe the artist's use of form and colour in this work; 6 marks (The (a) part of the question will always ask you to describe two visual elements within the art work.)

b) explain how the artist's combined use of form and colour contributes to the overall visual impact and success of this work. 4 marks (The (b) part of the question will always ask you to discuss and explain how the combined use of the visual elements (the same as the ones in the (a) part) contribute to the overall visual impact of the art work.)

Make notes on:

• visual impact;
• colour;
• mood;
• form.

Once you have made notes on the artwork, use them to help you write an essay type response to the piece. Show it to your teacher or tutor for feedback.

The portraiture worksheet, available to download here from the 'Course Downloads' section:
http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads

..........................
Analysing art 3

Sculpture, Embankment by Rachel Whiteread c.2005

With reference to the image above:

a) describe the artist’s use of form and composition in this work; 6 marks (The (a) part of the question will always ask you to describe two visual elements within the art work.)

b) explain how the artist’s combined use of form and composition contributes to the overall mood and success of this work. 4 marks (The (b) part of the question will always ask you to discuss and explain how the combined use of the visual elements (the same as the ones in the (a) part) contribute to the overall visual impact of the art work.)

Make notes on:

• form;
• composition;
• mood;
• success.

Once you have made notes on the artwork, use them to help you write an essay type response to the piece. Show it to your teacher or tutor for feedback.

The built environment worksheet, available to download here from the 'Course Downloads' section:
http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads
Analysing art 4

The Persistence of Memory by Salvador Dali c.1931
Oil on canvas (24.1 x 33 cm)

With reference to the image above:

a) describe the artist's use of tone and composition in this work; 6 marks (The (a) part of the question will always ask you to describe two visual elements within the art work.)

b) explain how the artist's combined use of tone and composition contributes to the overall mood and success of this work. 4 marks (The (b) part of the question will always ask you to discuss and explain how the combined use of the visual elements (the same as the ones in the (a) part) contribute to the overall visual impact of the art work.)

Make notes on:

• composition;
• tone;
• mood;
• success.

Once you have made notes on the artwork, use them to help you write an essay type response to the piece. Show it to your teacher or tutor for feedback.

The fantasy and imagination worksheet, available to download here from the 'Course Downloads' section:
http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads

..........................................

© HERIOT-WATT UNIVERSITY
2.5 Analysing artworks

You can use the following questions to help you describe, analysis and discuss section 1, Expressive Art Studies - questions 1 and 2 in the written paper.

Content

- What has the artist created?
- What is the name, date of the piece?
- What story does the artwork tell?
- Is the image realistic or distorted?
- Do you think this has been created from life or imagined?

Form

- How has colour been used in this artwork?
- Which visual elements are more important (line, colour, tone, texture, composition, pattern, form etc)?
- How has light and shade been used in this piece (tone)?
- Is there a focal point somewhere in the work?
- How does the artist draw your attention to this?
- How has the artwork been arranged (composition)?
- Has the artist tried to suggest distance? How has this been done?

Process

- Are their brushstrokes visible, or are they completely blended?
- Describe the artist's choice of media (materials used) and how they have been used. Is there a lot of fine detail?
- How would you recognise another piece of work made by the same artist?
- Was the artwork created rapidly or worked on over a long time?

Mood

- What is the atmosphere or mood in this piece?
- How can you tell this?
- Is the artwork quiet, noisy, happy or sad etc? How has the artist achieved this emotion?
- What do you think the artist is trying to tell us through this artwork?

Analysing artworks worksheet, available to download here from the 'Course Downloads' section:
http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads
2.6 Summary

You should now be able to:

- understand clearly the format of the written paper questions 1 and 2;
- answer questions 1 and 2 of the 'Art Studies' paper confidently;
- discuss and analyse different art disciplines with confidence as part of your Unit work as well as preparation for the written exam.
Topic 3

How to prepare for the written paper: Question 3 and 4

Contents

3.1 Art studies: Introduction ................................................................. 40
3.2 Question 3 and 4 example .............................................................. 40
3.3 Question 3 and 4 exemplar answer ................................................. 43
3.4 Summary ..................................................................................... 47

Learning objectives

By the end of this topic, you should know that:

- be able to understand clearly the format of the written paper questions 3 and 4;
- have viewed example responses to questions 3 and 4 of the 'Art Studies' written paper;
- have built up knowledge in how to structure an essay type answer to questions 3 and 4.
3.1 Art studies: Introduction

Below is an example of what a possible question 3 or 4 might look like in the written paper.

Study the way the question is broken down. There are three main elements to the question which you must ensure you include in your essay answer.

Possible question 3 or 4

Answer this question with reference to any artist(s) you have studied.

Part (a) Select one or more artwork(s) that you have studied. Discuss the artist’s(s’) use of techniques and/or composition in the artwork(s). **10 marks**

Part (b) Explain the influence of social, cultural and/or other factors on any of the artwork(s) discussed. **10 marks**

You will always need to refer to at least one or several artworks in your answer.

You will always be asked to discuss at least two visual elements in your chosen artwork(s).

You will always be asked to discuss any social and cultural factors going on in society around the time your chosen artist(s) worked and how this influenced the artwork(s) you have discussed in your essay.

3.2 Question 3 and 4 example

Please see below for an excerpt from a possible answer to this question. Remember there are many different possible ways to answer questions 3 and 4.

NB - This is a sample excerpt from a student’s full response. The student discussed a number of art works in the full response to part (a).

The following exemplar is the rest of the response only to the (a) part of the question: discussing specifically techniques and/or composition.
Still life of dahlias and fruit, by Samuel John Peploe c.1910-12

**Exemplar**

Artists often represent the world around them in a non-naturalistic way. For example, Peploe’s brushstrokes in ‘Tulips and Fruit’ are bold and this makes the image less detailed and less photographically real. It is common to see Peploe has used a heavy black outline around objects in his paintings helping definition and stability as well as creating contrast. The brushstrokes in the painting don’t show fine detail but they contribute to the way Peploe breaks up the image into colour and shape more dramatically. You can see Peploe’s brushstrokes in the painting giving an energy to the piece. Peploe also used this approach in other paintings, such as ‘Still Life, Black Bottle’ where the very bold application of highlights shows the form of the bottle. The composition of ‘Tulips and Fruit’ allows the coloured flowers to stand out strongly against contrasting areas of background. Peploe has included a dark shape in the bottom right hand corner of the composition. It has an almost arrow type shape therefore helps to lead the viewers eye into the painting.

**Exemplar of how the marks are rewarded**

For example, Peploe’s brushstrokes in ‘Tulips and Fruit’ are bold and this makes the image less detailed and less photographically real. **1 mark**

- 1 mark for a point of information (techniques).

It is common to see Peploe has used a heavy black outline around objects in his paintings helping definition and stability as well as creating contrast. **1 mark**

- 1 mark for a point of information (techniques).
The brushstrokes in the painting don’t show fine detail but they contribute to the way Peploe breaks up the image into colour and shape more dramatically. **1 mark**

- 1 mark for a development point (techniques).

You can see Peploe’s brushstrokes in the painting giving an energy to the piece. **1 mark**

- 1 mark for a development point (techniques).

Peploe also used this approach in other paintings, such as ‘Still Life, Black Bottle’ where the very bold application of highlights shows the form of the bottle. **1 mark**

- 1 mark for a further development point (techniques). (Listing further examples which make the same point would not attract more marks.)

The composition of ‘Tulips and Fruit’ allows the coloured flowers to stand out strongly against contrasting areas of background. **1 mark**

- 1 mark for a point of information (composition).

Peploe has included a dark shape in the bottom right hand corner of the composition. It has an almost arrow type shape therefore helps to lead the viewers eye into the painting. **1 mark**

- 1 mark for a point of information (composition).

**Example exam**

Using the previous example as a guide answer the following question, ensuring you cover all three elements of the question.

You should write about the artist(s) and/or art movement and their work, which you have researched/studied in class with your teacher.

Answer this question with reference to any artist(s) that you have studied.

a) Select one or more artwork(s) that you have studied and discuss the artist’s(s’) use of scale and/or imagery in the artwork(s). **10 marks**

b) Explain the influence of social, cultural and/or other factors on any of the artwork(s) discussed. **10 marks**

**Total 20 marks**

Once you have completed your essay answering all elements of the question, show it to your teacher or tutor for feedback.
3.3 Question 3 and 4 exemplar answer

It is important you try to include the following five elements within your essay response to this part of the written paper. Remember this is only one possible way to structure an answer. There are many other alternative options.

In response to (a) part of question: **10 Marks**

- Introduce briefly the artist(s)/art movement(s)/artwork(s) you will be discussing.
- Refer to/discuss and analyse at least one art work by each of your chosen artist(s) within your answer. If discussing more than one artist, it is wise to refer to at least one art work per artist. Discuss the specific visual elements asked for in the (a) part question and specifically link them to artwork(s) you have selected to discuss in your answer.

In response to (b) part of question: **10 Marks**

**Note:** If you are discussing two or more artists from different time periods then ensure you discuss the social/cultural issues going on in both or more, time periods they were working within.

- Link the artist(s)/art movement(s)/artwork(s) to what was going on socially and culturally in that time period(s) and the contexts that influenced them and their artwork(s).
- Ensure you fully explain how you feel the artwork(s) you are writing about show specific evidence of the impact the social and cultural issues had on the artist(s) and their work(s).
- It is also wise to conclude your answer with a statement which explains how influential the artist(s)/art movement(s)/artwork(s) have been/are/will continue to be in the future.

Question 3 and 4: example question with exemplar answer:

The following question is similar to one you may see in the written exam paper:

Select one or more artwork(s) that you have studied and

a) Discuss the artist’s(s’) use of media and composition in the artwork(s). **10 Marks**

b) Explain the influence of social, cultural and/ or other factors on any of the artwork(s) discussed. **10 Marks**
Total 20 marks

The following exemplar roughly follows the previous essay plan structure.

Essay plan structure, available to download here from the 'Course Downloads' section:
http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads

An Exemplar answer to question 3 and 4 'Art Studies' paper follows:

The visuals here are only for your reference. You are not expected to include images within your exam response.

Drawing Board, Pipe, Onions and Sealing Wax by Vincent Van Gogh c.1889

Response to (a) part

Tips for responding to part (a)

• Please note that background information on the artist(s) will not gain marks. A very brief introduction would be enough to give some context to the artist(s) but that is all that is required.

• Students should answer the question relating to the artworks they have studied in class and focus especially on whichever visual elements have been asked for in the (a) part.

• Ensure you are writing in an essay type format and try and use as much creative language as possible.

• The student needs to make 10 relevant statements in order to gain full marks in this part of the answer.
Please note: this is an extract from an exemplar. It does not fully illustrate a full 10 mark response.

Response to (a) part of question, focussing on media and composition: worth 10 marks:

Vincent Van Gogh was one of a group of artists who became known as the Post-Impressionist. They were strongly influenced by the Impressionist movement that originated in the 1860s in France. Post-Impressionism was predominantly a French art movement that developed roughly between 1886 and 1905; from the last Impressionist exhibition to the birth of Fauvism - another art movement influenced by Post-Impressionism.

Post-Impressionists extended the ideas of The Impressionists while rejecting its limitations: they continued using vivid colours, often thick application of paint, and real-life subject matter, but were more inclined to emphasize geometric forms, distort form for expressive effect, and use unnatural or arbitrary colour.

‘Drawing Board, Pipe, Onions and Sealing Wax’ by Vincent Van Gogh is an artwork I have studied which I feel is a strong example of Post-Impressionism. This Still Life painting focuses on everyday objects/scene which we would not normally consider to be of particular interest. This was a typical choice of subject matter by The Post-Impressionists. They often depicted objects or scenes we see day to day but don’t always appreciate their aesthetic. They wished the viewer to appreciate their surroundings more.

Within the still life, ‘Drawing Board, Pipe, Onions and Sealing Wax’ we see a wine bottle placed in the bottom left corner as well as a central green teapot tucked in the background behind the table. Between these items we see a collection of onions, books and papers centrally placed on the table top. The cropped composition of the painting creates a sense that this is just a snapshot of a busy kitchen interior. The circular forms found in the onions, the plate and top of the teapot contrast with the more rectangular and angular shapes within the book, papers and table top itself. This adds to the energy within the composition. There are also a number of horizontal and angular lines within the composition created by the edges of the table. This enhances the idea of more happening out with the frame of the painting. The lines almost act as arrows leading your eyes to the edges and beyond the frame.

The viewer’s eye is also drawn from the bottle in the foreground of the painting to the main area of focus on the table top where the eye settles on the objects lying purposely set out on the table top. The teapot in the background is painted in bold contrast to bring the viewer back to the focal point of the composition. The painting is given depth by the perspective of the table top and the contrast in colour.

This is a bright, contrasting yet calm still life. Van Gogh has used realistic and slightly simplified shapes to represent objects within the composition; he uses oil paint in short, rough directional brush strokes or even palette knife to create form. This was an approach typical of the post-impressionist movement. He uses darker strokes to outline and create tone; this distinguishes one object from another and adds shadow by using a complementary colour to the surface where the shadow is cast. This can be seen particularly in the bottle and plate in this painting. Van Gogh has applied opaque oil paint to the canvas using deliberate, linear brush strokes, broken colour and selective outline in some areas. This method of paint application was commonly seen within the
post-impressionist movement. Both harmonious and complementary colours have been used which unifies certain areas and contrasts others.

Response to (b) part

Tips for responding to part (b)

- Examiners will be looking for the student to refer to the social and cultural impact with reference to their chosen artworks and artists. It should not just be background information about the art movement.

- Social, cultural or other factors could include: changes in society, changes in culture, creative development at the time within ‘The Arts’, music, theatre, life changing events in the artist(s) life, political issues of the time, technological advancements at the time, environmental issues of the time etc. Please note: this is not an exhaustive list there are many other factors that could influence the artist(s)/art movement.

- The student needs to make 10 relevant statements in order to gain full marks in this part of the answer.

- Please note: this is an extract from an exemplar. It does not fully illustrate a full 10 mark response.

Post-Impressionism followed on from Impressionism, it was not a definitive movement and the artists involved did not adhere to any one particular style, theory or philosophy. Instead they were a group of artists who had a desire to evolve beyond the Impressionists obsession with external appearance, light, imitation of nature and the fleeting moment. The main characteristic of Post-Impressionism was a focus on structure and form, spiritual and emotional expression or symbolic meaning.

The Post-Impressionists often exhibited together, but, unlike the Impressionists, who began as a close-knit, friendly group, they painted mainly alone. Van Gogh, chose to paint mainly in the countryside at Arles on his own. This isolating environment undoubtedly helped to inspire Van Gogh’s work and this particular painting too. This new environment gave him time and space to bring his emotions as well as personal and spiritual expression to the fore. This was his most prolific period and it was during this period that he produced his Sunflower series, paintings of fruit trees, houses and their interiors.

In ‘Drawing Board, Pipe, Onions and Sealing Wax’ we see the evidence of these changes in his life: with Van Gogh’s choice of subject matter: the country cottage kitchen table and the vivid and lively way he has applied thick paint with short, rough directional brush strokes or even palette knife to create form and a sense of spontaneity. Here also within this still life we see Van Gogh’s focus on structure and form with a strong sense of composition and perspective.

Van Gogh used colour in many different ways in his life. From early on when he was influenced by The Dutch Masters, painting in a heavy, dark and sombre style which can be seen in his piece ‘The Potato Eaters, 1885’ to the contrast of ‘Sunflowers’ where there is a vibrancy and intensity of colour.

Other factors such as Van Gogh’s mental health issues due to hardships in his life impacted on his artworks especially his use of colour. The impact of this can be seen
in ‘Drawing Board, Pipe, Onions and Sealing Wax’ where the colour creates a calm, deliberate and slightly sad mood possibly evoking some of the effects of those hard times. Van Gogh achieved this emotive mood by using soft shades of yellow ochre that harmonise with the different shades of green and pale blues. The objects too are set out deliberately and almost symbolically, perhaps to reflect his own eventful life and what he feels it amounts to. This too was a way for Van Gogh to express his emotions.

Later in Van Gogh’s life his mental health had deteriorated and his art work intensified in colour. At this stage, he preferred to use highly charged brushstrokes to produce his work at this point. It was this style of emotional work that influenced The Fauves, The Symbolists and the Expressionist movements that followed.

Practice exam essay response

The following question is similar to one you may see in the written exam paper. Try to answer it using the previous essay plan structure. You should focus on the artist(s) and their work that you have been studying in class.

Practice exam question 3 and 4:
Select one or more artwork(s) that you have studied and

a) Discuss the artist’s(s’) use of tone and composition in the artwork(s). **10 Marks**

b) Explain the influence of social, cultural and/ or other factors on any of the artwork(s) discussed. **10 Marks**

When you have completed this, ask your teacher/tutor to read over it and ask for any advice where necessary. Keep this essay with your unit work in school for verification and also for revision purposes.

.................................

3.4 Summary

You should now be able to:

- understand clearly the format of the written paper questions 3 and 4;
- answer questions 3 and 4 of the 'Art Studies' paper confidently;
- structure an essay type answer in response to questions 3 and 4.
Topic 4

How to prepare for the written paper: Question 5 and 6

Contents

4.1 Design studies: Introduction ............................................. 50
4.2 Question 5 and 6 example ............................................. 50
   4.2.1 Part (a) ............................................................. 52
   4.2.2 Part (b) ............................................................. 53
4.3 Question 5 and 6 exemplar answer .................................. 54
4.4 Summary ................................................................. 55

Learning objectives

By the end of this topic, you should know that:

• be able to understand clearly the format of the written paper questions 5 and 6;
• have viewed example responses to questions 5 and 6 of the 'Design Studies' written paper;
• have built up knowledge in how to structure an essay type answer to questions 5 and 6.
4.1 Design studies: Introduction

How to prepare for Section 2: Design Studies - written paper guidance.

Design Studies: Question 5 and 6

Questions 5 and 6 are each divided into two parts (a) and (b) and the whole question is worth 10 marks.

You are only asked to answer one of these:

Each question will be divided into 2 parts:

**Part (a)** focuses on the candidate being asked to describe specific design issues within the design piece in front of them. This part is worth 6 marks.

**Part (b)** focuses on the candidate discussing and explaining how the combined use of the design issues (the same as the ones in the (a) part) contribute to the overall visual impact/success of the design piece. The candidate’s explanation should relate cause and effect, and/or make relationships between elements clear in the design piece.

4.2 Question 5 and 6 example

Preparing for questions 5 and 6: In this topic we will focus on the actual written exam paper and give you some advice on how best to approach it.

Please see below an example of a possible Section 2: question 5 and 6 exam question. Worth 30 marks.

Attempt either Question 5 or Question 6.

Read your selected question and the notes on the image carefully.
Question 5

With reference to the image above:

a) Describe how the designer has used materials and considered function in this work? 6 Marks

- The (a) part of the question will always ask you to **describe 2 design issues** within the art work.

b) Explain how the combination of use of materials and consideration of function contributes to the overall success of the work. 4 Marks

- The (b) part of the question will always ask you to discuss and explain how the combined use of the design issues (the same as the ones in the (a) part) contribute to the overall visual impact/success of the design piece.
4.2.1 Part (a)

The following gives an example of possible points that could be made to answer the (a) part of the above question. It describes the designers use of materials and considered function. It is worth 6 marks. There are many other possible variations on these answers.

**Function**

- Made to fit comfortably around the neck and is easy to put on and take off.
- Feathers on the outside edge of the large breastplate are soft and flexible, making the design comfortable to move in.
- The fastener allows for adjustment in fastening, accommodating different body shapes.
- Extra width at the top of the breastplate can be used to accommodate additional shoulder breadth and potentially emphasising strength and stature.
- Size, scale and visual impact suggest that the breastplate was designed to be worn for body decoration or adornment perhaps at a special occasion, ceremony or festival.

**Material**

- Non-precious, natural/organic, ie feathers, teeth.
- The contrasting textural qualities of the materials.
- Repetition and banding of materials in the design.
• The choice of materials could be symbolic.
• Soft and lightweight materials.
• Neutral colour- straight from their natural source.
• Warm and insulating materials.

How is the (a) part of this question marked?

1 mark will be awarded for any valid point of description of these features, up to a maximum of 6 marks. A point of description is a statement or structure of characteristics and/or features.

If you only refer to either just materials or function in your answer, a maximum of 4 marks can only be awarded out of the available 6 marks.

4.2.2 Part (b)

The following gives an example of possible points that could be made to answer the (b) part of the above question. It explains how the combined use of materials and function contributes to the overall visual impact of this work. It is worth 4 marks. There are many other possible variations on these answers.

Combined

• The use of materials and style and nature of jewellery/body adornment is often symbolic. In this case, the wearer may believe that by wearing the breastplate they would take on the attributes of the animals used in the making of the piece.
• The use of dog hair and coconut fibre create a strong structure therefore the
breastplate could act as a protective layer as well as a decorative garment.

- The materials used are hardwearing and fairly long lasting therefore creating a piece that can be passed on for years to come within a tribe to younger family members.

- As an item of jewellery/body adornment, the face becomes a focal point due to the nature of the design and the positioning of materials.

- As an item of jewellery/body adornment, the use and positioning of natural materials make it soft and comfortable to wear. Insulating in winter and protection from sun in summer

How is the (b) part of this question marked?

There are 4 marks available for this part of the question.

1 mark will be awarded for each valid point of explanation up to a maximum of 4 marks. A point of explanation will relate cause and effect, and/or make relationships between things clear.

Key point

Note: that for a mark to be awarded, the point of explanation must relate to ways in which the combined use of materials and function contribute to the overall visual impact/success of this design piece.

4.3 Question 5 and 6 exemplar answer

Using the previous sheet as guidelines, see below for an example of a possible essay style answer in response to a question 5 or 6 (a) and (b) part:

Tahitian Breastplate

a) Describe the designer’s use of materials and consideration of function in this work. 6 marks

b) Explain how the designer’s combined use of materials and function contributes to the overall visual impact/success of this work. 4 marks

Answer to (a) part of question (focuses mostly on description). Worth 6 marks

The materials used in this breastplate are materials you might find within a natural environment - the common environment of a Tahitian tribe. It includes non-precious, natural and organic materials such as feathers, teeth and dog hair. They are found materials or low cost materials that are likely to be found in the wild and may convey a symbolic element within the piece. Within the breastplate we see several repeating bands of materials with a variety of textures from soft and fluffy dog hair to sharp and hard shark teeth. These create a contrasting textural qualities to the piece. The materials used are also lightweight but with insulating properties and are all
neutral/natural in colour as they have been used direct from their natural source. The breast plate has been designed and made to fit comfortably around the neck and is easy to put on and take off with a tie system. The outside edge of the large breastplate is adorned with feathers that are soft and flexible, making the design comfortable to wear and move around in. The simple fastener allows for adjustment in fastening, accommodating different body shapes and sizes. The piece has been designed with extra width at the top of the breastplate possibly to accommodate additional shoulder breadth and potentially emphasising the strength and stature of the wearer. The size, scale and visual impact of the piece suggest that the breastplate was designed to be worn as body decoration or adornment perhaps at a special occasion, ceremony or festival within a tribal community.

Answer to (b) part of question (focuses on analysis/justification of explanations and combined points). **Worth 4 marks**

As an item of jewellery/body adornment, the use and positioning of natural materials make it soft and comfortable to wear as well as insulating the body in winter and as protection from the sun in summer. The combination of the textured materials encircling the face, neck and chest area help to create a focal point therefore drawing attention to the wearer of the breastplate highlighting their status within the tribal community. The choice of materials used by the designer may have been included in a symbolic way which further enhances the function of the breastplate, not only as a protective or decorative garment but as a piece that links to the values or beliefs of the tribe. The materials used are hardwearing and fairly long lasting therefore creating a piece that can be passed on as a tradition, for years to come, within the tribe to younger family members as they mature.

This example answer would achieve 10 out of 10 marks. Remember there are many other possible answers that could be given here.

**Question 5 and 6 worksheet, available to download here from the 'Course Downloads' section:**

[link to download](http://courses.scholar.hw.ac.uk/vle/scholar/session.controller?action=downloads&contentGUID=fd8db64f-6a2d-99d0-502a-26fa51c492a6&page=Course%20Downloads)
Topic 5

How to prepare for the written paper: Question 7 and 8

Contents

5.1 Design studies: Introduction ................................................. 58
5.2 Choosing a designer to study and design studies written paper ......... 58
5.3 Summary ................................................................. 61

Learning objectives
By the end of this topic, you should know that:

• be able to understand clearly the format of the written paper questions 7 and 8;

• have viewed example responses to questions 7 and 8 of the 'Design Studies' written paper;

• have built up knowledge in how to structure an essay type answer to questions 7 and 8.
5.1 Design studies: Introduction

How to prepare for Section 2: Design Studies - written paper guidance.

It is important you try to include the following elements within your essay response to this part of the written paper. Remember this is only one possible way to structure an answer. There are many other alternative options.

**In response to (a) part of question: 10 Marks**

- Introduce briefly the designer(s), design movement(s), design work(s) you will be discussing.
- Refer to/discuss and analyse at least one design piece by each of your chosen designer(s) within your answer. If discussing more than one designer, it is wise to refer to at least one design work per designer. Discuss the specific design issues asked for in the (a) part question with reference to the design work(s) you have selected to discuss in your answer.
- It is probably best to aim to discuss 5 points on one design issue and 5 points on the other.

**Note:** If you are discussing two or more designers from different time periods then ensure you discuss the social/cultural issues going on in both or more, time periods they were working within and how they impacted specifically on the design work(s) discussed in (a) part.

**In response to (b) part of question: 10 Marks**

- Link the designer(s), design movement(s), design work(s) to what was going on socially and culturally in that time period(s) and the contexts that influenced them and their design work(s).
- Ensure you fully explain how you feel the design work(s) you have written about in (a) part shows specific evidence of the impact the social and cultural issues had on the designer(s) and their work(s).
- It is also wise to conclude your answer with a statement which explains very briefly who are what movement this designer went onto influence and how influential the designer(s)/design movement(s)/design work(s) have been/are/will continue to be in the future.

5.2 Choosing a designer to study and design studies written paper

**Responding to questions 7 and 8 in the design written paper**

In this task you are to choose one or several fashion/textile designers and/or design movements from any time period that you have studied to write about in response to the
question below. This question is similar in style to what you will find in questions 7 and 8 within the Design Studies section of the written paper.

You should select and discuss examples of design work(s) by a designer/designers/design movement(s) in relation to social and cultural factors taking place at the time. Make reference to one or more examples of design work explaining the impact on the designer's work and approach. You should demonstrate breadth and depth of knowledge and understanding about your chosen designer's, their work, practice and the contexts that influenced them as well as in-depth and reasons responses.

You will also be asked to present facts and reasoned judgments on the design areas, designer(s), design pieces that you have studied. You should aim to demonstrate knowledge and understanding of design practice, social and cultural factors affecting the design movement and/or the designer(s) in this specific time period(s).

Responding to a design studies question

Answer this question with reference to one or more design work(s) that you have studied.

a) Discuss the designer's(s') consideration of style and/or aesthetics in the design work(s). (10 marks)

b) Explain the influence of social, cultural and/or other factors on any of the design work(s) discussed. (10 marks)

Aim to write a passage of approximately 550-750 words ensuring you make reference to specific design works by your chosen designer(s)/design movement(s).

When you have finished show your work to your teacher or tutor.

Tips for responding to part (a):

• Please note that background information on the designer(s) will not gain marks. A very brief introduction would be enough to give some context to the designer(s) but that is all that is required.

• Students should answer the question relating to the design works they have studied in class and focus especially on whichever design issues have been asked for in the (a) part.

• Ensure you are writing in an essay type format and try and use as much creative language as possible.

• The student needs to make 10 relevant statements in order to gain full marks in this part of the answer.

• Please note: this is an extract from an exemplar. It does not fully illustrate a full 10 mark response.

Tips for responding to part (b):

• Examiners will be looking for the student to refer to how any social, cultural and/or other factors impacted on their chosen designers and design works discussed
in the (a) part. It should not just be background information about the design movement.

- Social and cultural and/or other factors could possibly include: changes in society, changes in culture, creative development at the time within ‘The Arts’, music, theatre, life changing events in the designer(s) life, political issues of the time, technological advancements at the time, environmental issues of the time etc. Please note: this is not an exhaustive list there are many other factors that could influence the designer(s)/design movement(s).

- The student needs to make 10 relevant statements in order to gain full marks in this part of the answer. Please note: this is an extract from an exemplar. It does not fully illustrate a full 10 mark response.

Responding to a design studies question: Further practice

Answer this question with reference to one or more design work(s) that you have studied.

a) Discuss the designer’s(s’) inspirations and/or use of techniques in the design work(s). (10 marks)

b) Explain the influence of social, cultural and/or other factors on any of the design work(s) discussed. (10 marks)

Aim to write a passage of approximately 550-750 words ensuring you make reference to specific design works by your chosen designer(s)/design movement(s).

When you have finished show your work to your teacher or tutor.

Design studies: Sample question 1

Answer this question with reference to one or more design work(s) that you have studied.

a) Discuss the designer’s(s’) inspirations and/or use of techniques in the design work(s). (10 marks)

b) Explain the influence of social, cultural and/or other factors on any of the design work(s) discussed. (10 marks)

Aim to write a passage of approximately 550-750 words ensuring you make reference to specific design works by your chosen designer(s)/design movement(s).

When you have finished show your work to your teacher or tutor.

Design studies: Sample question 2

Answer this question with reference to one or more design work(s) that you have studied.

a) Discuss the designer’s(s’) inspirations and/or use of techniques in the design work(s) discussed. (10 marks)
work(s). (10 marks)

b) Explain the influence of social, cultural and/or other factors on any of the design work(s) discussed. (10 marks)

Aim to write a passage of approximately 550-750 words ensuring you make reference to specific design works by your chosen designer(s)/design movement(s).

When you have finished show your work to your teacher or tutor.

Design studies: Sample question 3

Answer this question with reference to one or more design work(s) that you have studied.

a) Discuss the designer's(s') use of colour and/or decoration in the design work(s). (10 marks)

b) Explain the influence of social, cultural and/or other factors on any of the design work(s) discussed. (10 marks)

Aim to write a passage of approximately 550-750 words ensuring you make reference to specific design works by your chosen designer(s)/design movement(s).

When you have finished show your work to your teacher or tutor.

5.3 Summary

You should now be able to:

• understand clearly the format of the written paper questions 7 and 8;
• answer questions 7 and 8 of the 'Design Studies' paper confidently;
• structure an essay type answer in response to questions 7 and 8.
Glossary

Art movement
A group of artists with a similar tendency or style in art and/or a specific common philosophy or goal.

Built environment
Artists studying the built environment study cities, towns or well-known buildings. Historically the artworks normally depicted a realistic view rather than an imagined one but early 20th century representations started to become much more abstract through the use of vivid colour and playful composition.

Contemporary
Contemporary artists are artists who are producing work at the present time or have produced work within the last three decades. These artists may have belonged to a variety of movements during their career and much of their work may not have been categorised into any movement as yet.

Cubism
A movement that was pioneered by the artists George Braque and Pablo Picasso and influenced by the work of Paul Cezanne and African tribal sculpture. Cubist work made use of shifting viewpoints, flat highly textured or patterned surfaces and muted colour.

Fantasy and imagination
Fantasy art comes from the imagination more than from direct observation of the real world. Like the word implies, it can be especially visionary, unreal, fantastic, and dreamlike or nightmarish. The surrealist art movement was most closely linked with this theme, though many prominent artists throughout history to the present day and across different cultures have portrayed imaginary scenes through various visual art forms.

Fauvism
A group of artists who were influenced by the Post-Impressionist movement. The Fauves (Wild Beasts) were the first artists of the modern period to consider colour the most important element of their work.

Figure composition
This may be sculpture, collage, photography or a painting. Figure composition focuses on human interaction in a specific place at a specific time. There is usually a setting or background within the composition which sets the scene. There may be an underlying theme such as religion, war, leisure or historical events. An artist may have used figure composition to document scenarios throughout history.

Natural environment
This is an artist's response to land or seascape. The artwork is a depiction of natural scenery where the visual elements are arranged in a logical composition. Historically landscapes were used as a backdrop in scenes depicting historical or religious events. Landscapes can also show how man has had an impact on nature and often depict scenes of agriculture, farming and industry.
Pop Art

Pop Art became an international movement in painting, sculpture and printmaking that grew in status during the 1960s. The artists associated with the movement used banal and kitsch elements found within popular culture and tried to make everyday, throw away objects iconic. Sources of inspiration came from mass produced consumer goods, mass media, advertising, packaging, comic strips, magazines, science fiction, modern technology, pop artists and film stars. The movement thrived in big cities, particularly London and New York.

Portraiture

This is the artistic representation of a person. It can be a painting, sculpture or photograph. The intention is to capture the essence, personality and expression of the sitter. A portrait usually conveys the sitter looking directly at the artist creating the image and this helps the viewer to engage with the subject.

Post-Impressionism

A group of artists who broke away from what they considered the limitations of the Impressionist movement. Paul Cezanne, Vincent van Gogh and Paul Gauguin were the key artists belonging to the movement.

Scottish Colourists

A group of Scottish artists who were influenced by the work of the Impressionists, Post-Impressionists and the Fauves. The Scottish Colourists were among some of the first artists in Britain to introduce the use of intense colour into their work.

Still life

A still life is a painting or other work of art which consists of one or more inanimate objects arranged and positioned in such a way as to form a composition which is inspiring to work from. When most people think of a still life they usually envisage one composed of items such as fruit, flowers or dishes. A still life, however, can consist of any inanimate object.
Answers to questions and activities

1 Introduction to the written paper

Artistic themes (page 3)

Q1: Still life
Q2: Fantasy and imagination
Q3: Natural environment
Q4: Portraiture
Q5: Built environment
Q6: Figure composition
5 How to prepare for the written paper: Question 7 and 8

Responding to a design studies question (page 59)

Expected answer

Answering questions 7 and 8 - Design Studies. This would be written in a flowing essay format and not broken up into chunks as set out in this 'expected answer'. This example shows the structure to the response and how it links to the specific elements of the exam question.

Part (a) - focusing on Inspirations and Techniques. Worth 10 marks

Brief introduction to designer(s), design movement, key influences.

Coco Chanel was a fashion designer born in France, 1883. She started designing before WW1 and then throughout both wars. Many design movements influenced her but in particular Art Deco inspired key characteristics in her work. Brought up in an orphanage, Chanel didn’t have a successful start in life but this is where her budding potential blossomed, as she learned to sew and became inspired by the nuns and the fashion around her. She had many inspirations throughout her career in her everyday life, her travels and also other designers such as Paul Poiret and Fortuny. However it was the nuns that brought her up that sparked a revolutionary creation:

Introduction to the design piece(s) the response will focus on.

In 1926, Chanel created the Little Black Dress. It was simple, elegant, flattering on woman and predominantly comfortable to wear. It contained everything she stood for and highlighted the key philosophies behind her work. As she said herself, “Simplicity is the keynote of all true elegance.” The ideas of simplicity and glamour are also main trademarks of the Art Deco movement, from which Chanel took many influences from. Chanel always looked to the world around her for that initial spark of inspiration creating something that was new and unique.

Design piece 1. Analysis of design piece (s) with specific focus on inspirations and techniques asked for in (a) part question.

The classic Little Black dress is one of Chanel’s most famous pieces that has withstood the test of time. A calf length, straight, long sleeved, black dress. Simple, neatly fitted and very versatile on the female figure. Chanel was pioneering into a new fashion era. The calf length LBD replaced normally floor length evening gowns. With this shorter skirt length, allowing easier movement came the added feature of more leg being exposed and allowing the female body below the garments to be seen. Chanel was introducing a new way to dress for the modern woman. Due to world war rationing and limitations in products and manufacturing, the fabrics were cheap and affordable too, initially being made in wool for daytime use and crepe, satin or black velvet for night use. In turn making the end product cheaper for the market place and attracting a wide target market. This dress was for the modern woman, from any social class and of any size and shape. It was due to this specific market that the dress was fitted in such a way that was comfortable, flattering and still womanly, being more fitted at the waist to enhance the form below. The versatility of the dress was very important as it could be dressed up, with beads and pearls (which were popular trends in the Art Deco movement) or dressed down, it was up to the consumer. The LBD was further inspired by Hollywood and the booming film industry of that time, since the black of the dress
didn't distort on camera. The dark tone was a bold choice and is also said to have been inspired by Chanel mourning the loss of her lover and/or the black habits of the nuns from her earlier life. It's due to these inspirations and techniques that the LBD is still seen in shops today.

Design piece 2

In 1920, Chanel had also designed and presented a woman's suit of clothes - composed either of two garments or of three garments - which allowed a woman to have a modern, feminine appearance, whilst being comfortable and practical to maintain; advocated as the "new uniform for afternoon and evening", it became known as the 'Chanel Suit'. It employed traditionally masculine features of clothing giving it a very bold look, was designed primarily for comfort and mobility for an active lifestyle, and was fabricated with soft and flexible materials. Chanel even used tweed as her fabric choice in some versions of this design. This was her way of helping to empower women as tweed was a popular fabric only seen in masculine fashions at that time. The Chanel suit consisted of a collarless, button-up, wool jacket, and a well-fitted skirt. The jacket often had braid trim, metallic buttons and fitted sleeves, which left a polished and sophisticated look. Chanel herself wore it with a cropped haircut, which became popular for women in the 1920s.

Part (b) - focusing on social and cultural issues of the time. Worth 10 marks

Introduction to key social and cultural issues of the time, setting the scene. Impact on the design work(s) discussed in (a) part.

The Art Deco period was one which was very busy socially and culturally, many things in society were changing and along with it, fashion was too. Many of these changes influenced Chanel's work, a major change being both world wars. In particular, war was a time when everything became limited, such as fabric. There were also shortages of dye, cloth and silk and therefore clothes in general. At this time, Chanel even closed the majority of her shops, saying that it wasn’t a time for fashion. However, the LBD withstood the limitations on fabric during the war as the design was so simple, and shorter than most dresses at the time. It therefore required less fabric and due to its simple structure and versatility it could be altered to be made with different fabrics with ease. Due to the war, cheaper man-made fabrics were being developed and used in fashion, so more accessible to a mass market, as well as being hardwearing giving a durability to garments of the time. Not only did the war influence limitations in fashion, it also influenced the popularity of the LBD dress in particular. During the war there was little money to waste on elaborate clothes or designs, it was all about practicality and function, which was the category that the LBD fitted in to. It managed to survive what was known as a freeze in fashion.

Impact on the design work(s) discussed in (a) part

After the war consumerism grew, becoming another factor for the success of the LBD. It could be used for many occasions and worn casually or elaborately. Due to the war, uniforms that were mass produced left factories redundant, meaning that the LBD could be manufacture in large quantities in these repurposed sites. This allowed the LBD to be in the households of the majority of woman.

Another influence, socially, was the change of the role of woman in society. Chanel was a great advocate of equal rights for women and a strong force behind this key...
social issue. She liked to express her ideas and thoughts in developing women's fashion to meet the demands of how female roles were changing and developing. She even created designs with masculine tendencies such as sportswear for women, men's pullover sweaters, sailor jackets and trousers - creating simple and elegant designs that are still popular today. These were all revolutionary at this time as women had been used to being trussed up in corseted garments and the like. Chanel wanted to abolish the corsets and the elaborate gowns and designs of the Victorian and Edwardian eras and give fellow woman a dress that they felt comfortable and glamorous in. As she said, "Fashion has become a joke. The designers have forgotten that there are woman inside the dresses. Clothes must have a natural shape." This is exactly what she tried to create with the LBD. She produced a design for woman who were progressively becoming busier and more active in their lifestyles and needed a garment that allowed for this. It's because of these changes that Chanel had to always observe what was happening around her otherwise none of her designs would have ever been successful. She looked at what was accessible, affordable and especially at the target market. And then she went on to create something that was desired, something no one had, but everyone wanted.

Another example of a design piece that was influenced by changes in the role of women in society at this time was 'The Chanel Suit' - it along with the LBD, also expanded the field of dressing for women. While the style was often criticized at the time, it was the first professional option for clothing that women had. In fact, the Chanel suit was the first suit made specifically for women and its arrival only encouraged women to pursue their professional goals-it was a way for the women after World War I to hold onto their independent lifestyles, even when their husbands came home from war.

Conclusion: Summing up how the designer(s) and work(s) have influenced future designers, designs, design movements.

The works of Coco Chanel have withstood the test of time and are still around in the fashion world today. Not only are Chanel's designs still around, but also she influenced and inspired many future fashion designers that followed, such as Christian Dior with his 1950s designs. Chanel influenced a way to dress that was practical, simple, elegant and perhaps slightly more masculine. It meant that woman could dress more to their own tastes rather than being restricted by corsets and elaborate gowns. She influenced black into fashion instead of solely being used in mourning outfits. The LBD is still in stores around the world today- its popularity never waning, remaining a permanent staple fashion statement for woman. Every woman needs a Little Black Dress!

Responding to a design studies question: Further practice (page 60)

Expected answer
Answering questions 7 and 8 - Design Studies. This would be written in a flowing essay format and not broken up into chunks as set out in this 'expected answer'. This example shows the structure to the response and how it links to the specific elements of the exam question.

William Morris and Zandra Rhodes

Part (a) - focusing on Inspirations and Techniques. Worth 10 marks
Zandra Rhodes and William Morris are two textile designers who worked in very different time periods but both had a common theme of nature in their work.

Morris’s designs were usually inspired by nature and he also used stylised leaves, fruit and flowers in his patterns. His designs tended to look busy, detailed and intricate. One of Morris’ famous designs is called the ‘The Strawberry Thief’ designed in 1883. The design is a repeat pattern for a wallpaper and fabric. It consists of two birds in a mirror image of each other with a strawberry in its mouth. The background colours used are cool blues and Morris has used a block printing technique to produce this piece. It consists of approximately eight colours all printed by individually carved wooden blocks. Block printing is one of the earliest, simplest and slowest methods of printing on to fabrics. The blocks have to be individually designed and carved; they are then brushed with dye and printed onto the fabric. If there is more than one colour then a block must be carved for each colour in the design. It is a very time consuming process but it produced quality results that was not achievable by machine. ‘The Strawberry Thief’ is extremely eye catching, colourful and rich. The obvious inspiration was nature, especially birds, fruit, flowers and leaves. These were common themes to use during the Arts and Crafts period. It would certainly be a statement piece on a wall or as a fabric design.

Another successful design by William Morris is ‘Acanthus and Fruit’. This designs were also created using the block printing technique and consist of leaves and fruit. William Morris’ designs were successful in the late 1800s and they are still very popular today.

Around 70 years later, British fashion designer, Zandra Rhodes was one of several designers, who was in the forefront of the punk scene at this time, with her bold and eccentric printed textiles, many of which she turned into fashion items such as dresses and kaftans.

Rhodes used a screen-printing technique for many of her designs printing onto silk and chiffon. Many of her designs show her signature motifs such as stylised shells, feathers, plants and everyday objects. Rhodes’ inspiration came from her travels to exotic countries and her many sketchbooks that she took on her trips. The ‘lipstick print’ is a good example of a screen-printed textile by Rhodes. It is a repeat pattern of stylised lipsticks, mirrors and lips. The design is limited to three colours of black, red and blue on a white background. The design is fresh and fun and it is a typical Zandra Rhodes print. It is a successful print as it could easily be used today as a textile or made up into a garment.

Another design by Zandra Rhodes is her printed Kaftans designed in the 1970s. The kaftans were made from screen-printed chiffon and were loose, flowing, floaty and romantic with many prints using stylised feathers, flowers, lipsticks and shells to make up the pattern. Zandra Rhodes’ travels may have also been an influence for this design; the colours are very earthy and ethnic. By the mid to late 1970s Rhodes was heavily inspired by the punk music scene that occurred about this time and started to create more gutsy designs using new ‘distressed’ techniques including tearing, slashing and safety pinning fabrics within her pieces. These techniques could be seen in her jersey dress design called ‘Conceptual Chic’ from 1977.

Part (b) - focusing on social and cultural issues of the time. Worth 10 marks

William Morris is best known as the founder of the Arts and Crafts movement which took place in the 1880s-1895. This movement developed as a reaction to the Industrial Revolution. The dawn of the 20th century saw the development of technology. The
machine was able to do the work of the skilled craftsman, resulting in items being made quickly and cheaply. The result of products being mass-produced was a lack of quality. Morris was against the mass production of textiles and products and he wanted the craftsman to be at the forefront again. He demanded good quality and products to be available for everyone, not just the wealthy. However, it was not easy to attain his two aims as hand crafted products took longer to produce and were more expensive to make unlike machine made goods. This then made the end product rather expensive and only the wealthy could really afford to buy it. These hand crafted skills can be seen in 'The Strawberry Thief' with its simple but time consuming use of individual blocks for printing.

In 1859, Morris commissioned architect Philip Webb to design a new home for him. The house was to be rebuilt using traditional materials. He found it increasingly difficult to find good quality textiles and furnishings. This influenced and prompted him to open up his own company called Morris & Co to produce these good quality items. The company flourished and became renowned for creating high quality textiles, wallpapers, stained glass and furniture often with a stylised floral or fruit design. 'Acanthus and Fruit' is a fine example of one of his designs that developed into wallpaper and fabric designs and was popular in interiors at this time and beyond.

William Morris's designs continue to be sold by the company Morris & Co. therefore demonstrating the success of his designs both then and now. His designs have also been an inspiration to other contemporary designers such as Scottish textile company, Timorous Beasties and the well known British textile company, Sandersons.

Later on in the 1970s, fashion and textile designs very much reflected the development of computer technology. These influences can be seen in Rhodes designs, in particular, her fabrics being screen printed using time-saving technology as opposed to the handcrafted techniques of the past as well as the idea of mass-production. This could be seen in the fabrics within her 'kaftan designs' with their beautiful prints and high volumes being produced.

This era was characterised by the development of the personal computer; the pocket calculator, floppy discs, the microwave oven, consumer video games, digital watches and the VCR. There was more flexibility for women in the work place although men were very much still considered to be the breadwinners. Environmental issues were coming to the fore and people were becoming more aware of the impact they were having on the planet.

Fashion and textile design in the 1970s took on a new look, quite different to the 1960s beforehand. The mini skirt was now redundant and the long skirt appeared. There was lots of pattern and flamboyance. Many fabrics had prints inspired by designers travelling all over the world but especially prints from India and Morocco. Zandra Rhodes was certainly a designer who liked to travel and this influenced her designs dramatically as can be seen in 'Lipstick print' and her 'kaftan designs'. These pieces were also influenced by the style of music popular at the time as music and fashion went hand in hand. Fashion was very much influenced by outfits seen in music groups and in Hollywood films. In the early 70s the music was soft rock and pop rock and the mid 70s saw the rise of disco and punk. The punk era saw the rise of a disaffected youth culture. Bondage trousers, ripped T-shirts, fluorescent hair, safety pins, rips, zips and spikes were all common place in the mid to late 70s. Rhodes designs at this time were inspired by this new punk movement and started to feature some rebellious elements which can certainly be seen in her dress design 'Conceptual Chic' from 1977 made from
satin and jersey fabric with holes, slashes, beaded safety pins and chains. This new style was aimed to shock and Zandra Rhodes willingly embraced this!

In conclusion, William Morris's designs stemmed from a reaction to the industrial world around him and advances in technology and were not only popular during the late 1800s but are still popular today proving that they have stood the test of time. Zandra Rhodes used her travels and the music world around her to inspire her themes and approach to her designs, creating what was considered then, outrageous, innovative and eccentric designs. The stylised shells, flowers, lipsticks, textures and zigzags can still be seen in her designs today, 40 years on, which demonstrates how she was very much ahead of her time. Many of her 1970s prints and clothes are still popular today as vintage collectable garments.

**Design studies: Sample question 1 (page 60)**

**Expected answer**

Answering questions 7 and 8 - Design Studies

It is important you try to include the following elements within your essay response to this part of the written paper. Remember this is only one possible way to structure an answer. There are many other alternative options.

**In response to (a) part of question: 10 Marks**

- Introduce briefly the designer(s)/design movement(s)/design work(s) you will be discussing.

- Refer to/discuss and analyse at least one design piece by each of your chosen designer(s) within your answer. If discussing more than one designer, it is wise to refer to at least one design work per designer. Discuss the specific design issues asked for in the (a) part question with reference to the design work(s) you have selected to discuss in your answer.

- It is probably best to aim to discuss 5 points on one design issue and 5 points on the other.

**Note:** If you are discussing two or more designers from different time periods then ensure you discuss the social/cultural issues going on in both or more, time periods they were working within and how they impacted specifically on the design work(s) discussed in (a) part.

**In response to (b) part of question: 10 Marks**

- Link the designer(s)/design movement(s)/design work(s) to what was going on socially and culturally in that time period(s) and the contexts that influenced them and their design work(s).

- Ensure you fully explain how you feel the design work(s) you have written about in (a) part shows specific evidence of the impact the social and cultural issues had on the designer(s) and their work(s).

- It is also wise to conclude your answer with a statement which explains very briefly
who are what movement this designer went onto influence and how influential the designer(s)/design movement(s)/design work(s) have been/are/will continue to be in the future.

- It is also wise to conclude your answer with a statement which explains very briefly who are what movement this designer went onto influence and how influential the designer(s)/design movement(s)/design work(s) have been/are/will continue to be in the future.

**Design studies: Sample question 2 (page 60)**

**Expected answer**

Answering questions 7 and 8 - Design Studies

It is important you try to include the following elements within your essay response to this part of the written paper. Remember this is only one possible way to structure an answer. There are many other alternative options.

**In response to (a) part of question: 10 Marks**

- Introduce briefly the designer(s)/design movement(s)/design work(s) you will be discussing.

- Refer to/discuss and analyse at least one design piece by each of your chosen designer(s) within your answer. If discussing more than one designer, it is wise to refer to at least one design work per designer. Discuss the specific design issues asked for in the (a) part question with reference to the design work(s) you have selected to discuss in your answer.

- It is probably best to aim to discuss 5 points on one design issue and 5 points on the other.

**Note:** If you are discussing two or more designers from different time periods then ensure you discuss the social/cultural issues going on in both or more, time periods they were working within and how they impacted specifically on the design work(s) discussed in (a) part.

**In response to (b) part of question: 10 Marks**

- Link the designer(s)/design movement(s)/design work(s) to what was going on socially and culturally in that time period(s) and the contexts that influenced them and their design work(s).

- Ensure you fully explain how you feel the design work(s) you have written about in (a) part shows specific evidence of the impact the social and cultural issues had on the designer(s) and their work(s).

- It is also wise to conclude your answer with a statement which explains very briefly who are what movement this designer went onto influence and how influential the designer(s)/design movement(s)/design work(s) have been/are/will continue to be in the future.
• It is also wise to conclude your answer with a statement which explains very briefly who are what movement this designer went onto influence and how influential the designer(s)/ design movement(s)/design work(s) have been/are/will continue to be in the future.

Design studies: Sample question 3 (page 61)

Expected answer

Answering questions 7 and 8 - Design Studies

It is important you try to include the following elements within your essay response to this part of the written paper. Remember this is only one possible way to structure an answer. There are many other alternative options.

In response to (a) part of question: 10 Marks

• Introduce briefly the designer(s)/design movement(s)/design work(s) you will be discussing.

• Refer to/discuss and analyse at least one design piece by each of your chosen designer(s) within your answer. If discussing more than one designer, it is wise to refer to at least one design work per designer. Discuss the specific design issues asked for in the (a) part question with reference to the design work(s) you have selected to discuss in your answer.

• It is probably best to aim to discuss 5 points on one design issue and 5 points on the other.

Note: If you are discussing two or more designers from different time periods then ensure you discuss the social/cultural issues going on in both or more, time periods they were working within and how they impacted specifically on the design work(s) discussed in (a) part.

In response to (b) part of question: 10 Marks

• Link the designer(s)/design movement(s)/design work(s) to what was going on socially and culturally in that time period(s) and the contexts that influenced them and their design work(s).

• Ensure you fully explain how you feel the design work(s) you have written about in (a) part shows specific evidence of the impact the social and cultural issues had on the designer(s) and their work(s).

• It is also wise to conclude your answer with a statement which explains very briefly who are what movement this designer went onto influence and how influential the designer(s)/ design movement(s)/design work(s) have been/are/will continue to be in the future.

• It is also wise to conclude your answer with a statement which explains very briefly who are what movement this designer went onto influence and how influential the designer(s)/ design movement(s)/design work(s) have been/are/will continue to be in the future.